

# MARTYN HAGAN & LUCY FRASER

(also incl. **Vic Hagan, Jack Hagan and Will Hagan**)

Comic, singer, dancer, interlocutor, pantomime dame, sketch artist, stage manager, manager, entrepreneur, writer. Martyn Hagan's early career saw him associated with such troupes and managers as Hiscocks Federal Minstrels, John F. Sheridan, Rose Clifford's Bohemian Musical Comedy Co, the Faust Family and Frank Smith. In the late 1880s he co-founded the XLCR Minstrel and Burlesque Company with Charlie Fanning (1888) and Hagan, Buckley and Leston's Minstrels (1889). During the early 1890s he was associated with Dan Tracey, George Rignold, George Coppin, Harry Barrington and Williamson and Musgrove among others. From 1895 he and his wife Lucy Fraser toured a society sketch act with various organisations including the McLean/Hagan Gaiety Company, Harry Rickards and the Martyn Hagan Musical Comedy Co (1901). They were later engaged by Percy Dix (1903-04), Frank M. Clark (ca.1905) and the People's Concerts in Melbourne (ca.1910-11). Hagan and Fraser left Australia in 1912, spending the next 18 years working on variety circuits around the world, including the UK, USA and Asia. Three sons, Vic, Will and Jack also established long careers in the entertainment industry (both in Australia and overseas). Hagan and Fraser returned to Australia in 1929 still as variety performers. They are believed to have retired from full time engagements sometime during the early 1930s.

The *Brisbane Courier* writes of Martyn Hagan's 1895 appearance as one of the ugly sisters in the J. C. Williamson pantomime, *Cinderella*: "Mr Hagan is an old friend, and as such, as well as for his ability, he was warmly received. The facial distortion with which he illustrated his songs and tells his stories is a faculty possessed by few" (BC: 24 May 1895, 5). Although only three of Hagan's engagements in Brisbane have been found to date – these being at the School of Arts (1880), the Academy of Music (1886) and Gaiety Theatre (1893), the reference to "old friend" suggests that he had very likely visited the Queensland capital on more occasions over the years, as he did in most other centres around the country. While Hagan's name does not register in any current history of Australian theatre there is no doubt that he was well-known throughout Australia during the late 19<sup>th</sup> and early 20<sup>th</sup> centuries. His name, as well as that of his wife Lucy Fraser, is well documented in the country's regional and metropolitan newspapers between 1885 and 1900 – not only as a performer but also as an occasional manager/entrepreneur. Even though their career details are less known after 1904, it has been reported that the couple were still performing overseas up until 1929. With Fraser's name first identified on a variety bill in 1879 and Hagan's in 1880, it can be further established that the pair spent 50 or more years on the stage, with at least 18 of those years overseas. In briefly recounting their careers following the Hagens' return to Australia just before Christmas 1929, *Everyone's* even refers to them as having once been Tivoli favourites. It is perhaps of no surprise, either, that as fulltime professional variety artists they were forced to raise their family within a travelling show business environment. Indeed, three sons, Vic, Jack and Will, continued to work in the entertainment industry well into their adulthood.

The career of Martyn Hagan typifies the ingenuity, perseverance and talent of so many local variety practitioners of the pre-1930s era. While some of his peers may have reached greater heights and received more recognition, few lasted on the stage for as many years as he and his wife. In a time when there was no social security to fall back on, the Hagens managed to ride out even the depression years in Australia and have enough enthusiasm for their craft to travel the world for almost two decades competing for employment against the best variety artists of their time. Hagan's longevity may well be down to the fact that he could turn his hand to all manner of entertainment genres over the course of his career, while also carving out a reputation as stage manager, business manager, company leader and entrepreneur. Although possibly best remembered by his contemporaries as one of the country's leading sketch artists, which he performed with Lucy Fraser, Hagan also specialised in Irish singing (on broad comedy lines). In this respect the *Theatre* proposed in 1916 that Hagan was also one of the best Irish comedians Australia had seen (Oct. 1916, 45). During the mid-to-late 1890s, too, he and his wife were accorded much acclaim through their pantomime performances, which saw them engaged by no less than Williamson and Musgrove, George Coppin and Harry Rickards to play dame and principle boy roles.

