HARRY CLAY: CAREER AND PERSONAL CHRONOLOGY, 1865-1925

From "It Only Makes Me Love You More and More (A Heart's Confession)"
Courtesy of Clay Djubal

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This chronology is an updated and expanded version of Appendix K, which appears in the 1998 MA thesis, "Harry Clay and Clay's Vaudeville Company, 1865-1930." Much of the information in that Appendix was drawn from the primary sources located during the course of the research undertaken during 1997 was presented primarily as an additional research aid. Many of the details are included within the body of the thesis, although some extra information which relates to Clay, but not considered necessary to the thesis itself, has also been included.

This AVTA version, first published on 6 March 2012, includes details located since 1998, and serves as additional resource to the Harry Clay biography. In some instances details have been added to that biography (and can be identified by PURPLE font).

NOTE: Within the "Chronology" section are addresses where Harry Clay and his family are thought to have resided each year. During the early years, when he was often known as Henry, there appear to be at least two people by the name of Henry Clay living in Sydney. As I have not yet been able to establish which one is the subject of this thesis I have included both addresses. Furthermore, it must be mentioned that the addresses given during this early period, even when only one is included, must be treated with caution, as I have been unable to prove beyond doubt that such abodes were in fact lived in by Clay. From 1907, however, when Clay and his family moved to Wigram Road (Glebe), his home addresses become much easier to establish.

NB: For expansive details relating to Clay's NSW/Queensland tours see "Harry Clay's Annual NSW/Queensland Waxworks, Comedy and Vaudeville Tours, 1901-1918, 1927 and 1929" in the "Industry: Misc [A-L]” section of the AVTA

Courtesy of Barbara Peek
PERSONAL DETAILS

Born: Henry Clay, 10 May 1865 at Patrick Plains, New South Wales (Reg. No. – 13458)

Family: Father: John Clay, born 1808 in London, England. Henry Clay's birth certificate records that his father was a dealer by profession and 57 years of age.

Mother: Mary Anne (nee Lord), born in 1833 at Windsor, New South Wales.

His parents married in Sydney on 27 October 1851.

Siblings: Mary A. 1851 –
Ralph J. 1855 –
George 1858 or 1859 –
Sarah 1862-1867
Elizabeth 1869-1870

Married: Catherine (Kate) Jubb at Glebe in 1887.

Children: Essie, born at Glebe in 1888.

Died: 17 February 1925 at Watson's Bay, N.S.W.
Interred at South Head Cemetery (CEO section), along with Catherine and Essie.
Allotment No: 236.

• Clay is known to have used Walter as his middle name, although this is not recorded in his birth registration.

• Charles Norman recalls that Clay was a solidly-built gentleman. In his early twenties he was also described in various advertisements as being "robust." Norman says further that Harry was noted to have been quite handy at throwing people out of his theatres, particularly drunks (Letter 1).

• Norman's impression of Clay was that he was a placid type of man who got along well with most people. "He appealed to us when we first met him as a kind person," he records. It is feasible that Clay's character was reflected in the harmonious and family-type atmosphere of his company, as described by Thea Rowe-Hosking. Some of the most common descriptions are his geniality, generosity (particularly to people who found themselves in an unfortunate position) and his popularity among the general theatrical fraternity. This is further emphasised by the large turnout at his funeral.

• The "Audiences were Tough when Harry Clay Ran Vaudeville" records:

 Everyone one in Sydney knew Harry Clay. [He] was one of the greatest figures in the history of Australian vaudeville... Clay was an enigma. He neither smoked nor drank. He would not tolerate a "blue" joke in his theatres. His own lurid vocabulary, however, would have put a bullock driver to shame... Fans came from miles sometimes just to hear Harry Clay swear. He had no trouble in finding work, but he did have trouble with his employers. His strong personality did not take easily to direction. Though Clay gave the appearance of being tough with his actors, his quiet kindness often cost him money. Early in 1920, with business booming, Harry Clay took a stroke. He was put to bed in his Petersham home. It was hard, with his tremendous vitality to stay in bed. He gave his coloured vocabulary full play (n. pag.)

• Harry Clay was a pretty good chucker-out himself. He often gave a demonstration of this from the stage of the Bridge Theatre ("Sometimes His Shows were a Riot," n. pag.)

• Everyone's also records that Clay neither smoked nor drank, but, to his intimates, he possessed a vocabulary of Australian language seldom equalled, and which formed, in part, his ordinary form of conversation. "To many," noted the writer, "this would be considered an acquisition necessary to one in his position" (25 Feb. 1925, 4).
MISCELLANEOUS INFORMATION

• Clay is known to have owned several pieces of real estate, some of these being in his wife’s name. The properties that have been established as being owned by Clay are:

  - 218 Glebe Point Road, Glebe. Purchased from the sons of George Wigram Allen, the original owner of much of early Glebe.
  - 11 Wigram Road, Glebe. Known as "Zetland," Essie Clay resided there for many years prior to her death in 1948.
  - Lot 9 Dampier Parade, Sutherland. Purchased for £99 from Leonard Thomas Cooper of Manly on 26 January 1917.
  - Lot 1 Princess Parade, Kurnell. Purchased for £50.8.0 from Cooper (Princess Parade is now known as Prince Charles Parade).

Neither Lot 1 or Lot 9 were ever officially transferred from Cooper to Clay by the time of the latter’s death in 1925. In a Statutory Declaration made by Catherine Clay following her husband's death, she declared that:

Henry Clay purchased from Thomas Cooper of Manly, Gentleman, now deceased through his agents Messrs. Horning and Company, Lots 1 and 9 of the Captain Cook Estate Sutherland for the prices of £99 and £50.8.0 respectively. No transfer of the said lots was ever executed. To the best of my knowledge and belief the said Henry Clay sold Lot 1 of the said land to A.R. Abbott in 1921 and I am informed by Mr Abbott and verily I believe that the purchase money therefore has long since been paid and nothing remained owing on the said Lot to the said Henry Clay at the time of his death. No written contract for the sale of the said land Lot 1 to A.R. Abbott was ever executed.

• Interestingly Catherine Clay claimed in another Statutory Declaration made out in 1953 that she had recently become aware of "an additional asset" in her husband's estate – this being Lot 1, the piece of real estate said to have been purchased by Abbott in 1921. Catherine Clay requested that the property be included in Harry Clay's estate. There are no further details regarding this issue or its outcome.

• Clay's Deceased Estate File shows that he died with £39.0.9 (with £69.13.0 accrued interest) in the bank. A £500 (with £22.10.0 accrued interest) fixed term account, also in his name, was claimed by Essie Clay as her trust fund, which Clay started in 1905. The file also records that Clay died with no possessions other than "worn and valueless clothing." He also held 2532 ordinary shares (valued at 20/0) in Clay's Bridge Theatre Ltd at the time of his death, with no preference shares.

