Tony Pastor:
An Inventory of His Collection at the Harry Ransom Center

Descriptive Summary

Creator: Pastor, Tony, 1837-1908
Title: Tony Pastor Collection 1861-1908 (bulk 1866-1890)
Dates: 1861-1908
Extent: 25 document boxes, 12 oversize boxes (osb), 2 oversize folders (osf) (16.6 linear feet)
Abstract: 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.
Language English.
Access Open for research. Scrapbooks in boxes 33-36 are fragile do not circulate without curatorial permission.

Administrative Information

Acquisition Purchase, 1984
Processed by Helen Baer, 1999
Repository: Harry Ransom Center, University of Texas at Austin
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.
Sources


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.


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. Jonghmans, 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:


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


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

**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.

**Index Terms**

**Correspondence**

Bowyer, Frederick
Pastor, Tony, 1837-1908

Jonghmans, E.
McGlennon, Felix
Osborne, Charles, fl. 1885-1900
Poole, John F., 1835-1893

Subjects
Tony Pastor's New Fourteenth Street Theartre
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

15, or the Great Puzzle, by Elliott Barnes. Script, written in dialect

Actors by Daylight, 12 actors' sides

After the War, 9 actors' sides

Americans in Turkey, script and 11 actors' sides

Brigand Chief, script and 7 actors' sides

Broadway and the Bowery, 12 actors' sides

Bunker Hill, or the First Shot for Freedom, script and 10 actors' sides

Chip Girl of the Dry Dock, script and 11 actors' sides

City Messenger, or Ups and Downs of Life in New York: A Local Drama in One Act, by John F. Poole. Script and 10 actors' sides

Clown and the Ghost, script

The Constitution, script and 8 actors' sides

The Cooper, by Foster and Denier. Script

Cormac of the Cave, script and 9 actors' sides, written in dialect

The Counterfeiters of Hoboken, or the Murderer's Den, by Charles F. Seabert, Script and actors' sides

Dan Donnelly, Champion of Ireland, script and 11 actors' sides

The Demon's Revel, script and 4 actors' sides

The Devil's Brother, script and 9 actors' sides

Don't Go Molly Darling, an Irish Sketch, by Frank Dumont. Script, 1872 (2 copies)