## 1879-1889

The first record of Martyn Hagan appearing on the variety stage to date is at a benefit held at the Brisbane School of Arts, in which a production of *Brisbane after Dark* was staged. Lucy Fraser, on the other hand is known to have already been engaged by Samuel Lazar at the Theatre Royal (Syd) in Dec. 1879, and the following year by Kelly and Leon at the Opera House (Syd). It was with Kelly and Leon that she appeared in the Sydney season of Marcus Clarke's controversial burlesque, *The Happy Land* (31 Jan.). Over the next decade Fraser is known to have worked for a number of leading variety organisations including the Cottier's Peoples' Concerts (Protestant Hall, Syd ca 1885), Frank Smith (Alhambra Music Hall, Syd, ca. 1885-86), George Barr (Haymarket Music Hall, Syd, 1888), H. Florack's Federal Minstrels (Haymarket Theatre, Syd, 1889) and George Rignold (Her Majesty's, Syd, 1889). During her time

with Florack's Minstrels, Fraser worked alongside the cream of local variety talent, namely Harry Clay, Beaumont Read, George Turner, J. S. Porter, Edward Lawler, Frank York and Sam Keenan. Although she is known to have worked with Martyn Hagan at least as early as 1888 (with Ryan, Fanning and Hagen's XLCR Co and at the Haymarket Theatre under George Barr), they only occasionally appeared on the same bills during the early 1890s. From 1895, however, the names Hagan and Fraser are almost always linked.

**VICTORIA HALL.**  
 On BOXING NIGHT will be produced, for the first time in Sydney, a Local, Lyrical, Laughable piece of Operatic Buffoonery, entitled **ALADDIN and COMPANY, LIMITED**; Or, the Married Lamp, and the Giddy Young Scamp who Wedded a Gyarl of Superior Stamp. The whole being tq a burlesque question an EXTRA-VAGUE-ANSWER.  
**CAST OF CHARACTERS:**  
 Ozokerit (a feeble monarch in a feeble state, whisky ou'll believe is just his perter-ate)—C. H. Templeton.  
 Remembrancer (a man of wisdom, known to Sydney folks, who thrives through laughing at his master's jokes)—Stuart Bolton.  
 Ko Kliko (a sly-toy merchant who deals, if you please, in members' votes and newly-made J.P.s.)—Martyn Hagan.  
 Naptha—(Adjin or genie, an imprisoned cuss, who in the lamp is most ingenie-us)—C. E. Osborn.  
 Princess Veloutien (a charming gyarl—up in one word we sum her, as Shakespeare deftly wrote, she is a "nummer")—Miss Jennie Horan.  
 Karamel (her confidante—sings like a female Santley; a maid we recommend most confidante-ly)—Miss Louise Harcourt.  
 Aladdin (a forward shopboy, that's his occupation, who seeks to wed, and weds above his station)—Miss E. A. Lambert.  
 Nymphs, Pages, Guards, &c., in super-abundance.  
 Magnificent Scenery and Effects.  
 Prices—Pit, 1s; balcony, 2s; stalls, 3s; orchestra chairs, 4s.  
 Doors open at 7.30. Commence at 8 o'clock.  
 Box office open daily, 2 till 5.  
 ALFRED BURTON, Business Agent.

*Sydney Morning Herald 24 Dec. (1881), 2.*

In 1881, following on from his Brisbane engagement at the School of Arts, Martyn Hagan took up an engagement at the Victoria Hall in Sydney, continuing there up until 1882. During his time at the Victoria Hall he appeared in a wide variety of productions including burlesque pantomimes (*Aladdin and Company Ltd*, 1881) and opera (*Ages Ago*, 1882). His employment duties also included that of stage manager. By September 1885 his emerging reputation earned him a start with F. E. Hiscocks Federal Minstrels during the company's season at the Academy of Arts (Syd). Over the next few years Hagan furthered his career prospects by securing engagements in Sydney with John F. Sheridan (*Gaiety*, ca. June 1886), Frank M. Clark (1887-88) with whom he was also engaged as stage manager, and Rose Clifford's Bohemian Musical Comedy Company (Academy of Arts, ca. May 1888). With Clifford's company he appeared in a production of Lance Lenton's musical entertainment, *High Jinx* (19 May). Another engagement during this period was with Edwin Palmer's Seven Stars Company, which opened at the Academy of Music in Brisbane on 1 January 1886. Hagan, who had been appearing at the same venue under lessees Smith and Duval during the previous months, was cast in Palmer's opening production *Nine Points of the Law* (a comedietta by Tom Taylor). The *Brisbane Courier* notes of his performance as Redoment Rollingstock: "Mr Martyn

Hagan showed a distinct improvement upon any previous appearance he has made in Brisbane. His impersonation was not faultless but there is evidence in his acting of careful study" (2 Jan. 1886, 5).

