

HARRY SADLER

Largely associated as both a performer and manager with the Fullers for much of his career, Harry Sadler was also at times associated with Harry Rickards and Harry Clay. By 1913 he had moved into management, co-operating a circuit in Tasmania (Sadler and Beveridge Vaudeville Co), and later in Melbourne, regional Victoria and in Perth. In 1916 he arranged with the Fullers to lease the Princess Theatre (Syd) with Jack Kearns. Later that year Nat Phillips' premiered his Tabloid Musical Comedy Company (starring Stiffy and Mo) to much success under the Kearns/Sadler management. Sadler continued to perform on stage regularly in addition to his managerial career. He returned to Tasmania with a semi-permanent company in 1917 before again taking up another Fullers management position at the Princess Theatre. In early March 1918 he toured a company to Perth (Melrose Theatre), but soon afterwards was embroiled in a controversial lawsuit taken against him by one of his female artists. After losing the case, Sadler returned to Sydney to run the Gaiety Theatre for bookmaker and *Australian Variety* manager, Andy Kerr. The following year he committed suicide. Harry Sadler was the brother of Fullers and Clay manager Bill Sadler.

"When climbing the ladder of success may you never meet a friend" (Harry Sadler).¹

Judge not, that ye not be judged.²

Once described as "a most melancholy looking comedian" (NM: 7 May 1912, 4), Harry Sadler is one of the more enigmatic Australian vaudeville personalities of the early twentieth century. Pocket-sized, energetic, feisty and a hustler and a spieler in every sense of the word, he perhaps came closer than any other locally-born performer/manager in matching Harry Clay's record of achievement as a vaudeville showman. At his height of fame and popularity Sadler ruled the Sydney's Princess and Gaiety theatres, and was well-known throughout much of the country - notably in Tasmania, Victoria and Western Australia. However, unlike Clay, who'd learnt to curb his temperament and channel it constructively, Sadler found himself riding the waves of success and despair throughout his career - a career cut short by his suicide in the wake of financial problems and a highly publicised scandal. Sadler's greatest obstacle it would seem was himself.

While much of Sadler's early life and career is still to be uncovered, he was likely born in the early 1870s. Although one of his earliest known theatrical engagements was a tour with Olivia Kemp's Dramatic Company in the mid-1890s, by late 1900 he had turned to variety entertainment, becoming established enough to draw headline billing when he first appeared for Jones and Lawrence at the Cremorne Theatre in Perth. During a season at Newcastle's King's Theatre under the management of Jim Bell (ca.1902), Sadler was spotted by John Fuller Jr who offered him an engagement touring their New

Zealand Dominion circuit. It was to be the start of a long association with the Fullers' company. The tour was not all plain sailing, however, and in fact at one stage he was nearly evicted from the company. As he recalls, the trouble started when he knocked out Ted Sylvani (the Fullers' Dunedin stage manager) when the latter insulted him. After the same thing happened again at Christchurch, with a different stage manager, an angry Walter Fuller wrote to his brothers Ben and John to complain about the comic's aggressive attitude. Ben Fuller decided to teach Sadler a lesson. The night he arrived to take control of the troupe company Fuller pulled out of the farce he was himself advertised to appear in, and sent in a ring-in, Tommy McGregor, to play opposite Sadler. The comic recalls the night in an interview with the *Theatre* magazine:

When [McGregor] entered I asked (being a waiter), "What's for you?" He said, "I want some steak, and I want it blood-raw" - then he banged me on the temple, and knocked me down. I was a bit silly for a second; but got up; and after asking the same question he hit me again, this time, a beaut in the pit of the stomach, and down I went. I was almost out. The audience were thoroughly enjoying it. So was Ben Fuller... who was laughing fit to kill himself. Then I tumbled to the joke. I got up, took off my apron and cap... determined if to see if I couldn't give him some. We then got to it. In three minutes we were both "blood-raw." Anyhow I fixed my man. I knocked him out. The moment I did so down came the curtain. As my opponent lay there... the other members of the company crowded round, exclaiming, "Do you know who you have knocked? Why that's Tommy McGregor - the champion of New Zealand." Ben came on the stage, and how he did laugh (June 1915, 49).



