

DELOHERY, CRAYDON AND HOLLAND

Thomas Delohery, James Craydon and Ted Holland

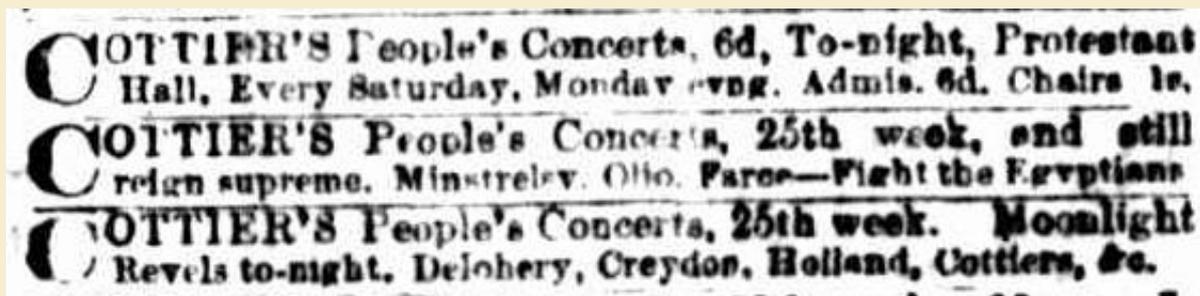
Arguably the most successful male Australian dancing trio of the late nineteenth century, Delohery, Craydon and Holland ("the Australian team") appeared with every major Australian variety organisation during their 20 years together. The trio also operated their own companies at various times. They initially established themselves as clog, step, and eccentric dance specialists, but later became accomplished all-round variety practitioners, able to perform confidently in any situation, be it as comedians, singers, actors, endmen, or interlocutors (the minstrel show's master of ceremonies). Their reputations were such that they were able to sustain their business momentum right throughout the 1890s, despite the difficulties brought on by the depression and drought. Delohery, Craydon and Holland ended their association amicably around 1905. Delohery and Holland soon afterwards settled in Brisbane, the former as a bookmaker and the latter a variety entrepreneur. James Craydon continued to work in the variety industry as a performer and manager up until his death.

1870-1882

Thomas Delohery, James Craydon, and Ted Holland met in the early to mid-1870s while working at Cameron's tobacco factory, then situated at the corner of Liverpool and Pitt Streets, Sydney. Craydon and Holland were tobacco twisters while Delohery worked in the pressing department. In a 1912 interview with the *Theatre* magazine, Craydon records that they were employed at the factory for some twelve years (Feb. 1912, 24) and that over the course of those years they often entered amateur competitions, "individually, not collectively," however. Two of the venues mentioned by Craydon are the Scandinavian Hall (Castlereagh Street) and the Queen's Theatre (York Street).

1883-1887

In 1883, Delohery, Craydon and Holland decided to try their luck together, and, after being noticed by one of F. E. Hiscocks' representatives, were given their first big break: a spot on the bill with Hiscocks' Federal Minstrels during the troupe's Melbourne season. The following year, they were offered a number of engagements by Walter Cottier at his family-run People's Concerts, held on Saturdays and Mondays at the Protestant Hall, Sydney. The trio's act at this time was largely based around specialist clog dancing, with Thomas Delohery's occasional separate billing suggesting that he was the trio's premier dancer in this field. Over the next three years, the partnership were accorded feature billing with such high-profile touring companies as Hugo's Buffalo Minstrels, Kelly and Leon's Minstrels, Leon and Cushman's Minstrels, the Chicago Minstrels, and the Cogill Brothers.



Sydney Morning Herald 12 July (1884), 2.

Delohery, Craydon and Holland's billing in advertisements invariably focused attention to their Irish dance specialties, clog dancing, and sketches that might have included up to six songs and dance numbers. They did not always work only as a trio, however, with some performances being undertaken as a solo turn, as a duo, or with four or more performers. One particular specialty, "Climbing up the Golden Stair," was presented, for example, by Craydon and Holland during an 1886 Hugo's Buffalo Minstrels programme (17 Apr.). Later that same year, the trio, along with Will Wallace, staged "The Gaffers of the Gang," a great Irish specialty introduced by them into Australia on the opening night of the Chicago Minstrels season at the Gaiety Theatre, Sydney. This was in addition to their roles as endmen during the first-part minstrel semi-circle: their "Champion Triple Medley Clog Dance" and Tom Delohery's first-part solo comic song, "The Talkative Man" (SMH: 9 Oct. 1886, 2). As minstrel performers, Tom Delohery specialised in the "Mr Bones" role, with Ted Holland as his fellow endman, "Mr Tambo." James Craydon invariably appeared as Mr Interlocutor, the show's emcee.

One of the biggest productions they appeared in during this period was in 1885, when Francis Leon and Frank Cushman engaged them as specialty dancers for their burlesque extravaganza *Adonis* (Nugget Theatre, Melb, 26

Dec.), described as a 'twisted burlesque nightmare' version of W. S. Gilbert's *Pygmalion and Galatea* (ARG: 26 Dec. 1885, n. pag.). The three dancers featured alongside another well-known minstrel endman, Johnny Gilmore, helping to create a hybrid comic opera/blackface entertainment that was then novel to Melbourne audiences. In 1888, the three dancers were also given principal roles in the Cogill Brothers' burlesque *Drunk*, which parodied Williamson, Garner, and Musgrove's drama *Drink*, then playing at Melbourne's Theatre Royal. Premiering on 25 February at St George's Hall, *Drunk's* cast of characters included Holland as Lent-Ear, Delohery as Back-Hold Sali, and Craydon as Phoebey Onions.