• A comic singer [Clay] was known, too, for his renditions of "Underneath the Maple" and "Essie Dear," both of which he performed for more than 25 years. He was the first person in Sydney to sing "White Wings" and the first person heard anywhere to sing "Sister," a march song written by Allan Rattray. It was later to become the rage of America. Other favourite songs of his were: "Thou Art So Near," "When the Robins Nest Again" and "Sadie Ray." He sang these songs almost continuously for 10 years.

Clay estimates that he had been in front of the public as a singer for some thirty years. He was associated with many of the old time minstrel performers, including W. Horace bent, Sam Keenan, Alf Moynham, Alf Lawton, Beaumont Read, Jack Porter, Lou Brahm and T. Amery. All eight were at one time members of Hiscocks' Federal Minstrels (TT: Sept. 1914, 25).

• Clay appeared for approximately 18 months with Frank Smith at the Alhambra (Sydney), where he modestly confessed "I was a hell of a favourite in those days." In his early twenties he managed a company known as the "Australian Eleven" (as it comprised that number of Australian performers), including himself. He acted as interlocutor and sang tenor solos. A writer for Everyone’s remembered the first few appearances of the combination, writing:

Harry would come before the footlights (gas in those days) and make an announcement to the effect that he would like the audience to 'give the show a chance, as they were all Australians and desired to prove that they could do as well as many of those who came from other countries... Later on he became a member of Dan Tracey's All-Star vaudeville Company, followed by a period of time at the School of Arts, Sydney, where he achieved a certain amount of distinction for his rendition of "Elsie of the Glen" and other prominent tenor songs. For the next seven or eight years he was a contemporary with the best-known vaudeville performers of the Australian stage, after which he began running his own business at St George's hall, Newtown, shortly followed by tours of Queensland... (25 Feb. 1915, 4).
• At the funeral a large and representative gathering was present. In fact, it can be safely said that no more fitting tribute to a deceased manager has ever been noted in this country, for old-timers, and those of today gathered round the graveside to pay their last respects to one who had done so much to promote the well-being of the Australian performer (E: 25 Feb. 1925, 4).

• After a number of years of inconsistent work, and with disagreements with management he got together a few small acts and began Clay's circuit around the Sydney suburbs. His main theatre was St George's Hall, King St., Newtown. Backed by Harold T. Morgan and Archibald R. Abbott, Clay bought out an old blacksmith's shop and built his famous theatre at Newtown Bridge... As business grew so did his holdings. He went into the Princess Theatre near Central Railway, the Gaiety Theatre in Oxford Street, and the Coliseum [now the Independent] at North Sydney. Clay also ran two country circuits, north in the Newcastle area and south around Wollongong (TP: 23 Sept. 1951, n. pag.).

• Clay's theatres did not long survive their founder. When the new fangled talkies hit Sydney, legitimate theatre folded up practically overnight. Clay's crumbled. Some of the houses were converted to picture houses. Others were pulled down ("Sometimes His Shows were a Riot," n. pag.).

CRONOLOGY IN BRIEF

1865

• Born at Patrick Plains, New South Wales, on 10 May 1865.
• Patrick Plains: Situated in the county of Northumberland, NSW, on the south bank of the River Hunter, in the Parish of Whittingham, distance from Sydney 120 miles. Here is the town of Singleton. The Police district of Patrick Plains contained in 1848, 2983 inhabitants and 467 houses (Singleton 127 houses and 565 inhabitants). The district extended:
  
  North to the Fallbrook Range  
  West to the Sandy Creek Range and Muswellbrook  
  South/West to Jerry's Plains and Wambo Range  
  South to Wollombi Brook and Brokenback Mountain  
  South/East to the Hunter River  
  East to Brokenback Mountain, and from Black Creek to the Hunter River
  
  Map reference: 150 degrees, 40 minutes to 151 degrees, 10 minutes longitude; 33 degrees to 32 degrees latitude.

ca. 1872

- Moved to Newcastle with his family circa 1872 (aged 6-7), spending most of his early life in the city. By age eight, Clay had two delivery vans – not boxes drawn by billygoats – but proper carts and horses, one of which he worked, with the other being work by a man he employed. During his childhood he also sang in churches.

ca. 1883

- By eighteen Clay had begun an apprenticeship as a plasterer, a trade he continued at for some eighteen months. During this period he was also appearing on the amateur stage playing in farces and performing as a singer. One of the amateur societies he performed with was The Great Northern variety Company, a group he was prominently identified with.

ca. 1884

- At age nineteen he gave up plastering and took to the stage professionally. His debut was with a little show organised to go down the Northern Rivers. Other members of the company included Harry Kelly and Jack Huntsdale. The Theatre indicates that the tour "paid its way."

1885

- October 4: Begins his engagement with Frank Smith at the Sir Joseph Banks Pavilion and Pleasure Grounds, Botany as part of a Grand Sacred and Classical Concert. He performs "Thou Art So Near and Yet So Far" and is 14th on the programme (of 16 acts).
- October 10: First engagement with Frank Smith's Alhambra Variety Company at the Alhambra Music Hall. He again performs "Thou Art So Near and Yet So Far."

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Programme for the first known performance by Harry Clay for Frank Smith at the Sir Joseph Banks Pavilion, Botany, 4 Oct. 1885.

1886

- Continues engagement with Frank Smith, performing at both the Sir Joseph Banks Pavilion and Pleasure Grounds and the Alhambra (ca. Jan.-June). Advertising does not include Clay's name for the period 9 January to 27 March.
- May 22: Clay's first known public performance of "Essie Dear" at the Alhambra. The song had previously been sung on the Smith circuit by Behn Hendrix.
- May 29: Clay's first known public performance of "White Wings" at the Grand Concert Spiritual, Alhambra Music Hall.
- August 7-21: Clay performs two songs during the three Grand Classical Concerts (Sunday shows) at the Theatre Royal, Sydney.

1887

- Residence: Henry Clay, 165 Goulban Street (rented under the name Henry Clay).
- Marries Catherine Jubb in Glebe during the year.
- After a country tour he and some other members of the troupe, including George Turner, took on the lease of the Sydney Music Hall in the Haymarket (Sydney) [Harry Rickards followed their season with his English Co.]. After this Clay was involved with the London Pavilion Company at the Old Opera House (Syd) before “skirmishing” in the county with different companies.
- October 8: Last known engagement with Frank Smith for the Alhambra Grand Sacred Concerts and Sir Joseph Banks Pavilion and Pleasure Grounds. Advertisements for Clay stop from 29 October.
- November 19: Engagement at the Bondi Aquarium for its Grand Sacred Concerts.