Australian Variety 3 Jan. (1919), 1.

¹ TT: Nov. 1922, 6.

² Part of Sadler's death notice, following his suicide in 1919 (AV: 25 July 1919, 3).

Sadler goes on to claim that he ended up teaching Ben Fuller the finer points of boxing, and as a pupil he records, "Ben [on a number of occasions] did me proud."

STANDARD THEATRE,
 CASTLEREAGH-STREET,
 The Most Comfortable and Most Compact Theatre in Sydney.
 TO-NIGHT, SATURDAY, AND EVERY SATURDAY AND MONDAY NIGHT.

CLAY'S
 VAUDEVILLE COMPANY.

ARTISTS THIS WEEK:

GEORGE GIBSON,
 in his Original Australian Bush Act.
 Will Harley, Tom Saunders, W. Farrell, Stan Korridge, Joe Cowan and Little Roy, The Reyes Trio, Harry Sadler, Ted. Tutty, Harry Clay, Frank Smith, L. Courtney, and J. T. Macintyre, Cecilia Stephno, Ruby Franklin, the Misses Whitfield Sisters, Eva Hughes, Clara Keating, May Beade.

ALL ARTISTS. NO DUMMIES.

6d ADMISSION; FRONT SEATS, 6d EXTRA.
 Seats may be Booked daily at Theatre.

SUBURBAN TOUR:—Balmain, Tuesday; Newtown, Wed.; Petersham, Thursday; N. Sydney, Friday.

Sydney Morning Herald 12 Jan. (1907), 2

After finishing up with the Fullers some five or so months later, it is believed that Sadler started working for Harry Clay in Sydney. Clay was by that time spending some six months away each year touring Queensland (ca. April-September), and while Sadler's name doesn't appear on the bill any touring troupe, he most likely appeared around Clay's burgeoning suburban circuit over the spring/summer months. It is also possible that he was on Clay's books around the same time as George Sorlie joined the company. Sometime around 1905 Sadler was offered an engagement with Harry Rickards, having been given a letter of introduction from Ben Fuller. He was associated with Rickards on a regular basis for seven years - a good deal of that time in a turn with Major Bosco. One early review published in the *Theatre* records: "Harry Sadler's turn at the Tivoli is a roar from the start... He out-Tiches Little Tich, which is tall talk" (June 1907, n. pag.). Finishing up with Rickards, he is believed to have spent some more time on Clay's circuit before taking up a contract with James Brennan at the National Amphitheatre (see SMH: ca. Feb. 1909). He later went back on to Fullers time after they took over Brennan's operations in Sydney and Melbourne. It has been reported that he stayed at the National Theatre for six months before being transferred to the Gaiety (Melb) as the firm's manager there.

Between the end of his Fullers' engagement and the opening of his Tasmanian and Victorian operations around 1913/14, Sadler re-established his connection with Harry Clay, performing both on his Sydney circuit and on the first half of Clay's 1912 Queensland tour. The *Theatre* in its December 1912 issue offers an insight into their relationship:

Mr Harry Sadler has often worked with Mr Harry Clay. One of the songs he used to sing was, "Studying the Doctor's Orders." In this get-up he had a swag on his back. Mr Clay says that sometimes when Mr Sadler was singing this he used to shout to him from behind the scenes: - "If I had my way, I'd strap that swag to your back, and make you carry it to Melbourne" (Dec. 1912, 33).