Drunkard's Doom, script and 6 actors' sides

Dutchman in London, 9 actors' sides, written in dialect
Pastor, Tony, 1837-1908

*Dutchman's Wife*, script and 5 actors' sides, written in dialect  
*East River Boatman*, script and 9 actors' sides  
*The Eight Hour Strike*, 13 actors' sides  
*Escaped from the House of Refuge*, by John F. Poole. Script and 11 actors' sides  
*The Fairy Guardian, or the Patriot of Poland, A Drama in One Act*, script and 10 actors' sides  
*The Fastest Boy in New York*, script and 15 actors' sides  
*The Fatal Marriage*, by James Coleman Glynn. Script and synopsis  
*The Fawn*, script and 11 actors' sides  
*Fistiana, or the Prevailing Mania*, script and 15 actors' sides  
*The Follies of a Crabed Old Man, or the Woodn Leged Hero and the Clown*, by Willis J. Armstrong. Script  
*The Forest Fiend, or the First Crime and the Last*, script and 9 actors' sides  
*Formosa*, script and 10 actors' sides  
*Gambler's Fate*, script and 10 actors' sides  
*Gamblers of the Mississippi*, script and 8 actors' sides  
*Go West, or the Emigrant Palace Car*, by William Carleton. Script and 16 actors' sides  
*Grandmother Grump, or Harlequin Little Tom Tucker*, script and 4 actors' sides  
*The Happy Family, Farce in One Act, One Scene*, by J. C. (John Cerassef) Stewart, script  
*Hero of Scotland*, script and 10 actors' sides  
*High Life and Low Life in New York*, script and 13 actors' sides
<table>
<thead>
<tr>
<th>Title</th>
<th>Box-Folder</th>
</tr>
</thead>
<tbody>
<tr>
<td>Hills of Kerry, script and 12 actors' sides</td>
<td>7.5</td>
</tr>
<tr>
<td>The Idiot of Killarney, or the Fenian's Oath, a Drama in Two Acts, by W. B. Cavanagh. Script, written in dialect</td>
<td>7.6</td>
</tr>
<tr>
<td>Idiot of the Hudson, 5 actors' sides, some incomplete</td>
<td>8.1</td>
</tr>
<tr>
<td>Ireland in 1866, or the Dark Hour Before the Dawn, a Drama in One Act, by John F. Poole. Script, [1866?], and 10 actors' sides</td>
<td>8.2</td>
</tr>
<tr>
<td>Ireland's Champion, script and 10 actors' sides</td>
<td>8.3</td>
</tr>
<tr>
<td>Irish Insurgents, 2 actors' sides</td>
<td>8.4</td>
</tr>
<tr>
<td>Irishman in Cuba, script and 8 actors' sides</td>
<td>8.5</td>
</tr>
<tr>
<td>An Irishman in Greece, by John F. Poole. Script, 1867, and 10 actors' sides</td>
<td>8.6</td>
</tr>
<tr>
<td>Jack Blunt the Detective, script and 9 actors' sides</td>
<td>9.1</td>
</tr>
<tr>
<td>Jack Sheppard, script (incomplete) and 6 actors' sides</td>
<td>9.2</td>
</tr>
<tr>
<td>Joe Kidd, or Fistiana, script, 10 Aug. 1869, 2 copies of actors' sides, and 2 programs, 3 April 1884</td>
<td>9.3-4</td>
</tr>
<tr>
<td>Jonathan Wild, a Drama in One Act, original by John F. Poole. Script and 9 actors' sides</td>
<td>9.5</td>
</tr>
<tr>
<td>Kidnapped, or the Stolen Child, by John F. Poole. Script and 11 actors' sides</td>
<td>10.1</td>
</tr>
<tr>
<td>The Lawyer's Clerks of Nassau Street, script and 10 actors' sides</td>
<td>10.2</td>
</tr>
<tr>
<td>Life in Ireland, or the Fair of Clogheen, by John F. Poole. Script and 14 actors' sides, written in dialect</td>
<td>10.3</td>
</tr>
<tr>
<td>Life on the Prairie, script and 13 actors' sides</td>
<td>10.4</td>
</tr>
<tr>
<td>Lost at Long Beach, or a Tragedy on the Beach, script and 11 actors' sides</td>
<td>10.5</td>
</tr>
<tr>
<td>Lucy Ashton, script and 2 actors' sides, written in dialect</td>
<td>11.1</td>
</tr>
<tr>
<td>MacBeth, script, 7 April 1870, and 13 actors' sides</td>
<td>11.2</td>
</tr>
</tbody>
</table>
*Masaniello*, by Tony Pastor. Script and 19 actors' sides

*The Match Girl of New York*, script, 12 Nov. 1873, and 9 actors' sides

*Mechanics Strike, or the Eight Hour System*, script and 12 actors' sides

*Men About Town*, script, 12 April 1869, and 7 actors' sides

*Might and Right, or the Days of 76, A National Drama in One Act*, by John F. Poole. Script and 10 actors' sides

*A Miner's Life, or the Poor Man's Home*, by Charles F. Seabert. Script and 9 actors' sides

*Mother Goose*, script and actor's side

*The Mother Goose Party, or Christmas in New York*, 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

*Mysteries of Gotham*, by John F. Poole. Script and 10 actors' sides

*New Tour Around the World*, script, 14 Dec. 1868, and 17 actors' sides

*New York as It Was, an Original Drama in One Act*, by James Colman Glynn. Script

*New York Before and After Dark*, 14 actors' sides

*New York Hackman*, script, 22 April 1869, and 13 actors' sides

*New York in 1867*, by John F. Poole. Script, [1867?], and 11 actors' sides

*New York Mechanics*, script and 9 actors' sides

*New York River Rats*, by John F. Poole. Script, 25 March 1866, and 10 actors' sides