Delohery, Craydon and Holland's appeal was such that they rarely escaped the positive attention of critics, even at this early stage of their careers. A review of their performance during an 1886 Hiscocks' Federal Minstrels engagement typifies the response they received around this period: "Messrs. Delohery, Craydon and Holland performed together a step dance, involving great skill and careful practice, which went off without a flaw, and called for the 'encore' of the gallery" (SMH: 1 Mar. 1886, 8).

1888-1894

On 26 March 1888, shortly after concluding their Cogill Brothers' engagement in Melbourne, Delohery, Craydon and Holland began what was to be a six-year contract with Frank Smith at the Alhambra Music Hall in Sydney. On the bill were a number of performers who also had long associations with the entrepreneur, the most notable being Harry Barrington (who also acted a stage manager), Bertha Fanning, and Alf Santley. While this long-term engagement meant that the three men did not have to endure the rigours of constant touring, the pressure to continually develop new material and new means of entertaining the Alhambra's demanding patrons was ever-present. That the trio maintained their status as Sydney's most popular male dance ensemble for the length of their contract with Smith put them in elite company, because very few high-profile Australian variety performers, Will Whitburn being one exception, were ever able remain in one city, let alone one venue, for such a length of time. Their achievement was even recalled some thirty-five years later in a *Theatre* that looks back at variety theatre in Sydney during the 1890s. In it, the writer recalls that the "famous dance team" of Delohery, Craydon and Holland were among the most triumphant of Smith's first-class entertainers (Sept. 1925, 42).

A survey of advertisements and reviews between 1888 and 1892 suggests that the trio were able to perform continuously at the Alhambra for such a long time not only because they created new and evolving dance routines but also through their versatility as entertainers. They made comedic appearances in numerous burlesques and farces, established themselves as quality singers, and developed their stage craft by writing and producing their own song and dance sketches. One of the more popular burlesques in which they had lead roles was Frederick B. Norton's *Faust in Four Flashes*, which ran for almost a month, beginning late October 1890. One of their earliest known original sketches, "The Pat Boys," was also staged that year. Among the original sketches staged at the Alhambra in 1892 were "Mary's Heard the News," "The Landlord's Troubles" and The Serenaders."



Sydney Morning Herald 19 Apr. (1889), 2.

The early 1890s were particularly important for Delohery, Craydon and Holland's later career in so far as they made a number of connections with people who either helped them advance their skills (for example, Charlie Fanning, Charlie Pope and Irving Sayles-who later became two of Harry Rickards' most popular comedians of the 1890s - and Johnny Cowan) or who later became business partners (for example, Charles and Will Bovis). Their entry into the world of variety entrepreneurs came about following the death of Frank Smith in early 1893. The Alhambra initially continued operating under the management of Harry Barrington, who had been Smith's stage manager for a number of years. In June, however, Delohery, Craydon and Holland successfully negotiated a four-month lease and put together a company of quality local entertainers that drew constant praise from Sydney's variety critics throughout the season. Among the performers engaged were McKisson and Kearns (Albert McKisson and Jack Kearns), the Sherwood Sisters (Amy and Ettie), Florrie St Clair, Frank York, the Bovis Brothers, Gus Franks, and Florrie Forde. Advertisements placed in the *Sydney Morning Herald* indicate that Tom Delohery took on the responsibility of business manager, while James Craydon looked after the stage management.

Shortly after the closure of their Alhambra operations, the trio accepted an engagement with Harry Rickards, making their first appearance at the Tivoli, Sydney, on 23 December 1893. Although precise details of their movements during 1894 are yet to be established, it seems likely that Rickards transferred them from Sydney to his Melbourne theatre during the part of the year, as they are advertised as making their reappearance at the Sydney Tivoli on 19 May, with engagement following on from a brief engagement at the Theatre Royal, Brisbane (beginning 28 Apr.). Also on the Tivoli bill around the time that the trio were engaged by Rickards were Dan Tracey, the Bovis Brothers, and Harry Rickards himself.

T H E A T R E R O Y A L .
TO-NIGHT. TO-NIGHT. TO-NIGHT.

THE ALL NATIONS GIGANTIC
COMPANY

IN ANOTHER GREAT CHANGE
OF PROGRAMME.

Yesterday Evening, on the occasion of Messrs.
CRAYDON AND HOLLAND'S BENEFIT,
The Theatre was Crammed to the street doors.

Brisbane Courier 12 May (1894), 2

1895- 1897

On 29 June 1895, Delohery, Craydon and Holland joined Frank York and George A. Jones's company of minstrels at Sydney's Empire Theatre, situated at the corner of King and York Streets (the pair had been leasing the theatre since 20 May, at which time it was known as the Opera House). Their engagement saw them again appear in the traditional minstrel semi-circle portion of the show, with Delohery and Holland supporting York and W. H. Speed as double endmen, followed by appearances throughout the second half of the show, in which they presented their popular dance specialties, Irish character delineations, and original sketches. By then, the act also included "grotesque acrobatic displays" (SMH: 6 July 1895, 7).

