

JIM GERALD REVUE Co

aka **Jim Gerald's Miniature Musical Comedy Co.**

One of the most successful revusical companies to operate in the Antipodes during the 1920s and early 1930s, Jim Gerald's company was best known for its original one act musical comedies – some the most popular being *A Millionaire for a Night; 1914-1918*, *The Tennis Club*, *Barebacks* and *Whips and Quips*. From the late 1920s onwards he mostly staged revues. The troupe's core membership remained remarkably consistent over the years, and included Essie Jennings (wife), Lance Vane (brother), Reg Hawthorne, Howard Hall, Ernest Crawford, Mona Thomas, and choreographer Polly McLaren.

1922-1929

Jim Gerald's Miniature Musical Comedy Company debuted in Newcastle in July 1922 with *A Millionaire for a Night*, opening in Sydney later the next month to rapturous critical acclaim. The initial line-up comprised several members of the Walter George Sunshine Players, the troupe Gerald had joined the previous year. These performers were Essie Jennings, Reg Hawthorne, and dancer/choreographer Polly McLaren. In starting up his own revusical company, Gerald was required to write (or adapt) his own works, this by now being a tradition among Australian revusical troupes. Having already been accorded much acclaim for his original sketches, the creative aspects involved in running his own troupe were not too difficult for him, and indeed from around 1922, Gerald began to emerge as one of Australia's more popular writers of one-act musical comedies. Among his most popular revusicals were *Bare Backs*, *A Millionaire for a Night*, *The Tennis Club*, *The Merry Masquerader*, *Whips and Quips*, *Don't Tell the Wife*, and, arguably his greatest success, *1914-1918; Or, For the Duration*. Set in three scenes (a military camp, aboard a transport ship, and in the trenches on Armistice Day), the revue's narrative is once again drawn from Gerald's wartime experiences, and in this respect was a fleshed-out adaptation of "The New Recruit" sketch with additional musical sequences. *1914-1918* was to be one of the earliest of productions for Gerald's Miniature Musical Comedy Company, and continued to be revived throughout the 1920s.



Source: Performing Arts Museum,
Victorian Arts Centre

During its first five years of operations, the troupe toured consistently around Australia and New Zealand on the Fullers' circuit, establishing itself as one of the four leading Australian-based revue troupes. Most seasons rarely ran for less than six months, with some continuing for up to eight months. As competition from the film industry began to increase markedly over the latter half of the decade, Gerald instigated a number of changes to his shows, some of which were taken up by most other revusical troupes. Among these was his decision to utilise the members of his troupe as first-part vaudeville entertainers rather than employing guest performers, a tradition on the variety stage that dated back to the minstrel shows of the nineteenth century. This allowed him the opportunity to still offer variety entertainment while also reducing operational costs. The vaudeville first part, invariably presented under the title *Happy Ideas*, generally comprised song-and-dance turns, comedy routines and sketches, and specialty acts that utilised the particular talents of individual members of the troupe, including performances on musical instruments, acrobatics (often featuring Gerald himself), and "humourosities." One of Gerald's famous solo routines during the 1920s, for example, was his rendition of "Paddy McGinty's Goat."¹

| | | |
|--|--|----------------------|
| FULLER'S NEW THEATRE | | |
| Full of F U N | Jim Gerald's Musical Comedy Company | Full of G I R L S |
| In a New Musical Comedy every week! | | |
| Brilliant VAUDEVILLE NOVELTIES in addition | | |

Green Room Sept. (1922), 8.

¹ The text of Gerald's version of "Paddy McGinty's Goat" (with accompanying photographs), is published in the *Theatre* Mar. (1923), 21.

Another change to the troupe's entertainment programme was Gerald's experiment with the revue format around 1929-1930. Although he was certainly not the first to stage revue-style follies in Australia, Gerald's shows during this period did make use of a number of innovations that he had observed while in America and England in 1928. Among the more notable innovations were new lighting and stage designs. In its review of one of the first productions in Australia of *Happy Ideas, Everyone's* records for example, that the show was mounted "with a suggestion of lavishness, which is emphasized by the stage lighting. Evidently one of the wrinkles picked up by Gerald in America, varied coloured and ever changing lights [were] thrown from the wings on to a gold drop centre panelled by rich figured material." The critic also suggested that while the new show made a strong impression, introducing "much in the way of novelty and effective presentation," its move away from the revusical format- "the stuff that landed him in the front row of local comedy merchants" - meant that it didn't have the same dramatic scope (1 May 1929, 49).

