

# Tony Pastor:

## An Inventory of His Collection at the Harry Ransom Center

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### Descriptive Summary

<b>Creator:</b>	Pastor, Tony, 1837-1908
<b>Title</b>	Tony Pastor Collection
<b>Dates:</b>	1861-1908 (bulk 1866-1890)
<b>Extent:</b>	25 document boxes, 12 oversize boxes (osb), 2 oversize folders (osf) (16.6 linear feet)
<b>Abstract:</b>	Scripts and actors' sides make up the bulk of this collection, which documents much of Pastor's career as a theater manager and, to a lesser extent, as a performer.
<b>Call Number:</b>	Performing Arts Collection PA-00070
<b>Language:</b>	English.
<b>Access</b>	Open for research. Scrapbooks in boxes 33-36 are fragile do not circulate without curatorial permission.

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### Administrative Information

<b>Acquisition</b>	Purchase, 1984
<b>Processed by</b>	Helen Baer, 1999
<b>Repository:</b>	<a href="#">Harry Ransom Center, The University of Texas at Austin</a>

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## Biographical Sketch

"The Father of Vaudeville," Antonio Pastor was born in Brooklyn in 1837 and spent his life as an entertainer and theater manager. He made his first public appearance at the age of six singing at a temperance meeting. As a child he produced his own plays at home, and his first professional engagement was in 1846 at P. T. Barnum's Museum. The following year he began performing as a blackface minstrel with the Raymond and Waring Menagerie and then joined Welch, Delevan and Nathan's Circus as a clown, staying with the troupe until 1853. He was ringmaster at age fifteen and subsequently he joined Mabie's circus as a singing clown.

Pastor made his debut in variety in 1860 as a comic singer. He achieved acclaim when he appeared at the American Concert Hall at 444 Broadway (known as the "444") in April 1861, just as the Civil War was breaking out, and closed his act with "The Star Spangled Banner." Subsequently he became famous for his topical songs, the subjects of which were often derived from newspaper articles. In 1865 Pastor entered management when he opened Tony Pastor's Opera House in partnership with the minstrel show performer Sam Sharpley. The same year he formed Tony Pastor's Variety Show, the first of his traveling minstrel troupes which would tour the United States throughout the 1890s. In 1866 Sharpley quit the partnership but Pastor continued to manage the Opera House, appearing at every performance, until 1875 when he took over the Metropolitan Theatre at 585 Broadway. It was here that he worked to perfect the form of entertainment known as legitimate vaudeville, variety which was suitable for women and children as well as the traditional male audience.

In 1881 Pastor leased the Germania Theatre and renamed it Tony Pastor's New Fourteenth Street Theatre, announcing that it would be "catering to the ladies, and presenting for the amusement of the cultivated and aesthetic Pure Music and Comedy, Burlesque, and Farce." Tony Pastor's, as it came to be known, played variety shows until 1908. It was the most popular New York theatre of the 1880s, paving the way for the theatrical ventures of the impresarios B. F. Keith and Oscar Hammerstein, but by the first years of the twentieth century theatergoers had gone northward to venues in Times Square. In 1908 the Fourteenth Street Theatre became a motion picture theater; the same year, Pastor decided not to renew the lease. He died that year in Elmhurst, Long Island, survived by his wife Josephine Foley. They had no children.

Pastor's legacy extended beyond "cleaning up" variety entertainment. He recognized the talents of many performers who would later become famous, including Weber and Fields, Lillian Russell, Maggie Cline, and Nat C. Goodwin. It was noted at his death that his estate was valued at a mere \$72,500 because he gave away more than \$1 million in his lifetime. After he entered theater management, the multitalented Pastor continued to perform on the stage; the resulting rapport with his players doubtless contributed to the success of his shows. Though in many respects he could be considered a nineteenth century figure unable to adjust to twentieth century business, his astute widening of the theater audience to include women and children allowed future theater entrepreneurs to reap great profits.

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## Sources

"Antonio Pastor" in *Dictionary of American Biography*. New York: Charles Scribner's Sons, 1958-1964.

Slide, Anthony. "Tony Pastor" in *The Encyclopedia of Vaudeville*. Westport, Conn.: Greenwood Press, 1994.

Zellers, Parker. *Tony Pastor: Dean of the Vaudeville Stage*. Ypsilanti, Mich.: Eastern Michigan University Press, 1971.

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## Scope and Contents

Scripts and actors' sides make up the bulk of the Tony Pastor Collection which documents much of Pastor's career as a theater manager and, to a lesser extent, as a performer, 1861-1908 (bulk 1866-1890). The collection is organized into eight series: I. Scripts and Actors' Sides, 1866-1883 (18.5 boxes), II. Instrumental and Vocal Parts, nd (3.5 boxes), III. Song Lyrics, ca. 1880s (2.5 boxes), IV. Financial Journals, 1882-1894 (1.5 boxes), V. Programs, 1890-1894 (2 boxes, 1 oversize folder), VI. Scrapbooks, 1885-1908 (6.5 boxes, 1 oversize folder), VII. Sheet Music, 1878-1897 (0.5 box), and VIII. Miscellaneous, 1861-1902 (2 boxes). Within each series, material is arranged alphabetically by title of work or chronologically where appropriate.