Around late 1913 Sadler co-formed the Sadler and Beveridge Vaudeville Company, setting up an enterprise at Hobart's Theatre Royal under the auspices of Ben Fuller. In July Sadler and Beveridge announced their plan to open in Launceston, which *Australian Variety* suggested was risky as "the city on the banks of the Tamar is the nemesis of vaudeville! J.C. Bain and Mareno Lucas had a bad experience there" (1 July 1914, 12). In August they were to open at Her Majesty's Theatre Ballarat (Vic), too, but had to postpone due to the advent of the war. Looking to offer the latest entertainment crazes, the company introduced quick change dramas at the Hobart venue, and supplemented their own artists with headline acts leased from the Fullers. In December Sadler finally got his Ballarat operation under way, announcing at the time that he intended to settle in the city. The following year he had his various Tasmanian and Victorian enterprises in full swing. A new venture was also undertaken at the Barclay Theatre in Footscray from March. In September 1915, Sadler announced to *Australian Variety* that he had "made arrangements with Mr S. Spurling, General Manager of the New National Theatre, Launceston, to take all acts and turns after they have played Hobart, and I have also made exceptional arrangements with Mr Ben J. Fuller for a continuous supply of acts for both centres" (AV: 22 Sept. 1915, n. pag.). Ever-ready to get his name out in the public, Sadler also made several complimentary comments about the magazine which they duly printed:

Australian Variety is in great demand here, and you will find a good scope for it in Tasmania now that vaudeville has come, I hope to stay.... I will do all I can to push *Variety* along, and have already arranged for its sale in my theatres (ibid).

Source: State Library of Tasmania

THEATRE ROYAL
VAUDEVILLE DE LUXE
 COMMENCING
FRIDAY, Feb. 20
 A New Combination of Scintillating Stars

WONG JOY SUN

HART & KENNY
 AUSTRALIA'S PREMIER VOCALISTS

Violet Elliott | **Elliott Sisters**

ROY RENE | **EDITH MOTE** | **ARTHUR ELLIOTT**

THE FRANKLINS

MAUD FANNING

CLEMMENT MAY
 CHARLES DICKENS

NOTE OUR PRICES: 3/- 2/- 1/- 6d.

SUNDAY SUNDAY SUNDAY
 SPECIALLY SELECTED PICTURE ENTERTAINMENT.
HUNTRESS IS COMING

It would appear that this announcement was a piece of desperation from Sadler as within a few weeks, and despite his advertised 'success' he instead divested himself of his interests in the Tasmanian capital and returned to performing once again - this time back in Sydney.

Sadler's return to performing took place at the Princess Theatre in late 1915, but by May the following year he and Jack "Porky" Kearns had taken over the running of the popular venue for the new owners, the Fullers. "Harry Sadler, in his elegant dress suit, makes an imposing figure in front of the Princess Theatre every evening," wrote one critic. "And how the comedian-manager works to get 'em in, and how he succeeds, is told in the fine box-office returns" (AV: 31 May 1916, n. pag.). While Sadler largely concentrated on the managerial side of things, Jack Kearns took control of the creative side, investing his energies in the current craze for one act musical comedies. A number of these productions were written and/or adapted by Kearns, with the help of Sadler and other leading comedians in the company. Three of the more successfully received productions were *The Brook*, *On Your Nut* and *Muldoon's Picnic*. In mid-1916 the Fullers arranged with Sadler and Kearns to present Nat Phillips' newly formed Tabloid Musical Comedy Company for an initial six week season. The company created a storm of interest in the local community, in large part due to the two principle comedians - Nat Phillips and Roy Rene, who respectively played the characters Stiffy and Mo. Such was the success of the season even after only a few weeks, Sadler and Kearns extended their stay for another six weeks.



Australian Variety 17 Dec. (1917), n. pag.