*The New York Volunteers, or the Last of Libby Prison*, by John F. Poole. Script, 11 Feb. 1867, and 12 actors' sides
<table>
<thead>
<tr>
<th>Title</th>
<th>Box-Folder</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>Noll the Newsboy</em>, script and 10 actors' sides</td>
<td>14.4</td>
</tr>
<tr>
<td><em>Oily Vet, a Comic Operettura in One Act</em>, by George Cooper. Script</td>
<td>14.5</td>
</tr>
<tr>
<td>and actor's side</td>
<td></td>
</tr>
<tr>
<td><em>Our School Girls, or Fun in a Boarding School</em>, script and 8 actors'</td>
<td>14.6</td>
</tr>
<tr>
<td>sides</td>
<td></td>
</tr>
<tr>
<td><em>Pantomime</em>, script and actor's side</td>
<td>14.7</td>
</tr>
<tr>
<td><em>The Pie-Rats of Penn Yan</em>, song lyrics for burlesque</td>
<td>14.8</td>
</tr>
<tr>
<td>and 9 actors' sides</td>
<td></td>
</tr>
<tr>
<td><em>Riflemen at Vassar</em>, 2 actors' sides with 21 sets of chorus lyrics</td>
<td>15.1</td>
</tr>
<tr>
<td>(10 male, 11 female)</td>
<td></td>
</tr>
<tr>
<td><em>Richard the 3rd</em>, by John F. Poole. Script, 26 Oct. 1868, and 10</td>
<td>15.2-3</td>
</tr>
<tr>
<td>actors' sides</td>
<td></td>
</tr>
<tr>
<td><em>Rival Artisans</em>, script</td>
<td>15.4</td>
</tr>
<tr>
<td><em>The Robber King, a Drama in One Act</em>, script and 6 actors' sides</td>
<td>15.5</td>
</tr>
<tr>
<td><em>Robinson Crusoe</em>, script and 10 actors' sides</td>
<td>15.6</td>
</tr>
<tr>
<td>*Romeo and Juliet, or the Young Lady Who Was Born a Blonde and Never</td>
<td>15.7-8</td>
</tr>
<tr>
<td>Dyed One*, script and 14 actors' sides</td>
<td></td>
</tr>
<tr>
<td><em>School Girls of the Period</em>, script and 5 actors' sides</td>
<td>16.1</td>
</tr>
<tr>
<td><em>The Segar Girl</em>, script and 3 actors' sides</td>
<td>16.2</td>
</tr>
<tr>
<td><em>The Soldier's Wife, a Drama in One Act</em>, script and 6 actors' sides</td>
<td>16.3</td>
</tr>
<tr>
<td><em>Stage Struck, or the Six Escapes of John Johnson</em>, script, 17 May</td>
<td>16.4</td>
</tr>
<tr>
<td>1869, and 8 actors' sides</td>
<td></td>
</tr>
<tr>
<td>*The Steerage, or Life on the Briny Deep, an Original Dramatic</td>
<td>16.5</td>
</tr>
<tr>
<td>Composition*, script and 12 typed and autograph actors' sides,</td>
<td></td>
</tr>
<tr>
<td>written in dialect</td>
<td></td>
</tr>
<tr>
<td><em>Ten of Diamonds, or Hearts are Trumps</em>, by Fred J. Shaw. Script,</td>
<td>16.6</td>
</tr>
<tr>
<td>1871, and 6 actors' sides</td>
<td></td>
</tr>
</tbody>
</table>
The Tenth Ward by Day and Night, by Charles F. Seabert. Script and 10 actors' sides

The Three Chiefs, by J. C. (John Cerassef) Stewart. Script

The Three Confidence Men, script and 10 actors' sides

Toil, script

The Trojan War, script

True Blue, or the Heart of a Sailor, script and 10 actors' sides

The Two Off Uns, script and 7 actors' sides

Uncle Antony, actor's side

Uncle Sam's Veterans, or the Soldier's Return, a Drama in One Act, script and 9 actors' sides

Unidentified sketch, script (incomplete)

The Upper and Lower Ten Thousand, a Local Drama in One Act, by John F. Poole. Script, 8 Oct. 1866, and 12 actors' sides

Voyage Around the World, 15 actors' sides

The White Crook, script and 11 actors' sides

Who Owns the Baby?, by Johnny Wynne, music by Tiny Tim. Script

Yeast Lynne, or the Humours of Lady Isabel, by Thomas R. Hann (performed as Yeast Lynne! or the Gay Young Swell and the Woman Who Fell), Script, 12 June 1876, and 6 actors' sides
Series II. Instrumental and Vocal Parts, nd

Subseries A. Sketches

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

- Flute
- Clarinets
- Horns I and II
- Cornets I and II
- Bass trombone
- Petit drum (snare drum?)
- Violin I
- Violin II
- Viola
- Cello and bass

*The Mascot*, a burlesque, part for flute

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

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

- Piano and vocal score
- Vocal parts

*Pinafore*. Parts for:

- Flute
- Clarinet
- Cornet
- Trombone
- Small drum (snare drum?)
Violin I

Violin II (plus others)

Bass

_Pet of the School_ (sketch?), comp. by Leo Le Brunn. Part for conductor

Subseries B. Songs

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

102 songs. Bound autograph parts for:

Violin I, with photocopy of list of songs in front cover of bound part

Violin II

Drums

Trombone

Flute

10 songs. Autograph parts for flute, clarinet, viola, and bass

9 songs. Autograph parts for flute, cornet, and clarinet

Pastor, Tony, 1837-1908
Series III. Song Lyrics, ca. 1880s

Autograph song lyrics for "Girls"  

Autograph song lyrics for "You Have to Have 'Em," 1897?  

