

COGILL BROTHERS

Charles and Harry Cogill

American comics, dancers, singers, entrepreneurs, writers, producers. The Cogill brothers first toured Australia with Emerson's Minstrels in 1885 and remained in the country for some 15 years. During that period they found engagements with Williamson, Garner and Musgrove and Harry Rickards (including operating joint companies), but were largely known for running their own minstrel and burlesque companies. These companies invariably included some of the country's leading performers, notably W. Horace Bent, J. C. Bain, the Bovis brothers, Delohery Craydon and Holland, Johnny Matlock, Slade Murray, the Rockley brothers and Will Whitburn. In 1890 the Cogills were forced into bankruptcy, but within 18 months were able to return to the industry as entrepreneurs. By the mid-1890s the brothers appear to have taken different paths, with Charles Cogill being associated with Harry Rickards (1896 - ca.1900) and Frank M. Clark (1898). Harry Cogill toured his own minstrel companies (Harry Cogill's Federal Minstrels, Harry Cogill's New Musical Comedy Co, and the Bright Lights Co) around Australasia from 1897 to 1901. Charles died in San Francisco in 1903. His brother died in New York less than a month later.



Charles Cogill

Source: "Dramatic Costume
Football Match."
State Library of Victoria

The Cogill brothers, Charles William and Harry Payon, came to Australia in the 1880s during a period of activity and opportunity not seen in the country since the heady gold-rush era of the late 1850s/early 1860s and subsequently stayed. As entrepreneurs they engaged a great number of local performers, and played a significant role in disseminating their knowledge beyond their own troupes, as many of these performers went on to carve out their own successful careers and in turn engaged and developed the next generation of performers. Perhaps their most significant influence, however, was in the writing, producing and staging of burlesques and farces. While the number of productions they are known to have written is considerable, it may be surmised that they produced many more original works than has been identified. In this respect the brothers can be ranked alongside W. Horace Bent as the most influential Australian-based writers of music theatre works and minstrel farces in the late nineteenth century. As such they provided a foundation for local practice that eventually developed the Australian revusical.

1870 - 1885

The earliest references to the Cogill's in the USA are for Charles, who was in a double act in the early-mid-1870s known as Cogill and Cooper (Odell, v10, 671). By 1878 he was working in partnership with George Reynolds (late of the Reynolds Brothers). The pair presented plantation sketches such as "Darkies on the Levee"¹ and "April Fool's Day."² On at least one occasion Cogill appeared with his partner on the same bill as John F. Sheridan (who also had a long association with Australia).³ Reynolds and Cogill remained together until sometime in 1880, at which time Charles was joined by Harry. Billed as the Cogill Brothers (or simply the Cogills), the pair were perhaps best known for their sketch "*Chit Chat*," which they played with much regularity in New York City during the early 1880s⁴ (the sketch also became a favourite with Australian audiences). Another of their sketches from this period was "*Points*." The brothers also appear to have appeared in burlesques and dramas. Harry Cogill, for example, is recorded as having played the character Red Dick in J. J. Wallace's own "typical American drama *Destroying Angels*" (ctd. Odell v11, 332).



Harry Cogill

Everyone's 15 Dec. (1926), 88.

The Cogill Brothers arrival in Australia with Billy Emerson's Minstrels in 1885 saw them accorded celebrity status virtually overnight. Indeed, the level of popularity they achieved became a powerful incentive for them to remain in the country. Several other members of the troupe also remained in the country either permanently or at least for a number of decades, with these performers being Dan Tracey, James R. Walsh, Billy King and Alf Holland. One of the earliest reviews of Emerson's company saw the Cogills contributions targeted among the highlights. "The second part

¹ Volksgarten Theatre, NYC; ca. Aug. 1879.

² Bowery Garten, NYC; 24-29 Nov. 1879.

³ Hyde and Behman's, NYC; 1-6 Dec. 1879.

⁴ See for example: London Theatre, NYC; ca. Nov. 1880 • Volksgarten Theatre ca. May 1881 • Miners Theatre, Bowery, NYC; 3-8 Apr. • Miner's Eight Avenue Theatre, NYC; ca. Mar. 1882.

of the entertainment," wrote a *Sydney Morning Herald* critic, embraced some clever step dancing and an amusing performance titled, "*Dusters*," given by the Cogill Brothers. Messer's Emerson and the Cogill Brothers as usual contributed largely towards the success of the entertainment, their efforts being vociferously applauded throughout the programme... [which] concluded with the "*Two Black Roses*," an exceedingly amusing performance by the [Cogills] in which they were assisted by other members of the company" (25 May 1885, 5). The *Bulletin*, although largely condescending in its attitude towards minstrelsy, saw some potential in the brothers' act. Their "*Hungry Man*" was absurdly funny," the magazine's critic writes: "Harry P. Cogill - a brother of the preceding singer - has a pleasing but not very powerful voice. Besides his song "A Boy's Best Friend is his Mother," is of the washy sentimental sort that appeals to very young and emotional people or to very old and hardened ones" (25 Apr. 1885, 9). According to the newspapers their standout performances by the brothers during their tour with Emerson included the musical sketch "*Chit Chat*" - with Charles as Mr Chit and Harry as Mr Chat (Gaiety Th, Syd, 11 Apr); the sketch "*Leaders Of Fashion*" (St George's Hall, Melb, 20 July); and their original plantation specialty, "*Dat's My Girl*" (St Geo's Hall, 31 Oct.). In addition to his specialty turns with Harry, Charles also appeared on the corner as Mr Bones, opposite Billy Emerson as Mr Tambo. The brothers were also responsible for writing a number of the company's farces. One of their more popular afterpieces was "*Outwitted*."