While his attention was primarily directed towards the Princess operations around this time, Harry Sadler nevertheless continued to keep his name current in some of his old stamping grounds. Over January/February 1917, for example, he sent a company on tour to Hobart. It appears, however, that that Sadler and Kearns eventually finished their run at the Princess in May that year. Sadler continued his association with Tasmania, playing at the Temperance Hall, Hobart and in other centres. *Australian Variety* notes in regard to his Launceston season: "Harry Sadler opens ... this week, and this will be about the strength of its run. One good night a week is about all that burg can stand. Sadler is on the bill, and with him are the Farrows, Shipp and Gaffney, Ward Lear, Maudie Stewart and others" (23 May 1917, 7). By the end of the month, he had indeed closed down his Launceston operations. He also closed down his Hobart venture, a decision which apparently created something of a furore amongst his artists.

In late November 1917, Sadler once again took over the reins of the Princess Theatre for the Fullers, with critics noting that it was his experience and innate understanding of what the audiences wanted that accounted for his success there. *Australian Variety* made mention of his up and down career to that stage when it noted that "during the past several years, Sadler has had a somewhat pyrotechnic career. This time, he is in the game for keeps, and the first whisperer who comes along with a good thing [horse racing tip] is to be thrown to a dressing-room of live series" (23 Nov. 1917, n. pag.). In the same issue the magazine notes:

Harry Sadler to be a "Live One" - When the Princess Theatre re-opens to-morrow, it will have Harry Sadler at the helm, and this ubiquitous comedian-manager is going to give this well-known house the surprise of its life. He will run broad burlesque for the edification of patrons, and those latter are going to see a legs show hitherto unequalled. A very fine company of comedians has been secured, and the talent of the rest of the show is in keeping with the venture. Mr Sadler wishes it to be distinctly understood that he is taking the venture up entirely on his own responsibility, the only interest the Fuller firm has is the lease of the premises (ibid).

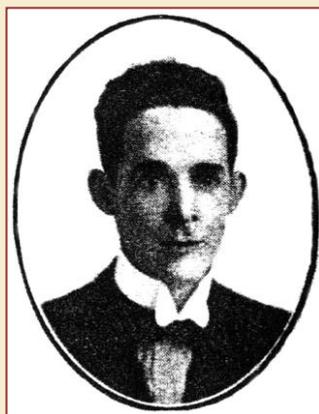
Such was Sadler's reputation as a showman around this stage that the industry magazines frequently commented on his style of going about things. Making reference to a revusical then currently playing too much success on the Clay circuit, *Australian Variety* writes, for example, "Harry Sadler is a full blown *Stenographer*,³ and can go some on the machine. His office is a buzz of business, and to see Harry at work, things must be looking up. Some class now, he can be seen only by appointment" (30 Nov. 1917, n. pag.).

1918 began auspiciously enough Sadler. He sent another troupe to Tasmania during January, and was able to attract some quality performers – notably George Sorlie, Arthur Morley, Phyllis Faye, Arthur Elliott and Harry Little. In February he announced to the public through *Australian Variety* that he intended to expand his circuit, opening at the Melrose Theatre (Perth). It is possible that the new venture was a means of escaping the considerable overheads required at the Princess - which Sadler claimed it cost him over £200 a week. Reporting that the Melrose had "been closed to vaudeville for some time" the magazine kept its options open as to whether it would be a success for him, writing "it now remains to be seen whether Sadler and his hustling methods can keep it open permanently" (22 Feb. 1918, 3). One of Sadler's major successes during the period was the Baby Dolls, a group of singers, dancers and physical culturists led by Phyllis Faye. His relationship with Faye was shortly to bring him before the West Australian legal system, however, and effectively bring his name into disrepute around Australia.

For the Perth tour, Sadler took with several top-line artists including his old mate Porky Kearns, Arthur Morley (producer), Harry Little and Phyllis Faye and the Baby Dolls. Several reports in *Australian Variety* and the *Theatre* indicate that the venture, which began around April, was initially a successful one, particularly as the city had been starved of quality variety entertainment for some time. In June Sadler even began opening venues in a number of other centres including Fremantle and Kalgoorlie (July). By mid-July, however, things began to unravel as word seeped out that "a big law case was coming off [later] this month." As *Australian Variety* put it: "The evidence will make even the ears of corn men open up wide. Artists throughout Australia will feel interested in the revelations, according to some of the know-alls" (19 July 1918, n. pag.) In early August the same magazine also reported that the case is "chockfull of undesirable evidence and spicy allegations" (2 Aug. 1918, 3).



