

# KATE HOWARDE

(1864-1939) The leading Australian female thespian/writer/entrepreneur of the late nineteenth and early twentieth-centuries, Kate Howarde carved out a distinguished stage career over more than forty years, producing drama, musical comedies, pantomime, revivals, and film. Between 1905 and 1909 she and her second husband, Scottish comedian Elton Black, lived overseas, spending most of the time in the USA, where she worked as a journalist and theatre critic, and also the United Kingdom. As a result of her remarkable activity in Australia and New Zealand, Howarde not only provided much needed entertainment to audiences throughout the two countries but also provided opportunities for numerous theatre practitioners, several of whom went on to establish their own high-profile careers. Most notable were S. A. Fitzgerald, Bert Bailey, and Charles Villiers. As a writer, her most popular original stage works were *Possum Paddock* (1919) and *Gum Tree Gully* (1924). Howarde's earliest-known radio appearance was with her dramatic company in 1931. She continued presenting her views and memories on air at irregular intervals up until at least 1938.

## 1864-1904

Born in North Woolwich, London, to labourer Edward George Jones and Harriett Hannah (nee Payne), Kate Howarde was born Catherine Clarissa Jones on 28 July 1864. She began her association with the Antipodes as a child, when her family immigrated to New Zealand. Although Howarde has claimed that she began receiving payment for her contributions to the *Wellington Post* at age nine after being encouraged to write by the paper's editor, this is believed to have occurred later in her teens.<sup>1</sup> Her name is first identified with theatrical endeavours in June 1883 when she was billed as one of the members of Willmott's Dramatic Company, then playing a season at the Alexandra Hall, New Plymouth, New Zealand.<sup>2</sup> The following year she married musician William Henry de Saxe. The couple's only child, Florence, was also born in 1884. One of Howarde's first original plays, *When the Tide Rises*, is also believed to have been written around this period. Although no premiere production has been located to date, she is known to have included in her repertoire as late as 1925.<sup>3</sup> Another early work claimed by Howarde is *Under the Southern Cross*.



Howarde made her Australian debut on 3 April 1886 with [Bella Sutherland's Vital Spark Combination](#).<sup>4</sup> She was then aged just 22. This first appearance saw her cast as Wilhemina in a mini-musical comedy called *The Rival Lovers*, and as Julia in the farce *Turn Him Out*. She also performed an original local song, "Tricky," in the olio section of the programme. The following week, she played Ko Ket (the man catcher) in *The Happy Man*, performed the song and dance "Some Girls Do," and was cast in the role of Mrs Pettibone in the farce *A Kiss in the Dark*.<sup>5</sup> A few weeks later Howarde undertook an engagement with Pollock and Cunard, then sub-lessees under [F. E. Hiscocks](#) at Sydney's [Academy of Music](#). Her appearance during the week beginning 15 May included a role in the farce *Love, Divorce and Poison* (as Mrs Littlejoy) opposite [Alf Lawton](#) and Add Ryman.

It is not yet clear when Howarde founded her own theatrical company. Although she reportedly did this soon after arriving in Australia, no dates or locations have yet been identified. Her engagement with the Willard-Sheridan English Company in 1889 and headline billing with W. R. Cowan's Dramatic Company at Brisbane's Gaiety Theatre in early 1890 certainly indicate that she had established a considerable reputation in the country within a short period of time. It suggests, however, that if she had formed her own dramatic troupe, it had not yet become a permanent venture. Howarde's association with [John F. Sheridan](#) and Pemberton Willard, which included a season at the [Gaiety Theatre](#), Sydney ca. June-July 1889, also saw her appear alongside her sister Miss M. Howarde (aka Billie).

The Kate Howarde Company, with Howarde as leading lady, toured Australia and New Zealand extensively until she left the region for America in early 1905. Although primarily a dramatic troupe, the company nevertheless

<sup>1</sup> See Historical Notes and Corrections section below for further details (1.)

<sup>2</sup> "[Willmott's Dramatic Company](#)." *Taranaki Herald* (New Plymouth, NZ) 18 June 1883, 2.

<sup>3</sup> Staged at the Theatre Royal, Brisbane, beginning 7 November 1925.

<sup>4</sup> *Sydney Morning Herald* 3 Apr. 1886, 2. [Advert](#).

<sup>5</sup> *Sydney Morning Herald* 10 Apr. 1886, 2. [Advert](#).

occasionally staged pantomimes and burlesques, including *Sinbad the Sailor* (ca. 1897), *Little Jack Sheppard*, *Aladdin Up-to-Date*, and *Diavolo Up-to-Date* (all ca. 1898), along with vaudeville (including minstrel entertainment) and various operatic genres: operetta, opera bouffe, and comic opera. Among the more prominent troupe members engaged during this period were actors [John 'Jack' Cosgrove](#) and [Albert Lucas](#), [Sam Gale](#), and Scottish comedian and singer, [Elton Black](#), who later became her second husband. Although it is not clear how long Black had been in the country prior to joining Howarde's company, Barbara Garlick believes that he may have started his career in Australia as a member of I. E. Cole's Bohemian Dramatic Company.<sup>6</sup>

## 1905-1914



Howarde's last engagements with the company prior to leaving for the US were in Western Australia beginning 26 November 1904 at Perth's [Theatre Royal](#) and ending in Coolgardie on 25 January. Most of the company then returned to Melbourne<sup>7</sup> where Howarde concentrated on completing several original works. Howarde and Black sailed for America sometime in late-April<sup>8</sup> and remained overseas for some four and a half years. While she was away, Howarde's company to tour under her name but under the management of her sister Billie, Billie's husband Harry Craig, and two brothers, Louis and Albert (Bert), both of whom also adopted their sister's professional surname. The first engagements undertaken without its namesake at the helm were along New South Wales Northern Rivers region beginning March 1905.