The first of Hagan's known entrepreneurial endeavours uncovered to date was in mid-1888 when he joined forces with Perry Ryan (ex-F. M. Clark) and Charlie Fanning to form the XLCR Minstrel and Burlesque Company. The company season at Sydney's Protestant Hall included artists such as Lucy Fraser and Charles and Will Bovis. By the end of October both Hagan and Fanning were on the opening bill of George Barr's Haymarket Theatre (Syd) season, with Hagan again employed as performer/stage manager. Also in that company were well-known music director, Herr Von der Medhren, Lucy Fraser and Frank York. As specialist sketch and farce actors Fanning, Hagan, Fraser and York appeared regularly in the company's finales, which included for example the popularly-received "*Going Home in a Barrel*" (27 Oct.).

In October 1889 Hagan formed a company to play a season at the Darlinghurst Hall (Syd). Among the star-studded company were Slade Murray, Steve Adson, Alf Lawton, Herr Von der Medhren, James R. Walsh (ex-Walsh and King), Will Bovis, Alf Edwards and the Faust Family. As stage manager and interlocutor his role was very much a leading one despite the high profile reputations held by the others in the company. The following month he joined forces with Tom Buckley and Harry Leston to form Hagan, Buckley and Leston's Minstrels. The company, which opened at Sydney's Protestant Hall on 8 November, included Alf Lawton, Lucy Fraser, Clara Spencer, Gustave Kuster and Will Watkins (SMH: 8 Nov. 1889, 2).

**P R O T E S T A N T H A L L.**  
**TO-NIGHT, MONDAY,**  
 Last Appearance of  
**THE FAUST FAMILY COMBINATION CONCERT PARTY**  
**THE GREAT LONDON BELLRINGERS.**  
 Last Night of The MARVELLOUS FAUST FAMILY  
 in their Musical and Gymnastic Acts.  
 Last Appearance of the Great Cornet Soloist,  
 Herr VON DER MEHDEN,  
 and the People's Favourites,  
**MARTYN HAGAN and LUCY FRASER.**

*Sydney Morning Herald 27 May (1889), 2.*

## 1890-1900

1890 saw Hagan was engaged by Frank Smith to open his burlesque and comedy season at the Royal Standard (Syd, 5 Apr.). The company's premiere production was John F. Sheridan's *Fun on the Bristol*, with Hagan starring as Captain Cranbury. He would regularly revive the production himself over the course of the next ten years, specialising in the famous Widow O'Brien role. With Hagan in that company was former business partner Perry Ryan (then working an act called The Ryans with his wife Lulu).

Among the highlights of Hagan's next five year period were his appearances with Dan Tracey, George Rignold and Williamson and Musgrove's pantomime company. During this period he and Lucy Fraser often appeared on the same bills, but do not seem to have been working as regular on-stage partners. With Tracey in 1891, Hagan specialised in burlesque productions, a number of which were written or adapted by Percy St John (including *Black-Eyed Susan*, *Cinderella* and *Faust Up-to-Date*). The company around this time included, Lucy Fraser, Harry Clay, Frank York, Ida Tauchert (soon to be wife of Jack Kearns), Alf M. Hazlewood, English variety star, Tom Sadler, Wal Rockley, the Leslie Brothers, Bertha Fanning and Professor T. W. Rhodes (music director). At the end of the year Hagan joined Maggie Moore, Frank Ayrton, Joe Tolano (Nat Phillips' uncle), the Leslie Brothers, George P. Carey and Frank Harcourt in staging *Babes in the Wood* for George Rignold at Her Majesty's (Syd). The Rignold pantomime season was followed by an engagement with the Oriental Minstrel and Specialty Company from around February. Hagan was again in exulted company, performing songs, specialty acts and farces with Hosea Easton, Fred Dark and J. S. Porter. Headline artists during the company's season at the Sydney Opera House included The Faustus (Feb.) and Slade Murray (Mar.). A few months later Hagan took up an offer to appear with Up-to-Date Minstrel Company at the Gaiety (Bris), alongside Slade Murray, Edwin Shipp and George A. Jones (ca. May), and by year's end he was once again performing pantomime, this time in George Coppin's *Sinbad the Sailor* (1893/94). After a season with Harry Barrington at the Alhambra Music Hall (beginning Aug.), Hagan accepted an offer from Williamson and Musgrove to appear in their 1894 pantomime *Cinderella* (Lyceum, Syd). Also in the cast was Lucy Fraser, who not only soon afterwards became his partner in "Australia's premier Irish sketch team," but also his wife.