Series I contains autograph scripts and actors' sides (a script with the dialogue for one actor) for more than one hundred sketches, burlesques, and pantomimes dating from Pastor's earliest days as the manager of Tony Pastor's Opera House in 1866 on up to his heyday at the Fourteenth Street Theatre in the 1880s. The range of topics is narrow, with rags to riches stories and abductions being common. Many scripts include African-American, Irish, and German characters. Almost every item in the series contains the notation "Property of Tony Pastor," suggesting that Pastor commissioned or bought many of the works for exclusive use in his shows. Many of the unsigned sketches may have been written by Pastor himself. Identified authors include John F. Poole, Charles F. Seabert, James Coleman Glynn, and J. C. Stewart. Commonly, the names of the actors are noted in the *dramatis personae* or on the actor's sides. The occasional clipping or playbill affixed or tipped into the scripts provides further evidence that the work was actually performed. In addition to the actors' lines, the scripts may also include stage managers' notations, an indication of when music was to be played (including song lyrics), a property list, or a synopsis. Many scripts are written in dialect, and many, but not all, instances of dialect are indicated in the following Folder List. Researchers will note that idiosyncratic spellings in the titles of scripts resulted from transcription from the original.

Many of the sketches that were performed in Tony Pastor's theaters included songs, overtures, and finales, and Pastor himself sang his topical songs regularly. The Instrumental and Vocal Parts Series contains autograph instrumental and vocal parts for six sketches and over two hundred songs. Some of the songs may have been interpolated into sketches, while others, like the topical songs, were performed as a single "turn" on a vaudeville bill. Like the scripts, the majority of the parts bear Pastor's name on the title page, possibly indicating authorship but more likely pointing to proprietary performance rights. Much of the music contains performance annotations. Parts for Sketches (Subseries A) precede parts for Songs (Subseries B).

Supplementing the scripts and music parts, the Song Lyrics Series comprises autograph, typed, and printed lyrics for about sixty songs, most from later in Pastor's career. Parodies of popular songs are common. A scrapbook, ca. 1889, contains lyrics for about forty-five songs written by Tony Pastor, Charles Osborne, Felix McGlennon, and others. They are frequently annotated by Pastor. The series also contains two boxes of printed lyrics in the form of song sheets that were meant to be sold to theater patrons.

The Financial Journals Series is divided into Subseries A. Touring Companies, 1882-1887, and Subseries B. Fourteenth Street Theatre, 1886-1894, arranged chronologically within the subseries. The season for Pastor's traveling troupe ran from April to October and included stops in small towns and large metropolitan areas in the American Northeast and Midwest. The journals contain detailed daily entries on receipts and the amount spent on advertising, properties, salaries, carriages, and the like. Also given is non-financial information such as the name of the hall, the agent, the "opposition" (competing performances), and the weather. Frequently the journal keeper commented on the success of the show; for example, in 1882 it was written of Dubuque, Iowa, "Town no good" and "Price 1 00 is too high." In contrast to the rich detail of the touring journals, the journals for the Fourteenth Street Theatre contain weekly summaries of receipts and expenses. At the back of these journals are separate sections for performers' salaries and advertising costs.

The Programs Series comprises over one hundred weekly programs for the Fourteenth Street Theatre, 1890-1894, and two copies of an undated playbill.

The Scrapbooks Series, 1885-1908, contains publicity materials: advertisements for upcoming shows, reviews, and promotional articles about Pastor or the acts appearing at his theater. The series is subdivided into two subseries, Touring Companies and Fourteenth Street Theatre. In two of the New York scrapbooks, the clippings are organized by newspaper. A special anniversary scrapbook contains clippings regarding Pastor's twenty-fifth anniversary in theater in March 1890. Clippings were taken from the *New York Recorder*, *New York Herald*, *New York Journal*, *World*, *New York Daily Tribune*, *Mail and Express*, *New York Press*, *Telegram*, *New York Clipper*, *Telegraph*, *New York Daily News*, *Sun*, *New York Dramatic Mirror*, *New York Dramatic News*, and other newspapers.

Series VII contains sheet music for music hall songs published between 1878 and 1897. Much of the sheet music was given to Pastor as a complimentary copy by the lyricist, composer, or singer who popularized the song; hence, nearly half of the songs bear an inscription by variety performer Lillie Western. The songs were written by E. Jonghman, Frederick Bowyer, Harry Adams, T. S. Lonsdale, Felix McGlennon, Harry

Randall, Joseph Tabrar, and others. The series is arranged by song title; dates in brackets in the folder list indicate date of inscription, not publication.