1886 - 1889

GAIETY THEATRE

Leases H. N. Jones
 Proprietor and Manager Wm. Emerson
 Business Manager Wm. A. Jenkins

"THE EARLY TICKET CATCHER THE SEAT."
 EMERSON'S STILL MINSTRELS
 EMERSON'S LEAD MINSTRELS
 EMERSON'S THE MINSTRELS
 EMERSON'S WAY MINSTRELS

COPIED BY MANY. BILLY EMERSON
 BILLY EMERSON
 BILLY EMERSON.
 BILLY EMERSON.

EQUALLED BY NONE.

TO-NIGHT TO-NIGHT TO-NIGHT TO-NIGHT

ENTREE OF PROGRAMME.
 EVERYTHING NEW
 EVERYTHING NEW
 EVERYTHING NEW
 FROM BEGINNING TO END.

PROGRAMME.—PART 1st

Bones:	Conversations:	Tambourine:
CHAR. W. COGILL.	A. HOLLAND.	BILLY EMERSON.
Overture—To Arms	...	...
"Jolly Jack Tar"	...	...
"Swim out for Glory" (in character)	...	Walsh and King
"The Boarding House"	...	Chas. W. Cogill
"Little Wife Nalle"	...	Harry P. Cogill
"La di da" (Medley)	...	Billy Emerson
"When the Robin's Nest"	...	Benj. Clark

First part to conclude with the Musical finale.

THE COOPERS.
 Emerson, Cogill, Walsh, King, Gordon, and Company.
 Overture by EMERSON'S Orchestra, under the leadership of Mr. REINHART.

The Novelty Team.
 BURT | STANLEY and PINKLEY | GUS
 In their olio of Novelties.
 WALSH and KING

In the Old Kentucky Home (written by Billy Walsh.)
 Amy Green } James R. Walsh.
 Lillian Green }
 Jimmy Green }
 Cecile Rufus Green } William J. King.
 Billie Green }

Introducing the Great Moonlight Dance.
DANCING MASTER—MR. DAN TRACEY,
 who will introduce Bones, Pastors, Clog, Reels and Jigs.
 The Great Character Artists and Comedians.
CHAR. W. COGILL BROS. HARRY P.
 In their original creation, entitled **POINTS.**
Funny Points! Musical Points! Witty Points! Nonsensical Points!
 In which they Point out to the audience the Points they wish to make most Pointed.
N.B.—The style of act is original with the Cogill Bros.
BILLY EMERSON

MORIARTY, THE DANDY M.P.
 written expressly for him by Edward Harrigan.
 Entertainment to conclude with the Cogill Brothers' Laughable Afterpiece entitled **OUTWITTED.**

Pete	...	...	Chas. W. Cogill
Matie	...	...	Harry P. Cogill
Belle	...	...	Bert Stanley
Henry	...	...	Dan Tracey
Mr. Growler	...	...	Al. Holland
Mr. Curry	...	...	James R. Walsh
Justice Johnson	...	...	Billy King.

SPECIAL NOTICE.
 Popular prices—Orchestra Chairs, 4s; stalls, 3s; Family Circle, 1s
 Box Office at Nicholson and Co.'s, George-street.
 Carriages may be ordered for 1s.3d.
 Tickets for all parts of the house can be obtained at Lewis', tobacconist, opposite Gaiety Theatre.

Sydney Morning Herald 25 Apr. (1885), 2.

In December 1886, following Emerson's return to America, the brothers accepted an engagement with Williamson, Garner and Musgrove to appear in Alfred Maltby's Christmas extravaganza. *Robinson Crusoe* (Melb). While it is not yet clear whether the brothers put together their own company prior to appearing in the pantomime, certainly by April 1887 they were operating their own minstrel troupe. The Cogill Brothers' Minstrel and Burlesque Company's grand opening at the Gaiety Theatre (Syd) heralded a three year period in which the brother's success in Sydney and Melbourne saw them in direct competition with other leading entrepreneurs like F. E. Hiscocks, Frank Smith, Harry Rickards and Frank M. Clark. The troupe initially boasted the talents of such artists as Fannie Saroni, Harry Sullivan, George A. Jones, E. Amery, Frank Stevens, Alice Davenport and Walter Keen. Within a month the company also engaged Dan Tracey. The troupe's musical accompaniment was in the hands of eminent music director, Nicholas La Feuillade. A number of productions from their time with Emerson were revived, included "*Chit Chat*" (2 Apr.), "*Outwitted*" (30 Apr.), and an updated version of "*Dat's My Girl*" - this time as "*Dat's My Mudder*" (28 May). The troupe also presented F. M. Clark's hugely popular version of *Muldoon's Picnic* (21 May, with Dan Tracey in the lead role). Following their successful Sydney debut, which lasted until 2 July, the company transferred to St George's Hall, Melbourne for another lengthy stay. Highlights of this season included the Cogills' original absurdities, "*Smoked Out*" (11 June), "*Blunders*" (25 June) and a burlesque specialty written for them, *Haze-L-Kork* (10 Sept.).