1888

- Residence: 3 Ebenezer Street / 11 Pine Street (rented under the name Henry Clay).
- Essie Clay born during the year.
- February 11: Engaged by Walsh and King for their Saturday night minstrel shows at the Protestant Hall.
- April 28: Clay again advertised as appearing on the bill of the People's Popular Concerts (Protestant Hall, Syd).
- November 17: Re-engaged for the People's Popular Concerts (R. Marshall is now manager). Clay's engagement continues into early to mid-December.
- December 22: Engaged to play the Manly Aquarium

1889

- Residence: 3 Ebenezer Street / 48 Talfourd Street (rented under the name Henry Clay).
- March 16: H. Florak's Federal Minstrels (no relationship with Hiscocks' Federal Minstrels) open at the New Haymarket, Sydney with Clay in the company. Season ends in May.
- May 27: Last advertisement and mention in the Sydney Morning Herald for the Federal Minstrels.
- August 17: Begins a one week season with W.J. Wilson's Anglo-American Frolics, Academy of Music, Sydney (the company comprised English, American and Australian artists).
• August 24: "First appearance of the Silvery Tenor, Mr Harry Clay" for the Great Faust-Perman Combination (Haymarket Music Hall, Syd). Lessee and Director, E. Faust; S Mngr. Martyn Hagen; B Mngr. James Morgan.

• August 31: Performs at a Grand Complimentary Benefit Concert, tendered by the musical profession of Sydney to Herr Von Der Mehldren, "the Great Cornet Soloist" at Her Majesty's Theatre (Syd).

• October 5: Begins an engagement with Hiscocks London Pavilion Company (Opera House, Syd).

• November 2: Performs "The Cruiskeen Lawn" in a double quartet with John Fuller, J.V. Doran, W. H. Harrison, Beaumont Reade, J. Whitworth, George Turner and a Mr Smyth.

1890

• Residence: 126 Broughton Street / 48 Talfourd Street (rented under the name Henry Clay).

• January 16: A "re-engagement" with George Barr at the Haymarket Theatre for two nights only. The short season sandwiched between the closure of the 20 American Coloured Performers and the opening of the Dramatic and Burlesque Company's Sweeney Todd, The Barber.

• November 9: The Federal Minstrel Company performs at the Bondi Aquarium (Sat and Sun).

1891

• Residence: No details.

• May 30: Clay's first night at the School of Arts (Syd) with Dan Tracey's Vaudeville Minstrel and Specialty Company.

1892

• Residence: 2 Little Darling Street, Glebe - rented under the name Henry Clay.

• Continues with Dan Tracey at the School of Arts.
• **February 13:** Dan Tracey begins operations at Melbourne's Gaiety Theatre. Clay is engaged for a season, starting with the opening night. Advertising suggests that this is his first appearance in the city. He is billed as the "robust tenor" and sings "Dear Little Jessie."

• **May 7:** A *Sydney Morning Herald* advertisement notes the return of "the Favourite Tenor, Harry Clay to Dan Tracey's School of Arts" Sydney (2).

• **August 1:** Clay is the headline act for the bill presented by Dan Tracey at his first show at the Gaiety Theatre (Syd). The company moved there from the School of Arts. A *Sydney Morning Herald* review notes that "the tenor solo of Mr Harry Clay [was] received with enthusiasm" (2).

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**GAIETY THEATRE.**

Solo Lesson and Proprietor ....... .......... MR. DAN TRACEY
Business Manager ................. .......... MR. ALF M. HAZLEWOOD
Musical Director ..................... .......... MR. T. W. RHODES

SECOND YEAR OF DAN TRACEY'S
VAUDEVILLE
MINSTREL AND SPECIALTY COMPANY.

First Appearance of
Edwin Shipp ......................... .......... Endman and Comedian
Minnie Shipp ......................... .......... Serio-Comique and Dancer
4—Four Little Nursery Maids—4
and Fred Garnett, the Original Dummy Clown.

**PART I.**

Conversational
Our Lively Endmen:
Frank Yorke
E. Gaudie.
Overture and Opening Chorus—"Estudiantina".............. Company
Bass Solo—"The Old Turnkey" .......... .......... ARTHUR FARLEY
Comic Song—"Another Color Now" .......... .......... WILLIE B. WARNER

Beautiful Graceful Double Serio-Comic Ladies,
Misses ANNETTA BODIN and IDA TAUCHERT.
Contralto Song—"Village School" .......... .......... MISS AMY BOWE
First Appearance of the Celebrated Endman and Comedian.
EDWIN SHIPP. EDWIN SHIPP.

Rosie ABOTT SISTERS.
Ireland's Patriotic Vocalist, PAT ROCHFORD.
Queens of Double Song and Dance,
Gertie

Railroad—"Thou Art So Near" .......... .......... HARRY CLAY
Serio-Comic Song—"Arthur and Martha" .......... .......... MISS FLOERIE FORDE
Local Song—"Is It Likely" .......... .......... FRANK YORKE
Now we Have the Lightning Change Artistes and Soubrette,
MISS RUTH WALLACE
Introducing "How He Carries On," "The Old Flag," and Grand Tableau,
"Australia."

**PART II.**

IDA TAUCHERT AND ANNETTA BODIN.
Sensational Double Song and Dance Artists.
Your old Favorite, FRANK YORKE, in his latest Parodies.
First time of the Society Double Sketch Artistes.
Edwin—THE SHIPPS—Minnie.
Lightning Change and Serio-Comique Lady, MISS RUTH WALLACE.
Australia's Greatest Comic and Character Actress, WILLIE B. WALLACE.
First time in Sydney of the MAMNETS.

ROSIE ABOTT—GERTIE ABOTT—ROOSIE HOWARD—BELLA HOWARD
As the "Four Little Nursery Maids." Song—By universal Request—"Divorced." .......... MISS AMY BOWE
First Appearance of the Original Dummy Clown
FRED GARNETT
Little Scottish Nightingale, MISS AMY KENNEDY.
Tremendous Hit of MISS FLORIE FORDE in her Original Character
Specialty, "Bubbie."
Dublin's Great Song and Dance Man, PAT ROCHFORD.

Willie B. WARNER, the Screeching Faced
THE NEW GUINEA CHIEFTAIN?

Dr. Revy ................. .......... ARTHUR FARLEY
Pete Splitt ................. .......... FRANK YORKE
Harry Keenett ................. .......... HARRY CLAY
Chew Fat ................. .......... WILLIE B. WARNER

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Dan Tracey programme at the Gaiety Theatre (Sydney) circa 1892

*Australian Variety* 29 Dec. 1915, n. pag.

• **December 24:** Harry and Kate Clay appear at the School of Arts, Sydney, with Ralph Walshe's Novelty Company. Harry is engaged as both a performer and stage manager.
1893

- **Residence:** 2 Little Darling Street, Glebe - rented under the name Henry Clay.

- **January/February:** Engaged as a tenor and stage manager with Ralph Walshe's Novelty Company for its Brisbane season at the Gaiety Theatre, opening 28 January. The line-up included Kate Clay, Alf Lawton, Clara Spencer, Frank Yorke, James Craydon and Ted Holland. The intended four week season closes after only one week due to the Brisbane flood. Although Walshe re-opened on 11 February the post-flood period saw audience numbers drop significantly and he closed the season down on Friday the 16th even though a new programme change had been advertised for the following night.