The Miscellaneous Series contains a managers' report book with typed evaluations of vaudeville acts that appeared in 1902 in New York, the Midwest, and Washington, D.C. The often candid appraisals were written by theater managers judging the success of their own acts. The series also contains two notebooks, one from 1861 with a partial script in Pastor's hand, and the other containing undated lyrics for speaker and chorus in another hand.

For a fuller description of the collection, see:

Kattwinkel, Susan. "Tony Pastor's Vaudeville: Serving the New York Community." *Library Chronicle of the University of Texas at Austin* 25, no. 3 (1995): 50-75.

For an analysis of selected scripts in the collection, see also:

Kattwinkel, Susan. *Tony Pastor Presents: Afterpieces from the Vaudeville State*. Westport, Conn.: Greenwood Press, 1998.

Information regarding the scripts in Series I, including plot synopses, is available in an earlier finding aid in the Reading Room.

## Abbreviations in the Folder List

- b=box
- ff=flat file
- ob=oversize box

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## Related Material

Elsewhere in the Ransom Center are photographs, articles, programs, songs, posters, correspondence, and other materials relating to Tony Pastor, which are located in the Variety Performers Collection. Researchers may also wish to consult playbill and scrapbook holdings in the Performing Arts Collection. Other Pastor papers are located at the New York Public Library for the Performing Arts Collection.

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## Index Terms

### Correspondence

Bowyer, Frederick

Jonghmans, E.

McGlennon, Felix

Osborne, Charles, fl. 1885-1900

Poole, John F., 1835-1893

**Subjects**

Tony Pastor's New Fourteenth Street Theatre

Music-halls--New York (N.Y.)--1866-1890

Vaudeville--New York (N.Y.)--1866-1890

Traveling Theatre--United States--1866-1890

New York--Social life and customs

**Document Types**

Financial records

Programs

Scores

Scrapbooks

Scripts

Sheet music

Songs

**Series I. Scripts and Actors Sides, 1866-1883**

<i>15, or the Great Puzzle</i> , by Elliott Barnes. Script, written in dialect	<b>Box-Folder</b> 1.1
<i>Actors by Daylight</i> , 12 actors' sides	<b>Box-Folder</b> 1.2
<i>After the War</i> , 9 actors' sides	<b>Box-Folder</b> 1.3
<i>Americans in Turkey</i> , script and 11 actors' sides	<b>Box-Folder</b> 1.4
<i>Brigand Chief</i> , script and 7 actors' sides	<b>Box-Folder</b> 1.5
<i>Broadway and the Bowery</i> , 12 actors' sides	<b>Box-Folder</b> 1.6
<i>Bunker Hill, or the First Shot for Freedom</i> , script and 10 actors' sides	<b>Box-Folder</b> 1.7
<i>Chip Girl of the Dry Dock</i> , script and 11 actors' sides	<b>Box-Folder</b> 2.1
<i>City Messenger, or Ups and Downs of Life in New York: A Local Drama in One Act</i> , by John F. Poole. Script and 10 actors' sides	<b>Box-Folder</b> 2.2
<i>Clown and the Ghost</i> , script	<b>Box-Folder</b> 2.3
<i>The Consitution</i> , script and 8 actors' sides	<b>Box-Folder</b> 2.4
<i>The Cooper</i> , by Foster and Denier. Script	<b>Box-Folder</b> 2.5
<i>Cormac of the Cave</i> , script and 9 actors' sides, written in dialect	<b>Box-Folder</b> 2.6
<i>The Counterfeiters of Hoboken, or the Murderer's Den</i> , by Charles F. Seabert, Script and actors' sides	<b>Box-Folder</b> 2.7
<i>Dan Donnelly, Champion of Ireland</i> , script and 11 actors' sides	<b>Box-Folder</b> 3.1-2
<i>The Demon's Revel</i> , script and 4 actors' sides	<b>Box-Folder</b> 3.3
<i>The Devil's Brother</i> , script and 9 actors' sides	<b>Box-Folder</b> 3.4
<i>Don't Go Molly Darling, an Irish Sketch</i> , by Frank Dumont. Script, 1872 (2 copies)	<b>Box-Folder</b> 3.5
<i>Drunkard's Doom</i> , script and 6 actors' sides	<b>Box-Folder</b> 3.6
<i>Dutchman in London</i> , 9 actors' sides, written in dialect	<b>Box-Folder</b> 3.7