Fuller News, October 13, 1923.

Fullers' Bijou Theatre

Direction: FULLERS THEATRES LTD.
General Managers: W. J. DOUGLAS

Two Shows Daily - - 2.30 and 8
Sir Benjamin Fuller and Mr. John Fuller present

FULLERS' VAUDEVILLE

Programme for Week Commencing Saturday, Oct. 13
(Subject to Alteration)

1. LEO STERLING, English Entertainer.
2. DOROTHY WATERS, America's Girl with the Wink and America's Juvenile Moving Picture Star K'out.
3. POTTER & HARTWELL, in a pot pourri of Mirth and Movement, Jazz and Jollity.
4. LES WARTON, Black faced Comedian.

INTERVAL

JIM GERALD

PRESENTS HIS MINIATURE MUSICAL COMEDY COMPANY IN

"THE TENNIS CLUB"

CAST

| | |
|---|--|
| <p>Lord Gubb Frederick Tom Tootle Harry Fitcher Couch Palmer Nestor Road Kitty Fox Dessie Knight</p> <p>Harriet Epp (Lord Gubb's Valet) Six Merry Twinklers: Iris McHenry, Vera Nixon, Kathleen Gallagher, Myra Rowe, Laurel Barrett, Patricia Duff</p> | <p>REG HAWTHORNE LANCE VANE ERNEST CRAWFORD HOWARD HALL MONA THOMAS LETTIE CRAVON POLLY McLAREN ESSIE JENNINGS</p> <p style="text-align: center;">and JIM GERALD</p> |
|---|--|

Scene: The Tennis Club.

MUSICAL NUMBERS

| | | |
|---|---|--|
| <p>Theatrical Comedy "Who He Shows you out from Walking" "A Rich Vagabond" "Rabbit's Foot" "One" "Winging Wilkie" "Lilly and Sam Dances" "Hill of Love"</p> | <p>The Company Lettie Cravon and Twinklers Reg Hawthorne Ernest Crawford and Twinklers Lance Vane Mona Thomas and Twinklers Polly McLaren and Twinklers Mona Thomas</p> | <p>"The Girl that got the 'I in Trolly" "The Girl that got the 'I in Trolly"</p> |
|---|---|--|

The whole written and produced by JIM GERALD.
Stage Manager: LANCE VANE
Wardrobe by: THEL MOAR
Music arranged by: POLLY McLAREN
Stage Properties, etc.: FRED MOAR and Staff
Musical Director: FRED WHITE

Theatre Manager: RAY FULLER

Complete change of programme every Saturday at the Matinee. Any artists retained from last week's bill appear in new acts this week.

Fuller News 13 Oct. (1923), 4.

Aside from the revusicals it staged, the troupe also regularly appeared in Christmas pantomimes for the Fullers. In all of these, Gerald appeared as the dame, while he also wrote and directed several pantomimes himself. Indeed, by 1926, Gerald and members of his revusical company had racked up five consecutive Christmas seasons for the Fullers. Members of the troupe, including Gerald, were also involved in the Fullers 1926 blackface entertainment retrospective, *Olde Time Nigger Minstrels*. The entertainment, which had first been revived in Melbourne in October the previous year, featured minstrel veterans like Charlie Pope and Will Whitburn.²

In 1927, the troupe also revived a British two-act musical comedy, *The Honeymoon Girl*. Gerald's version reportedly contained some new material, mostly introduced by his character "Mumps," along with several new song-and-dance sequences (BC: 15 Aug. 1927, 11; *Just It* 13 Oct. 1928, 28). It was staged in place of the usual variety and

² Gerald revived the old time minstrel format again in the 1930s with his revue company, this time on the Tivoli circuit. See below

revue/revusical programme. Initially serving as the concluding show to each season, its popularity meant that it often ran for at least several weeks, and was regularly revived by the troupe well into the 1930s [see below for further details]