- **ca. April:** Coogee Palace Aquarium, Sydney

- **June 12:** Clay makes his debut at the Tivoli Theatre under the Management of Harry Rickards. He is thought to have first performed one of his most popular songs "Sadie Ray for the first time during this engagement. Clay remains at the Tivoli for around three months. It is believed to have been his only appearance there.

- **August 14:** Clay appears on the bill of a Grand Complimentary Benefit to the Cogill Brothers (as part of contribution by Harry Rickards)

- **October 7:** Engaged for the Bondi Aquarium's Grand Sacred and Classical Concert (along with Florrie Ford)

- **October 21:** Rickards' engaged Clay to appear with the New Paragon Minstrels and Vaudeville Company at the Alhambra Music Hall (Syd). Although boasting a line-up that included Charles Pope and Fred Davys (tambos), Irving Sayles and Steve Adson (bones), along with Arthur Farley, the Leslie Brothers, Charles Fanning, and Bovis and Franks, the season is not a long one.

- **November 25:** Engaged for another of the Bondi Aquarium's Grand Sacred and Classical Concerts.

1894

- **Residence:** 113 Broughton Street, Glebe - rented under the name Henry Clay.

- Clay is believed to have begun managing St George's Hall, Newtown, sometime around 1894/95. This association possibly continued for around three to four years.

- **February 17:** Opened at Brisbane's Theatre Royal with Alf Lawton and the Leslie Brothers' All Nations Company. Other artists engaged during the season included Will and Fred Leslie, Arthur Farley, Clara Spencer, Master Fred Leslie, Florrie Forde and Sam Keenan. Clay remained with the company up until at least 20 September.

1895

• Residence: 113 Broughton Street, Glebe (rented under the name Henry Clay).

• August 31: Opens with Warren's Surprise Party at the Gaiety Theatre, Brisbane. Kate and Essie Clay are also advertised as members of the company. Other artists included Maud and Rose Fanning, William A. Ball, Will Wallace and Wal Rockley. On 11 September W.A. Ball took over the management of the company, renaming it the Gaiety Surprise Party. Although the season ended on 1 October, the Clays remained in Brisbane until at least 5 October, on which night they took part in a benefit for Helen Gordon (Gaiety Theatre).

Brisbane Courier 30 Aug. (1895), 2.

1896

• Residence: 39 Broughton Street, Glebe (rented under Henry Clay).

• April 14: Joins "The Trilby Tourists" for a season at the Bathurst (NSW) School of Arts. Then billed as "30 star performers appearing by special arrangement with Harry Rickards, Tivoli Theatre, Sydney," The line-up included W. Horace Bent, Albert McKisson and Jack Kearns, Ida Rosslyn, Gus Franks and Jack Williams, Hosea Easton, and Harry Carlton and Ted Sutton. The pianist/music director was J. W. Rhodes. Clay was engaged as Mr Interlocutor.

• May 1: Opens at the Gaiety Theatre, Brisbane with W. H. Speed's World Novelty Company. Clay appears to have left the company during the week of 20-26 June (the season ended on 13 July).

June 6: Cast as Prince Peerless in Speed's version of the 1894 Williamson and Musgrove pantomime Cinderella (Gaiety Theatre, 6-12 June)


• ca. October - December: Tours the Australian Eleven Minstrel and Variety Company around the Sydney suburbs.

Sydney Morning Herald 13 Mar. (1897), 2
1897

- Residence: 23 Denman Street, Glebe (rented under the name Henry Clay).
- **ca. January-March:** Continues touring the Australian Eleven Minstrel and Variety Company around the Sydney suburbs.
- **March 13:** Opens at the Gaiety Theatre, Sydney, with the Australian Eleven Minstrel and Variety Company. The season continues through until at least early April. The line-up included Kate Henry (Clay), Wally Edwards, Carlton and Sutton, Dick Davis and Maud Fanning.

1898

- Residence: 14 Phillip Street, Glebe - rented under the name Henry Clay.
- **ca. May:** Tours Harry Clay’s Australian Eleven Comedy & Variety Co. Itinerary incl. (Liverpool Town Hall, NSW; 1 May and 18 May)
- **ca. June:** Tours with Mascotte Minstrel and Variety Co. Itinerary incl. (Liverpool Town Hall, NSW; 11 June)

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**Liverpool Herald (NSW) 30 Apr. (1898), 7.**

**Liverpool Herald (NSW) 11 June (1898), 7.**

- **August 12:** Performs at a Complimentary Smoke Night given to R. D. Meagher M.L.A. at Lovett’s Hall (Syd).
- **ca. September-December:** Harry, Kate and Essie are engaged by J. L. Travers to tour Queensland with his Continental Vaudeville Company. Itinerary incl. (Opera House, Bris; 24 Sept. - 8 Oct.) • (Theatre Royal, Rockhampton; 24-30 Oct.) • Charters Towers (Th Royal; 10-18 Nov.) • (Theatre Royal, Bris; 28 Nov. – 13 Dec.).

**Sydney Morning Herald 24 Oct. (1898), 2.**
1899

- **Residence:** 14 Phillip Street, Glebe - rented under the name Henry Clay.

- **January 2:** Opens the New Year with the Australian Eleven at Parramatta Town Hall. The company at this time includes special guests the Bovis Bros, Will Wallace and Essie Clay.

  Later Sydney dates include: Parramatta Town Hall (16 and 26 Jan.).

- **May 13:** Engaged as interlocutor at Quong Tart's Elite Hall, Queen Victoria Markets. Also on the bill were Joe Edwards, Sam Wilson, W. Horace Bent, Olive Baker, Delworth Sisters, Will Bennett and Professor Barker (SMH: 15 May 1899, 7). Among the songs performed by Clay was "The Anchor's Weighed."
• **ca. August-October:** Engaged by G. Sullivan as stage manager for the Continental Vaudeville Company during its Brisbane and regional Queensland tour. The Brisbane season (Theatre Royal) ran from 5 August to 1 September. The regional destinations include: Rockhampton (Th Royal; 11-14 Sept.) • Barcaldine (Divisional Hall; 31 Sept.) • Longreach (1-2 Oct.) • Warwick (Town Hall; 16 Oct.).

• **December 26:** The Continental Vaudeville Company plays two shows at the Coogee Aquarium (Syd).

![Image of Theatre Royal advertisement](image)

_Brisbane Courier_ 4 Aug. (1899), 2.

**1900**

• **Residence:** 14 Phillip Street, Glebe - rented under the name Henry Clay.

• **January 26:** Two shows played with the Australian Eleven – the first a matinee concert at the Coogee Bay Aquarium, followed by an evening show at Parramatta Town Hall. The troupe includes Essie and Kate Clay, Chas Howard, Will Wallace, J. Williams, Lottie Lane, and Lizzie Fraser.

• **ca. March-October:** Harry, Kate and Essie are engaged by Walter Bell to tour Queensland with his Waxworks, Boer War and London Vaudeville Company. The Clay's were possibly with the company prior to July, however, with the _Morning Bulletin_ noting "the company has been travelling with much success in southern towns, having spent a month in Newcastle" (19 July 1900, 5).