1888 and 1889 saw the Cogills continue to maintain, if not exceed the level of popularity their troupe had established from the opening of their Sydney season in 1887. Evidence of this can be seen by the fact that their Melbourne season continued well past the middle of the year. In July, too, the brothers formed a brief partnership with Harry Rickards, to present a season of minstrelsy and burlesque, with each company taking up half the programme. It was not to be the only time both managements worked together, with this joint partnership also being undertaken in 1890 and 1892. The Cogill's company in 1888 included a number of Australian performers who would later go on to carve out long and successful careers in the country - notably, James Craydon, Thomas Delohery and Ted Holland. Still with company too were Alf Holland

and George A. Jones. Popular burlesques staged that year included *Drunk, One Behind; Or, Goal Kicked by Your Neighbour*, *Old Babble On* and *Our Letter Carriers*. In December 1888 the brothers accepted another engagement with Williamson, Garner and Musgrove, performing in their *Sinbad the Sailor* pantomime (Theatre Royal, Melb), alongside Harry Leston and Bert Royle.

The brothers remained in Melbourne for the first two months of 1889, presenting several other popularly received burlesques - including *Her Against the World* (spoofing the recent Alfred Dampier version of Frank Harvey's play), *Little Lord Funkey Boy* and *Marble-'Ouse Smell-Burn* (another spoof, this time of *Marvellous Melbourne*). Following a brief season in Sydney (from 20 Apr.) they moved to Brisbane, taking over the lease of the city's Gaiety Theatre. Burlesques and farces staged around this period included the Sydney productions of "*I'll Get You Something*" (20 Apr.), "*Mystery*" (27 Apr.), and another revival of the ever-popular *Drunk* (Gaiety, Bris, 30 May). By November the brothers were back at St George's Hall, Melbourne, where they remained until mid-1890. In May that year, too, the brothers once again joined with Harry Rickards for a brief time to present a dual-company entertainment.

1890 - 1895

It would appear that despite their popularity in Melbourne, the Cogills found the entertainment industry tough going as it fought to survive the depression. Although they were not alone in having their operations curtailed, they were certainly among the first of the leading entrepreneurs to reach this point. The Melbourne season saw them stage a number of new works, notably *The Melbourne Salvage Corps; Or, Nathan's Big Fire* (15 Mar.) and *Treasures* (24 May), along with revivals of their more popular productions - including *Drunk* (5 Apr.) The economic difficulties being experienced were perhaps one reason why Harry Rickards again joined forces with the Cogills - sometime around early to mid-May. Although the two companies continued to operate as such at the St George's Hall, by the end of May Charles and Harry Cogill had applied for bankruptcy in the Melbourne Court of Insolvency (ARG: 31 May 1890, 6).

No record of the brothers' whereabouts over the eighteen months following June 1890 has been located at this stage. It would seem, however, that their insolvency was either overturned or they were able to repay their creditors as they were back in management with the Cogill Brothers Comedy Burlesque Company at Sydney's Garrick Theatre by Christmas 1891. Featuring W. Horace Bent and Fanny Saroni, the troupe opened the Sydney season with *The Brook*, a "musical, farcical, whimsical burlesque comedy in two acts," co-written or adapted by the Cogills and Horace Bent. The company transferred to Melbourne's St George's Hall in April the following year, opening with a burlesque of *Bluebeard*, which the *Age* notes was produced with the most astonishing detail (18 Apr. 1892, 6). On 20 August the Cogills once again teamed up with Harry Rickards (with the combined season lasting until 5 Oct.).

The overall length of their lease of the hall suggests that it was well attended given the economic situation still affecting the industry. This argument is borne out by the quality of the artists engaged - notably Johnny Gilmore, Johnny Matlock, Will Whitburn, Slade Murray, Billy and Pearl Ackerman, and the Walhalla Brothers. Among the musical entertainments offered were burlesques such as *Gay Paris* (18 June), *Si-Salem* (9 July), *Champagne and Oysters* (6 Aug.), *The Skillegens* (20 Aug.), and several Will Whitburn absurdities including one of his all-time favourites, *Justice Outdone* (27 Aug.). The Cogills remained at St George's Hall until at least December.⁵ In late March 1894 the Cogills opened at the Gaiety Theatre, Melbourne, remaining there until the end of June, at which time they temporarily switched to the Bijou while renovations were being carried out at the former theatre. The company during this Melbourne venture was arguably one of the brothers' strongest, with feature artists including Johnny Matlock, Charles Pope and Irving Sayles, Amy Rowe, Lorrie St George, Albert Lucas, Delohery Craydon and Holland, Florrie Forde, and Nita Clarke.