With their reputations now firmly entrenched as "Australia's Triple Team of Sketch Artists," the trio were billed as a feature presentation right through until the management changed hands in mid-September. The York and Jones season appears to have built a steady momentum over the course of its time at the Empire, with the *Sydney Morning Herald* recording that the company had been strengthened considerably by the acquisition of not only Delohery, Craydon and Holland but by the engagement of such artists as Martin Hagan and Lucy Fraser (sketch artists), the Bovis Brothers (who, along with Billy Speed, would soon join the trio in management partnerships), Charles R. Jones (tenor), Steve Adson, the Faust Family (acrobats), and Annetta Bodin (who previously partnered Ida Rosslyn, aka Mrs Jack Kearns).

G A I E T Y T H E A T R E .
 Sole Lessees—Messrs. Speed, Delohery, Craydon, and Holland.
 Representative, Mr. H. Colley.
 (Positively no Free List, Press Excepted.)
THE MOST REFINED ENTERTAINMENT IN AUSTRALIA.
THE PIONEERS OF THE AMUSEMENT WORLD.
 35 REFINED STAR ARTISTS. 35
 Don't Fail to Spend an Evening to
 Enjoy
BIG 6.—SONG AND DANCE.—BIG 6.
TUESDAY, 24th MARCH.
 A Great Test and Challenge **DANCING MATCH** for £10, between Mr. J. GENTNER, the Champion Stepdancer of Queensland, and Mr. DAN TRACEY, the Champion All-round Dancer of America. This will be one of the Greatest Dance Contests that has Ever Taken Place in Brisbane.
MONDAY, 30th MARCH.
GRAND COMPLIMENTARY BENEFIT Tendered to Messrs. DELOHERY, CRAYDON, & HOLLAND. A Gigantic Programme will be Presented by the Local and Professional Talent of Brisbane.
 Popular Prices: 2s., 1s., Sixpence.
 Box Plan at Nicholson's.
 Business Manager, W. H. SPEED.

When York and Jones ended their lease of the Empire on 13 September, Tom Delohery and Billy Speed took over the management, initially under the name of the New Empire Company, but later in the season as Speed and Delohery's Empire and World's Gaiety Co. They retained some of the feature artists who had only recently appeared at the theatre, notably Steve Adson, the Faustus, and C. R. Jones, and complemented the company with several new artists, including Edward Fanning, Florrie Ranger, Amy Rowe, Tom Edwards, and Horace and Lorrie St George. The new management also departed somewhat from York and Jones's style of promotion by regularly listing the entire forthcoming programme (including all songs, sketches, and farces) in advertising. This suggests that Delohery and Speed were even then quite confident that they knew what their audience liked and hence were prepared to let them know in advance what to expect. With James Craydon attempting to control the first-half proceedings as the company's interlocutor, Delohery and Holland were able to give themselves free reign as endmen and comic singers. Arguably the most popular part of the programme, however, were the afterpieces (minstrel farce), a number of which were either Delohery, Craydon and Holland's original creations or re-worked versions of farces by Australian writers such as W. Horace Bent or from overseas sources. Among their more popular farces works were *Swiggenhouse Versus the*

Brisbane Courier 19 Mar (1896), 2.

Unknown, Casey v. Levy (by Franks and Marion), *The Government House Ball*, *The Foiled Mashers*, and *Sam Kee's Chinese Laundry* (an often-revived classic said to have been created by American minstrels Queen, Stowe, and Ryder). The season closed on 16 November with a two-act revival of F. M. Clark's Irish comedy *Muldoon's Picnic*. Staged over the entire second half of the programme and with new scenery by acclaimed scenic artist John Hennings, the production saw Ted Holland cast as Denis Mulchay (a friend of Muldoon's), Tom Delohery as Tim O'Brien (one of the b-boys), and, in a dame-type role, James Craydon as Mrs Muldoon. The part of Michael Muldoon was played by Steve Adson.

Two weeks after closing in Sydney, Messrs. Speed, Delohery, Craydon and Holland opened at Brisbane's Gaiety Theatre with their twenty-five member Elite Burlesque Minstrel and Variety Company (30 Nov.). While most had been with the management during the final weeks of the Empire season, a few (such as "The Human Serpent" Mons. Hyman) were specially engaged from Melbourne. The company's first week in Brisbane was met with over-flowing audiences and positive responses from the local critics. Attention was drawn, for example, to the above-average vocal selections and "screamingly funny" concluding farces, such as *Barnum from Africa*, *The Government House Ball*, and *Wanotee from America*. The Sunday prior to Christmas saw the troupe present a Grand Sacred and Classical Concert; from Boxing Night, they presented *The Miller and the Sweep*, a pantomime adapted in part by Billy Speed from H. Rider Haggard's *The People of the Mist* (1893).