The itinerary established to date is: Newcastle (Masonic Hall, Perkin St; ca. Mar-Apr.) • Rockhampton (Th Royal; 20 July- *) • Mount Morgan (11 Aug. - *) • Charters Towers (Th Royal, 12 Sept. - ca. Oct. *).

• **December 26-31:** Plays the Skating Rink, Grafton, NSW with his own Company.

_Newcastle Morning Herald and Miners' Advocate_ 24 Mar. (1900), 1.
1901

- **Residence:** 14 Phillip Street, Glebe - rented under the name Henry Clay.
- **Jan. 3:** Clay's company plays the Federal Hall, Lismore, NSW. The season ends 10 January.
- **February–ca. August:** Clay undertakes his first NSW/Queensland tour with his Waxworks and Vaudeville Company. The tour, which includes his wife and daughter, plays an engagement in Brisbane in May (he rarely played the city again over the next 18 years, preferring to tour the regional centres instead).

**NB:** The company may also have toured Tasmania and Victoria between 1901 and 1902.

1902

- **Residence:** 22 Henderson Rd, Alexandria - rented under the name Henry Clay.
- **March–August:** Tours Queensland with his Waxworks and Vaudeville Co.
YOU WILL MISS ME, DARLING CLOE.

(PATHETIC NEGRO BALLAD)

SUNG BY FRANK YORKE AND HARRY CLAY.

ARRANGED BY JOHN J. NAUGHTON & JOE SOMMERS.

VOICE

You will miss me, darling Cloe when I'm gone;
You can tell our little children that their
laid to rest the soul, when the
You will think of me in kind ness, as life's
Easter dwell above, how the
You can tell them that I loved them, with a

yearly road I plod, when my
years of life are slowly abiding, dwelling with the dead, and
fond and sacred love, they must try to meet their poor old father
And when the Judge's trumpet sounds for realms of bliss, in high

soon these bones will mingle with the clay;
In the winter of your sorrow you will then know how I died, and you'll miss me Cloe when I'm laid
morning of the great day comes at last;
In the winter of your sorrow, when together you and I, will no longer dread December's envy

chorus

Old unCLE Tom am fee ble, his head am be ding low: The master calls he can no longer

stay;
For his limbs are getting fee blie, his eyes are growing dim, and you'll miss me Cloe, when I'm laid away.

1903

- Residence: 22 Henderson Rd, Alexandria - rented under the name Henry Clay.
- **ca. February-July:** Tours Queensland with his Waxworks and Vaudeville Co.
- Clay is believed to have begun operating his Sydney suburban circuit sometime after the end of the Queensland tour.

1904

- Residence: Wentworth Park Rd, Glebe - rented under the name Henry Clay.
- **ca. March-August:** Tours Queensland with his Waxworks and Vaudeville Co and
- **ca. September-December:** Continues to operate his Sydney suburban circuit during the non-tour period (through to ca. February 1905)

1905

- Residence: Wentworth Park Rd, Glebe - rented under the name Henry Clay.
  
  **NB:** A Mrs C. Clay is also recorded as living at 22 Henderson Rd, Alexandria (no explanation for this has yet been found).
- **March-August:** Tours Queensland with his Waxworks and Vaudeville Co and continues to operate his Sydney suburban circuit during the non-tour period (approx Sept.-Feb.)
- **August:** Opens a trust account for Essie (in his name) at the Post Office Bank (Martin Place) with £300.
- **September 4:** Re-opens his Sydney circuit beginning with a show at Balmain. This is followed by Petersham, St George's Hall (Newtown), North Sydney and Parramaatta. His company at this time includes his wife (as Kate Henry), Amy Blackie, Nina Gonzalas, the Smith Sisters, Wally Edwards, Harry Elliott, Master Claude Sullivan, Ted Tutty, Joseph Loon, T. W. Rhodes and Thomas McIntyre.

1906

- No residential details located.
- **Sydney suburban circuit:** Tour in December comprises - Standard Theatre, City [Sat/Mon], Balmain [Tues], Newtown [Wed], Petersham [Thurs], Nth Sydney [Fri] (SMH: 29 Dec. 1906, 2). During the year he also occasionally swaps Petersham for Leichhardt Town hall (see for example, SMH: 29 Sept. 1906, 14).
- Sends another company on tour through Queensland but does not accompany it.

1907

- Residence: 25 Wigram Road, Glebe.
- 7th annual Queensland tour. Clay again remains in Sydney.
- **Sydney suburban circuit:** Tour in January comprises - Standard Theatre, City [Sat/Mon], Balmain [Tues], Newtown [Wed], Petersham [Thurs], Nth Sydney [Fri] (SMH: 5 Jan. 1907, 2).

  ![](image1.png)

  **Terrace houses in Wigram Road, Glebe**
  (Incl. Nos 23, 25 and 29, where Harry Clay is known to have resided)
  Source: Clay Djubal

- **1908**

  - Residence: 25 Wigram Road, Glebe.
  
  - **Sydney suburban circuit:** Tour in May comprises - Petersham [Mon], Balmain [Tues], Newtown [Wed], Parramatta [Thurs], Nth Sydney [Fri], Standard Theatre, City [Sat] (STS: 17 May 1908, 1).
  
  - **March 14:** Donates the services of several members of his company for a testimonial presented to Tom Donnelly at the Royal Standard. Other artists appear courtesy of Harry Rickards and James Brennan. Harry Leston is stage manager.
  
  - **September:** Purchases 218 Glebe Point Road, Glebe for £1,500 in Catherine's name.
  
  - **October 3:** Presents his Dramatic Company at the City's Royal Standard Theatre with a production of *The World Against Her*.
  
  - **October-November:** Clay tours Queensland as manager and occasional singer with his Dramatic Company. Essie Clay is the principal actress.
  

- **1909**

  - Residence: 218 Glebe Point Road, Glebe.
  
  - **July-September:** Sends Walter Bentley Dramatic Co., through Queensland (Essie Clay as female principal).
  
  - The *Theatre* compares Clay's position in the suburbs with that of the Tivoli in the city, noting that it is "quite an accepted institution" (Sept. 1909, 18).
1910

- **Residence:** 218 Glebe Point Road, Glebe.
- **June 30:** Joins his Queensland tour at Rockhampton
- **August 20:** Resumes his city and suburban circuit, opening at the Royal Standard (aka Clay's Standard). He also returns to the stage after a lengthy spell concentrating on his managerial operations.

1911

- **Residence:** 218 Glebe Point Road, Glebe.
- **ca. March-August:** Tours NSW and Queensland with his Comedy Company.
- **ca. July-October:** Clay acts as producer for Stanley McKay's pantomime company on its tour of Queensland. The productions include *Bo-Peep, The Carnival of Girls* and *The Circus Queen*. Jimmy Boyle is business Manager and Walter V. Hobbs is tour manager. The performances are held in a huge mining tent, which seats over 2,000 people.