<i>Dutchman's Wife</i> , script and 5 actors' sides, written in dialect	<b>Box-Folder</b> 4.1
<i>East River Boatman</i> , script and 9 actors' sides	<b>Box-Folder</b> 4.2
<i>The Eight Hour Strike</i> , 13 actors' sides	<b>Box-Folder</b> 4.3-4
<i>Escaped from the House of Refuge</i> , by John F. Poole. Script and 11 actors' sides	<b>Box-Folder</b> 4.5
<i>The Fairy Guardian, or the Patriot of Poland, A Drama in One Act</i> , script and 10 actors' sides	<b>Box-Folder</b> 4.6
<i>The Fastest Boy in New York</i> , script and 15 actors' sides	<b>Box-Folder</b> 5.1-3
<i>The Fatal Marriage</i> , by James Coleman Glynn. Script and synopsis	<b>Box-Folder</b> 5.4
<i>The Fawn</i> , script and 11 actors' sides	<b>Box-Folder</b> 5.5
<i>Fistiana, or the Prevailing Mania</i> , script and 15 actors' sides	<b>Box-Folder</b> 5.6-7
<i>The Follies of a Crabbed Old Man, or the Woodn Leged Hero and the Clown</i> , by Willis J. Armstrong. Script	<b>Box-Folder</b> 6.1
<i>The Forest Fiend, or the First Crime and the Last</i> , script and 9 actors' sides	<b>Box-Folder</b> 6.2
<i>Formosa</i> , script and 10 actors' sides	<b>Box-Folder</b> 6.3
<i>Gambler's Fate</i> , script and 10 actors' sides	<b>Box-Folder</b> 6.4
<i>Gamblers of the Mississippi</i> , script and 8 actors' sides	<b>Box-Folder</b> 6.5
<i>Go West, or the Emigrant Palace Car</i> , by William Carleton. Script and 16 actors' sides	<b>Box-Folder</b> 6.6
<i>Grandmother Grump, or Harlequin Little Tom Tucker</i> , script and 4 actors' sides	<b>Box-Folder</b> 7.1
<i>The Happy Family, Farce in One Act, One Scene</i> , by J. C. (John Cerassef) Stewart, script	<b>Box-Folder</b> 7.2
<i>Hero of Scotland</i> , script and 10 actors' sides	<b>Box-Folder</b> 7.3
<i>High Life and Low Life in New York</i> , script and 13 actors' sides	<b>Box-Folder</b> 7.4



<i>Hills of Kerry</i> , script and 12 actors' sides	<b>Box-Folder 7.5</b>
<i>The Idiot of Killarney, or the Fenian's Oath, a Drama in Two Acts</i> , by W. B. Cavanagh. Script, written in dialect	<b>Box-Folder 7.6</b>
<i>Idiot of the Hudson</i> , 5 actors' sides, some incomplete	<b>Box-Folder 8.1</b>
<i>Ireland in 1866, or the Dark Hour Before the Dawn, a Drama in One Act</i> , by John F. Poole. Script, [1866?], and 10 actors' sides	<b>Box-Folder 8.2</b>
<i>Ireland's Champion</i> , script and 10 actors' sides	<b>Box-Folder 8.3</b>
<i>Irish Insurgents</i> , 2 actors' sides	<b>Box-Folder 8.4</b>
<i>Irishman in Cuba</i> , script and 8 actors' sides	<b>Box-Folder 8.5</b>
<i>An Irishman in Greece</i> , by John F. Poole. Script, 1867, and 10 actors' sides	<b>Box-Folder 8.6</b>
<i>Jack Blunt the Detective</i> , script and 9 actors' sides	<b>Box-Folder 9.1</b>
<i>Jack Sheppard</i> , script (incomplete) and 6 actors' sides	<b>Box-Folder 9.2</b>
<i>Joe Kidd, or Fistiana</i> , script, 10 Aug. 1869, 2 copies of actors' sides, and 2 programs, 3 April 1884	<b>Box-Folder 9.3-4</b>
<i>Jonathan Wild, a Drama in One Act</i> , original by John F. Poole. Script and 9 actors' sides	<b>Box-Folder 9.5</b>
<i>Kidnapped, or the Stolen Child</i> , by John F. Poole. Script and 11 actors' sides	<b>Box-Folder 10.1</b>
<i>The Lawyer's Clerks of Nassau Street</i> , script and 10 actors' sides	<b>Box-Folder 10.2</b>
<i>Life in Ireland, or the Fair of Clogheen</i> , by John F. Poole. Script and 14 actors' sides, written in dialect	<b>Box-Folder 10.3</b>
<i>Life on the Prairie</i> , script and 13 actors' sides	<b>Box-Folder 10.4</b>
<i>Lost at Long Beach, or a Tragedy on the Beach</i> , script and 11 actors' sides	<b>Box-Folder 10.5</b>
<i>Lucy Ashton</i> , script and 2 actors' sides, written in dialect	<b>Box-Folder 11.1</b>
<i>MacBeth</i> , script, 7 April 1870, and 13 actors' sides	<b>Box-Folder 11.2</b>