The Jim Gerald Revue Company ended its association with Fullers Theatres Ltd in September 1929 when it undertook a tour of New Zealand for the Tivoli organisation. By this time, too, several of the original troupe members also moved on, with two of the most significant losses being Lance Vane and Polly McLaren (although Vane later returned ca. 1934). Among the new members engaged between 1927 and 1929, however, were several performers who already had high-profile reputations: Amy Rochelle, Harry Burgess, Dan Weldon, Tommy Dale (ex-Dale and Barling), Phyllis du Barry, Ward Lear Jnr, Letty Craydon, and Ron Shand.

1930-1935

Upon its return to Australia in March 1930, the troupe went directly to the Melbourne Tivoli Theatre, where it played a five-month season to largely packed houses. One of the special guest performers during its Melbourne engagement was Sadie Gale, who was forced to remain in the city for six months while her husband, Roy Rene, recovered from a serious illness. Gerald had, by this stage, reverted back to the first-part vaudeville/second-part revusical format, opening most shows with a vaudeville-style revue (given the generic title *Happy Ideas*), and revivals of his more popular revusicals. Several revusicals had by then also been given new titles: namely *Circus Days* (previously *Barebacks*), *The Naughty Earl* (previously *Not Likely*), and *Sport of Kings* (previously *Whips and Quips*). 1930 also saw Gerald revive the minstrel show for at least one week during any extended season in each city. Billed as *The Old Time Minstrel Show*, he and Reg Hawthorne would take on the comic endman roles of Mr Tambo (Gerald) and Mr Bones (Hawthorne).

While the troupe's movements over the next five years still require further research, it appears certain that it continued to tour the Tivoli circuit on a full-time basis. Over Christmas and New Year 1933/1934, for example, the troupe presented a short season of children's entertainment at the Tivoli Theatre, Sydney. Essentially a revue for juveniles, the production was augmented by a number of specialty acts, including Harry Abdy's Animal and Bird Circus, The Three Orlandos (dancers), and The Three Alecs (acrobatic clowns), and featured the two scenas "Joy Bells" and "Happy Hours." At the end of 1934, however, the troupe moved off the Tivoli circuit after accepting an engagement by Frank Neil to appear in his production of *Mother Goose*. Staged at the King's Theatre, Melbourne, the pantomime was a collaboration between Neil and Gerald.



Jim Gerald Revue Co (July 1923)³

SEE ALSO

- [Jim Gerald](#)

³ The citation details for this image are currently unavailable. A photocopy is held by the AVTA.



L: Daily Mail (Bris), 1928 , no details

R: Brisbane Courier 19 Mar. (1927), 2.

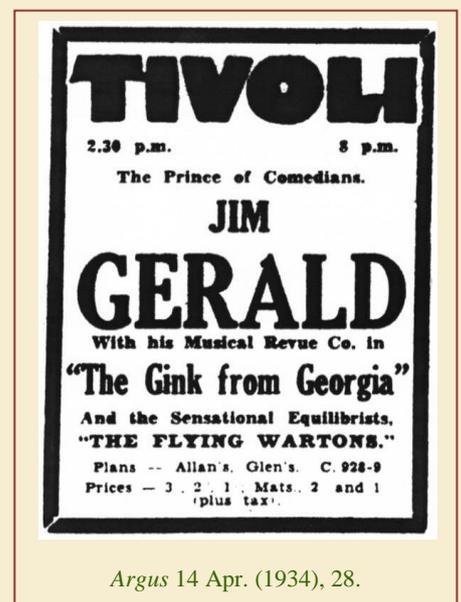


JIM GERALD REVUE COMPANY PERSONNEL

All dates shown below are established years only. In some instances, people may have been associated with the company prior to or after the dates shown but these years have not yet been identified.