1912

- **Residence:** 218 Glebe Point Road, Glebe.
- With Morgan and Abbott Clay also forms Clay's Bridge Theatre Company.
- **ca. March-August:** Tours Queensland with his Comedy Company.
- **October 8:** Clay submits an application to the Newtown Council requesting permission to "erect" a theatre on the corner of Bedford and Denison streets.
- **November:** Newtown Council refers the application to its Works' Committee after having approved the application subject to the Government Architect's approval.
1913

- Residence: 218 Glebe Point Road, Glebe.
- Accompanies the Queensland tour only as far as Bathurst on the NSW leg (22 Feb.). He then returns to Sydney to oversee the construction of the Bridge Theatre.
- April: The Theatre reports that Clay is managing the Balmain Theatre (Apr. 1913, 31).
- ca. June-July: Send the Royal pantomine Company on tour through Northern NSW (and possibly elsewhere) with a production of *Puss in Boots*.
  
  Established tour dates are: Grafton (Rink Hall, 16-17 July).
- July: The Bridge Theatre is granted a license by the NSW Fire Commissioners. The theatre is opened on 19 July.

1914

- No residential details located.
- Clay is included in *Australian Variety*'s "Can You Imagine," over several issues. These are "Can You Imagine": "Harry Clay as a boxer" (19 Aug.); "Harry Clay, Percy Dix and Jimmy Bain together on one weighing machine" (26 Aug.); and "fighting with Germans" (9 Sept.).

1915

- Residence: 29 Wigram Road, Glebe.
- Clay performs regularly at the Bridge Theatre during the year.
- January: Appears as an Admiral in the first part "Fun on Board the S.S. Newtown."
- July 15: Assists the Australia Day movement with a benefit at the Bridge Theatre. The proceeds (£91) are donated to the Red Cross Fund. Harry performs a duet with Mark Erickson (AV: 14 July 1915, 9; 21 July 1915, 4).
- September 29: Clay states in *Australian Variety* that only he is authorized to book artists for the Bridge Theatre, and that no one else has any influence in booking acts. Artists with vacant dates must see him personally, when their work will be judged on its merits (AV: 29 Sept. 1915, 12).
1916

- **Residence:** 29 Wigram Road, Glebe.

- By the end of the year Clay is operating four companies. The NSW southwest circuit includes Goulburn, Murrumburrah, Wagga Wagga, Young, Cowra, Grenfell, Bathurst, Lithgow, Portland, Albury, Harden, Katoomba, and Yass.


- **May:** Clay announces that the Bridge Theatre is to be given £5,000 worth of improvements (AV: 10 May 1916, n. pag.).

- **August:** Clay engages James H. White to act as manager of his newly established theatrical agency – Harry Clay’s Vaudeville Enterprises. The business’ office is located at 4 Young’s Chambers at the corner of Pitt and Park streets. White had previously acted in a similar capacity out of the offices of Australian Variety.

- **October:** Clay is recorded by Australian Variety as having recently purchased "a valuable piece of land in close proximity to the Rozelle Post-Office." The magazine goes on to note that "arrangements are being made to go on with a building without delay. On completion it will be the most up-to-date theatre in the suburbs…” (4 Oct. 1916, n. pag.).

- **November:** "[Harry] Clay is now binding artists under contract, a move that has become necessary owing to the great demands on some artists services" (AV: 1 Nov. 1916, n. pag.).

  Australian Variety notes that "Harry Clay’s new theatre, which is being built at Balmain, will be a most up-to-date house [and is being] furnished with all the latest appointments” It is unclear if this is the same theatre earlier mentioned as being in Rozelle (8 Nov. 1916, n. pag.).

  Australian Variety also records” "Mr Clay proposes [sic] extending operations to Victoria, where there is undoubtedly a big opening for a vaudeville circuit, run on similar lines to the NSW venture (8 Nov. 1916, n. pag.).
1917

- Residence: 29 Wigram Road, Glebe.

- Clay is still operating four separate companies around his Sydney/NSW circuits. The South-west circuit lasted a fortnight (and hence required two companies to service the towns. The other two companies serviced the weekly suburban circuit. A fifth company also undertook the Queensland tour between ca. March and August.

- Clay’s Vaudeville Agency (located at 256 Pitt St) is advertised in Sand's Sydney Directory.

- **January 17:** *Australian Variety* includes a portrait of Clay on page 5 with the caption: "Harry Clay Wishes Everybody the best of Luck during 1917."

- **January 26:** Purchases from Thomas Cooper of Manly Lot 9, Dampier Parade, Sutherland for £99 and Lot 1, Princess Parade, Kurnell for £50.8.0.

- **May 23:** Clay and his No 1 Musical Comedy Company appear on the cover of *Australian Variety and Show World.*

- **June 2:** Fullers go head to head with Clay by opening their Majestic Theatre – almost diagonally opposite the Bridge Theatre.
1918

- Residence: 23 Wigram Road, Glebe.

- **January:** Clay is recorded as visiting Melbourne with a view to possibly opening up a circuit there in the near future. *Australian Variety* notes that he wants to link the Victorian capital with his Sydney operations, and intends opening there in early 1918 (14 Dec. 1917, 3). This venture is likely delayed when Clay is offered the lease of the Princess Theatre and then cancelled altogether following the outbreak of the Spanish Flu pandemic later in the year.

- **January:** Clay becomes the new President of the Newtown Keystone Glee Club following the resignation of Bluey Anderson Due to business pressures (AV: 1 Feb. 1918, 20).

- **March 23:** Clay takes over the lease of the Princess Theatre in the city.

- James Caldwell and Ern Crawford perform "When the Leaves Came Drifting Down" (a duet reportedly written by Clay).

- **August:** By this stage of the year Clay is running shows three nights week out of the Coliseum, North Sydney.
1919

- **Residence:** 23 Wigram Road, Glebe.
- **May:** Clay reopens Sydney suburban circuit and Bridge Theatre after enforced closure due to the flu epidemic.
- **ca. July:** Clay holds a competition in which people are invited to respond to the phrase "I still would love you..." *Australian Variety* records that he received over 1,000 letters. One example of the kind of responses includes: "If off Frank Herberte you bought a fur, or did a trial for Andy Kerr, I would still love you."
- **November:** Clay begins his "official" association with the Gaiety Theatre (Oxford Street), providing the entertainment there despite having done so unofficially since at least May. Andy Kerr remains the lessee/theatre manager.