Following the conclusion of their Brisbane season in early 1896, Delohery, Craydon and Holland (with Billy Speed) undertook a tour of regional Queensland, taking the familiar coastal circuit north to Townsville and Charters Towers with a company that again comprised new and old faces. Among the new principal engagements were Will (the "Black Diamond") Wallace and singer Ted Herbert, with Amy Rowe extending her association with the trio to over a year. Most of the company, along with new recruit W. Horace Bent, travelled to New Zealand where they toured the Dominion circuit during the latter part of the year – ca. July through to at least November. While it has not yet been established how long Delohery, Craydon and Holland were in New Zealand, the three were back in Brisbane by early February 1897, however, playing a five-month season at the Gaiety Theatre under the management of Thomas Delohery, Charles Bovis, and Sydney Deane. Comprising twenty-five performers headed by Delohery, Craydon and Holland, the Bovis Brothers, and Sydney Deane, the Elite Burlesque, Comedy and Specialty Company opened with a revival of W. Horace Bent's burlesque *A Trip to Manly or the Soapboilers Picnic* which they renamed *A Trip to Humpybong* in honour of the northern Brisbane peninsula suburb of Redcliffe (originally known as Humpybong). Among the regular members of the troupe were Florrie Ranger, Ida Beaumont, the Lingard Sisters, character actor J. D. (Johnny) Foley, Ernest Melville, and the Mayfield Sisters. Special guest performers - notably comedian J. C. Bain, husband-and-wife sketch artists D'Arcy Stanfield and Eve Clements, patterologists John Tudor and Rosie Leroy, and Japanese acrobats Bungero and Itchie - were temporarily added to the bill during the course of the season. The season closed on 28 June with the final Saturday and Monday nights being presented as special request programmes (the Monday farewell was staged under the patronage of the Brisbane Senior and Junior Football Clubs). The management also celebrated its more-than-successful season by presenting each audience member on those two nights with a souvenir program. A "Grand Farewell Rational Jubilee and Classical Concert" was also organised for the Sunday evening. By December 1897, Delohery, Craydon and Holland were in Fremantle, Western Australia, under the management of Jones (George A. Jones) and Lawrence, who at that stage were leasing the Ye Olde Englyshe Fayre, situated in the town's showgrounds (they were later associated with the Perth's Cremorne Gardens).

Amusements.

O D D F E L L O W S' H A L L
Ashburton.

LESSEES: Messrs Delohery, Craydon, and Holland.

SATURDAY } September { MONDAY
SATURDAY } 19 & 21. { MONDAY

First appearance of the popular organisation
DELOHERY, CRAYDON, & HOLLAND'S
E L I T E
BURLESQUE MINSTREL & VARIETY
COMPANY.

Acknowledged the most complete and refined Company ever appearing in New Zealand.

Book your seats early at MR JONES'.
Popular prices ... 3s, 2s, and 1s.
Touring Manager—MR HENRY COLLEY 987

Oddfellows Hall, Ashburton (NZ)
Ashburton Guardian 14 Sept. (1896), 3.

1898-1901

Delohery, Craydon and Holland spent the first six months or more of 1898 alternating between Perth and Fremantle. Following their Jones and Lawrence engagement, they mounted their own seasons in Perth at that city's Ye Olde Englysh Fare and later the Theatre Royal. One of their principal troupe members during this period was Priscilla Verne, previously the wife of Hugo's Buffalo Minstrels' leader Charles Hugo: she later teamed up with Australian comedy sketch artist Tom Armstrong for a number of years. The three-week season at the Royal, undertaken in collaboration with African-American comedians Charlie Pope and Irving Sales (as the Elite Vaudeville Company) saw them mount a revival of *Muldoon's Picnic* (12 Mar.). By late June, the trio were back in Melbourne for the first time in three years. Following an engagement with Harry Cogill's New Federation Minstrel Company (Gaiety Theatre, 25

June), they went across to Harry Rickards at the Opera House (30 July - ca. Oct.), before ending their stay in Melbourne with a brief season with A. T. Richards's St George's Minstrel and Variety Company (St George's Hall), beginning 22 October. They then returned to Sydney, where they took up an offer from Percy St John and W. J. Wilson to perform at the Alhambra Music Hall. In addition to their vaudeville turns, Delohery, Craydon and Holland appeared in burlesques and musical comedies such as *Aladdin* (3 Dec.) and a revival of John F. Sheridan's *Fun on the Bristol* (10 Dec.). By Christmas, however, they were again in Brisbane, appearing at the Opera House in a company that included veteran sketch performers Edwin and Minnie Shipp (parents of Les Shipp), comedians Carlton and Sutton, and serpentine dancer Jessie Thornton. The typical minstrel format was presented within a picturesque setting called the "Waterfall Picnic Party" (BC: 2 Jan 1898, 2), with a special feature of the show being the Empire Quartette.

On 14 January 1899, the Elite Vaudeville Company, under the management of Messrs Delohery, Craydon and Holland, transferred from Brisbane's Opera House to the Theatre Royal. Continuing with the first-part minstrel, second-part olio, and afterpiece, the company found the larger venue well-suited to the increasing patronage it was being afforded. Among the featured presentations were a number of popular farces, namely *Ginger*, a revival of *The Soapboiler's Picnic*, *A Lord for a Night*, and, from mid-February, a revival of Percy St John's *Sinbad the Sailor* burlesque, which St John had adapted in 1898 from an earlier *Sinbad* pantomime. The *Brisbane Courier* records that while the company had "only commenced serious business on the burlesque a day or two before... the members proved themselves as much at home as in their ordinary variety business" (13 Feb. 1899, 3). The production, which was also supervised by its author, possibly marks the first professional management association between St John and Tom Delohery and Ted Holland.