One factor that helped establish and maintain Gerald's long-term success was his ability to select the right combination of character actors to support his comic material. In this respect, he, like Nat Phillips, Bert Le Blanc, and George Wallace, surrounded himself with the right mix of professionalism, looks, and talent, thus making the productions fresh and seemingly spontaneous. Among the original troupe were several performers who remained key personnel for many years. These artists, aside from Essie Jennings, were his brother Lance Vane (8 years), ex-J. C. Williamson actor Reg Hawthorne (11 years), Howard Hall (11 years), Ernest Crawford (7 years), and Mona Thomas (7 years). Choreographer, dancer, and soubrette Polly McLaren (6 years) was also a significant factor in the troupe's popularity between 1922 and 1926, with her name given prominence in many of the published reviews during that period.

- Principal troupe members were:** Una Baines (1928), Frieda Bohning (1932-34), Thelma Bryce (1932-33), [Harry Burgess](#) (1927-28), [Neva Carr-Glynn](#) (1926-28), Robbie Clifton (1934), Lily Coburn (1929-34), Lou Cottam (1932-34), Ernest Crawford (1922-28), Dot Creswell (1927-28), [Letty Craydon](#) (1923-24, 1928), Tommy Dale (1928-34), [Phyllis du Barry](#) (1927-28), Thelma Duff (1930-34), Jim Foran (1930), Linda Foy (1929), May Geary (1926-28), Jessie Gillam (1932-33), Joan Graham (1930), Howard Hall (1922-33), Reg Hawthorne (1922-33), Billy Heaton (1928-29), Joe Hudson (1930), Heather Jones (1931-33), Vilma Kaye (1931-34), Betty Lambert (1926-28), Ward Lear Jnr (1928), Flora McDonald (1927), [Polly McLaren](#) (1922-27), Ray McLean (1927-30), Dot McLean (1927), Jack Manners (1927), [George Moon Jnr](#) (1934), Olivette (1928), Dalton Payne (1927), Harry Payne (1927), Les Pearce (1927-28), Will Perryman (1932-34), Edna Ralston (1930, 1934), [Shannon Raye](#) (1922), Max Reddy (1934), [Amy Rochelle](#) (1928), Cecil Scott (1927-28), [Ron Shand](#) (1929), [Charles L. Sherman](#) (1934), Mona Thomas (1923-28), [Winnie Trevail](#) (1922-23), [Lance Vane](#) (1922-28, 1934), Marie Ward (1930), Dan Weldon (1927).



Argus 14 Apr. (1934), 28.

2. **Members of the Twinklers Ballet included:** Laurel Barrett (1922), Edna Drake (1922), Iris McKenzie (1922), Vera Nixon (1922), Myra Rowe (1922-1923, 1926), Gladys Taylor (1922), Irene Vando (1922). The six-member chorus was expanded to twelve sometime during the early 1930s.
3. **Occasional or special guest performers included:** The Eleven Wonders (1927), Sadie Gale (1930).
4. **Additional notes and/or historical clarification:**
 - **Frieda Bohning:** Her surname is sometimes spelled Bonning.
 - **Neva Carr-Glynn:** was the mother of Australian actor Nick Tate. She died in Sydney in 1975.
 - **Tommy Dale:** previously worked in a vaudeville partnership called Dale and Barling.
 - **Vilma Kaye:** Her name surname is sometimes spelled Kay.
 - **Ron Shand and Letty Craydon:** later became husband and wife.

OLDE TIME MINSTREL SHOW

aka **Old Time Minstrel Show**

The minstrel show format was given a revival in Melbourne in October 1925 at a matinee farewell to Maggie Moore. The cast included veterans Charlie Pope and Will Whitburn. Its success quickly led to it being taken on by the Tivoli organisation, and the show became a huge success in the Victorian capital over a season of ten weeks. In late January the show, billed as *Ye Olde Nigger Minstrels*, transferred to Sydney. Not to be outdone, Fuller's Theatres decided to mount their own minstrel revival. Given the slightly altered billing, *Old Time Nigger Minstrels*, it was presented as a first half entertainment during Jim Gerald's season at Fullers' Theatre. Several members of his revue company appeared in association with feature artists from the Fullers' current stable. The *Sydney Morning Herald* critic said of the opening show:

The older members of the audience especially were delighted with the favourite melodies of earlier days as given by the minstrels, whose programme was received with continued and enthusiastic applause. The tambourines and bones, the jokes and conundrums, old and new-all were enjoyed. This section of the performance was improved by the lively numbers played by Lynn Smith's ragtime band. It was interesting to compare the latest American musical eccentricities with the lilting melodies of the old minstrels (1 Feb. 1926, 6).

| | | |
|---|-----------------------------------|-------------------------|
| OPERA HOUSE | MATINEES, WED. AND SAT., at 2. | "CINDERELLA" |
| LAST 5 NIGHTS. Matinee Wednesday. Children Half-Price to all parts at Evening and Afternoon Performances. Hugh J. Ward's Glorious Pantomime, "CINDERELLA." PRICES: Week Nights 6/, 4/, 2/, 1/; Wednesday Matinees, 4/, 3/, 2/ and 1/. Plan Theatre, Nicholson's, Australia, and Carlton Hotels. | | |
| JIM GERALD | FULLERS' Every Day | NIGGER MINSTRELS |
| REVUE COMPANY. | 2.30 AND 8. | OLD-TIME FUN SHOW. |
| PRICES Night 3/3, 2/, and 1/. Matinee 2/5½, 2/, 1/6, 1/. Children Half-Price. Plan theatre. (City 3399), Australia and Carlton. No booking fee. Complete New Programmes Saturday. | | |

Sunday Times (Sydney) 7 Feb. (1926), 23.

In 1934, while working the Tivoli circuit with his revue company Gerald revived the blackface show once again, this time calling it the Old Time Minstrel Show. "The best show this company has produced during its present season," writes an *Age* theatre critic in 1930. "The minstrel show form of entertainment so obviously affords opportunity for variety and brightness that from the time the curtain went up on the chatter and patter of the corner men, Jim Gerald (Tambo) and Reg Hawthorne (Bones), there was no doubt regarding the success of the show. It went with a swing and neatness that left a very favourable impression upon the audience. Negro songs, jokes, and dances predominated, and it was pleasing to hear again such favourites as 'Dinah, Dixie Star' (yodelling song), 'Caroline Moon,' 'Chloe' and others. Mr Jim Foran was again heard in a pleasing tenor solo, 'Sligo'... Miss Edna Ralston sang 'The Lone Girl Flyer' and the audience joined in at the invitation of Mr Gerald when the words were outlined on a canvas. The song, which concerns the achievements of Miss Amy Johnson, was sung enthusiastically" (9 June 1930, 13).

Four years later, the same paper records: "A bright and attractive programme was presented, the first half comprising a nigger minstrel entertainment, followed by a tabloid musical comedy entitled *Broadway Nights*. In the first part Jim Gerald and Max Reddy (tambos), Charles Sherman and Owen Laurence (bones) were assisted by the full company. The old time plantation songs, including 'My Old Kentucky Home,' were warmly appreciated... as were the vocal numbers of Russell Callow, the 'Mississippi Holiday' by Edna Ralston and the ballet, and "The River Boat" by the company" (9 July 1934, 12).

The known production dates for *The Old Time Minstrel Show* are:

- 1926:** (Fullers' Th, Sydney; 30 Jan-12 Feb. As *Olde Time Nigger Minstrels* > with *Troubles of Hector*, week beginning 30 Jan. and *Not Likely*, week beginning 6 Feb)
1930: (Tivoli Th, Melb; 7-13 June > with *The Tennis Club*)
1934: (Tivoli Th, Melb; 7-13 July > with *Broadway Nights*)

THE HONEYMOON GIRL

Arguably Jim Gerald's most successful production of the late 1920s and early 1930s, this full two-act musical comedy appears to have been staged from 1927 onwards as a finale to each of Gerald's revusical seasons. Gerald's adaptation was not the first to be produced in Australia, however, with Hugh J. Ward's Company of Comedians reportedly staging it some years previous (ctd. BC: 2 Aug 1927, 17). Although little information regarding the original English stage production has been located, the Courier further records that its score was a collaboration between Rudolph Nelson, H. Sullivan, and Herman Darewski (8 Aug. 1927, 28).