Late the following year Cogills' New Minstrels Company opened at the Theatre Royal in Brisbane (8 Oct.). The troupe comprised a number of Australian performers who would later become high profile industry practitioners; although at that time none were as well-known or regarded as the members of the brothers' previous companies. Later advertising in the *Northern Miner* (prior to the company's November regional Queensland tour) indicates that the troupe had traveled directly to Brisbane from Melbourne (14 Nov. 1895, 1). Their stay in the Victorian capital was apparently undertaken at the Bijou and Oxford theatres. Among the troupe for the Queensland tour were Alf Lawton and Clara Spencer, Tom Queen, Gus Gregory, Stella Tudor and the "Flying Meteor" Ouda. Over the course of the five week Brisbane season the company was strengthened by the addition of the city's own James C. Bain, who was returning after engagements in Melbourne and Sydney. Among the highlights of the season was a full production of *Muldoon's Picnic*, which was expanded into two acts with the addition of music and dances sequences (26 Oct.). The *Brisbane Courier's* critic records that Charles Cogill's role in their shows was very much a dominant one:

Mr Charles Cogill, always a host in himself, was very much in evidence - not so much from choice as from necessity. Indeed, when he is on the boards an audience has few qualms about his powers of endurance. Their selfish, though excusable, demands are irresistible, and on Saturday evening it was only by disappearing in the

⁵ The Cogills movements between December 1892 and 1895 have also not been established. As with many other variety companies operating at this time, the effects of the depression meant that economic survival required them to move about, operating on shoe-string budgets and taking advantage of opportunities where they lay.

wings that he finally escaped their clamours. His first song declared that "There are things it is not good to dwell upon." Some of these things are, in the authority of the song, upturned pins and soldier's ants' nests" (28 Oct. 1895, 4).

1896 - 1901

In early November 1895, with Wal Rockley now in the troupe, the company headed north for a regional Queensland tour before returning to Brisbane where they again entertained the city - this time with the addition of several other emerging local artists, notably the Leslie Brothers. The company remained in Brisbane possibly until early to mid February 1896, at which time they opened at the Opera House in Sydney. Advertising for this season indicates that the company was much the same as the Queensland touring party. The grand opening saw them produce the farcical comedy, *Fifteen Shillings* (22 Feb.), with Charles Cogill taking the lead role of Peter Potts, the member for Balmain.

It seems that the brothers eventually parted ways sometime in 1896, with Charles Cogill working the "bones" corner with Tom Queen on Harry Rickards Tivoli programme (see 29 Aug.). Opposite Cogill and Queen were long-time Rickards' stars, Irving Sayles and Charlie Pope. Cogill was also hired to write and stage farces for the company, with the 29 August offering being "*I'm Tired*." He is believed to have remained on the Rickards' circuit on a frequent basis up until at least early 1900 (see Appendix A for dates of known performances). That he also undertook other engagements during this period is evidenced by his association with Frank M. Clark in 1898 at Ye Olde Englysh Fayre, Fremantle (30 Apr.) and the New Pavilion Theatre, Fremantle (18 June), with both ventures being staged under the name Clark and Cogill's Silk Stockings Company (30 Apr.). Two of the productions staged by Clark and Cogill included the farce, *Rehearsal*, better known previously as *Irish Blunders*, which dated back to 1887 (30 Apr.) and *The Coalheaver's Revenge* (7 May). It appears that Cogill remained in Perth following a Rickards Tivoli Company season in the city and was in a position to join forces with Clark who had already been staging his own shows in Perth. Cogill was back with Rickards in Perth by July that year, at which time provided much of the fun in a farcical

G A I E T Y T H E A T R E.

LESSEES AND MANAGERS COGILL BROS.
THE HOME OF SABLE COMEDY AND MELODY.

Nightly Conjuring Pictures of Pleasure.

COGILL BROS.'
MINSTREL and BURLESQUE COMPANY.

TO-NIGHT, SATURDAY, APRIL 27.

OUR FIRST GRAND CHANGE OF PROGRAMME.
Everything New "from Post to Finish:"

FIRST	}	The Song that Reached My Heart.
TIME		"To the Races."
OF		"I Haven't for a Long Time Now."
		"Who'll Buy My Flowers."
		"Funland."
		"Music Mad."
		Scraps.

And the Funniest Farce in the Business,
COGILL BROS.'
Own original Sorrow Shifter,
MYSTERY.

LAST SATURDAY NIGHT of our artistic first part,
OUR TOURIST PARTY.
Our Prices—3s, 2s, and 1s. Box Plan at Nicholson's.
FRED. W. DUVAL, Business Manager.

Sydney Morning Herald 27 Apr. (1889), 2.

sketch called "*A Living Tragedy*" (16 July) and the following month drew attention to the current premier of the state in a number called "*He Hasn't Been the Same Man Since*" - a reference to the subject of an apparent "loan" issue (WA: 1 Aug. 1898, 4). By the end of the year he was back in Melbourne playing the Opera House for Rickards. The following year one of his more popular songs, "*And a Cloud Came O'er 'is Brow*" was included in Rickards' Tivoli Annual (SMH: 7 Oct. 1899, 2). With Rickards' company he performed alongside many of the cream of Australian performers, notable Will Whitburn, Gus Franks, Bob Bell, Violet Elliot and J. C. Bain.