ENTERTAINMENT.	
O P E R A H O U S E	
TO-NIGHT.	Christmas and New Year. TO-NIGHT.
A GENUINE SUCCESS.	
GRAND ENTERTAINMENT.	
EVERY EVENING, AT 8 O'CLOCK.	
CROWDED AUDIENCE NIGHTLY. UNSTINTED APPLAUSE.	
LAST NIGHT'S PERFORMANCE A PRONOUNCED SUCCESS.	
Every Performer Greeted with Cheers.	
THE EMPIRE QUARTETTE.	
Consisting of	
MISSES ALICE DALLEEN, VICTORIA WEBSTER, GLADYS CORTROY, AND DAPHNE ROWE.	
MADE THE HIT OF THE EVENING.	
THEY WILL BE THE TALK OF THE TOWN.	
THE BEAUTIFUL SCENERY MUCH ADMIRER.	
UNEQUALLED COMBINATION OF TALENT.	
MESSRS. DELOHERY, CRAYDON, AND HOLLAND, The Australian Team.	
MR. PAT MELTON, The Coster Impersonator.	MR. ARTHUR CRANE, The Favourite Baritone.
THE CAMBRAY SISTERS, Song and Dance Artists.	
MR. AND MRS. E. SHIPP, Duetists.	MESSRS. CARLETON AND SUTTON, The Well-known Team.
MISS FELIX MURPHY, Contralto Vocalist.	
MISS MAE MARLOW, Serio Comic.	MISS LENA YOUNG, Balladist.
MISS JESSIE THORNTON, Serpentine Dancer.	MISS VIOLET CHARD, Song and Dance Artist.
ENTIRE PROGRAMME CHANGED EACH WEDNESDAY AND SATURDAY.	
POPULAR PRICES.—Dress Circle and Reserved Stalls, 3s.; Unreserved Stalls, 2s.; Upper or Family Circle 1s. 6d.; PIT, ONE SHILLING.	
Box Plan at Faling's. Doors open each Evening at 7.15. Commence at 8.	

Brisbane Courier 31 Dec. (1898), 2.

change in the entertainment offered. Instead of minstrelsy and vaudeville, the theatre became avenue for drama, starting first with a powerful adaptation of Boucicault's famous sensation play, *The Streets of London*. Variety did not disappear altogether, however, as Delohery, Craydon and Holland featured in the Act IV music hall scene. Another variety star, Steve Adson, who had made his first appearance with the Elite company only two days previously, was cast as an Irish porter. While the principal cast was led by actors of the calibre of Maud Williamson, Alfred Woods, and Alf Boothman, several Elite company artists were also engaged for the season, which included productions of *Hands Across the Sea* and *East Lynne*.

While the movements of all three performers around the turn of the century still remain largely unknown, it appears that the partnership effectively ended in 1900 as Thomas Delohery's name is no longer be associated with the other two. Between April and June Holland and Craydon toured regional New South Wales for Rickard Kenna, sometimes performing as a trio with Steve Adson. The three men then secured an engagement at Harry Rickards' new Adelaide Tivoli in June. On New Year's Eve that same year Ted Holland and his wife Eva Wilson were engaged as headline artists by Prof. W. A. Davis for his company's "Grand Holiday Programme" at the Hobart's Theatre Royal. A few weeks later Holland and James Craydon joined with grotesque comedian/dancer/endman Ernest Sivroni¹ to present a season of variety at the Bijou Theatre. The company, billed as Sivroni, Craydon and Holland's Moonlight Frolics Vaudeville and Comedy initially comprised 12 artists, including Eva Wilson, The Stagpooles, Kate Carlton and Bertha St Lawrence. Later artists included the Howard Sisters.

¹ Sivroni and David Cope Jnr (music director) had been touring their Royal Standard Company through Tasmania and several other states the previous year.

Following another regional Queensland tour, the company returned to Brisbane, where they once again settled into a season at the Theatre Royal under the combined management of Delohery, St John, and Holland. This season saw the company present a season of combined vaudeville and burlesque/pantomime, with most of the latter productions being written by Percy St John. The works staged were *Humpty Dumpty* (20 May), *Cinderella* (27 May), *Dick Whittington and His Cat* (10 June), and a revival of *Sinbad* (13 June). The popularity of *Cinderella* saw it also revived a further two times. The company also staged a one-act musical comedy, *Topsy Turvy*, during the final six nights of the season. Adapted by St John from the comedy *Confusion*, the *Brisbane Courier's* theatre critic described it as an "absurdity... [which] proved a perfectly side-splitting finale" (3 July 1899, 6). From 10 July through to August 1899, the Theatre Royal's management was not only reduced to Tom Delohery and Percy St John, but also saw a significant

BIJOU THEATRE, TO-NIGHT, TO-NIGHT.

GRAND OPENING PERFORMANCE OF
Sivroni, Craydon, and Holland's
MOONLIGHT FROLICS VAUDEVILLE AND COMEDY COMPANY,
Upheld by a powerful organisation of
STAR ARTISTS.