<i>Masaniello</i> , by Tony Pastor. Script and 19 actors' sides	<b>Box-Folder</b> 11.3-4
<i>The Match Girl of New York</i> , script, 12 Nov. 1873, and 9 actors' sides	<b>Box-Folder</b> 11.5
<i>Mechanics Strike, or the Eight Hour System</i> , script and 12 actors' sides	<b>Box-Folder</b> 11.6
<i>Men About Town</i> , script, 12 April 1869, and 7 actors' sides	<b>Box-Folder</b> 12.1
<i>Might and Right, or the Days of 76, A National Drama in One Act</i> , by John F. Poole. Script and 10 actors' sides	<b>Box-Folder</b> 12.2
<i>A Miner's Life, or the Poor Man's Home</i> , by Charles F. Seabert. Script and 9 actors' sides	<b>Box-Folder</b> 12.3
<i>Mother Goose</i> , script and actor's side	<b>Box-Folder</b> 12.4
<i>The Mother Goose Party, or Christmas in New York</i> , by H. S. Sanderson. Script, 12 Dec. 1883, 9 typed and autograph actors' sides, orchestra parts (Violin I and II, bass, b flat clarinet, flute, cornet, trombone, and drums), and sheet music for "Quadrilles or Country Dances, Set to Nursery Rhymes" by John Farmer	<b>Box-Folder</b> 12.5
<i>Mysteries of Gotham</i> , by John F. Poole. Script and 10 actors' sides	<b>Box-Folder</b> 12.6
<i>New Tour Around the World</i> , script, 14 Dec. 1868, and 17 actors' sides	<b>Box-Folder</b> 13.1
<i>New York as It Was, an Original Drama in One Act</i> , by James Colman Glynn. Script	<b>Box-Folder</b> 13.2
<i>New York Before and After Dark</i> , 14 actors' sides	<b>Box-Folder</b> 13.3
<i>New York Hackman</i> , script, 22 April 1869, and 13 actors' sides	<b>Box-Folder</b> 13.4
<i>New York in 1867</i> , by John F. Poole. Script, [1867?], and 11 actors' sides	<b>Box-Folder</b> 13.5
<i>New York Mechanics</i> , script and 9 actors' sides	<b>Box-Folder</b> 13.6
<i>New York River Rats</i> , by John F. Poole. Script, 25 March 1866, and 10 actors' sides	<b>Box-Folder</b> 14.1
<i>The New York Volunteers, or the Last of Libby Prison</i> , by John F. Poole. Script, 11 Feb. 1867, and 12 actors' sides	<b>Box-Folder</b> 14.2

<i>No Pay, No Cure</i> , by A. J. Leavitt. Script	<b>Box-Folder</b> 14.3
<i>Noll the Newsboy</i> , script and 10 actors' sides	<b>Box-Folder</b> 14.4
<i>Oily Vet, a Comic Operettura in One Act</i> , by George Cooper. Script and actor's side	<b>Box-Folder</b> 14.5
<i>Our School Girls, or Fun in a Boarding School</i> , script and 8 actors' sides	<b>Box-Folder</b> 14.6
<i>Pantomime</i> , script and actor's side	<b>Box-Folder</b> 14.7
<i>The Pie-Rats of Penn Yan</i> , song lyrics for burlesque	<b>Box-Folder</b> 14.8
<i>Pier 41, or Crime in New York</i> , by Henry Mason. Script, 21 Oct. 1872, and 9 actors' sides	<b>Box-Folder</b> 14.9
<i>Riflemen at Vassar</i> , 2 actors' sides with 21 sets of chorus lyrics (10 male, 11 female)	<b>Box-Folder</b> 15.1
<i>Richard the 3rd</i> , by John F. Poole. Script, 26 Oct. 1868, and 10 actors' sides	<b>Box-Folder</b> 15.2-3
<i>Rival Artisans</i> , script	<b>Box-Folder</b> 15.4
<i>The Robber King, a Drama in One Act</i> , script and 6 actors' sides	<b>Box-Folder</b> 15.5
<i>Robinson Crusoe</i> , script and 10 actors' sides	<b>Box-Folder</b> 15.6
<i>Romeo and Juliet, or the Young Lady Who Was Born a Blonde and Never Dyed One</i> , script and 14 actors' sides	<b>Box-Folder</b> 15.7-8
<i>School Girls of the Period</i> , script and 5 actors' sides	<b>Box-Folder</b> 16.1
<i>The Segar Girl</i> , script and 3 actors' sides	<b>Box-Folder</b> 16.2
<i>The Soldier's Wife, a Drama in One Act</i> , script and 6 actors' sides	<b>Box-Folder</b> 16.3
<i>Stage Struck, or the Six Escapes of John Johnson</i> , script, 17 May 1869, and 8 actors' sides	<b>Box-Folder</b> 16.4
<i>The Steerage, or Life on the Briny Deep, an Original Dramatic Composition</i> , script and 12 typed and autograph actors' sides, written in dialect	<b>Box-Folder</b> 16.5
<i>Ten of Diamonds, or Hearts are Trumps</i> , by Fred J. Shaw. Script, 1871, and 6 actors' sides	<b>Box-Folder</b> 16.6