Set in the Hotel des Palmes, a hostelry with a distinctly Bohemian flavour, most of the action revolves around Mumps, the "boots" of the establishment (played by Gerald). Staying at the hotel is Dulcie (the honeymoon girl) who is betrothed to Leoni, the nephew of General Zonzo. Described in the Brisbane Courier as a "gay old spark," the General gets into and creates all sorts of mayhem (much of it directed at his nephew) through his infatuation with Madame Castellano, an equally sparkling widow. Other key characters include Yvette and Vivette, two maids who (with the aid of Mumps) get the love affair between Dulcie and Leoni even more tangled; Cherie, a Russian dancer; M. Courvosier, the frantic hotel proprietor; and his trusted and equally frantic booking clerk, Mariette.

A review of the 1930 Tivoli (Melbourne) revival notes:

No one can dispute Jim Gerald's place in the affections of Australian audiences as a laughter-getter, and his performance in *The Honeymoon Girl*... was well up to the standard. That the new musical comedy is just another version of one of the limited number of stock plots which lie so ready to the hands of the popular librettists - in this instance it is of the interrupted wedding, lost photograph etc variety - does not really matter. Gerald is the whole show, or most of it, as far as the real box office entertainment is concerned. Chief of the supporting players is Sadie Gale, who performs her part of Saroska, a Russian dancer, very well and acts attractively. The juvenile lead, Jim Foran, is also the possessor of a good voice... Gerald's antics, particularly those in the wedding breakfast scene, kept the audience in a state of laughter (A: 19 May 1930, 12).

Songs performed in the show, as highlighted in the *Sydney Morning Herald* of 23 January 1934, included "You're More than all the World" (sung by Dulcie and Leoni) and "I Never See Maggie Alone" (sung by Jim Gerald as Mumps).



JIM GERALD WINS THE CROWDS WITH "THE HONEYMOON GIRL!"
ONLY 5 MORE DAYS! HURRY!

TIVOLI, HAYMARKET—JIM GERALD—ALL NEW!

NOW TILL THURSDAY! TWICE DAILY, AT 2.30 AND 8. NOW TILL THURSDAY!
"The Honeymoon Girl." Direction: Connors-Paul Theatres Pty., Ltd. "The Honeymoon Girl."
"The Honeymoon Girl." Spley, speedy, and infectious Musical Comedy. "The Honeymoon Girl."

JIM GERALD IN "THE HONEYMOON GIRL," A GAY FUN FROLIC!

NEW DANCING JOYS! NEW EAR-HAUNTING MELODIES! AND 10,000 ENTRANCING MOMENTS!
Matinees, 1/ all parts; Reserves, 1/ extra. Saturdays and Holidays, 2/ and 1/. Nights, 1/, 2/,
2/7, including tax, and 3/, plus tax. A child can see it for 6d Book TIVOLI, MA4692
A NEW MUSICAL SHOW EVERY WEEK! "CIRCUS DAYS" FRIDAY NEXT, AT THE MATINEE.

Sydney Morning Herald 20 Jan. (1933), 2.

Most critics appear to have agreed that Gerald's quaint style of delivery was especially suited to the role of the Hotel des Palmes' hall porter, around whom most of the incidents revolved. The *Sydney Morning Herald* critic writes, for example, that "Mr Gerald's special quality of humour is adapted effectively to the part... [and] aroused great laughter. [His] remarkable power over his audience was particularly noticeable in his song and monologue, 'I Said Oh!'" (10 Oct. 1927, 7). The *Brisbane Courier's* review, in reporting on what was to be a sold-out two week Empire Theatre season, similarly records: "He proves himself a capable character comedian and makes the most of his clever lines, while his nimble dancing adds greatly to his work in this production. He never spares himself to make the most of a particular situation, and Saturday's large audience accorded his efforts a full measure of appreciation" (8 Aug. 1927, 28).

The known production dates for this musical comedy are:

- 1927: (Empire Th, Bris; 6-19 Aug.) • (Fullers' Th, Syd; 8-28 Oct.)
- 1928: (Adel; 22-31 Dec.)
- 1929: (Adel; ca. Jan.)
- 1930: (Tivoli Th, Melb; 17-23 May)
- 1933: (Tivoli Th, Syd; 20-27 Jan.)
- 1934: (Tivoli Th, Melb; 10-22 Aug.)