In early 1895, following the Sydney season of *Cinderella*, Hagan and Fraser were booked by Williamson and Musgrove to tour the pantomime around Australia, taking on the principal boy and dame roles (see Brisbane ca. June). In later years a contributor to the *Theatre* recalls their time with Williamson and Musgrove, but mentions instead *Sinbad the Sailor* (which may be the result of faulty memory as no evidence has been found of them appearing in that production). The writer does note, however, that the company toured all the leading towns and cities of Australia over a period of many months – which more aptly describes the *Cinderella* tour (Nov. 1916, 52). Coming off their Williamson and Musgrove engagement Hagan and Fraser spent the second half of 1895 in Sydney playing a season with York and Jones at the Empire Theatre and Bondi and Coogee aquariums. Their next known engagement was in Brisbane with Billy Speed's World Novelty Company (beginning 1 May 1896). This engagement also included a production of Williamson and Musgrove's *Cinderella* pantomime, which Hagan directed and starred in as the dame, Clorinda (6-12 June). They are next known to have toured Queensland and elsewhere with the McLean and Hagen Gaiety Company prior to securing a dual contract with Harry Rickards in 1897.

Although only a few of Hagan and Fraser's Rickards appearances have been identified to date there are several reports in later years which indicate they had a much longer association with him. The first of their known engagements at the Tivoli (Syd) was in April 1897. They followed this with a season at his Melbourne base, the Opera House (ca. June). They were again at the Sydney Tivoli from March 1898 after having played a brief season at the Bijou (Melb) as principal boy and dame in a *Robinson Crusoe* Christmas pantomime. The Tivoli season saw Hagan star as Dame Hubbard in *Jack the Giant Killer* (22 Mar.). Rickards then sent the pair on tour to Western Australia in April, along with the popular acrobatic duo Albert McKisson and Jack Kearns (along with Kearns' wife, Ida Tauchert). The Western Australia circuit included the Cremorne Gardens, Perth, and the Murchison goldfields. One review from their time with Rickards records:

Mr Martyn Hagan and Miss Lucy Fraser proved themselves admirable society sketch artists. They provided enjoyable diversion in the programme by rendering their popular "Naming the Baby" sketch, as an encore to which they gave "The Bogie Medley." The audience was most liberal in the applause it bestowed on these favourites ("Cremorne Theatre" 3).

After ending their engagement with Rickards, Hagan and Fraser temporarily settled in the state putting together a number of companies that specialised in various forms of variety. These included the Hagan and Fraser Variety Company (New Pavilion Theatre, Fremantle ca. July), the Musette Musical Comedy Company (Bijou, Fremantle ca. Aug.), a reformed XLCR Burlesque and Specialty troupe, which included Billy Speed and George A. Jones (Bijou, Fremantle), the Hagan and Speed Company (Ye Olde Englyshe Fayre, Fremantle, ca. Nov) and the Martyn Hagan Company (Theatre Royal ca. Dec.). With Billy Speed they staged traditional vaudeville as well as a number of more expansive productions, including the comedies *A Cup of Tea*, *One Night's Rest* (written by Speed), and *The Widow*

*O'Brien's Trip to Chicago* (19 Nov.). The popularity of the company was assured, too, through the presence of several well-known Australian performers - not the least being W. B. Warner. A *West Australian* theatre critic writes of Hagan's performance in their combined adaptation of John F. Sheridan's famous works (*Fun on the Bristol* and *A Trip to Chicago*):

In the title role Mr Martyn Hagan gave further testimony of his versatility, and proved he had merited the eulogiums passed upon him in his representations of the eccentricities of the garrulous widow, and the local hits were thoroughly enjoyed (21 Nov. 1898, 12).

After having spent several months together Hagan and Fraser parted company with Billy Speed during the first week of December. Although the couple are known to have remained in Western Australia at least until early 1899, no details have yet been located concerning their whereabouts until 1901, and indeed specific details from that period on have become harder to find.