Phyllis Faye



Harry Sadler

Theatre Sept. (1918), 30.

The libel case centred around Sadler's public allegation that Faye (whose husband Bruce Drysdale was on active duty in the war) and Arthur Morley were having an affair. Morley's wife Elsie Bates was in Perth with her husband at the time, but Sadler had indicated to several people that the pair "were carrying on," and that Jack Kearns had seen Morley coming out of Ms Faye's adjoining room. During cross examination Faye said that she had first met Sadler shortly after she made her debut at Wallsend (NSW) in 1908 [aged 14], and that he "had frequently since then made improper overtures to her." She added that she had defeated him in one instance by struggling with him. Sadler denied the allegations and produced witnesses to verify the fact that Morley was seen in Faye's bed. In addition he claimed that well-known Perth bookmaker, Percy Dennis, with whom he had had a falling out, and who subsequently engaged Morley and Faye for his own shows after the allegation, was party to inflaming the situation in revenge. Included in the scandal, too, was Jack Kearns, who the prosecution claimed was a "drunken scoundrel" (TT: Sept. 1918, 30). Faye eventually won her action and was awarded £25, although the expenses incurred by Sadler for legal costs were believed to have been quite high. While Faye's reputation seems to have not been overly affected, considerable damage to the reputations of Morley and Sadler is believed to have occurred. Morley's career was put on hold, and at one stage around late 1919/1920 he disappeared for sometime after suffering what is believed to have been a nervous breakdown.

³ *The New Stenographer* by George Pagden et al. See Appendix C, 1917 entry.

With his reputation in Perth shattered Sadler returned to Sydney and attempted to put his career back on track. He arranged to take over the lease of the old Emu Theatre in Oxford Street, near Hyde Park, a venture backed by bookmaker and *Australian Variety* manager, Andy Kerr, who took on the role of producer. Sadler and Kerr began operating vaudeville out of the theatre, renamed the Gaiety, on the 9th of December 1918, with the opening company including high profile variety stars, Ike Beck, James Craydon (also stage manager), Louie Duggan, Carlton and Sutton, Thompson and Montez, Daisy Harcourt and Sadler himself. The Gaiety began "doing remarkably good business" according to the *Theatre* (Jan. 1919, 25). However, it seems that despite the success of the venture, the psychological depression that would eventually cause Sadler to take his life later in 1919 began to take a firm grip on the comic/manager during the early part of the year.



While little is known of Sadler's personal life during this period it would seem that his ability to manage the business side of the Gaiety was being left more and more to Kerr, who eventually turned to Harry Clay to help supply acts in an unofficial capacity (through his agency) in contrast to the way Sadler previously engaged his artists. On July 23rd 1919, about a month after his brother Victor died in Queensland of pneumonia, Harry Sadler committed suicide by jumping to his death from a railway bridge at Leichhardt. Sydney's *Evening News* records:

Harry Sadler, formerly manager of the Gaiety Theatre in Oxford Street, and well-known in theatrical circles, met his death in a sensational manner at Leichhardt this morning. Soon after 10 o'clock a man and a woman, who were standing on the bridge which crosses the Glebe Island- Homebush railway in Norton Street, saw a man jump on to the parapet of the bridge. He looked towards them for a moment and said, "Goodbye! You'll find my body below." Then he dived head first to the railway below (qtd TT: Aug. 1919, n. pag.).

In reporting on Sadler's death *Australian Variety* included the comedian's touching note to editor, Martin Brennan, in which, even during his final hours he still gave thought to his long-time mate Jack Kearns. The note read:

Dear Martin,
 I have decided to end it all today. I die knowing I did absolutely all I could for the profession. Through your paper give my kindest thoughts to Ben and John Fuller, they are kings! Ta ta old pal;
 Good luck! Harry Sadler
 P.S. - Ain't a man stiff. Cheer-oh Porky!

