

APPENDIX K

HARRY CLAY: MISCELLANEOUS INFORMATION

NB: A regularly updated chronology of Clay's life and career can be accessed at the Australian Variety Theatre Archive.
See his entry at: <http://ozvta.com/entrepreneurs-a-f/> (or at Pandora <http://nla.gov.au/nla.arc-143747>)

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Much of the information in this appendix has been drawn from the primary sources located during the course of the research undertaken from the thesis. It is presented here primarily as an additional research aid. Many of the details have been 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.

NOTE: Within the "Chronology in Brief" 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.



From "Audiences Were Tough When Harry Clay Ran Vaudeville," n. pag.

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.

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- 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 (ARG: 3 July 1957, 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 Clay'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 which 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... (E: 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 (ARG: 3 July 1957, 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.

[Source: William Henry Wells. *A Geographical Dictionary or Gazette of the Australian Colonies*, 1848]

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

- 4 Oct.: 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).
- 10 Oct.: 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."

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.
- Aug. 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.
- Oct. 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.
- Nov. 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.
- Feb. 11: Engaged by Walsh and King for their Saturday night minstrel shows at the Protestant Hall.
- Apr. 28: Clay again advertised as appearing on the bill of the People's Popular Concerts (Protestant Hall, Syd).
- Nov. 17: Re-engaged for the People's Popular Concerts (R. Marshall is now manager). Clay's engagement continues into early/mid December.
- Dec. 22: Engaged to play the manly Aquarium

1889

- Residence: 3 Ebenezer Street / 48 Talfourd Street (rented under the name Henry Clay).
- Mar. 16: The Federal Minstrels (no relationship with Hiscocks' Federal Minstrels) open at the New Haymarket, Sydney with Clay in the company. Lessee, H. Florak.
- Apr. 20: Premiere production of the Federal Minstrels' black burlesque of H.M.S. Pinafore (by arrangement with Williamson, Garner and Musgrove). Clay plays Chafed Haystack.
- May 27: Last advertisement and mention in the Sydney Morning Herald for the Federal Minstrels.
- Aug. 17: One week season with W.J. Wilson's Anglo-American Frolics (comprised English, American and Australian artists) (Academy of Music, Syd).
- Aug. 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.
- Aug. 31: Performs at a Grand Complimentary Benefit Concert, tendered by the musical profession of Sydney to Herr Von Der Mehdren, "the Great Cornet Soloist," (Her Majesty's Theatre, Syd).
- Oct. 5: Appears in the Grand Opening Night of Hiscocks London Pavilion Company (Opera House, Syd).
- Nov. 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).
- Jan. 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.
- Nov. 8: The Federal Minstrel Company perform at the Bondi Aquarium (Sat and Sun).
- Nov. 15: Re-engagement of the Federal Minstrel Company at the Bondi Aquarium. Clay is again a troupe member.

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.
- Feb. 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).
- Aug. 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).

1893

- Residence: 2 Little Darling Street, Glebe - rented under the name Henry Clay.
- Jan - Feb.: Engaged as a tenor and stage manager with Walshe's Novelty Company for their Brisbane season at the Gaiety Theatre, opening 28 January. The company, owned and operated by Ralph Walshe, includes his wife and Alf Lawton. The intended four week season closes after only one week due to the Brisbane flood.

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.

1895

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

1896

- Residence: 39 Broughton Street, Glebe (rented under the name Henry Clay).

1897

- Residence: 23 Denman Street, Glebe (rented under the name Henry Clay).

1898

- Residence: 14 Phillip Street, Glebe - rented under the name Henry Clay.
- Sept-Dec.: Harry, Kate and Essie are engaged by J.L. Travers to tour Queensland with his Continental Vaudeville Company.

1899

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

1900

- Residence: 14 Phillip Street, Glebe - rented under the name Henry Clay.
- Harry, Kate and Essie are engaged by Walter Bell to tour Queensland with his Waxworks, Boer War and London Vaudeville Company.

1901

- Residence: 14 Phillip Street, Glebe - rented under the name Henry Clay.
- Mar-Aug.: Clay undertakes the first NSW/Queensland tour with his Waxworks and Vaudeville Company. The tour includes his wife and daughter.
- The company is also believed to have toured Tasmania and Victoria between 1901 and 1902.

1902

- Residence: 22 Henderson Rd, Alexandria - rented under the name Henry Clay.
- Mar-Aug.: Tours Queensland with his Waxworks and Vaudeville Co.