Howarde and Black initially settled in San Francisco. Howarde reportedly planned to produce several of her own pieces in the city.<sup>9</sup> It is unclear at this stage whether Black's intentions lay in dramatic acting or variety as no records of his career in the USA have yet been located. The couple were forced to relocate to the East Coast the following year, however, when the 1906 earthquake devastated much of the city. While employed as a journalist and theatre critic in New York Howarde continued writing for the stage, with her output including a number of vaudeville sketches and songs. She and Black also spent a period of time in England (and possibly Scotland) before heading back to Australia. A report in Broken Hill's *Barrier Miner* in 1910 indicates in this respect that their tour "embraced the entire United States of America, London, Liverpool, Manchester etc" and that Howarde had also "secured many novelties for her own Australian patrons."<sup>10</sup>

**Theatre Royal, Hobart (1900)**  
Source: State Library of Tasmania

Although the year Howarde returned to Australia has been the subject of some conjecture for several decades, it has now been established that she and Black arrived in Darwin via Singapore on the afternoon of 7 September 1909.<sup>11</sup> That same evening, having secured a local pianist named Olive Cain, the pair staged an evening of entertainment at the Darwin Town Hall, presenting comic and popular songs, monologues, sketches and scenes from various plays.<sup>12</sup> In her 1994 Ph D thesis Barbara Garlick postulates that Howarde and Black may have toured Queensland. This is now confirmed by reviews and reports from the northern regions which indicate that Howarde and Black travelled by steamer from Darwin, playing a concert on Thursday Island, followed by brief visits to Cooktown and Cairns.<sup>13</sup> For the Cairns season they were assisted by Miss Flavence Adrian on piano. The couple were either back in North Queensland by December 1909 or had remained in the region until that time as they are next recorded as appearing in Rockhampton as members of the Kate Howarde Comedy Company shortly before Christmas. The ensemble at that time also included Miss Lesley Adrienne, Walter Wallington and Madeline Royalhouse.<sup>14</sup>

<sup>6</sup> Garlick. "Australian Travelling Theatre, 1890-1935" (1994), 164.

<sup>7</sup> "Touchstone." ["Greenroom Gossip."](#) *Punch* (Melbourne) 9 Feb. (1905), 32.

<sup>8</sup> ["Encore."](#) *Critic* (Adelaide) 19 Apr. (1905), 10.

<sup>9</sup> ["Musical and Dramatic Notes."](#) *Mercury* (Hobart) 11 May (1905), 2

<sup>10</sup> ["Theatrical Notes."](#) *Barrier Miner* (Broken Hill, NSW) 26 Feb. (1910), 7.

<sup>11</sup> The *Cairns Post* ("[Editorial.](#)" 14 Sept. 1909, 4) indicates that Black and Howarde had returned to Australia direct from London.

<sup>12</sup> ["Entertainment."](#) *Northern Territory Times and Gazette* 10 Sept. (1909), 3.

<sup>13</sup> ["Editorial."](#) *Cairns Post* 14 Sept. (1909), 4.

<sup>14</sup> ["British Bioscope Company."](#) *Morning Bulletin* 18 Dec. (1909), 6. See also 14 Dec. (1909), 2. [Advert.](#)

Howarde and Black's next established engagements took place the following year, when the Kate Howarde Dramatic Company undertook a tour of Northern New South Wales. The *Barrier Miner* records in this respect that the troupe had battled its way "from Sydney during flood-time in the North." The members were also said to have been drawn from the Bland Holt and Meynell and Gunn companies. Two of the towns mentioned as having been visited were Cobar and Broken Hill.<sup>15</sup> By April the company was touring along the Northern New South Wales coast, playing dates in Lismore and Grafton among other centres. The repertoire at this time included such works as *The Female Swindler*, *The Taming of the Shrew*, *The Irishman*, *The Convict's Daughter* and *Jack's the Lad*. Black and Howarde also sometimes presented a two-hander afterpiece to close the shows, with one Grafton turn described as a "comical musical dialogue."<sup>16</sup> In May the company sailed south to undertake an extensive tour of Tasmania, playing Launceston and larger centres like Devonport, Burnie, Ulverston and Latrobe. The tour, which also covered townships like Pioneer and Wynyard, continued through until at least August.