The magazine also wrote of Sadler:

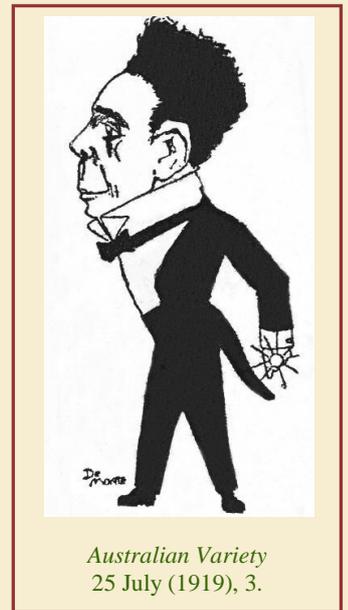
The unfortunate victim of his own hand was one of the best-known men in Australian vaudeville. His was a meteoric career, both as regards performer and manager. He had played the Fuller time on many occasions, and with very great success. As a manager, also, he was identified with several shows, all of which, strange to say, came to a somewhat premature end - sometimes from mismanagement, more often from sheer bad luck. Poor Sadler was a happy-go-lucky fellow, generous to a fault, and if ever he had an enemy it was probably himself (25 July 1919, 3).

Numerous insights into Sadler's life and career appeared in the pages of the industry magazines over the years, including one that recalled his days running the Sadler and Beveridge company in Hobart:

Ted Stanley (doyen of theatrical mangers in the tight little island)," wrote the contributor would "put up some great jokes on them. Harry always dressed like a parson, and Ted's favourite joke was to get someone to hand Harry a bible wrapped in neat parcel. Harry used to go stone mad when he opened it (AV: 22 Aug. 1917, 15).

In observing the opening of his new season at the Princess Theatre in November 1917 *Australian Variety* records:

Wanted - Fifty, fine divine cute beauty girls for Harry Sadler's great new show, *The Yankee Doodle Girls* - so ran the advertisement in a recent daily paper..... And there was some rush. Honoured more in the breach than the observance, girls, women and "ladies" of all shapes and sizes, answered the call. During the past three days [of auditions] the manager and his staff have had the time of their lives; but the ultimate results have been very satisfactory, and to-morrow evening will see some of the best forms ever seen on the Australian stage. *The Yankee Doodle Girls* will be a burlesque show of the real rip-tearing type. It will keep within the bounds of discretion by a reasonable margin, and may also be depended upon to produce an entertainment of breezy merriment. [The magazine also added] "How to be Quick at Figures" by Harry Sadler will be on the market shortly. Advance sales are enormous (23 Nov. 1917, n. pag.).



Australian Variety
25 July (1919), 3.

Other insights into Sadler during his final years include:

Harry Sadler offered Ben J. Fuller six months rent of the Princess Theatre in advance last Monday. But the governing-director refused to take the money. Instead, he told Sadler that he really thought that the latter was on the way to make a big reputation for himself, and, the money would be available for improvements, and other matters. This is no "bull" - for Sadler has the backing to a very large amount (AV: 7 Dec. 1917, n. pag.).

Back to the pay-box. So great was the rush at the Princess Theatre last Saturday evening that Harry Sadler had to go into the main pay-box and tear off the roll tickets for the seller. So busy was he - when a client came to pay him thirty shillings, that he did not have time to put his hand out for it (AV: 8 Feb. 1918, n. pag.).

Harry Sadler back. - The most discussed man in Australian vaudeville at the present time arrived back from Perth last Friday..... Despite the fact that the case went against him, Harry still has the old smile up, and fully anticipates everything going right again, ere he returns westward (AV: 23 Aug. 1918, 3).