The Cogill brother's entrepreneurial careers in Australia appear to have lasted until around 1901, albeit separately. In 1898 Charles as briefly involved in management with Frank M. Clark, and later secured engagements with Harry Rickards. In 1899 he lost all of his stage clothes and music when the Sydney Tivoli burned to the ground. Late the following year he formed his own musical comedy company, undertaking a tour that included Queensland (1899) and Western Australia (early 1900). His last known appearance in Australia is thought to have been at the Cremorne Theatre, Perth, in April 1901 under the management of Jones and Lawrence. By early 1902 he was working in New York but returned to San Francisco in April that year on account of his wife being ill. He died there almost a year later, on 16 March, from consumption.

Harry Cogill also toured his own companies around Australia up until 1901, although for a longer and more sustained period of time. Known variously as Harry Cogill's Federal Minstrel Company, Harry Cogill's Musical Comedy Company, and The Bright Lights Company, these tours largely focused on rural centres, with occasional seasons in city capitals (notably Brisbane, Hobart and Perth). Among the high profile Australian artists engaged by him during his late 1890s operations were Sam Gale (father of Sadie Gale), the Bovis Brothers, Florrie Ranger, Pope and Sayles, and Delohery, Craydon and Holland. Cogill left Australia in April 1900 to visit his aging mother in New York. While there he played an engagement at the Orpheum before returning o Australia where he immediately formed his New Musical Comedy Company. The troupe's line-up comprised mostly Australia actors, and although few had high profile reputations the company was nevertheless accorded mostly positive reviews over the next 18 months. Cogill opened his new tour at Bendigo in mid-June, with the first production being the Owen Hall/Harry Greenbank/Sydney Jones

musical *The Gaiety Girl*. Other productions in the company's repertoire were: *In Town* (Adrian Ross, J. T. Tanner and F. Osmond Carr), *An American Heiress*, *The Girl from Frisco*, *Uncle's Will*, *A Stranger in New York*, *A Trip to Chinatown*, and *The Bell Boy*. The rights for some of these had been purchased by Cogill during his time in New York, while *In Town* and *The Gaiety Girl* were produced in association with Williamson and Musgrove. Cogill also occasionally revived his classic farce "Outwitted" as an additional feature.

Over the remainder of 1900 the company toured through regional Victoria, New South Wales (Broken Hill), South Australia, Tasmania and Queensland. Although arguably the most popular production, *A Stranger in New York*, was also regarded by the *Brisbane Courier* critic as being too similar to *A Trip to Chinatown*. In its review of the show, which opened Cogill's Brisbane season, the same critic nevertheless wrote: "Mr Harry Cogill had a great reception [as the Stranger], and in his character... whose impetuous and boisterous vitality is continually getting him into and out of all sorts of scrapes, he acted capably. His singing was of course still more successful, "Walker's Dancing School" and "The Choir Boy" being especially well received" (29 Oct. 1900, 2).

In early 1901, following the conclusion of the Queensland and New South Wales leg of his national tour, Cogill returned to Sydney and re-organised the company before heading to Western Australia via Adelaide. After returning to Sydney he took a short break before then undertaking a tour of regional New South Wales. He then returned to Western Australia, this time with his Bright Lights Company. Among the members, a number of whom were on lease from Harry Rickards, was Ted Holland (recently of Delohery, Craydon and Holland). The Perth season (Theatre Royal) continued up until mid-October, with the company subsequently taking up a brief residence at the Fremantle Town Hall in mid-October followed by a return to Perth where Cogill undertook a "grand amalgamation with Jones and Lawrence" at the Cremorne Gardens. He made his last appearance in Australia on 16 November, and then sailed for the East with most of the company. The tour reportedly began in Singapore, followed by India, China and Japan.