While few details have yet emerged regarding Howarde's career between August 1910 and mid-1915 are yet to be located, it is known that she and Black made their debut for [Harry Rickards](#) at the Sydney Tivoli on 14 December 1911, presenting a straight vaudeville act. It is also believed Howarde took over the lease of the National Theatre, Balmain earlier in the year. Here she staged a pot pourri entertainment which ranged from dramatic sketches and dramas to burlesque, musical interludes and vaudeville acts. Howarde also undertook at least on regional tour in 1912, playing engagements in western New South Wales early in the year with her Metropolitan Dramatic Company. The feature drama for the tour was her adaptation of the 1909 Thomas Edison film *Why Girls Leave Home*.<sup>17</sup> Although primarily a dramatic ensemble the company's repertoire occasionally included vaudeville items as part of its entertainment package. That same year Black returned to the vaudeville stage, working an act with Bel Bronte that lasted through until at last mid-1913. He then re-joined Howarde for a regional dramatic company tour that included Queenbeyan. The company is also known to have played seasons in Perth and Fremantle in late 1914 (ca. Oct-Dec.). Productions stage at that time included the comedy *The Runaway Match*, and the dramas *Sins of the City*, *The Woman Who Tempted* (Black played the old Jew Ikey Goldstein), *The Convict's Daughter* and *At the World's Mercy*. During these tours Howarde is believed to have continued operating the National Theatre, likely leaving the management in the hands of one or more members of her family. At least two of Howarde's own works were staged at the National in 1914, these being *The White Slave Traffic* and *Why Girls Leave Home*.

### 1915-1919

The following year she and Black staged a series of original one act musical comedies (revusicals) at the theatre, including *Catch On*. While many details of that season still remain unclear, that productions received an extensive review in the September issue of the *Theatre Magazine*. Staged sometime in August, *Catch On*, is considered one of the earliest one act musical comedies (revusical) to have been conceived and staged in Australia. Set on the deck of a boat in Sydney Harbour, with most of the male characters dressed in naval uniforms, the narrative includes a courtroom scene, in which a prisoner is being tried by a magistrate. The popularity of the season was noticed by the Fullers who subsequently booked the couple to tour their shows through New Zealand. Initially billed as the Elton Black/Kate Howarde Revue Company, the troupe members included several variety performers who later went on to greater success on the national stage, notable [Peter Brooks](#) and [Clifford O'Keefe](#) (both later with Stiffy and Mo), [Billy Maloney](#) and [Pearl Livingstone](#).

Interestingly, while Howarde's name appears in promotional items for the tour in late 1915, the troupe was by then being referred to simply as the Elton Black Revue Company.<sup>18</sup> This was possibly because Howarde had returned to Australia so as to oversee the National Theatre operations, leaving Black to manage the tour on his own. In support of this is an *Australian Variety* reference to the company's performers in its December 1915 issue. While applauding Black's impersonations of Harry Lauder and Charlie Chaplin, the review makes no mention of Howarde, suggesting that she may have already departed.<sup>19</sup> Another possibility is that Howarde may have been struggling to make the transition to variety entertainer, and was not prepared to tarnish her career by continuing in that line of work. The *Theatre Magazine* points to this possibility in its September 1915 review of *Catch On*:

Kate Howarde doesn't scintillate - at any rate not in vaudeville... To me [Howarde] is a conundrum. She may be a good business-woman, and have stage experience that is of the greatest service to her in the producing line. But while the stage mannerisms of anything of a half part review to a five act drama may not be beyond her, she does not appear to be able to stage manage her individual self. Otherwise what is the explanation for her appearance

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<sup>15</sup> "Theatrical Notes." *Barrier Miner* (Broken Hill, NSW) 26 Feb. (1910), 8.

<sup>16</sup> "Kate Howarde Dramatic Co." *Clarence and Richmond Examiner* (Grafton, NSW) 21 Apr. (1910), 8.

<sup>17</sup> See Historical Notes and Corrections section below for further details relating to *Why Girls Leave Home*.

<sup>18</sup> *Theatre Magazine* Nov. (1915), 47.

<sup>19</sup> "Pakeha." *Australian Variety* 29 December (1915), n. pag.

in *Catch On?* - a class of work for which, in my opinion, she has absolutely no qualifications whatsoever. Miss Howarde should put some other girl in her place. The revue could not fail to be the better for it if she did (45).

After returning to Australia in 1916, Black took up an engagement with [Harry Clay](#) at the [Bridge Theatre](#), Newtown (Sydney). He and Howarde were back touring together by the end of the year, presenting a season of drama and comedy in December at [William Anderson's King's Theatre](#) (Melb).<sup>20</sup> Among the known productions were the opening drama *White Slave Traffic* (directed by Howarde) and the American farce comedy *An Accidental Honeymoon* (6 Jan. 1917), which Black directed. Among the company members were [Lou Vernon](#), Fred Neilson and Arthur Crowley.

In late 1918 Howarde and Black undertook what is believed to have been their final tour together before separating (and eventually divorcing). Although details of the entire tour are yet to be established, the company is recorded as having played various towns in regional Victoria, including Warrnambool (Oct.) and Ballarat (Nov.). The feature production for the tour appears to have been *Her Life in London*. By December, however, the Black was once again touring his own revusical company, with the first established engagement being undertaken at the Temperance Hall, Hobart. The following year Howarde's greatest original success, *Possum Paddock*, premiered at the Theatre Royal Sydney.

The most popular and most often revived of Kate Howarde's original plays, *Possum Paddock* was written in the tradition of homely bush comedies established a few years previous by Steele Rudd (author) and Bert Bailey (dramatist), albeit with more of a romantic angle than *On Our Selection*. The play premiered at Sydney's Theatre Royal on 7 September 1919 with Howarde directing and veteran scenic artist Harry Whaite providing the settings. The cast included well-known actors such as [John "Jack" Cosgrove](#) (as Dad McQuade), Fred MacDonald (as his son), and Johnston Weir, Rose Rooney and Jack Souter in other prominent roles. Howarde herself played the city widow, Nella Carsley.