Harry Sadler was forty years of age when he died, and is buried at Rookwood Cemetery. Surviving brothers Sid and Will were the chief mourners. Years later, Roy Rene wrote of Sadler in his memoirs: "Those two men, Porky Kearns and Harry Sadler, were great performers in their day, and they knew show business backwards and they knew what the audience wanted" (61-2).

ENGAGEMENTS CHRONOLOGY

- 1895:** OLIVIA KEMP'S DRAMATIC Co (Gaiety Th, Bris; 9 Mar. - * > Billed as J. Sadler)
- 1900:** JONES & LAWRENCE VAUDEVILLE Co (Cremorne Th, Perth; 18 Aug. - *)
- 1901:** JONES & LAWRENCE VAUDEVILLE Co (Cremorne Th, Perth; 19 Jan. - *)
- 1902:** JIM BELL (King's Th, Newc; no details. > See TT: June 1915, 49) ► ELDIE & BRACIE (S of A, Bathurst, NSW; 6 Dec. - * > Eldie and Bracey's American Vaudeville Co)
- NB: FULLERS (New Zealand circuit; no details > See TT: June 1915, 49)
- 1903:** FULLERS (New Zealand circuit; no details. > See TT: June 1915, 49)
- 1905:** HARRY RICKARDS (Tivoli Th, Syd; 11 Feb. - *) ► FRANK M. CLARK (Queen's Hall, Syd; 8 July - *) ► HARRY RICKARDS (Op House, Melb; 23 Dec. - * > See also *Tivoli Music Album* advert - SMH: 25 Nov. 1905, 2)
- 1906:** HARRY RICKARDS (Op House, Melb; ca. Feb. - Apr., and June *)
- 1907:** HARRY CLAY (Sydney suburban circuit; Incl. Royal Standard; 5 Jan.) ► HARRY RICKARDS (Tivoli Th, Syd; ca. May - July * > See TT: June 1907, 8) • (Tivoli Th, Syd; ca. Sept. * > See TT: Oct. 1907, 4)
- 1909:** JAMES BRENNAN (Nat Amph, Syd; 27 Feb. - *).
- NB: The *Theatre* notes in 1912 that Sadler "has often worked with Mr Harry Clay - details of such engagements are yet to be identified. Sadler is also known to have been engaged by for some seven years by Harry Rickards from around 1904/05 onwards.
- 1912:** HARRY CLAY (NSW/Qld tour; > See "Harry Clay and Clay's Vaudeville Co," 1998 thesis for details)
- 1913:** BRENNAN-FULLER CIRCUIT (New Gaiety Th, Melb; 15 Mar. - *) ► SADLER & BEVERIDGE'S VAUDEVILLE Co (Th Royal, Hobart; ca. Oct-Dec.* > See AV: 22 Oct 1913, n. pag. and 15 Nov. 1913, 6)
- 1914:** SADLER & BEVERIDGE'S VAUDEVILLE Co (Th Royal, Hobart; ca. Jan. - Oct. * > See AV: 14 Jan. 1914, 6. Th Royal closed Nov.) ► HARRY SADLER (Her Majesty's, Ballarat; ca. Nov-Dec.* > See TT: Nov. 1914, 38)
- 1915:** HARRY SADLER (Her Majesty's, Ballarat; ca. Jan-Feb. *) • (Barclay Th, Footscray, Melb; ca. Mar. *) • (Th Royal, Hobart; ca. Sept. * > see AV: 22 Sept. 1915, n. pag.)