THEATRE ROYAL.
Under the Direction of Mr. Harry Cogill.
The EVENT of the CENTURY.
TO-NIGHT, TO-NIGHT,
For a Short Season Only, Commencing
TO-NIGHT, SATURDAY, SEPT. 7.
TO-NIGHT, SATURDAY, SEPT. 7.
A Season of High-Class Vaudeville.
Mr. HARRY COGILL'S
Mr. HARRY COGILL'S
Mr. HARRY COGILL'S
BRIGHT LIGHTS.
BRIGHT LIGHTS.
BRIGHT LIGHTS.
A FEW LINES.
Mr. COGILL, in once more renewing his acquaintance with his kind friends and Patrons of W.A., wishes to draw attention to the fact that by special arrangement with
Mr. HARRY RICKARDS,
Who has kindly lent some of his Specialty Stars, together with a brilliant galaxy of Vaudeville Artists, he is enabled to present a strong and varied programme of new and entertaining acts.
A Company of Royal Entertainers.
Appearing To-Night in a
GRAND and BRILLIANT PROGRAMME
A NOVELTY AMONGST NOVELTIES.
Interpreted by the following Brilliant Galaxy of Premier Stars, headed by
ADELINA SARINA.
The Little Nuggah,
CLARENCE SISTERS.
The Cuban Wander,
ROSE AQUINALDO.
The Charming Dancer and Soubrette,
MAIE ARLEA.
The Eminent Vocalist,
THOS. CURRAN.
The Most Wonderful Juvenile Artists in her Original Aerial Wheel Act,
LITTLE AIMEE TASMA.
The Clever Illusionists,
The VERTOS,
The Queen of Terpsichore,
DELLA ROSS.
The Eccentric Comedian,
ED. HOLLAND.
The Charming Little Serio-Comic,
TRIXIE LE MAR.
The Musical Tramp,
FRED. ALTRO.
The Fascinating Serio-Comic and Dancer,
BELLE SOLOMON.
The Clever Comedian,
ALF. BARTLET.
The Sweet Singer,
HETTIE ROSE.
The Latest Improved
AMERICAN BIOGRAPHEE,
Introducing, amongst the many pictures, the views of the Commonwealth Celebrations.
And "There are Others" and Yours Merrily,
HARRY COGILL.
And the prices are:—Dress Circle and Reserved Stalls, 2s.; Stalls, 2s.; and Gallery, 1s.

While specifics relating to the Cogills movements after 1901 are unclear, Harry is recorded as having died at age 44 in New York on 9 April - less than a month after the death of his brother. Interestingly, Frank M. Clark presented a special presentation during one of his 1904 Gaiety Theatre (Melb) programmes called "*Faces We Miss from the Stage.*" With music specially composed by Walter Keen, the turn saw illustrated pictures of several well-known performers, including along with the Cogills, Johnny Matlock, John Coleman and Wilson Barrett (A: 6 Aug. 1904, 16).

MUSIC THEATRE WORKS

1891: **The Brook** [burlesque]

SKETCHES

Each work is entered according to first known year of staging in Australia. USA performances are indicated in italics and non-bold typeface (with performance details) For additional productions and credit details see each entries inclusion in the **Research Lists** page ["Minstrel Farces"]

1881: *Chit Chat* (London Theatre, NYC; ca. Nov. 1880)

1885: **Chit Chat** • **Hungry Man**

FARCES

Each work is entered according to first known year of staging in Australia. For additional productions see each entries inclusion in the **Research Lists** page ["Minstrel Farces"]

1885: **Outwitted** • **Two Black Roses** • **Dat's My Girl** (aka *Dat's My Mudda*)

1887: **Blunders** • **I'll Get You Something** • **The Mystery** • **Smoked Out**

1890: **Melbourne's Salvage Corps; Or, Nathan's Big Fire**

1892: **Can You See Me** • **Fifteen Shillings** • **Peter Pimple** • **The Skillegens** • **Tony the Tailor** • **Tricks** • **The Two Tailors**

1896: **I'm Tired**

1898: **Living Tragedy** • **Snorky**

HISTORICAL NOTES AND CORRECTIONS

1. In its obituary for Harry Cogill, the *San Francisco Call* records that he was a "prominent member of the Elks of Baltimore, the Knights of Pythias and the Masonic order" (19 Apr. 1903, 27).
2. The *San Francisco Call* also notes that Harry Cogill's final tour of the East included China, Japan and Manila, and that he also played a season in Hawaii (Honolulu) before returned to mainland USA (27). The *West Australian* records, too, that tour started out in Singapore, followed by India (14 Dec. 1901, 50).

ADDITIONAL QUOTATIONS

- Another yarn about Burnt Cork. This time he was in Melbourne, and, meeting Harry P. Cogill, who had just returned from a tour, the following dialogue took place – "Good morning Mr Cogill! Just got back?" "Yes," said Mr Cogill. "How did you get back? Walk?" "Sir-r-r!" said Harry P. "the Cogills never walk!" "And by shiminaddy," replied B.C. "neither does their ghost" (OW: 14 Aug. 1901, 57).

Harry Cogill

San Francisco Call 19 April 1903, 27.



PERFORMANCE/MANAGEMENT CHRONOLOGY

USA:

- 1878:** LONDON THEATRE (Bowery, NYC; ca. Aug. > Reynolds & Cogill)
- 1879:** VOLKSGARTEN (NYC; ca. Aug. > Reynolds & Cogill) ► TONY PASTORS THEATRE (NYC; 27 Oct. > Reynolds & Cogill) ► BOWERY GARTEN (NYC; 24 Nov. - Reynolds & Cogill) ► HYDE & BEHMAN'S (Brooklyn, NYC; 1 Dec. > Reynolds & Cogill)
- 1880:** LONDON THEATRE (Bowery, NYC; 5 Jan. > Reynolds & Cogill) ► LONDON THEATRE (Bowery, NYC; ca. Nov. > Cogill Bros) ► DICK PARKER'S AMERICAN THEATRE (NYC; 11 Dec.)
- NB:** All entries from 1881 onwards are for the Cogill brothers unless otherwise noted.
- 1881:** HARRY MINER'S THEATRE (Bowery, NYC; ca. Jan. /14 Feb.) ► NATIONAL THEATRE (NYC; 4 Apr.) ► VOLKSGARTEN (NYC; ca. May) ► HARRY MINER'S THEATRE (Bowery, NYC; 29 Aug.)
- 1882:** HYDE AND BEHMAN'S (NYC; 6 Mar.) ► HARRY MINER'S EIGHTH THEATRE (Bowery, NYC; ca. Mar.) ► HARRY MINER'S THEATRE (Bowery, NYC; 3 Apr. / ca. late Apr.)