## 1920-1935

Two years after *Possum Paddock* was first staged before the public, Howarde adapted it into a silent film. For this venture she produced, co-scripted, co-directed (with Charles Villiers) and cast herself in one of the leading roles. The success of both the play and the film helped finance a ten-month overseas tour by her company, with the itinerary including South Africa, the United States, and Great Britain. Although she found some success with another outback comedy, *Gum Tree Gully* (1927), Howarde's theatrical interests had begun to move towards dramatic realism during the early to mid-1920s. Among her more notable works from that decade are *The Limit* (1923), *The Bush Outlaw* (1923), *Find Me a Wife* (1923), and *Common Humanity* (1927).



One of the final productions staged by Howarde was in 1935, when she presented *The Judgement of Jean Calvert* (authorship unknown) in Sydney. She died at the home of her daughter in Kensington, Sydney, four years later from a bout of cerebral thrombosis. She is buried in Randwick Cemetery.

**A scene from *Possum Paddock***  
National Film and Sound Archive

<sup>20</sup> The King's Theatre was then under the control of Bert Bailey and Julius Grant.

## HISTORICAL NOTES AND CORRECTIONS



1. Ina Bertrand's research ("Celebrating Kate Howarde") indicates that a good deal of myth surrounds Kate Howarde's life, much of it having been created by the actress/manager herself. According to Bertrand, not only did Howarde subtract five years from her age in order to make 'her talent appear even more precocious than it apparently was,' but that some later commentators contributed to the myth by understating her age by up to twenty years. Hence, claims that her work was being published in the *Wellington Post* at age nine, and that she founded her first company at age seventeen, an achievement Michelle Ballad in the *Companion to Theatre in Australia* proposes was "unmatched by any theatrical entrepreneur of her time" (286), should be treated with much scepticism. In exposing these and other inventions, Bertrand nevertheless makes the point that Howarde's manipulation of facts was very likely undertaken for publicity purposes, an extremely useful tactic for 'navigating successfully within the theatrical world with its notoriously fickle audiences.'

2. Howarde's *Companion to Theatre in Australia* entry indicates that her first husband, William de Saxe, died ca. 1899 (286). However, research by Ina Bertrand has so far been unable to locate a record of his death in Australia or New Zealand (189-90). No record of the Howarde and Black marriage has been located either. It is possible that they were married in the United States between 1905 and 1909.

3. **"Absent-minded Beggar":** Howarde is thought to have adapted Rudyard Kipling's poem as a song in late-1899. Its first known public performance was in January 1900, almost a year before Arthur Sullivan's more famous version. An advertisement for her rendition in Brisbane later the same year records: "Come and hear the latest version of "The Absent-minded Beggar." Written and sung by Miss Kate Howarde. Was received with the wildest enthusiasm."<sup>21</sup> The following dates/locations indicate performances by Kate Howarde only.

**1900 :** Perth (Theatre Royal; 6 Jan.) • Fremantle (Ye Olde Englysh Fayre; 21 Jan.) • Perth (Theatre Royal; 29 Jan.) • Brisbane (Theatre Royal; 19 May).

**NB:** For further details regarding **"The Absent-minded Beggar"** and other versions see the entry in AustLit.

4. **Why Girls leave Home:** One of Howarde's early career melodrama's, *Why Girls Leave Home*, has first been identified with the actor/manager in early 1912. According to reports published during her company's tour of Western New South Wales, Howarde had previously staged it "to phenomenal success" during her time in America and Great Britain.<sup>22</sup>

However, there is no record of it having been staged in Australia following her return to the country in 1909. This suggests that the claim may have been for publicity purposes. Of interest, though, is the similarity between the storyline in the manuscript held at The University of Queensland<sup>23</sup> and Thomas Edison's 1909 film, also titled *Why Girls leave Home*.<sup>24</sup> As David Mayer notes, Edison made the film for the British Pathe company, basing the narrative on the type of "bad girl" melodramas staged in Great Britain by the Melville Brothers, but presenting it as a spoof. An examination of the Howarde manuscript suggests that she likely adapted the film narrative for her own purposes, expanding it to a length suitable for a full stage production. Howarde also appears to have retained some of the film's comedic element through two of the secondary characters.

**THE KING'S THEATRE**

Lesseees . . . . . Bert Bailey and Julius Grant.  
Direction . . . . . Miss KATE HOWARDE.

—  
Commencing  
**SATURDAY, DECEMBER 16.**  
The Brilliant Australian 4-act Drama,  
The  
**WHITE SLAVE TRAFFIC.**

Interpreted by a magnificent cast, including Mr. Austin Milroy, Mr. Louis Vernon, Mr. Fred Sefton, Mr. Will Malloney, Mr. Lester Carey, Mr. Arthur Cowley, Mr. Jack Gordon, and Mr. Elton Black.

Act 1.—The Corso, Manly (N.S.W.)—The Great Water Carnival—The "Stranger" from the East—**THE TANGO.**

Act 2.—Outside White City (Sydney)—The House in the Crescent—The Mysterious Abduction.

Act 3.—In the Far East—The White Slave—The Interior of the Zenana—The Rescue at Midnight.

Act 4.—Back at Manly—The Danger Passed—Spectacular Tableau—The Ship that Carried Them Home.

**NEW and ORIGINAL SCENERY.**

Prices for this Great Production—3/, 2/, 1/.  
BOX-PLAN Allan's, Booked seats, 4/.  
Gen. Manageress, KATE HOWARDE.  
Play produced by Mr. ELTON BLACK.