1920

- **Residence:** Marine Parade, Vaucluse.
- **June:** *Australian Variety* notes that Clay is "in position of being in Easy Street for the rest of his life [and that] his Watson's Bay tenants presented him with an address the other day, which was much appreciated" (18 June 1920, 7).
- **October:** Clay is recorded as owning a block of land next to the Post Office in Rozelle. It is also indicated that he intended using it for theatrical purposes.
1921

- Residence: 14 Salisbury Street, Camperdown.
- A.R. Abbott claims in 1925 (see Clay's Deceased Estate File) that Harry sold him Lot 1, Princess Parade, Sutherland during the year. No written contract was ever made out, however.
- March: *Everyone's* records that Clay, "whose great hobby is racehorses, has changed his team from Kogarah to Kensington" and that he has recently "bought a couple of fine yearlings" which he put "under the watchful eye of Trainer Arthur, the old-time ventriloquist [and] who now turns out a good many winners" (30 Mar. 1921, 20).
- ca. April-July: Clay has a stroke sometime around the middle of the year. He subsequently spends a lengthy period in hospital followed by another lengthy spell at home recovering.
- August: Clay who "had been in very poor shape up to a week ago" is gradually improving (E: 31 Aug. 1921, 20).
- September: *Everyone's* further records Clay "is now back at his home where his convalescence is very gradual" and that "he will take things easy for some time yet" (14 Sept. 1921, 20).
- December: Clay is reportedly up and about but still required to take things easy. "The well-known Australian manager," records *Everyone's* "had a close call some little time ago, and is lucky to be about again. He is, we are pleased to say, getting stronger every day (28 Dec. 1921, n. pag.).

1922

- Residence: Audley St, Petersham.
- January: "Now on the semi-sick list for over six months, genial Harry Clay… is beginning to be something like his old self again. He has been taking things very quietly, although still doing a little bit here and there, and will, in all probability, be back at his post at the Princess Theatre within the next week or so" (E: 11 Jan. 1922, 19).
- ca. March/April: Clay takes over control of both the Betts-Portus vaudeville contracts and Ike Beck Newcastle/Hunter circuit (TT: Mar. 1922, 24).
1923

- No residential details located. Catherine Clay is recorded as living at 6 Soudan St, Paddington.
- **February:** Clay is awarded the verdict as defendant in an action brought about his Francis Rose Phillips (Fanny Levarto). The *Theatre* notes that this was the first time in Clay's career that he had been taken to court (Mar. 1923, 27).
- **May:** The *Theatre* notes that in health Harry Clay "is still far from being his old accustomed self."
- **June:** This time the *Theatre* reports that Clay "looked a very ill man... on his way to the Princess Theatre."

1924

- No residential details located.
- The "Audiences Were Tough" article notes that Clay moved into a small flat in Watsons Bay. "Artists and fans at the theatres never saw him again" (n. pag.).
- **November:** Clay's longtime friend and manager Jimmy Boyle dies suddenly in Sydney.

1925

- Two addresses identified – Henry Clay, 29 Wigram Rd, Glebe (possibly Essie's address) and Vaucluse Flats, Watson's Bay.
- **February 17:** Clay dies aged 60 at his Watson's Bay residence. The "Audiences Were Tough" article records that he passed away "with just a few friends about him." Following his funeral, attended by a very large number of people, including Bert Bailey, Ben Fuller, and the Newtown Mayor among others, he was interred at South Head Cemetery (CEO). *Everyone's* suggested that his funeral "probably saw more Australian performers congregated together than at any other period in the history of the business" (25 Feb. 1925, 32).
- Clay's epitaph reads: "In Ever Loving Memory of My Dear Husband and My Dear Father Harry Clay. Died 17th February 1925, Thy Will Be Done."
- Clay's death is reported in newspapers around the country, including Sydney (*Sydney Morning Herald* and *Daily Telegraph* 19 Feb.); Melbourne (*Argus* 21 Feb.); Hobart (*Daily Mercury* 25 Feb.); Rockhampton (*Daily Bulletin* 24 Feb.); Townsville (*Daily Bulletin* 23 Feb). Notice of his death was also circulated around the country via the *Theatre* magazine (Mar. 1925).
MR. HARRY CLAY.

Mr. Harry Clay, well known for many years as a theatrical manager in Sydney, died at midnight on Tuesday at his residence, Vaullene Plains, Watson's Bay, after a long illness. Mr. Clay, who devoted his interests to vaudeville, revue, and pantomime, was director-manager of Clay's Bridge Theatre Company, which controlled the Gaiety and Princess Theatres in the city and the Bridge Theatre at Newtown. This company he formed 13 years ago in association with Mr. Harold Morgan and Mr. A. R. Abbott, but he had begun as a Newtown artist about 10 years before at St. George's Hall. He was himself an old-time performer. In his career as a manager, Mr. Clay was a staunch friend of Australian artists, and won a high name in the profession for his generosity.

EXIT—HARRY CLAY.

There died a few days ago in Sydney (writes "J.N." in the Sunday "Mail") a vaudeville manager who was well liked in that branch of the profession. Harry Clay was a young bricklayer 40 or so years ago, and he carried so tunefully at his work as to attract the attention of many besides his fellow workers. He was in demand for smoke concerts and other social gatherings, and his robust tenor voice, uplifted in ballads of the time, was everywhere admired. The step to the professional ranks was quickly made, and as the result of a bad let-down by a touring manager Harry Clay discovered within himself organizing ability which he turned to excellent account. He took over the company, added a couple of members, successfully "wangled" the finances, and laid the foundations of a notable success. Finally settling down in Sydney, he made his headquarters at the Bridges, Newtown, and usually had three or more vaudeville teams working the city and suburbs. Fair pay, decent treatment, and regular employment have given the characteristics of Clay vaudeville work, and the writer has heard many an appreciative word concerning the "boss." He was in no sense a public character after retiring from active vocalism, and sought advertisement only for his shows. In his teams he had some raffling good comedians, and many who made good in the "legitimate" received their early training in his theatre.

Mrs. HARRY CLAY and DAUGHTER, ESSIE, desire to return their sincere THANKS to friends and relatives for letters, telegrams, cards, and floral tributes in their recent sad bereavement in the loss of their dearly beloved husband and father.

Vaudville comes and goes in the smallest theatres and the halls of Australian capitals, but a manager who continued to provide that form of entertainment for many years, especially in New South Wales, was Mr. Harry Clay. The death of Mr. Clay has been reported from Sydney. The company which he had directed controlled the Princess Theatre near the central railway station, and other theatres in Oxford street and at Newtown. Harry Clay vaudeville provided early opportunities for many singers, dancers, and other entertainers. Whose work afterwards became more widely known. I first heard Gladys Moncrieff, then described as "Australia's charming young balladist," at one of his entertainments. What was mattered was that Mr. Hugh Ward heard Miss Moncrieff at a "Clay show" at about the same time. There followed the early Williamian engagements which led her to many successes.
SONGS KNOWN TO HAVE BEEN PERFORMED OR WRITTEN BY HARRY CLAY

Dates in brackets indicate the first known performance. All other dates indicate other years the song was known to have been performed. [IS] = Illustrated Song

"All's Well" (1998) A duet with Wally Edwards
"The Anchor's Weighed" (1899)
"Annie Laurie" (1914) A duet with Maurice Chenoweth

"Baby Boy Has Passed Away" (1886)
"Beloved Eyes" (1886)
"Blue Eyed Irish Boy, A" (1898) 1900
"Bonnie Mary of Argyle" (1902)
"Boys in Brown, The" (1912)
"Bring Back the Old Folks" (1893)
"Britain's Tribute to Her Sons" (1905) Lyrics by Harry Clay

"Come Where My Love Lies Dreaming" (1886) A quintet with Arthur Farley, Harry Barrington, Johnny Matlock and W. Wesley.
"Cruiskeen Lawn, The" (1889) Performed as a double quartet with Hiscocks' London Pavilion Co.