<i>The Tenth Ward by Day and Night</i> , by Charles F. Seabert. Script and 10 actors' sides	<b>Box-Folder</b> 16.7
<i>The Three Chiefs</i> , by J. C. (John Cerassef) Stewart. Script	<b>Box-Folder</b> 16.8
<i>The Three Confidence Men</i> , script and 10 actors' sides	<b>Box-Folder</b> 17.1
<i>Toil</i> , script	<b>Box-Folder</b> 17.2
<i>The Trojan War</i> , script	<b>Box-Folder</b> 17.3
<i>True Blue, or the Heart of a Sailor</i> , script and 10 actors' sides	<b>Box-Folder</b> 17.4
<i>The Two Off Uns</i> , script and 7 actors' sides	<b>Box-Folder</b> 17.5
<i>Uncle Antony</i> , actor's side	<b>Box-Folder</b> 17.6
<i>Uncle Sam's Veterans, or the Soldier's Return, a Drama in One Act</i> , script and 9 actors' sides	<b>Box-Folder</b> 17.7
Unidentified sketch, script (incomplete)	<b>Box-Folder</b> 17.8
<i>The Upper and Lower Ten Thousand, a Local Drama in One Act</i> , by John F. Poole. Script, 8 Oct. 1866, and 12 actors' sides	<b>Box-Folder</b> 17.9
<i>Voyage Around the World</i> , 15 actors' sides	<b>Box-Folder</b> 18.1
<i>The White Crook</i> , script and 11 actors' sides	<b>Box-Folder</b> 18.2
<i>Who Owns the Baby?</i> , by Johnny Wynne, music by Tiny Tim. Script	<b>Box-Folder</b> 18.3
<i>Yeast Lynne, or the Humours of Lady Isabel</i> , by Thomas R. Hann (performed as <i>Yeast Lynne! or the Gay Young Swell and the Woman Who Fell</i> ), Script, 12 June 1876, and 6 actors' sides	<b>Box-Folder</b> 18.4

**Series II. Instrumental and Vocal Parts, nd**

## Subseries A. Sketches

*Billee Taylor*, comic opera, music by E. Solomon. Parts for:

Flute	<b>Box-Folder 24.1</b>
Clarinets	<b>Box-Folder 24.2</b>
Horns I and II	<b>Box-Folder 24.3</b>
Cornets I and II	<b>Box-Folder 24.4</b>
Bass trombone	<b>Box-Folder 24.5</b>
Petit drum (snare drum?)	<b>Box-Folder 24.6</b>
Violin I	<b>Box-Folder 24.7</b>
Violin II	<b>Box-Folder 24.8</b>
Viola	<b>Box-Folder 24.9</b>
Cello and bass	<b>Box-Folder 24.10</b>

*The Mascot*, a burlesque, part for flute **Box-Folder 24.11**

*Palace and the Streets*, parts for trombone, flute, clarinet, leader (Violin I),  
Violin II, bass, and cornet **Box-Folder 24.12**

*Pie-Rats of Penn-Yann*, burlesque by Charles E. Pratt

Piano and vocal score	<b>Box-Folder 24.13</b>
Vocal parts	<b>Box-Folder 24.14</b>

*Pinafore*. Parts for:

Flute	<b>Box-Folder 24.25</b>
Clarinet	<b>Box-Folder 25.1</b>
Cornet	<b>Box-Folder 25.2</b>
Trombone	<b>Box-Folder 25.3</b>
Small drum (snare drum?)	<b>Box-Folder 25.4</b>

Violin I **Box-Folder** 25.5

Violin II (plus others) **Box-Folder** 25.6

Bass **Box-Folder** 25.7

*Pet of the School* (sketch?), comp. by Leo Le Brunn. Part for conductor **Box-Folder**  
25.8

#### Subseries B. Songs

"Tony Pastor's Comic Songs." Bound autograph part for cornet (233 songs) with **Box-Folder**  
photocopy of two pages of part book 18.5

102 songs. Bound autograph parts for:

Violin I, with photocopy of list of songs in front cover of bound part **Box-Folder**  
18.6

Violin II **Box-Folder** 19.1

Drums **Box-Folder** 19.2

Trombone **Box-Folder** 19.3

Flute **Box-Folder** 19.4

10 songs. Autograph parts for flute, clarinet, viola, and bass **Box-Folder**  
20.1

9 songs. Autograph parts for flute, cornet, and clarinet **Box-Folder** 20.2

**Series III. Song Lyrics, ca. 1880s**

- |  |                                |
|--|--------------------------------|
| Autograph song lyrics for "Girls"  | <b>Box-Folder</b> 20.3         |
| Autograph song lyrics for "You Have to Have 'Em,"1897?   | <b>Box-Folder</b><br>20.4      |
| Autograph and typed lyrics for about 45 songs in scrapbook, ca. 1889   | <b>Box-Folder</b><br>20.5      |
| Broadside with lyrics for 3 of "Toney [sic] Pastor's Comic Songs" (ca. 300 copies).<br>Songs: "Root Hog or Die," "What'll You Take to Drink," "The Yankee Quilting<br>Party" | <b>Box-Folder</b><br>osb 26-27 |