*Argus* 16 Dec. (1916), 24.

<sup>21</sup> *Brisbane Courier* 23 May (1900), 2. **Advert.**

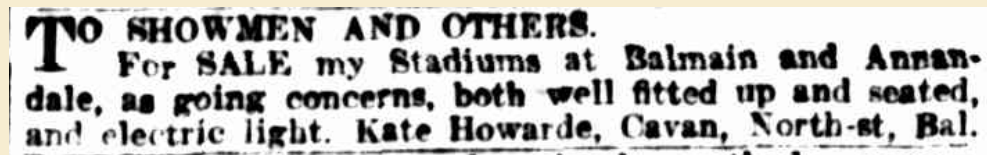
<sup>22</sup> See for example, *Forbes Advocate* 12 March 1912, 2; and *Dubbo Liberal and Macquarie Advocate* 15 March 1912, 4.

<sup>23</sup> Hanger Collection of Australian Playscripts, H0854, Fryer Library, The University of Queensland

<sup>24</sup> The Edison film was also exhibited around Australia during the years 1909-1910.

For further details reading the film version see: David Mayer. "Why Girls Leave Home: Victorian and Edwardian "Bad-Girl" Melodrama Parodied in Early Film." *Theatre Journal* Vol 58, No 4 (Dec. 2006), 575-593.

5. Advertisements placed in the Sydney newspapers in 1912 indicate that Howarde was intending to sell her interest in the National Theatre, Balmain. No further details relating to this matter are currently known.



**TO SHOWMEN AND OTHERS.**  
For SALE my Stadiums at Balmain and Annandale, as going concerns, both well fitted up and seated, and electric light. Kate Howarde, Cavan, North-st, Bal.

*Sydney Morning Herald* 28 Feb. (1912), 12.

### **SEE ALSO**

- [Elton Black](#)

### **PERSONNEL ENGAGED BY KATE HOWARDE FOR HER VARIOUS COMPANIES:**

An asterisk (\*) beside a name indicates that they were members of Howarde's 1900 touring vaudeville company.

Dates between 1905 and 1909 relate to Harry Craig's Australian Players (aka Kate Howarde's Dramatic Company).

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

**1. Actors and variety performers incl.** Poppy Adare (1932), Charlton Aird (1932), George Albert (1904), Neill Alexander (1919), Arthur Ambrose (1909), Gordon Amesly (1923), Charles Archer (1904), Jean Argyle (1932), Fred Argyle (1932), John Bannan (1925), Oliver Barclay (1923), Barry and Bracey\* (1900), Violet Beard (1903-07), Jack Beattie (1925), Violet Bertram\* (1898-1900), Elton Black (1904-05, 1909-1917), Felix Bland (1923), Adley Brunton (1904), [Len Buderick](#) (1907, 1920, 1932), Sydney Carden\* (1899-1900), J. Carmody (1899), Germaine Casier (1925), Constance Charles (1898), Vera Clyde (1900), Walter Cornock (1927), [John Cosgrove](#) (1899, 1919-20), W. Cotterill (1925), Harrie Courtney (1900), Harry Craig\* (1897-1907), George Cross (1923, 1932), Jean Crossley (1927), Arthur Crowley (1916-17), Jessie Dale (1919), Walter Dalgleish (1904), Nellie Dalton (1904), Martin Deane (1909), John Dempsey (1907), John Fyvie Dench (1909), Horace Denton (1904), Reg. Desmond (1925), Grace Dorran (1923), Walter Dyer (1909), Mr Vivian Edwards (1927), Sydney Everett (1900), Blanche Farey (1904), Bobby Finch (1925), James First (1900), [S. A. Fitzgerald](#) (1923-27), Mr E. Forde (1904), Bert Frawley (1907-09), [Sam Gale](#)\* (1900), John Galway (1923), Victor Gouriet (1925), Harry Gray (1900), Vic Haines (1925), Edward Harris (1904), Harry A. Harte (1903-04), Reginald Haynes (1925), D. Herkes (1909), Andrew Higginson (1923), Andrew Hodge (1907-09, 1932), Gordon Holmes (1925), Leslie Holmes (1903-07), Albert 'Bert' Howarde (1898-1909), Billie Howarde (1907-09), Lew Howarde (1898), Arthur Hunter (1898-1900), Leoni James (1900), Myra James (aka Myra Gale, 1899), Jack Kirby (1919-20), Sydney S. Knowles (1919-25, 1932), Arthur Lake (1904), Fred Lancing (1925), Herbert Langley (1904), Vivian Langley (1919), Lillian Leander (1907), Leonard Sisters (1897), Blanche Leslie (1904), Therese Leoni (1899), Dorothy L'Estrange\* (1897-1900), Brame Lewson (1904), Nell Lister (1925), [Albert Lucas](#) (1903-04), Lionel Lunn (1923), Amie Lyle (1925), Bert Lynn (1919), Nellie Lynne\* (1900), Ward Lyons (1909), Hugo Lyster (1900), Alf McDermott (1897), Alex McDonald (1920), Fred MacDonald (1919-20), Jack McGowan (1923), Cleave McGrath (1920), Louis Machilton (1919-20), Ian McLaren (1923), Alex McPherson (1927), Lilian Maher (1909), Connie Martyn (1932), Hope Maynard (1899), Edgar Melville (1900), Maggie Moore (1923), Fred Neilson (1916-17), Lucie Nethersole (1909), Arthur Ordell (1923), Miss B. Osborne (1904), Fred Patey (1927), James Perrie (1920, 1927 - aka Jim Perry), George Picker (1900), Katie Potter (1898-1900), Ethel Raye (1923), [Molly Raynor](#) (1927), Dorothy Robertson (1923), Rose Rooney (1919-20), Herbert Royal (1900), Dick Ryan (1932), James Rydel (1904), [Bebe Scott](#) (1932), Gwyn Scott (1904), Vincent Scully (1900-07), Percy Shannon (1898), Allen Shaw (1923), Jock Sherwood (1923), [Edwin Shipp](#) (1897), [Minnie Shipp](#) (1897-1900), Eva Sinclair\* (1900), Olive Sinclair (1927, 1932), Jack Souter (1919-20), Fred Stephenson (1923-27), Vera St John (1923), Gordon Stuart (1907), Percy Stuart (1900), Doreen Sweet (1923), Talbot Symes (1932), Donna Toppin (1925), Little Stella Tracey (1897), Mona Thomas (1927), [Lou Vernon](#) (1916-17), Helen Vivian (1925), Alice Walton (1919), Cora Warner (1919-27), Coral Warner (1920), [Les Warton](#)\* (1900), Mable Waters (1920), Johnston Weir (1919), Marian Willis (1909), Marie Wilmott (1907-09), Fanny Wentworth (1909), Fanny Wiseman (1904), Leslie Woods (1919-20).