"Darling I am Growing Old" (1915)
"Day by Day" (1902). Illustrated with limelight views.
"Dear Old Fairyland" (1905)
"Dear Little Jessie" (1885) 1892. While the song is also known to have been sung by others, notably W. Wesley, it was mostly associated with Clay in Australia. First sung by him at the Sir Joseph Banks Pavilion, Botany under the management of Frank Smith.
"Don't Be Crying Little Girl" (1886)
"Don't Forget to Write me a Letter" (ca. 1907) Written by Frank King.
"Down on the Farm" (1904) 1905 [IS]

"Elsie of the Glen" (ca. 1890s) Written by H.W. Porter.
"English Speaking Race Against the World, The" (1900) 1901, 1904
"Essie Dear" (1886) Written by ? Blamhett. Another song mostly associated with Clay in Australia, it is believed to have been first sung by him at the Alhambra Music Hall, Sydney on 22 May 1886. He went on to perform it for more than 25 years. The song is also known to have been sung by Behn Hendrix in Nov. 1885 at the Alhambra (during the same period Clay was there). Johnny Matlock also performed in ca. 1890.

"For Love and Victory" (1904)

"Gallants of England" (1912)
"Girl I left Behind, The." (1899)
"Gypsies, The" (1886). A trio performed by Clay, Harry Barrington and Arthur Farley.

"Happy Dreamland" (1885) 1886
"He Carved His Mother's Name Upon the Tree" (1903) [IS]
"He'll Return to Me" (1886)
"He's Coming O'er the Sea" (1886)

"I Am Your King" (1886) A trio with Harry Barrington and Arthur Farley
"If a Star Would a Flower" (1905) [IS]
"I'm a Pirate" (1905)
"I'm Wearing My Heart Out for You" (1904)
"In the House of Too Much Trouble" (1904)
"Ireland's Rights" (1901) 1908 Sung in 1908 as part of The Irishman (Clay's Dramatic Company tour of Queensland)

"It Only Makes Me Love You More and More (A Heart's Confession)" (ca. 1900) Lyrics by L. L. Howarde; Music by Alan Rattray.
"Jack Crawford" (1914) A duet with Maurice Chenoweth.
"Jack Tar" (1914) [IS]
"Just to Live in Your Eyes" (1912)  
Source: National Library of Australia

"Killarney" (1903)
"Leave Me Not in Anger" (1885) 1886
"Lo, My Courage" (1904)

"Maggie Darrow" (1886 )
"Mama Where is Baby Gone" (1885) 1886
"Many Happy Returns of the Day" (1901)
"March of the Cameron Men" (1900) 1901
"Meet Me at Twilight" (1887) Also known as "Meet Me at Midnight"
"Molly Doolan Oo-Lan-Oo" (ca. 1908) (1912) Lyrics by Dick Stead, music by Owen Conduit.
"Molly Mavoureen" (1885) 1886
"Motherland" (1902)
"Mountain's Fairest Flower" (1904) [IS]
"My Home is By the Sea" (1899) Duet with Charles Howard

"Old Log Cabin" (1892)
"Old Rustic Bridge" (1887)
"Only a Dear Little Flower" (1885)

"Pilot Brave" (1892) A duet with Charles Hudson.
"Place Me Near Your Heart Again" (n/e) Written by Alan Rattray. "Sung by Walter Whyte, Clarence Tisdale, Harry Clay, and Olga Pennington."

"Ring Down the Curtain" (1903) 1904 [IS]

"Sally in the Alley" (1900)
"Sadie Ray" (n/e) Clay reportedly sang this for over ten years. It is known to have been performed in 1891 by S. Henderson.
"Sing Me That Pensive Air" (1885)
"Sister" (n/e)
"Soft are Her Slumbers" (1886) Performed as a quintet – Clay, Johnny Matlock, Arthur Farley, Harry Barrington and W. Wesley
"Soldiers Dream of Home, A" (1886)
"Soldier's Love, A" (1899) Performed as a double quartet by Hiscocks' Federal Minstrels.
"Spring's Delight" (1889) Performed as a vocal quartet with Harry Carroll, Harry Craig and Arthur Farley.
"Sweet Bessie" (1887) 1889
"Sweet Dreams Be Thine" (1885) 1886

"Thou Art So Near and Yet So Far" (1885) Another song performed by Clay for more than 10 years.

"Unto Us a Child is Born" (1886) Performed as a quartet with Johnny Matlock, Arthur Farley and Amy Rowe.

"Volunteer Organist" (1902) [IS]

"Waiting in the Wild Woods" (1887)
"We Stood at the Alter of Friendship" (1905) [IS]
"When the Birds and the Blossoms Dream" (1887)
"When the Corn is Waiving, Annie Dear" (1886)
"When the Leaves Came Drifting Down" (1918) A duet written by Harry Clay and first performed by James Caldwell and Ern Crawford

"When it's Moonlight on the Silv'ry Rio Grande" (ca. 1907) Lyrics: Evelyn Milwood and Ward McAlister; Music: Joe Slater
"When the Empire Calls." (1900)
"When the Robins Nest Again" (1885) Performed for over 10 years.

Source: National Library of Australia
"When the Vesper Bells are Ringing" (1905)  
"When We Were Boys Together" (1905)  
"While Sydney is Fast Asleep" (1912)  
"White White Rose" (1901)  
"White Wings" (1886)  Although reportedly first sung in Australia by Percy Shannon in October 1887, Clay is known to have performed it the previous year (21 Aug.). Described as a "pretty baritone or mezzo-soprano song," White Wings was also included in W.H. Paling and Co’s 1887 Christmas Annual in order to capitalise on its inclusion in the Williamson, Garner and Musgrove pantomime Robinson Crusoe (Theatre Royal, Sydney).

"You Will Miss Me Darling Cloe" (1902)  Performed with Frank York.

Source: National Library of Australia

**SEE ALSO**

- Harry Clay's Annual New South Wales and Queensland Tours  
- Essie Clay  
- Kate Clay  
- Australian Eleven  
- Trilby Tourists  
- Bridge Theatre (Newtown)  
- Harry Clay's Theatrical Enterprises  
- Speed's World Novelty Co

**FURTHER REFERENCE**


Gee, Valma. "Patricks Plains." Family History Society Singleton, Inc. (sighted 10/7/2012)
From "Audiences Were Tough When Harry Clay Ran Vaudeville," n. pag.