**Series IV. Financial Journals, 1882-1894**

Subseries A. Touring Companies, 1882-1887

April-Oct. 1882 **Box-Folder 20.6**

April-Oct. 1885 **Box-Folder 21.1**

April-Oct. 1886, April-Oct. 1887 **Box-Folder 21.2**

Subseries B. Fourteenth Street Theatre, 1886-1894

Oct. 1886-April 1887 **Box-Folder 21.3**

Oct. 1889-Oct. 1890 **Box-Folder 21.4**

Oct. 1891-Oct. 1892 **Box-Folder 21.5**

Oct. 1892-Oct. 1893 **Box-Folder 22.1**

Oct. 1893-Oct. 1894 **Box-Folder 22.2**



**Series V. Programs, 1890-1894**

Nov.-Dec. 1890 (9 programs)	<b>Box-Folder</b> osb 28.1
Jan.-March 1891 (12)	<b>Box-Folder</b> osb 28.2
Oct.-Dec. 1891 (12)	<b>Box-Folder</b> osb 28.3
Jan.-March 1892 (13)	<b>Box-Folder</b> osb 28.4
Oct.-Dec. 1892 (19)	<b>Box-Folder</b> osb 28.5
Jan.-March 1893 (17)	<b>Box-Folder</b> osb 29.1
April-June 1893 (13)	<b>Box-Folder</b> osb 29.2
July-Sept. 1893 (9)	<b>Box-Folder</b> osb 29.3
Sept. 25 [1893], Oct. 9 [1893?], Dec. 24, 1893	<b>Box-Folder</b> osb 29.4
Nov.-Dec. [1894?] (9)	<b>Box-Folder</b> osb 29.5
Playbill, [1883]	<b>Box-Folder</b> osf1

**Series VI. Scrapbooks, 1885-1908**

## Subseries A. Touring Companies, 1885-1893

April-Oct. 1885	<b>Box-Folder 22.3</b>
Preservation photocopy	<b>Box-Folder 22.4</b>
Aug. 1890-Oct. 1893	<b>Box-Folder 22.5</b>
Preservation photocopy	<b>Box-Folder 23.1</b>

## Subseries B. Fourteenth Street Theatre, 1890-1908

Anniversary scrapbook, March 1890	<b>Box-Folder osb 30</b>
Jan. 1892-Aug. 1893	<b>Box-Folder osb 31</b>
May-Dec. 1894	<b>Box-Folder osb 32</b>
Oct.-Nov. 1895 1895 [*osb 33 fragile, do not circulate without curatorial permission]	<b>Box-Folder</b> osb 33*, osf2
Feb. 1896-March 1898 [*fragile, do not circulate without curatorial permission]	<b>Box-Folder</b> osb 34*
March 1898-May 1900 [*fragile, do not circulate without curatorial permission]	<b>Box-Folder</b> osb 35*
Jan. 1903-Sept. 1905 1905 [*osb 36 fragile, do not circulate without curatorial permission]	<b>Box-Folder</b> osb 29.6, 36*

**Series VII. Sheet Music, 1878-1897**

- "Actions Speak Louder than Words," George Horncastle and Felix McGlennon, 1891 **Box-Folder** 25.9
- "All Bad! Very Very Bad," Joseph Tabrar. 2 copies, [1887], [1889] **Box-Folder** 25.10
- "Arthur and Martha," Arthur Lloyd **Box-Folder** 25.11
- "Baa! Baa! Baa!, or The Lawyer and the Sheep Stealer," Walter Greenaway and Vincent Davies, [1887?] **Box-Folder** 25.12
- "By-and-Bye," Harry Adams and E. Jonghmans **Box-Folder** 25.13
- "Dancing round the Apple Tree," Harry Adams and E. Jonghmans, [1887] **Box-Folder** 25.14
- "The Dotlet on the 'i'," Sydney Rosenfeld (arr. by Edmund Foreman from Johann Strauss' "Methusalem"), [1887] **Box-Folder** 25.15
- "Exhibition Lodgers," Frederick Bowyer (arr. by John Baker) **Box-Folder** 25.16
- "Get Away, Johnnie," Wilton Jones and Alfred Lee **Box-Folder** 25.17
- "The Ghost of Benjamin Binns," Harry Dacre, [1887] **Box-Folder** 25.18
- "Goodbye! Goodbye!! Goodbye!!!," Joseph Tabrar, [1887] **Box-Folder** 25.19
- "He Wore a Worried Look," J. B. Dickson and Harry Randall, 1893 **Box-Folder** 25.20
- "Hi Cockalorum," John Stamford (arr. by William Sim), 1878 **Box-Folder** 25.21
- "Hundreds and Thousands," Joseph Tabrar **Box-Folder** 25.22
- "I Can't Get at It," Herbert Cole and Harry Randall **Box-Folder** 25.23
- "I Don't Like London," T. S. Lonsdale and W. G. Eaton **Box-Folder** 25.24
- "I Just Stood So," Joseph S. Long and Kate Royle, [1887] **Box-Folder** 25.25