### 1901-1930

Martyn Hagan's Musical Comedy Company is known to have toured New Zealand in early 1901, a tour which included the Federal Theatre, Wellington ca. January. "Hamer," a contributor to the *Theatre's* December 1916 issue notes that at this time, however, they were doing the "smalls" and faring much less well than they deserved. "Things were occasionally so bad," he writes, "they had to be a juggle the fares." Hamer goes on the record:

On one of these occasions an actor recently in Sydney (being the unfortunate member who drew the blank ballot to see who was to do without a ticket) had to dodge the ticket collector by doing a long journey in the lavatory of the train. At another time the old man of the company was induced - the bribe being bottled beer, and the alternative being left behind - to travel in a piano case.... On another occasion (a sea trip from Russell to Thames) Martyn hurried the company on board at the last minute and explained about the absence of fare money afterwards. It was adjusted by an arrangement about the house-takings at Thames. Although Hagan had some disastrous experiences he must have been a good tutor, for at least two of the young New Zealanders who served an apprenticeship with him have made good in America" ("Hard Up" 55).

Despite the hardships they encountered, Hagan and Fraser were aware that their future livelihood required them to put on good shows. Evidence of their professionalism can be seen by the fact that Percy Dix, the leading variety entrepreneur in New Zealand around the turn of the century later engaged them to tour (1903/04). Back in Australia in 1905 they were secured by Frank M. Clark to play a season at his Gaiety Theatre (Melb), along with their son Jack. While he is known to have been re-engaged by Clark around November that same year, and appeared at Harry Rickards' Melbourne Opera House around October 1909, few details have been found to date regarding his parents' careers between 1905 and 1910. In this respect Lucy Fraser's name was included in the 1905 *Imperial Music Annual* in recognition of her rendition of the song "Goodbye and God Bless You, Kathleen" (SMH: 7 Oct. 1905, 2) and the couple are also reported to have been in New Zealand in 1908. That tour included an engagement with the Fullers at the Theatre Royal, Wellington around August. One of their feature turns at this time was "The Echo."

In 1911, shortly before the couple departed for overseas Martyn Hagan appeared in Bland Holt's film, *The Double Event*, which was produced by Amalgamated Pictures. Hagan and Fraser's last Australian appearances found so far include the People's Concerts in Melbourne in February 1910 and April 1911 (the latter engagement saw Fraser sing by special demand "The Young Brigade" while Hagan performed "The Irish M.P."). Three months later they appeared as the headline act for several weeks under James Brennan's management at the Theatre Royal (Brisbane) with son, Jack. The season was billed as their last before they departed Australia on 31 July.

Of their children it has been established that Jack's career between 1905 and 1912 saw him engaged by Ted Holland (1905), Harry Rickards (1909-11), William Anderson (1909-10), James Brennan (1911) and the Fullers (1912). His engagement with Anderson included an Australian tour with the entrepreneur's pantomime, *The Babes in the Wood* (in the role of Simple Simon). One of their other sons, Vic is also known to have appeared with Roy Rene in the 1910 J. C. Williamson production of *The Whip* (see *Mo Memoirs* 40-1). Another son, Will is recorded as appearing on a Ted Holland bill at the Theatre Royal, Brisbane, in 1907.

In July 1915 the *Theatre* reported the whereabouts of the Hagan family via one of the Fullers' American agents, Roy D. Murphy, who mentioned in a letter to the magazine that they had performed in Chicago around late April and that they had been in America by then for several years" (38). Although it has been established that Vic was associated with his parents for many years as they toured America and the United Kingdom, it is not yet clear if Jack followed them, and if so when and for how long.

The ephemeral nature of popular culture celebrity can be demonstrated by the careers of Martyn Hagan and Lucy Fraser. Despite having built formidable reputations in the country over two decades, a mere four years after their

departure from Australia in 1912 the *Theatre* magazine received a communication from one of its readers then residing in England. The substance of the letter was to question the authenticity of many "so called" Australian performers who seemed to be cropping up on the boards of the principal vaudeville theatres of England and American. "I say so-called, the writer argues, "for the majority of the names are quite unfamiliar...but still they come!" Among the names mentioned was Martyn Hagan. "I do not wish to do Mr Hagan an injustice," he went on, but does any *Theatre* reader, I wonder know of this comedian who has [supposedly] made a name for himself in Australia. I confess I don't" (Oct. 1916, 45). The magazine's theatre critic confirmed that the couple had indeed left Australia around 1912 and that as of October they were performing in London. "That they are still able to make an honest crust on the stage is I consider a fine tribute to their personal character and professional ability." The critic also pointed out that not only were Hagan and Fraser "Australians in the truest sense of the word [but] that to thousands in Australia their names are as well-known as those of J. C. Williamson and Harry Rickards - or Hugh D. McIntosh and Chidley" (ibid, 45). Another contributor, J.G. concurred with this assessment, claiming that "it would be hard to find bona fide Australian artists who are better known than Martyn Hagan and Lucy Fraser... there were no more popular performers than these two a few decades ago" (Nov. 1916, 52). Although the "Does Anyone Know Them" letter allowed additional light came to bear on Hagan's past and present movements, the issue demonstrates how easily variety performers' career achievements could disappear from the public and historical record once they ceased their careers in the country.