Australia:

- 1885:** BILLY EMERSON'S MINSTRELS (Gaiety Th, Syd; 11 Apr. -*) • (St Geo's Hall, Melb; 20 July -*) • (St Geo's Hall, Melb; 31 Oct. -* >"Grand Re-opening")
- 1886:** WG&M (Th Royal, Melb; 27 Dec. > *Robinson Crusoe* pantomime)
- 1887:** COGILL BROS MINSTRELS (Gaiety Th, Syd; 2 Apr. -*) • (St Geo's Hall, Melb; 10 Sept. -*)
- 1888:** COGILL BROS MINSTRELS (St Geo's Hall, Melb; 25 Feb. -*) ► COGILLS & HARRY RICKARDS Co (St Geo's Hall, Melb; 7 July - 14 Sept.) ► WGM (Th Royal, Melb; 26-31 Dec.)
- 1889:** WGM (Th Royal, Melb; 2 Jan. -*) ► COGILL BROS MINSTRELS (St Geo's Hall, Melb; 26 Jan. -*) • (Gaiety Th, Syd; 20 Apr. -*) • (Gaiety Th, Bris; 30 May -*) • (St Geo's Hall, Melb; 9 Nov. -*)
- 1890:** COGILL BROS MINSTRELS (St Geo's Hall, Melb; 16 Feb. -*) ► COGILLS & HARRY RICKARDS Co (St Geo's Hall, Melb; ca.15 May - 13 June)
- 1892:** COGILL BROS MINSTRELS (St Geo's Hall, Melb; 16 Apr. -*) ► COGILLS & HARRY RICKARDS Co (St Geo's Hall, Melb; 20 Aug. -*) ► COGILL BROS' NEW MINSTRELS (St Geo's Hall, Melb; 8 Oct. - ca. Dec)
- 1894:** COGILL BROS' NEW MINSTRELS (Gaiety Th, Melb; 24 Mar- 29 June) • (Bijou Th, Melb; 30 June -*)
- 1895:** COGILL BROS' NEW MINSTRELS (Th Royal, Bris; 8 Oct. -*) • (Qld regional tour; ca. Nov. >Incl. Charters Towers 14 Nov.) • (Th Royal, Bris; 26 Dec. > Return season)
- 1896:** COGILL BROS NEW MINSTRELS (Th Royal, Bris; 1 Jan. -*) • (Op House, Syd; 22 Feb. -*) ► HARRY RICKARDS (Charles Cogill - Tivoli Th, Syd; 29 Aug. * > See also 12 Dec.)
- 1897:** HARRY RICKARDS (Charles Cogill - Tivoli Th, Syd; 22 May -*) • (Op House, Melb; 23 Oct. -*)

1898: HARRY RICKARDS (Charles Cogill - Op House, Melb; 1 Jan. -*) • (Cremorne Gardens, Perth; 19 Feb. -*)
 ▶ F. M. CLARK & CHARLES COGILL'S SILK STOCKINGS Co (YOEF, Fremantle; 30 Apr. -*) • (New Pavilion Th, Fremantle; 18 June -*) ▶ HARRY COGILL (Harry Cogill - Gaiety Th, Melb; ca. 4 June -*)
 > Federal Minstrel Co) ▶ HARRY RICKARDS (Charles Cogill - Cremorne Gardens, Perth; 16 July -*) • (Charles Cogill - Op House, Melb; ca. Nov.*)

1899: HARRY RICKARDS (Charles Cogill - Tivoli Th, Syd; 18 Mar. -*) • (Bijou Th, Melb; 7 Oct. -*)

1900: HARRY RICKARDS (Charles Cogill - Bijou Theatre, Melb; 1 Jan. -*) ▶ HARRY COGILL (Harry Cogill - Harry Cogill's New Musical Comedy Co Australian metropolitan and regional tour; ca. June-Dec.* Tour incl. Victoria: Bendigo (Royal Princess's Th; 16 June -) • Geelong (ca. 13 June) • New South Wales: Broken Hill (Crystal Th; 2 July-) • South Australia: Petersburg (Town Hall; 19 July) • Port Pirie (Town Hall; 19-23 July) • Kadna (Town Hall; 25-26 July) • Wallaroo (Town Hall; 28 July) • Mt Gambier (Mechanics Institute; 7 Aug.-) • Victoria: Camperdown (Mechanic's Hall; 29 Aug.-) • Tasmania: Launceston (A of M; 1 Sept.-) • Zeehan (Gaiety Th; 17 Sept.-) • Hobart (Th Royal; 5 Oct.-) • Queensland: Brisbane (Op House; 27 Oct.- 8 Nov.) • Rockhampton (Th Royal; 19-23 Nov.) • Mt Morgan (24 Nov.) • Rockhampton (27-28 Nov.) • Mackay (30 Nov.-) • Rockhampton (Th Royal; 26-31 Dec.)