The most refined variety performance ever produced in Launceston. **EACH PERFORMER A STAR.** Don't fail to see the latest craze in American comedy.

A WISE WOMAN.
Played by Craydon and Holland throughout Australia with the greatest success.

OUR BRILLIANT FIRST, ENTITLED THE CAKE WALKERS,
Embracing all the latest up-to-date coon songs, ballads, comic songs, and buck dances. Now, don't laugh, but come and see

SIVRONI,
The Indiarubber dancer, in his latest craze, "I Didn't Know What to Say," also the world's renowned Irish Patter Comedians, **CRAYDON & HOLLAND,** in their latest Irish patter specialty, **CASEY'S BAND,** introducing funny sayings and artistic song and dance, "Midship Boys."

EVERY ITEM NEW, BRIGHT, AND SPARKLING.
A SCREAM FROM START TO FINISH.

Prices of admission, 2/-, 1/-, and 6d. Doors open at 7.30, overture 8 sharp.
Business Representative, **E. SIVRONI.**

Examiner (Launceston) 19 Jan. (1901), 11.

In April 1901 Holland and Craydon were again performing together without Delohery, this time with Percy St John's Royal Burlesque and Speciality Company at Brisbane's Theatre Royal. A few months later, however, Holland was engaged by John Fuller for his Empire Minstrel and Speciality Co in Sydney (beginning 29 June) without Craydon. The pair were certainly pursuing their own solo careers by September that year, with Ted Holland appearing with Harry Cogill's Bright Lights Company in Perth, while James Crayon is believed to have remained in Brisbane to work as Harry Rickards stage manager the Theatre Royal (BC: 18 Dec. 1902, 2).

SEE ALSO

- [Delohery, Bovis and Deane](#)
- [Holland and St John](#)
- [Elite Vaudeville Company](#)
- [Ted Holland](#)

DELOHERY, CRAYDON AND HOLLAND - THEIR LEGACY

Although the impact of the 1890s depression was felt throughout most Australian industries, including the broader theatre industry, variety entertainers were perhaps best insulated from its effects due to their high mobility and strong industry networking and to the ability of managers to cut overheads down to the barest minimum without overly sacrificing quality. Thus, while even high-profile and under-capitalised city-based variety entrepreneurs such as Dan Tracey and F. E. Hiscocks fell by the wayside in the wake of the depression, leaving Harry Rickards to focus his business towards the high-end of the market, the demand for variety entertainment aimed at the popular culture/working-class market opened up opportunities for low-overhead operations. Delohery, Craydon and Holland were among the most successful of these B-level industry entrepreneurs, providing opportunities for many hundreds of variety practitioners and, in the process, entertaining many thousands of Australians during a decade of significant social upheaval. As a result, they made a significant contribution towards maintaining the industry's national infrastructure during that period and thereby laying the groundwork for its gradual expansion during the first decade and a half of the twentieth century.

As minstrel and vaudeville entertainers, the trio became leading figures in the Australian variety industry, proving to emerging artists that local performers could not only match it with imported stars but could also garner the widespread support of the popular culture audience if they had an original or professionally worked act. That Delohery, Craydon and Holland were able to move beyond their reputation as Australia's premiere dance trio and be recognised as fully-fledged all-round variety stars further demonstrates their high levels of versatility and perseverance, arguably the two most important factors underpinning the country's most successful variety practitioners.

MINSTREL FARCES

The following works were produced by Delohery, Craydon and Holland between 1893 and 1900.

Each work is entered according to first known year of staging in Australia.

For additional productions and credit details see each entries inclusion in the **Research Lists** page ["Minstrel Farces"]

- 1893:** Fun on the S. S. Brighton • Oysters
1895: Barnum from Africa • The Foiled Mashers • The Government House Ball • Sam Kee's Chinese Laundry • Wanotee from America
1897: The Baby Elephant • Hard to Kill • The Tailor's Troubles • A Trip to Humpybong; Or, Fun on the Garnet
1898: Dissection • Irish Turks • Restaurant Paris de France
1899: Ginger • Lord for a Night

BURLESQUES

The following works were produced by Delohery, Craydon and Holland between 1893 and 1900.

Each work is entered according to first known year of staging in Australia.

- 1897:** Trilby

ENGAGEMENTS CHRONOLOGY - 1880-1899

An asterix (*) beside a date indicates that it is approximate or has not yet been established.