In late 1929 Martyn Hagan, Lucy Fraser, their son Vic and his wife Edna arrived back in Australia after some 18 years touring the world variety circuits. In noting that the quartet would be presenting an Irish sketch called "Back in Old Tyrone," *Everyone's* reported on the return of these "old Rickards favourites:"

During his absence abroad, Martyn Hagan toured nearly every vaudeville circuit in America and England, not forgetting a trip or two across to the Malay States. Back in his native country, where he will probably reside permanently, he finds the show business not just the same show business as in 1912 but anticipates that it will adjust itself in due course, and reiterates other prominent showmen recently returned from abroad by saying that in time the talkie vogue will subside, as in other countries (4 Dec. 1929, 48).

Of their son, Vic, *Everyone's* records that he had returned to Australia some two years previous for a short time to recuperate after having suffered a recurrence of health problems the result of been severely gassed during the First World War. According to the interview he had served with two of his brothers in the Canadian forces (all three of them having been engaged in the theatre near the Canadian border at the time war broke out). He also indicates that he was extremely disappointed that none of the brothers were allowed to join their Australian compatriots even though at one stage all were posted to London, and that another brother, who survived his war experience without a scratch, was killed in a car accident en route to an Armistice Day celebration. Despite his health problems Vic Hagan still managed to carve out a career in variety for at least two decades after the war, touring the world with his parents and on his own. In recalling aspects of his career, Hagan notes that he had toured India with a musical comedy company which went over well despite having to adapt the story and dialogue for the Hindu speaking audience. His arrival back in Australia was also the first opportunity he had had to sing in an Australian radio broadcast.

### SEE ALSO

- [W. H. \(Billy\) Speed](#)
- [Harry Leston](#)
- [Charlie Fanning](#)

### ENGAGEMENTS CHRONOLOGY

**(Incl. Lucy Fraser, Jack Hagan and Vic Hagan)**

All entries are for Martyn Hagan and Lucy Fraser unless otherwise noted.

- 1879:** [SAMUEL LAZAR](#) (Lucy Fraser - Th Royal, Syd; 26 Dec.\*)
- 1880:** [KELLY & LEON](#) (Lucy Fraser - Op House, Syd; 31 Jan.\* > Kelly & Leon Minstrels) ► n/e (Martyn Hagan - S of A, Bris; 11 Oct. > Benefit)
- 1881:** [ALFRED BURTON](#) - B. Mngr. (Martyn Hagan - Vic Hall, Syd; 26 Dec.\*)
- 1882:** [ALFRED BURTON](#) - B. Mngr. (Martyn Hagan - Vic Hall, Syd; 26 Dec.\*) ► [C. A. MADDICK](#) - Lse/Mngr. (Martyn Hagan - Vic Hall, Syd; 11 Feb.\*)
- 1885:** [COTTIERS' PEOPLE'S CONCERTS](#) (Lucy Fraser - Prot Hall, Syd; 19 Oct.\*) ► [F.E HISCOCKS'](#) (Martyn Hagan - A of M, Syd; 19 Sept.\* > Hiscocks' Federal Minstrels) ► [SMITH & FRED DUVAL](#) (Martyn Hagan - A of M, Bris; 26 Dec.) ► [FRANK SMITH](#) (Lucy Fraser - Alhambra MH, Syd; 28 Dec.\*)
- 1886:** [FRANK SMITH](#) (Lucy Fraser - Alhambra MH, Syd; 1 Jan.\*) ► [SMITH & DUVAL](#) (Martyn Hagan - A of M, Bris; 1 Jan.\* > Edwin Palmers Seven Stars Co) ► [JOHN F. SHERIDAN](#) (Martyn Hagan - Gaiety Th, Syd; ca. June\*)
- 1887:** [F. M. CLARK](#) (Martyn Hagan - Op House, Syd; 10 Dec.\*)