1903

- Residence: 22 Henderson Rd, Alexandria - rented under the name Henry Clay.
- Feb-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.
- Tours Queensland with his Waxworks and Vaudeville Co and continues to operate his Sydney suburban circuit during the non-tour period (approx Sept.-Feb.)

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).
- Mar-Aug: Tours Queensland with his Waxworks and Vaudeville Co and continues to operate his Sydney suburban circuit during the non-tour period (approx Sept.-Feb.)
- Aug.: Opens a trust account for Essie (in his name) at the Post Office Bank (Martin Place) with £300.

1906

- No residential details located.
- 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.

1908

- Residence: 25 Wigram Road, Glebe.
- Oct-Nov. Clay tours Queensland as manager and occasional singer with his Dramatic Company. Essie Clay is the principal actress.
- 8th annual Queensland tour. Clay remains in Sydney.
- Purchases 218 Glebe Point Road, Glebe, in September for £1,500 in Catherine's name.

1909

- Residence: 218 Glebe Point Road, Glebe.
- July-Sept. 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
- Aug. 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.
- Mar-Aug.: Tours NSW and Queensland with his Comedy Company.
- ca. July-Oct. 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 Mngr and Walter V. Hobbs is Tour Mngr. The performances are held in a huge mining tent, which seats over 2,000 people.

1912

- Residence: 218 Glebe Point Road, Glebe.
- "Backed by Harold T. Morgan and Archibald R. Abbott, Clay [buys] out an old blacksmith's shop and builds his famous theatre at Newtown Bridge" (NP: 23 Sept. 1951, n. pag.)
- With Morgan and Abbott Clay also forms Clay's Bridge Theatre Company. It builds and eventually controls the Bridge Theatre, as well as the Gaiety and Princess theatres in Sydney.
- Mar-Aug.: Tours Queensland with his Comedy Company.

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.
- Apr.: Begins managing the Balmain Theatre.
- July: Bridge Theatre is granted its license (possibly opened July or August).
- Dec.: Clay closes down his suburban circuit except for the Coronation Theatre (Leichhardt) in order to concentrate on the Bridge Theatre operations.

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.
- Jan.: 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).
- Sept. 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.
- The Sydney city/suburban circuit incl. Mascot, North Sydney, Parramatta, Ashfield, Auburn, Newtown, Bondi Junction, Mosman, Balmain and Manly.
- May: Clay announces that the Bridge Theatre is to be given £5,000 worth of improvements in the near future (AV: 10 May 1916, n. pag.).
- Aug.: 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.
- Oct.: 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.).
- Nov.: "[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.).
- Nov.: 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.).

- Nov.: Australian Variety also records "Mr Clay puposes [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.
- Jan. 26: Purchases from Thomas Cooper of Manly Lot 9, Dampier Parade, Sutherland for £99 and Lot 1, Princess Parade, Kurnell for £50.8.0.
- 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.
- 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.
- Jan.: 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.
- Jan.: 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).
- Mar. 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).

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: He 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."
- Nov.: 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).
- Oct.: Clay is recorded as owning a block of land next to the Post Office in Rozelle. It is also indicated that he intends 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.

- Mar.: 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).
- Clay has a stroke sometime between April and July. He subsequently spends a lengthy period in hospital followed by another lengthy spell at home recovering.
- Aug.: Clay who "had been in very poor shape up to a week ago" is gradually improving (E: 31 Aug. 1921, 20).
- Sept.: 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).
- Dec.: 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.
- Jan.: "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).
- Mar/Apr.: 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.
- Feb.: Clay is awarded the verdict as defendant in an action brought about his Francis Rose Phillips (Fanny Levarto).
- 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.).
- Nov.: 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 Vaocluse Flats, Watson's Bay.
- Feb. 17: 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."

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
"**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)
"**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)
"**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)
"**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)
"**Jack Crawford**" (1914) A duet with Maurice Chenoweth.
"**Jack Tar**" (1914) [IS]
"**Just to Live in Your Eyes**" (1912)
- "**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**" (1901)
 "**Meet Me at Twilight**" (1887) Also known as "Meet Me at Midnight"
 "**Molly Doolan**" (1912)
 "**Molly Mavoureen**" (1885) 1886
 "**Motherland**" (1902)
 "**Mountain's Fairest Flower**" (1904) [IS]

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

"**Pilot Brave**" (1892) A duet with Charles Hudson.

"**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 the Robins Nest Again**" (1885) Performed for over 10 years
 "**When the Vesper Bells are Ringing**" (1905) [IS]
 "**When We Were Boys Together**" (1905) [IS]
 "**While Sydney is Fast Asleep**" (1912) [IS]
 "**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).