**2. Production team members incl.** Reginald Cleary (music director; 1912); David Cope Jnr (music director/musician, 1898), Harry Craig (business manager, ca. 1899-1909), Bert Howarde (business manager, 1898), Louis L. Howarde (music director, 1932), Elliot Johnstone (scenic artist, 1897-99), James Morgan (business manager, 1907), Ethel Templeton\* (music director, 1900), George Wilson (music director, 1899-1900).

3. Occasional or special guest performers incl. **J. C. Bain** (1898), Mrs Harrie Marshall (1900), Max Rodway\* (1900).

4. **Elton Black-Kate Howarde Revue Company** (ca. 1915): **Peter Brooks**, **Billy Maloney**, **Clifford O'Keefe**, **Gerald Cashman**, **Grace Doran**, **Pearl Livingstone**.

### PRODUCTIONS STAGED BY KATE HOWARDE'S VARIOUS COMPANIES

Works with an asterisk beside them have been established as being written by Howarde. All dates below record the earliest established performance only. **Highlighted** works are linked to a corresponding **AustLit** record. This incomplete list serves as an example only.

- Accidental Honeymoon, The** comedy (ca. 1925).  
**Adventures of Bones, The** comedy (Charters Towers, Qld; 13 Apr. 1907).  
**Aladdin** pantomime (1904)  
**At the World's Mercy** drama (1912)  
**Boccaccio** operetta - by Franz von Suppé, with Camillo Walzel and Richard Genée (Perth; 8 Feb. 1900)  
**Brother's Crime, A** drama (Gympie, Qld; 7 Mar. 1903).  
\* **Bush Outlaw, The** melodrama (Grand Opera House, Sydney; 17 Mar. 1923)  
**Catch On** revusical (National Theatre, Balmain, NSW; ca. Aug. 1915 – Elton Black-Kate Howarde Revue Co.)  
**Convict Daughter, The** drama (1912/1916)  
\* **Diavalo Up-to-Date** burlesque (Gaiety Theatre, Brisbane; 8-21 Jan.)  
**Double Event** drama (Charters Towers, Qld; 22 June 1907).  
**For the Term of His Natural Life** drama (Perth; 28 Nov. 1904).  
**Female Swindler, The** drama (1916)  
**Girl from Appenzall** musical comedy (1904)  
**Girofle-Girofla** opera bouffe by Jaques Lecoqu, with Eugene Leterrier and Albert Van Loo (Perth; ca. Dec. 1899).  
\* **Gum Tree Gully** comedy (Palace Theatre, Melbourne; 5 Mar. 1927)  
**Irishman, The** drama (1916)  
**It is Never Too Late to Mend** drama by Charles Reade (Charters Towers, Qld; 4 Apr. 1907).  
**Jack's the Lad** drama (1916)  
**King's Colours; Or, For England's Glory, The** drama (Charters Towers, Qld; 8 June 1907).  
**Les Cloches De Cornerville** comic opera by J. R. Planquette (Perth; 6 Jan. 1900).  
\* **Limit, The** drama (Palace Theatre, Sydney; 29 September 1923 ) NB: Premiered in New Zealand prior to Sydney season (with Maggie Moore in the cast).  
**Monastery Lights, The** dramatic Epilogue (1904)  
**My Sweetheart** Musical comedy (1904)  
**Outlaw Kelly, The** drama (Perth; 22 Jan. 1900) • 18 June 1907 (Charters Towers).  
**Photographer, The** farce (Brisbane; 19 May 1900).  
\* **Possum Paddock** comedy (Theatre Royal, Sydney ; 7 Sept.)  
**Private Secretary, The** comedy (1912)  
**Runaway Match, The** comedy (1912)  
**Sign of Seven, The** drama (Perth; 26 Nov. 1904).  
\* **Sinbad the Sailor** pantomime (Gaiety Theatre, Brisbane; 26 Dec. 1897). See also AVTA entry (1897).  
**Sins of a City, The** drama (Brisbane; 4 Sept. 1909 / 1912).  
**Soldier of the Queen** melodrama (Perth; 29 Jan. 1900).  
**Swiss Maid, The** Musical comedy (1904)  
**Taming of the Shrew, The** comedy by William Shakespeare (1916)  
\* **When the Tide Rises** melodrama (Theatre Royal, Perth; 19 Dec. 1904)  
\* **White Slave Traffic, The** drama (National Theatre, Balmain, NSW; 1914)  
**Whose Baby Are You?** comedy (Brisbane; 21 Nov. 1925 )  
\* **Why Girls Leave Home** comedy/drama (Bathurst, NSW; )  
**Woman Against Woman** drama with music (Gympie, Qld; 14 Mar 1903)  
**Woman Who Tempted, The** drama (1912)