- 1888:** F. M. CLARK (Martyn Hagan - Op House, Syd; 1 Jan.\*) ► ROSE CLIFFORD'S BOHEMIAN MUSICAL COMEDY Co (Martyn Hagan - A of M, Syd; 19 May\*) ► RYAN, FANNING & HAGAN'S XLCR Co (Martyn Hagan - Prot Hall, Syd; 14 July) ► GEORGE BARR (Lucy Fraser - Haymarket MH, Syd; 20 Oct.)
- 1889:** H. FLORACK (Lucy Fraser - Haymarket MH, Syd; 16 Mar. > Florack's Federal Minstrels) ► FAUST FAMILY (Martyn Hagan - Prot Hall, Syd; 23 May) ► GEORGE RIGNOLD (Lucy Fraser - Her Majesty's, Syd; 1 Sept.) ► MARTYN HAGAN (Darlinghurst Hall, Syd; 11 Oct.\* > Martyn Hagan Co) ► HAGEN, BUCKLEY & LESTON'S MINSTREL Co (Prot Hall, Syd; 8 Nov.\*)
- 1890:** FRANK SMITH (Martyn Hagan - Royal Standard, Syd; 5 Apr.\*) ► ALFRED WYBURD (Martyn Hagan - Bondi Aquarium, Syd; 24 May\*) ► FRANK SMITH (Martyn Hagan - Alhambra MH, Syd; 27 Oct.\*)
- NB:** Hagan and Fraser appeared together on stage from ca.1890 onwards (unless otherwise noted)
- 1891:** DAN TRACEY (S of A, Syd; 6 June. > Season begins ca. Mar.) • (S of A, Syd; 21 Nov.\* > Return engagement) ► GEORGE RIGNOLD (Martyn Hagan - Her Majesty's, Syd; 24 Dec.\*)
- 1892:** GEORGE RIGNOLD (Martyn Hagan - Her Majesty's, Syd; 1 Jan.\*) ► DAN TRACEY (Lucy Fraser - S of A, Syd; 1 Jan.\* < Dan Tracey's Minstrels) • (Gaiety Th, Melb; 13 Feb.\*) ► GEORGE RIGNOLD (Martyn Hagan - Her Majesty's, Syd; 24 Dec.\*) ► FRANK SMITH (Lucy Fraser - Alhambra MH, Syd; 26 Dec.\*)
- 1893:** ► FRANK SMITH (Lucy Fraser - Alhambra MH, Syd; 1 Jan. - \*) ► GEORGE RIGNOLD (Martyn Hagan - Her Majesty's, Syd; 1 Jan.\*) ► ORIENTAL MINSTRELSY & SPECIALTY Co (Martyn Hagan - Op House, Syd; 25 Feb.\*) ► STEWART & Co (Martyn Hagan - Gaiety Th, Bris; 15 Apr. - \* > Empire Minstrel & Specialty Co) ► HERBERT ST JOHN (Lucy Fraser - Gaiety Th, Bris; 24 May - \*) > Up-to-Date Minstrel & Specialty Co ► GEORGE COPPIN (Martyn Hagan - Th Royal, Melb; 26 Dec.\*)
- 1894:** GEORGE COPPIN (Martyn Hagan - Th Royal, Melb; 1 Jan.\*) ► HARRY BARRINGTON (S of A, Syd; 4 Aug.\*) ► WILLIAMSON & MUSGROVE (Lyceum Th, Syd; 15 Dec.\*)
- 1895:** WILLIAMSON & MUSGROVE (Lyceum Th, Syd; 1 Jan.\*) • (Op House, Bris; 23 May\*) ► YORK & JONES (Empire Th, Syd; 29 June\*) ► BONDI AQUARIUM (Syd; 1 Sept.\*) ► YORK & JONES (Empire Th, Syd; 2 Sept.\*) ► COOGEE PALACE AQUARIUM (Syd; 15 Sept.\*)
- 1896:** W. H. SPEED (Gaiety Th, Bris; 1 May - ca. 25 June > Speed's World Novelty Co) ► McLEAN & HAGAN GAIETY Co (Qld regional tour; ca. Nov/Dec.\* > Incl. Th Royal, Charters Towers; 29 Dec.)
- 1897:** McLEAN & HAGAN GAIETY Co (Qld regional tour; ca. Jan.\* > Incl. Th Royal, Charters Towers; 1 Jan.) ► HARRY RICKARDS (Tivoli Th, Syd; 24 Apr.) • (Op House, Melb; 12 June\*) ► BIJOU THEATRE Co (Bijou Th, Melb; 27 Dec.\*)