1901: HARRY COGILL [Harry Cogill only] Harry Cogill's Bright Lights Australian metropolitan and regional tour; ca. June-Dec.* Tour incl. Rockhampton (Th Royal; 1 Jan.) • Ipswich (S of A; 7 Jan.) • Warwick (Town Hall; 10-11 Jan.) • New South Wales: Maitland (Town Hall; 21-22 Jan.) • Western Australia: Bunbury (Masonic Hall, 26-27 Feb.) • Kalgoorlie (Her Majesty's; 11-20 Mar.) • Kanowna (21 Mar.) • Broad Arrow (Mechanics' Institute; 22 Mar.) • Boulder City (Mechanics' Institute; 23-25 Mar.) • Kalgoorlie (Her Majesty's; 26 Mar.) • Perth (Town Hall; 30 Mar. - 13 Apr.) • Fremantle (Town Hall; 15-19 Apr.) • South Australia: Gawler (Institute Hall; 26-27 Apr.) • Kadina (Town Hall; 1 May) • Port Pirie (Institute Hall; 2-4 May) • New South Wales: Newcastle (Victoria Th; 15-22 June) • Maitland (S of A; 25-26 June) • Bathurst (S of A, 17 June) • Dubbo (Masonic hall; 22-23 June) • Cobar (Masonic Hall; 25-26 June / Albion Hall; 27 June) • Narromine (Assembly Hall; 29 July) • Wellington (Protestant Hall; 30-31 July) • Molong (S of A; 2 Aug.) • Parkes (Royal Hall; 8-9 Aug.) • (Th Royal, Perth; 7 Sept. - 16 Oct. > as The Bright Lights Co) • (Town Hall, Fremantle; 17-16 Oct. > Bright Lights Co) ▶ HARRY COGILL / JONES & LAWRENCE (Cremorne Gardens, Perth; 28 Oct. - 16 Nov. > Bright Lights Co)

NB: The company is believed to have had a short break sometime around late May/early June, with Cogill reportedly "laying fallow in Sydney" according to the 8 June 1901 edition of *The Newsletter* (7). Another break was taken around mid to late August, prior to Cogill taking his company back to Western Australia.



To-Night, Sunday, 5th Aug.

Read our Monster Programme.

Programme.

1.	Overture	C. B. ORCHESTRA
2.	"Whisper and I Shall Hear"	AMY ROWE
3.	"Don't Count Your Chickens,"	ETTIE WILLIAMS
4.	"Playfellows,"	CHAS. NORWOOD
5.	"We'll have a Jolly Time,"	CHAS. POPE
6.	"Such a Nice Young Man,"	MISSOS D'ELROY & GLYNN
7.	"Three Leaves of Shamrock,"	NITA CLARKE
8.	"Topicalities,"	GEO. ELLIS
9.	"Kissing,"	GRAY SISTERS
10.	"When the Violets Bloom Again,"	LORRIE ST. GEORGE
11.	"Pop goes the Weasel,"	GEO. JONES



Our Special Sunday Concert.

Commencing at 7.50 P.M.

Programme.

12.	"Only a Bluebell,"	EMMIE MORRISON
13.	"The Earl's Daughter"	ALBERT LUGAS
14.	"A Tale of the Sea,"	HARRY F. COGILL
15.	"Feathers in his hat"	DELSHERY, CRAYDON and HOLLAND
16.	"The Beating of My Own Heart"	ISABEL WEBSTER
17.	"Faces I Have Met"	TEDDY FORDE
18.	"Say An Revoir, but not Good-bye,"	STELLA ESDAILE
19.	"Happy Time,"	IRVING SAYLES
20.	"Duet—"Reign of the Roses"	LORRIE ST. GEORGE and AMY ROWE
21.	Cornet Solo	G. OPPENHEIM and ORCHESTRA

ADMISSION is by Collection, but Visitors to the Stalls & Dress Circle are expected to contribute not less than ONE SHILLING each, and those to the Family Circle not less than SIXPENCE each.

The Management reserve the right to expel objectionable persons.

Robert Barr, Printer
Perth

FURTHER REFERENCE

"Cremorne Gardens: Double Vaudeville Bill." WA: 11 Nov. (1901), 3.

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"[Once Famous Minstrel Dies in New York After Short Illness](#)." *San Francisco Call* 19 Apr. (1903), 27.

"Sundry Shows." B: 25 Apr. (1885), 9.

See also:

ARG: 17 Mar. (1894), 12 • 30 June (1894), 12.

Last updated: 29/03/2014

Expanded and updated from Clay Djubal, "What Oh Tonight." Ph D Diss. U of Qld (2005), Appendix D.

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