- 1916:** FULLERS (Princess Th, Syd; ca. Jan/Feb. *) ► SADLER & KEARNS (Princess Th, Syd; ca. Feb-Dec. * > See TT: Apr. 1916, 40 and AV: 8 Nov. 1916, n. pag.)
- 1917:** FULLERS (Princess Th, Syd; ca. Jan.* > See TT: Jan. 1917, 52. > As Mngr.) ► HARRY SADLER (Tasmanian operations, incl. Temp Hall, Hobart and Launceston; ca. Apr.-May * > See AV: 4 Apr. 1917, n. pag. and 23 May 1917, 7) ► FULLERS (Princess Th, Syd; ca. Nov-Dec. * > See AV: 23 Nov. 1917, n. pag. and 14 Dec. 1917, n. pag.)
- 1918:** FULLERS (Princess Th, Syd; 1 Jan. - 22 Mar.- * > See TT: Apr. 1918, 33) ► HARRY SADLER (West Australian tour, Kalgoorlie Town Hall; 20 July) • (Melrose Th, Perth; ca. Apr-Aug.* > See AV: 5 Apr. 1918, 19 and 23 Aug. 1918, 3) • (Gaiety Th, Syd; ca. Dec.* > See TT: Dec. 1918, 32)
- 1919:** SADLER & KERR (Gaiety Th, Syd; ca. Jan-July * > See AV: 25 July 1919, 3)

FURTHER REFERENCE



Hobart, 1914.

Source: National Library of Australia.

- "Death of Harry Sadler." TT: Aug. (1919), n. pag.
 Djubal, Clay. "[Sadler, Harry.](#)" *AustLit* (2006).
 "Harry Sadler Dead." AV: 25 July (1919), 3.
 "He Wanted Steak - And Red-raw at That." TT: June (1915), 49.
 "Phyllis Faye - Harry Sadler Slander Action." TT: Sept. (1918), 30.
 "Rene, Roy. *Mo' Memoirs* (1946), 61-62.

See also:

- A:** 23 Dec. (1905), 12 • 3 Mar. (1906), 16 • 15 Mar. (1913), 20 •
- AV:** 22 Oct. (1913), n. pag. • 15 Nov. (1913), 6 • 14 Jan. (1914), 6 • 1 July (1914), 17 • 22 Sept. (1915), n. pag. • 2 Feb. (1916), n. pag. • 1 Mar. (1916), n. pag. • 7 Mar. (1916), n. pag. • 22 Mar. (1916), n. pag. • 10 May (1916), n. pag. • 26 Apr. (1916), n. pag. • 17 May (1916), n. pag. • 31 May (1916), n. pag. • 2 May (1917), n. pag. • 23 May (1916), n. pag. • 30 May (1917), n. pag. • 5 Sept. (1917), n. pag. • 23 Nov. (1917), n. pag. • 30 Nov. (1917), n. pag. • 30 Nov. (1917), n. pag. • 7 Dec. (1917), n. pag. • 14 Dec. (1917), n. pag. • 4 Jan. (1918), n. pag. • 15 Jan. (1918), n. pag. • 1 Feb. (1918), n. pag. • 8 Feb. (1918), 21 • 1 Mar. (1918), 9. • 8 Mar. (1918), n. pag. • 22 Mar. (1918), n. pag. • 5 Apr. (1918), 19 • 10 May (1918), n. pag. • 7 June (1918), n. pag. • 19 July (1918), n. pag. • 2, 9, 23 Aug. (1918), 3 • 5 Sep. (191), 17 • 10 Jan. (1919), n. pag. •
- SMH:** 11 Feb. (1905), 2 • 18 Feb, 91905), 2 • 4 Mar. (1905), 2 • 8 July (1905), 2 • 22 July (1905), 2 • 25 Nov. (1905), 2 • 5 Jan. 91907), 2 • 12 Jan. (1907), 2 •
- TT:** June (1907), 8 • Nov. (1907), 12 • Dec. (1912), 33, 35 • Nov. (1914), 38 • June (1915), 49 • Apr. (1916), 40 • Dec. (1916), 52 • Jan. (1917), 52 • Mar. (1917), 31 • Jan. (1918), 39 • Feb. (1918), 40 • Apr. (1918), 33 • Aug. (1919), n. pag.
- WA:** 18 Aug. (1900), 1 • 19 Jan. (1901), 1 • 21 Jan. (1901), 4.

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