- 1898:** BIJOU THEATRE Co (Bijou Th, Melb; 1 Jan.\*) ► HARRY RICKARDS (Tivoli Th, Syd; 22 Mar.\*) • (Cremorne Gardens, Perth; 9 Apr.\*) • (Murchison goldfields tour; ca. June/July.\* > Returned to Perth 9 July) ► HAGAN & FRASER Co (New Pavilion, Fremantle, 23 July\*) ► MUSSETTE MUSICAL COMEDY Co (Bijou Th, Fremantle; 13 Aug.\*) ► XCLR BURLESQUE Co (Martyn Hagan, Mngr. - Bijou Th, Fremantle; 29 Oct.\*) ► HAGAN & SPEED Co (YOEF, Fremantle; 19 Nov.\*) ► MARTYN HAGAN Co (Th Royal, Perth; 10 Dec.\*)
- 1899:** MARTYN HAGAN (Th Royal, Perth; 1 Jan.\* > Martyn Hagan Co)
- 1901:** MARTYN HAGAN MUSICAL COMEDY Co (NZ tour; ca. Jan. \* > Incl. Federal Th, Wellington)
- 1903:** PERCY DIX (NZ circuit; ca. Dec.\* > Incl. Th Royal; Wellington; 26 Dec.)
- 1904:** PERCY DIX (NZ circuit; ca. Jan.\* > Incl. Th Royal; Wellington; 1 Jan.)
- 1905:** FRANK M. CLARK (+ Jack Hagan - Gaiety Th, Melb; 28 Jan.\*) • TED HOLLAND (Jack Hagan - Th Royal, Bris; 26 Aug.\*) ► FRANK M. CLARK (Jack Hagan - Gaiety Th, Melb; 28 Oct.\*)
- 1906:** TED HOLLAND (Th Royal, Bris; ca. Mar.\*) • (Th Royal, Bris; 18 Oct. -\*)
- 1907:** BERT LENNON (Hippodrome, Adel; 2 Feb. -\*) ► TED HOLLAND (Will Hagan - Th Royal, Bris; ca. Aug/Sept.\*)
- 1908:** FULLERS (Th Royal, Wellington, NZ; ca. Aug.\*)
- 1909:** HARRY RICKARDS (Jack Hagan - Op House, Melb; 16 Oct.\*) ► WILLIAM ANDERSON (Jack Hagan - King's Th, Melb; 26 Dec.\*)
- 1910:** WILLIAM ANDERSON (Jack Hagan - King's Th Melb; 1 Jan.\*) ► PEOPLE'S CONCERTS (Temp Hall, Melb; 5 Feb.\*) ► WILLIAM ANDERSON (Jack Hagan - *Babes in the Wood* New South Wales, Queensland and Tasmanian tour; ca. May-June \*) ► HARRY RICKARDS (Jack Hagan - Tivoli Th, Syd; 17 Sept.\*) • (Jack Hagan - Op House, Melb; 3 Dec.\*) ► JCW (Jack Hagan - Her Majesty's, Syd; 17-31 Dec. > *The Whip*).
- 1911:** HARRY RICKARDS (Jack Hagan - Op House, Melb; 1 Jan.\*) ► PEOPLE'S CONCERTS (Temp Hall, Melb; 15 Apr.\*) ► JAMES BRENNAN (Th Royal, Bris; 15 July\*) ► AMALGAMATED PICTURES (Martyn Hagan > *The Double Event*. The film also incl. Bland Holt company)
- 1912:** FULLERS (Jack Hagan - Gaiety Th, Melb; ca. Apr/May\*)
- 1912-1929:** **NB:** Martyn Hagan and Lucy Fraser left Australia to work overseas, including the UK, America and Malaysia (see TT: July 1915, 38; TT: Oct. 1916; 45; and "Around the World in 18 Years." E: 4 Dec. 1929, 48). Vic Hagan (see above) also records that he and his brothers Jack and Will were in Canada in 1914.
- 1915:** HARRY CLAY (Will Hagan - Sydney suburban circuit; ca. Oct.\* > See AV: 13 Oct. 1915, n. pag.)

## **FURTHER REFERENCE**

- "**Cremorne Theatre: Re-Appearance of Rickards' Tivoli Company.**" WA: 11 July (1898), 3.
- "Does Anyone Know The?" TT: Oct. (1916), 45.
- "Hagan's - Early Doings, The." TT: Nov. (1916), 52.
- "Hard-Up Hagens, The." TT: Dec. 1916, 55.
- "**Opera House, Cinderella, The.**" BC: 24 May (1895), 5. Rene, Roy. *Mo's Memoir's* (1943), 40-1.
- "Round the World in 18 Years." E: 4 Dec. (1929), 48.

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

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