\* See also: **Possum Paddock** Film (1921)



Source: State Library of Tasmania

## ENGAGEMENTS CHRONOLOGY

Information provided in square brackets [ ] indicates either the name of the company/troupe or the producer/manager.

NB: This list is currently very incomplete.

- 1886:** BELLA SUTHERLAND'S VITAL SPARK Co: Sydney (Olympic Theatre; 3 Apr. -) ► POLLOCK & CUNARD: Sydney (Academy of Music; 15 May -).
- 1889:** WILLARD-SHERIDEN ENGLISH Co: Sydney (Gaiety Theatre; 15 June -)
- 1890:** W.R. COWAN'S DRAMATIC Co: Brisbane (Gaiety Theatre; 8 Feb. -)
- 1897:** KATE HOWARDE: Brisbane (Gaiety Theatre; 27-31 Dec. > Pantomime & Burlesque Co)
- 1898:** KATE HOWARDE: Brisbane (Gaiety Theatre; 1 Jan. - 7 Feb. > Pantomime & Burlesque Co)
- 1899:** KATE HOWARDE: New South Wales (Northern Rivers; 1 Jan- July > Dramatic Co / Comic Opera Co) • Queensland (South-East regional tour; 28 July - 26 Aug. > Comic Opera Co) • New South Wales (South-West regional tour; ca. Sept - Oct. > Dramatic Co) • Adelaide (Bijou Theatre; 28 Oct. - > Comic Opera Co) • Perth (Theatre Royal; 26-31 Dec. > Comic Opera Co)
- † NSW Northern Rivers tour incl. Grafton (Theatre Royal 2 Jan. -) • Lismore (Federal Hall; 22-23 July)
- † South-East Queensland tour incl. Warwick (Town Hall; 28-29 July) • Barcaldine (25-26 Aug.)
- † South-West NSW tour incl. Temora (Victoria Theatre; 25 Sept. -) • Wyalong (30 Sept.) • Broken Hill (no details)



*Referee (Sydney) 29 Mar. (1899), 10.*

- 1900:** KATE HOWARDE: Perth (Theatre Royal; 1-15 January > Comic Opera Co) • Fremantle (Town Hall; 18-19 Jan. > Comic Opera Co) • Fremantle (Ye Olde Englyshe Fayre; 20 Jan. > Comic Opera Co) • Perth (Theatre Royal, Perth; 21 Jan. - 11 Feb. > Comic Opera Co) • South Australia (ca. Mar-Apr.) • Toowoomba, Qld (12 May - > Vaudeville Combination) • Brisbane (Theatre Royal; 19 May - June > Vaudeville Combination)
- 1903:** KATE HOWARDE: Queensland (regional tour; ca. Mar-Apr. > Dramatic Co) • Perth (Theatre Royal; 26 Nov. - 31 Dec. > Dramatic Co) •
- † Queensland regional tour itinerary incl. Gympie (Theatre Royal; 7-14 Mar.).
- 1904:** KATE HOWARDE: New South Wales (regional tour; Jan - Mar. > Musical Combine) • Tasmania (regional tour; ca. April-June > Musical Combine) • New South Wales (South-West tour; Jan - Mar. > Dramatic Co) • Newcastle, NSW (Victoria Theatre; 15-21 Oct. > Dramatic Co) • Perth - Lse Harry Rickards (Theatre Royal; 26 Nov. - 20 Dec. > Dramatic Co) • Kalgoorlie (His Majesty's; 26-31 Dec. > Dramatic Co)
- † NSW regional tour itinerary incl. Wellington (Oddfellows' Hall; 25-26 Jan.) • Maclean (School of Arts; 22-23 Mar.)
- † Tasmanian tour itinerary incl. Queenstown (Taylor's Hall; 30 Apr., 4 May / Academy of Music; 2-3 Apr.) • Gormanston (5-6 May) • Wynyard (13 May) • Stanley (14, 16 May) • Devonport (18 May) • Deloraine (20-21 May) • Launceston (Mechanics' Institute; 30 May - 6 June)
- † South-West NSW tour itinerary incl. Coolamon (Oddfellows' Hall; 16 July) • Hay (Academy of Music; 19 July -) • Narandera (Johnson's Hall; 23 July -) • Wagga Wagga (New Central Markets; 23-27 Aug.) • Gundagai (Assembly Hall; 29-30 Aug.) • Mudgee (Town Hall; 29-30 Sept.) •
- 1905:** KATE HOWARDE: Western Australia (Goldfields region; 2 Jan. - . > Dramatic Co)
- † WA Goldfields tour incl. Kalgoorlie (His Majesty's; 1-5 Jan. • Menzies (Town Hall; 16-18 Jan.) • Boulder (Mechanics' Institute; 19-21 Jan.) • Coolgardie (Tivoli Theatre; 23-25 Jan.) • Wyalong (Oddfellows' Hall; 9-10 Sept.)
- NB:** Howarde and Elton Black travelled to the USA in late-April 1905. They returned to Australia from Singapore in 1909, arriving in Darwin on 7 September. All engagements between March 1905 and September 1909 currently indicate the company run by Billie Howarde and Harry Craig only
- 1907:** KATE HOWARDE: Queensland (regional tour; ca. Mar.-Apr. > Dramatic Co)
- † Queensland regional tour incl. Itinerary incl. Charters Towers (Theatre Royal; 4 Apr - ca. 28 June)
- 1909:** KATE HOWARDE: Darwin (Town Hall; 7 Sept. > Black and Howarde) • Thursday Island (11 Sept. > Black and Howarde) • Cooktown, Qld (n. dates > Black and Howarde) • Cairns (Shire Hall; 23-24 Sept. > Black and Howarde) ► G. H. BIRCH: Rockhampton, Qld (Theatre Royal; 15-16 Dec. > Comedy Co)
- NB:** HARRY CRAIG'S AUSTRALIAN PLAYERS Brisbane (Hippodrome Theatre; 4 September -)