"I've Jointed 'Em, or Yea, Yea, Yea," T. S. Lonsdale and E. Jonghmans, [1882]	<b>Box-Folder</b> 25.26
"The Keepsakes in the Old Cupboard Drawer," Charles Warren, 1890	<b>Box-Folder</b> 25.27
"Later On," Charles Osborne (arr. by Warwick Williams), [1887]	<b>Box-Folder</b> 25.28
"Leaning on the Garden Gate," Frank B. Converse, 1887	<b>Box-Folder</b> 25.29
"Little Tommy Topweight," Frederick Bowyer (arr. by John Baker), [1887]	<b>Box-Folder</b> 25.30
"Money," C. A. Page, [1887]	<b>Box-Folder</b> 25.31
"My Katty Kiss'em," Alfred Thompson and Arthur Cecil	<b>Box-Folder</b> 25.32
"Of Course," J. H. Rohdé, 1891	<b>Box-Folder</b> 25.33
"Oh, Love, Beautiful Love," Harry Adams and E. Jonghmans	<b>Box-Folder</b> 25.34
"Oh! My Tooth," Harry Randall	<b>Box-Folder</b> 25.35
"On Union Square," Edward Harrigan and Dave Braham, 1884	<b>Box-Folder</b> 25.36
"Over and over Again," Charles Cornell and George Le Brunn	<b>Box-Folder</b> 25.37
"Ring That Chestnut Bell," N. Straight, 1886	<b>Box-Folder</b> 25.38
"Run for the Doctor," G. W. Hunt (arr. by William Sim), 1878	<b>Box-Folder</b> 25.39
"Sister Mary Walked like That," G. Levaine and A. Massagé	<b>Box-Folder</b> 25.40
"So It Was," Geo. Horncastle and John Cooke, Jr.	<b>Box-Folder</b> 25.41
"Some Girls Do and Some Girls Don't," T. S. Lonsdale and W. G. Eaton	<b>Box-Folder</b> 25.42
"The Sun Shines Bright at Last," J. W. Dunn	<b>Box-Folder</b> 25.43

"Take Her Little Hand in Yours, or The Art of Love," Felix McGlennon (arr. by Andrew Byrne), 1894	<b>Box-Folder</b> 25.44
"That Is Love," Felix McGlennon (arr. by Connolly), 1889	<b>Box-Folder</b> 25.45
"They're All Very Fine and Large," Frederick Bowyer (arr. by John Baker). 2 copies, [1887], nd	<b>Box-Folder</b> 25.46
"The Three Fisherman," Geo. Ware (arr. by Victor Scott)	<b>Box-Folder</b> 25.47
"Tiddy Fol Lol," Tom Brown and Fred. Bullen	<b>Box-Folder</b> 25.48
"Wait till the Bus Rolls By," Edwin French, [1885]	<b>Box-Folder</b> 25.49
"We Won't Go Home 'till Morning," George Wall and E. Jonghmans, [1883]	<b>Box-Folder</b> 25.50
"When the Tart Is Young," Frederick Bowyer and John S. Baker	<b>Box-Folder</b> 25.51
"Wilhemina Wimple," E. V. Page and Vincent Davies	<b>Box-Folder</b> 25.52
"Wot cher!, or Knock'd 'Em in the Old Kent Road," Albert Chevalier and Chas. Ingle	<b>Box-Folder</b> 25.53
"You Have to Have 'Em," Charles Osborne (arr. by Henry E. Pether), 1897	<b>Box-Folder</b> 25.54

**Series VIII. Miscellaneous, 1861-1902**

Leaves of disbound notebook containing title page for sketch "Ridi Ridittis  
Ridens," 1861, script for "Love Never Sleeps," and possibly related song lyrics **Box-Folder**  
23.2

Preservation photocopy **Box-Folder** 23.3

Managers' report book, Jan.-May 1902 **Box-Folder** osb 37

Leaves of disbound notebook with autograph song lyrics for speaker and chorus.  
Songs: "The Farmer's Daughter," "Oh My Ki Riddle Ki Roodle-um," "Down by **Box-Folder**  
the Village Well," "Whilst the Sun Is Shining Make Your Hay," "The Punch and 23.4  
Judy Man," "Crossed in Love," "Polly Loves Her Sailor"

Preservation photocopy **Box-Folder** 23.5