- 1880-1882:** Ted Holland, Thomas Delohery and James Craydon perform individually at amateur trials in several Sydney theatres, notably the Scandinavian Hall, Castlereagh St, and Queen's Hall, York St (cited TT: Feb. 1912, 24)
- 1883:** F. E HISCOCKS (no details, Melb; > cited TT: Feb. 1912, 24)
- 1884:** COTTIERS (Prot Hall, Syd; ca. July-Dec.* > Cottiers People's Concerts; various dates, incl. 12, 26 July, 18 Oct., 6 Dec.)
- 1885:** LEON & CUSHMAN'S BURLESQUE Co (Nugget Th, Melb; 26-31 Dec.)
- 1886:** LEON & CUSHMAN'S BURLESQUE Co (Nugget Th, Melb; 1-8 Jan.) ► F.E. HISCOCKS (A of M, Syd; ca.27 Feb. -*) ► HUGO BROS (Vic Hall, Melb; 17 Apr. > Hugo's Buffalo Minstrels) • (Princess Th, Syd; 28 June > Hugo's Buffalo Minstrels) ► CHICAGO MINSTRELS (Gaiety Th, Syd; 9 Oct.) ► HUGO BROS (Gaiety Th, Bris; 18-31 Dec. > Hugo's Buffalo Minstrels)
- 1887:** HUGOBROS (Gaiety Th, Bris; ca. Jan.* > Hugo's Buffalo Minstrels) ► FRANK SMITH (SJB Pav, Syd; ca. Dec.* > See SMH: adverts)
- 1888:** COGILL BROS (St Geo's Hall, Melb; 25 Feb. -*> Cogill Bros Minstrels) ► FRANK SMITH (Alhambra MH, Syd; 24 Mar.-*> they also appear at the Alhambra on a regular basis throughout the remainder of the year)
- 1889:** GEORGE BARR (New Haymarket MH, Syd; 2 Feb. -*)
- 1890:** HARRY FRIEDMAN (Gaiety Th, Melb; 22 Sept.) ► FRANK SMITH (Alhambra MH, Syd; 27 Oct. -*)
- NB: 1889-1892:** Delohery, Craydon and Holland were engaged almost exclusively by Frank Smith for his Alhambra Music Hall during this period.
- 1892:** FRANK SMITH (Alhambra MH, Syd; 26 Mar. -*) ► WALSHE'S NOVELTY Co (S of A, Syd; 24-31 Dec.)
- 1893:** WALSHE'S NOVELTY Co (S of A, Syd; ca. Jan.) ► HARRY BARRINGTON (Alhambra MH, Syd; 25 Feb. -*) ► DC&H (Alhambra MH, Syd; 8 July - 7 Oct.) ► HARRY RICKARDS' TIVOLI Co (Tivoli Th, Syd; 23-31 Dec.)
- 1894:** HARRY RICKARDS (Tivoli Th, Syd; 20 Jan. -*) ► EDMONDSTONE MARKWELL (Th Royal, Bris; 28 Apr. -*) ► HARRY RICKARDS (Tivoli Th, Syd; 19 May - *)
- 1895:** YORK & JONES (Empire Th, Syd; 29 June - ca. 13 Sept.* > Empire Minstrels) ► SPEED & DELOHERY (Empire Th, Syd; 14 Sept. - 16 Nov.) ► SPEED / DC&H (Gaiety Th, Bris; 30 Nov. - 31 Dec.)

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

Sole Lessees Messrs. Speed, Delohery, Craydon, and Holland.
Represented by—Mr. H. Colley.

THE PREMIERS OF THE AMUSEMENT WORLD.
TO-NIGHT. TO-NIGHT. TO-NIGHT.

THE ELITE COMPANY'S
GRAND AND ENTIRE CHANGE OF PROGRAMME.
NEW ARTISTS AND FRESH FACES.

MISS DA MAVIN,
the Dashing Serio-comic and Burlesque Artiste.

MR. TED HERBERTE,
the Clever Sketch Artist and Actor Vocalist.

First Time in Brisbane of the most Solid Novelty that can be produced—the astounding stunts of the

BLACK WATCH.

The Most Interesting Military Novelty ever placed upon a stage, introducing the Boers' ideas of handling a gun; a drill of perfection, precision, and quickness, in which we challenge any Military Company in Australia. Scene:—Johannesburg Pass by Moonlight—The Fatiguing March—Inspection—The Drill—Retreat—Victory—Grand Tableaux.

The whole produced under the Supervision of Mr. J. EVANS.
Also the following Favourite and Recognised Artistes:—
DELOHERY, CRAYDON AND HOLLAND.

WILL WALLACE.	MAYFIELD SISTERS.
FRANKS AND WILLIAMS.	NELLIE MARSHALL.
BONUS BROTHERS.	ADDIE BARTON.
JACK EVANS.	AMY ROWE.
E. BRINKMAN.	MIDGE GLENDOWER.
F. ADAMS.	CISSY HOLLAND.
W. H. MULLEN.	ALICE SPEED.

Piloted by yours sincerely, W. H. SPEED.

SPECIAL SACRED AND CLASSICAL CONCERT FOR SUNDAY EVENING, by Collection.

Popular Prices: 2s., 1s., and 6d. Box Plan at Nicholson's.
Business Manager, W. H. SPEED.