- 1910:** KATE HOWARDE: **New South Wales** (North-West regional tour; ca. Feb.-Mar\* > Dramatic Co) • **Tasmania** (regional tour; ca. May-Aug.)  
† North-West NSW tour incl. Lismore (Federal Hall; 14-16 Apr.) • Grafton (Theatre Royal; 19-29 Apr.)  
† Tasmanian tour itinerary incl. Devonport (Town Hall; 9-10 May) • Latrobe (Oddfellows Hall; 11 May) • Ulverstone (12 May) • Burnie (Town Hall; 13 May) • Burnie (Town Hall; 10 June) • Wynyard (11 June) • Ulverstone (13 June) • Devonport (Town Hall; 15 June) • Launceston (Empire Theatre; 25 June - 18 July) • Scottsdale (19 July) • Derby (20 July) • Pioneer (21 July)
- 1911:** HARRY RICKARDS: **Sydney** (Tivoli Theatre; 14 Dec. - > with Elton Black - first appearance at the Sydney Tivoli)
- 1912:** KATE HOWARDE: **New South Wales** (Western and North-Western regional tour; 9 Mar. - > Metropolitan Dramatic Co)  
† NSW Western and North-Western tour incl. Bathurst (School of Arts; 9-12 Mar.) • Forbes (Town Hall; 15-16 Mar.) • Dubbo (Protestant Hall; 19-20 Mar.) • Cobar (Masonic Hall; 23-29 Mar.) • Orange (Australian Hall; 4 Apr. -) • Mudgee (Town Hall; 8 Apr. -) • Tamworth (Theatre Royal; 16 Apr. -) • Glen Innes (Town Hall; 22-23 Apr.) • Armidale (Town Hall; 25 Apr.) • Guyra (Oddfellows' Hall; 26 Apr.) • Tamworth (Theatre Royal; 28 Apr. - return season) •  
**NB:** Although primarily a dramatic ensemble the Metropolitan Company's repertoire occasionally included vaudeville items as part of its entertainment package.
- 1913:** KATE HOWARDE: **Queanbeyan, NSW** (Protestant Hall; 29-30 Sept. > Dramatic Co)
- 1914:** ELTON BLACK: - in assoc. with Kate Howarde **Perth** (Shaftesbury Theatre; 3 Oct. - 11 Dec. > Dramatic Co) • Fremantle (King's Theatre; 12 Dec. - > Dramatic Co)
- 1915:** KATE HOWARDE: **Balmain, Sydney** (National Theatre, Sydney; ca. Aug. - \* > Elton Black/Kate Howarde Revue Co) ► FULLERS: **New Zealand** (Dominion circuit; ca. Oct-Dec. > Elton Black/Kate Howarde Revue Co)  
† New Zealand tour itinerary incl. Christchurch (ca. Oct/Nov.) • Auckland (Opera House; ca. Dec.)
- 1916:** FULLERS: **New Zealand** (Dominion circuit; Jan - > Elton Black/Kate Howarde Revue Co, later Elton Black Revue Co) ► KATE HOWARDE: - lessees, Bailey & Grant **Melbourne** (King's Theatre; 16-31 Dec. > Dramatic Co).
- 1917:** KATE HOWARDE: - lessees, Bailey & Grant **Melbourne** (King's Theatre; 1 Jan - > Dramatic Co)
- 1918:** KATE HOWARDE: **Victoria** (regional tour; ca. Oct-Nov. > Dramatic Co)
- 1919:** KATE HOWARDE: **Sydney** (Theatre Royal; 6 Sept - > Dramatic Co)
- 1920:** KATE HOWARDE: **Brisbane** (Theatre Royal; 21 Feb. - 6 Mar. > Dramatic Co)
- 1923:** KATE HOWARDE: **Sydney** (Grand Opera House; 17 Feb. - > Dramatic Co) • **Sydney** (Palace Theatre; 29 Sept. - > Dramatic Co)
- 1925:** KATE HOWARDE: **Brisbane** (Theatre Royal; 7-28 Nov. > Dramatic Co)



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