Further Reference:

- "Bright Musical Comedy." ARG: 13 Aug. (1934), 10.
- "Empire Theatre." BC: 2 Aug. (1927), 17 ; 6 Aug. (1927), 12 ; 9 Aug. (1927), 7 ; 13 Aug. (1927), 19.
- "Fullers' Theatre : Musical Comedy." SMH: 10 October (1927), 7.
- "*Honeymoon Girl*: Bright Show at the Empire, The." BC: 8 Aug. (1927), 28.
- "Musical Comedy at Empire." BC: 15 Aug. (1927), 11.
- "New Tivoli Theatre : *The Honeymoon Girl*." SMH: 23 Jan. (1933), 4.
- "Tivoli Theatre." A: May (1934), 12.
- "Tivoli Theatre - Bright Revue." A: 13 Aug. (1934), 12.

ENGAGEMENTS CHRONOLOGY: 1922-1935

An asterisk (*) beside a date indicates that it is either approximate or has yet to be established.

- 1922: FULLERS (Victoria Th, Newc; 22 July - 18 Aug. *) • (Fullers' Theatre, Syd; 9 Aug. - 25 Oct.) • (Empire Th, Bris; 28 Oct. - 22 Dec.) • (Majestic Th, Syd; 26-31 Dec. > *Puss in Boots* pantomime).
- 1923: FULLERS (Majestic Th, Syd; 1-30 Jan. * > *Puss in Boots* pantomime) • (Fullers' Th, Syd; 3 Feb. - 23 Mar.) • (Fullers' Th, Syd; 13 Oct. - *).
- 1924: FULLERS (Fullers' Th, Syd; 16 Feb. - 8 May) • (Fullers' Dominion Circuit, NZ; ca. Oct. - 31 Dec. *).
- 1925: FULLERS (Fullers' Dominion Circuit, NZ; 1 Jan. - 31 Dec.).
- 1926: FULLERS (Fullers' Dominion Circuit, NZ; 1 Jan. - ca. Feb. *) • Fullers' Th, Syd; Feb. - 23 July *) • (Bijou Th, Melb; 31 July-10 Dec.) • (Princess Th, Melb; 26-31 Dec.).
- 1927: FULLERS (Princess Th, Melb; 1 Jan. - 19 Feb.) • (Empire Th, Bris; 12 Mar. - 2 Sept.) • (Fullers' Th, Syd; 8 Oct. - 31 Dec.) .
- 1928: FULLERS (Fullers' Th, Syd; 1 Jan. - 23 Mar.) • (Victoria Th, Newc; 24 Nov. - 7 Dec.) • (Majestic Th, Adel; 26-31 Dec.).
- NB: Gerald travelled to the USA and United Kingdom; ca. Mar. - Nov.
- 1929: FULLERS (Majestic Th, Adel; 1 Jan. - 19 Apr.) • (Majestic Th, Syd; 27 Apr. - Aug/Sept. *) ► TIVOLI CELEBRITY VAUDEVILLE (New Zealand; ca. Sept. - 31 Dec. *).
- 1930: TIVOLI CELEBRITY VAUDEVILLE (New Zealand; 1 Jan. - ca. Mar. *) • (Tivoli Th, Melb; ca. Mar. - *).
- 1933: TIVOLI CIRCUIT AUSTRALIA (Tivoli Th, Syd; 23-31 Dec.).
- 1934: TIVOLI CIRCUIT AUSTRALIA (Tivoli Th, Syd; 1-5 Jan.) • (Tivoli Th, Melb; 31 Mar. - 22 Aug.) • (King's Th, Melb; 26-31 Dec. > *Mother Goose* pantomime).
- 1935: TIVOLI CIRCUIT AUSTRALIA (King's Th, Melb; 1 Jan. - * > *Mother Goose* pantomime).

FURTHER REFERENCE

- Djubal, Clay. "[Jim Gerald Revue Company](#)." *AustLit* (2006).
- Van Straten, Frank. *Tivoli*, (2003).
- West, John. *Theatre in Australia* (1978).

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