- 1896:** SPEED / DC&H (Gaiety Th, Bris; 1 Jan. - ca. Mar/Apr.*) ► DC&H (Qld regional tour; ca. Apr-June* > incl. Charters Towers 27 Apr.) • (New Zealand tour; ca. July-Nov. > see for example, EP: 22 July, 5 and THNP: 27 Oct., 2)
- 1897:** DELOHERY, C. BOVIS & S. DEANE (Gaiety Th, Bris; 6 Feb.- 28 June) ► F. M. CLARK (Gaiety Th, Bris; ca. June. >See pre- July) ► JONES & LAWRENCE VAUDEVILLE Co (YOEF, Fremantle; ca. Dec.*)
- 1898:** JONES & LAWRENCE VAUDEVILLE Co (YOEF, Perth; 1 Jan.–25 Feb. > incl. a season at the Fremantle YOEF, 15-25 Jan.) ► DC&H'S ELITE Co (Th Royal, Perth; 26 Feb. - 28 Mar. > co-managed with Pope and Sayles) ► HARRY COGILL'S NEW FEDERATION MINSTRELS (Gaiety Th, Melb; 25 June- ca. July*) ► HARRY RICKARDS (Op House, Melb; 30 July- ca. Oct.*) ► RICHARDS & Co (StGeo's Hall, Melb; 22 Oct. -*) ► ST JOHN & WILSON Co (Alhambra MH, Syd; 3 Dec. -*) ► DC&H (Op House, Bris; 24-31 Dec.)
- 1899:** DC&H (Op House, Bris; 1 Jan. – 10 Feb.) ► DC&H ELITE Co (Th Royal, Bris; 14 Jan. -*) • (Qld regional tour; ca. Feb-Apr.* > See Gympie; 22 Feb. and Charters Towers 25 Mar.-1 Apr.) ► DELOHERY, ST JOHN & HOLLAND (Th Royal, Bris; 20 May – 7 July> Elite Co) ► DELOHERY & ST JOHN (Th Royal, Bris; 8-22 July > Williamson and Wood Co.) ► DELOHERY, ST JOHN AND HOLLAND (Op House, Bris; 17 June > benefit to the Elite Vaudeville Co)
- 1900:** RICHARD KENNA (Adson, Craydon & Holland > NSW regional tour; ca. Apr.-June * > Kenna's Empire Minstrels) ► HARRY RICKARDS (Adson, Craydon & Holland > Tivoli Th, Adel; 20 June - *)
- NB:** Kenna's NSW tour incl. Bathurst (23 Apr.-) • Mudgee (30 Apr. -) • Nyngan (15 May-) • Bourke (25-27 May)
- 1901:** SIVRONI, CRAYDON AND HOLLAND'S MOONLIGHT FROLICS (Bijou Th, Launceston; 19 Jan. - *)

RICKARDS'S NEW TIVOLI THEATRE
(Late Bijou).

SOLE LESSEE and MANAGER ————— Mr. HARRY RICKARDS.
Bus. Manager—Mr. M. Marcus. Treasurer—Mr. Jos. Larkin.

THE GREATEST THEATRICAL EVENT OF THE CENTURY.
MR. HARRY RICKARDS
has the honor to announce that the above palace of amusement will be opened
THIS (WEDNESDAY) EVENING,
when the finest Combination of
VAUDEVILLE STAR ARTISTS
that were ever brought together will make their First Appearance in this City.

LUDWIG AMANN The Most Wonderful Facial Artist and Impersonator of the Day. **LUDWIG AMANN**
Dumbian Speciality Performer. **IN THE NEWSKY TROUPE** NUMBER 9 Dancers and Vocalists.

PROF. FRED DAVEY'S GIANT MARIONETTES.
LITTLE FANNIE POWERS, Baby Serio and Dancer. **NEVA CARR GLYN**, Australia's Favorite Contralto. Komie Kings.
The Colored **POPE AND SAYLES**, **ADSON, CRAYDON, and HOLLAND**.
FLORIE RANGER **SVELLA RANGER** **ERNEST SULLIVAN**
FRANK ROWAN **HOWARD CHAMBERS** **THE GAMBLE SISTERS.**

Chorus of Tivoli Ballerinas, 30 in number. Full Orchestra.
In response to numerous requests made by his old friends and patrons,
MR. HARRY RICKARDS
Will appear TO-NIGHT ONLY, and sing the following favorite Songs:—"That is a Woman's Way,"
"In the Pale Moonlight," and the greatest of all Ooster impersonations—"E Dummo Where's E are."
Prices of Admission—Dress Circle and Orchestra Stalls, 3/-; Stalls, 2/-; Upper Circle, 1/-; Early-Door to Stalls and Upper Circle, 6d. extra. Box-plan at Marshalls.

ADMISSION ARRANGEMENTS.
DRESS CIRCLE—Through Main Entrance, King William-street.
ORCHES & STALLS—Through Fittie-street Entrance.
STALLS AND FAMILY CIRCLE—King William-street.
EARLY DOORS from 7 to 7.30.
Curtain rises at 8 o'clock sharp.

Advertiser (Adelaide) 20 June (1900), 2.

HISTORICAL NOTES

1. Ted Holland (who died in 1914) and Thomas Delohery (died in 1925) were both interred at the Toowong Cemetery, Brisbane. Their graves lie side by side.

FURTHER REFERENCE

Djubal, Clay. "Delohery Craydon and Holland." *AustLit* (2007).

--- "What Oh Tonight: The Methodology Factor and Pre-1930s Australian Variety Theatre (2005), v. pags. "Gaiety Theatre." BC: 31 May (1897), 6.

See also:

BC: 29 Feb. (1896), 2 [advert.]

EP: 22 July (1896), 5 [re: Elite Co NZ tour]

THNP: 27 Oct. (1896), 2 [re: Elite Co NZ tour] • 31 Oct. (1896), 2 [re: Elite Co NZ tour]

Last updated: 23/11/2014

Expanded and updated from the 2007 AustLit entry

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