Autograph and typed lyrics for about 45 songs in scrapbook, ca. 1889  

Broadside with lyrics for 3 of "Toney [sic] Pastor's Comic Songs" (ca. 300 copies). Songs: "Root Hog or Die," "What'll You Take to Drink," "The Yankee Quilting Party"  

Pastor, Tony, 1837-1908
**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)  
Box-Folder osb 28.1

Jan.-March 1891 (12)  
Box-Folder osb 28.2

Oct.-Dec. 1891 (12)  
Box-Folder osb 28.3

Jan.-March 1892 (13)  
Box-Folder osb 28.4

Oct.-Dec. 1892 (19)  
Box-Folder osb 28.5

Jan.-March 1893 (17)  
Box-Folder osb 29.1

April-June 1893 (13)  
Box-Folder osb 29.2

July-Sept. 1893 (9)  
Box-Folder osb 29.3

Sept. 25 [1893], Oct. 9 [1893?], Dec. 24, 1893  
Box-Folder osb 29.4

Nov.-Dec. [1894?] (9)  
Box-Folder osb 29.5

Playbill, [1883]  
Box-Folder osf1
## Series VI. Scrapbooks, 1885-1908

**Subseries A. Touring Companies, 1885-1893**

<table>
<thead>
<tr>
<th>Time</th>
<th>Description</th>
<th>Box-Folder</th>
</tr>
</thead>
<tbody>
<tr>
<td>April-Oct. 1885</td>
<td>Preservation photocopy</td>
<td>22.3</td>
</tr>
<tr>
<td>Aug. 1890-Oct. 1893</td>
<td>Preservation photocopy</td>
<td>22.4</td>
</tr>
</tbody>
</table>

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

<table>
<thead>
<tr>
<th>Time</th>
<th>Description</th>
<th>Box-Folder</th>
</tr>
</thead>
<tbody>
<tr>
<td>Anniversary scrapbook, March 1890</td>
<td></td>
<td>osb 30</td>
</tr>
<tr>
<td>Jan. 1892-Aug. 1893</td>
<td></td>
<td>osb 31</td>
</tr>
<tr>
<td>May-Dec. 1894</td>
<td></td>
<td>osb 32</td>
</tr>
<tr>
<td>Oct.-Nov. 1895 1895 [*osb 33 fragile, do not circulate without curatorial permission]</td>
<td></td>
<td>osb 33, osf2</td>
</tr>
<tr>
<td>Feb. 1896-March 1898 [*fragile, do not circulate without curatorial permission]</td>
<td></td>
<td>osb 34</td>
</tr>
<tr>
<td>March 1898-May 1900 [*fragile, do not circulate without curatorial permission]</td>
<td></td>
<td>osb 35</td>
</tr>
<tr>
<td>Jan. 1903-Sept. 1905 1905 [*osb 36 fragile, do not circulate without curatorial permission]</td>
<td></td>
<td>osb 29.6, 36</td>
</tr>
</tbody>
</table>
Series VII. Sheet Music, 1878-1897

"Actions Speak Louder than Words," George Horncastle and Felix McGlennon, 1891

"All Bad! Very Very Bad," Joseph Tabrar. 2 copies, [1887], [1889]

"Arthur and Martha," Arthur Lloyd

"Baa! Baa! Baa!, or The Lawyer and the Sheep Stealer," Walter Greenaway and Vincent Davies, [1887?]

"By-and-Bye," Harry Adams and E. Jonghmans

"Dancing round the Apple Tree," Harry Adams and E. Jonghmans, [1887]

"The Dotlet on the 'i'," Sydney Rosenfeld (arr. by Edmund Foreman from Johann Strauss' "Methusalem"), [1887]

"Exhibition Lodgers," Frederick Bowyer (arr. by John Baker)

"Get Away, Johnnie," Wilton Jones and Alfred Lee

"The Ghost of Benjamin Binns," Harry Dacre, [1887]

"Goodbye! Goodbye!! Goodbye!!!," Joseph Tabrar, [1887]

"He Wore a Worried Look," J. B. Dickson and Harry Randall, 1893

"Hi Cockalorum," John Stamford (arr. by William Sim), 1878

"Hundreds and Thousands," Joseph Tabrar

"I Can't Get at It," Herbert Cole and Harry Randall

"I Don't Like London," T. S. Lonsdale and W. G. Eaton

"I Just Stood So," Joseph S. Long and Kate Royle, [1887]
"I've Jointed 'Em, or Yea, Yea, Yea," T. S. Lonsdale and E. Jonghmans, [1882]

"The Keepsakes in the Old Cupboard Drawer," Charles Warren, 1890

"Later On," Charles Osborne (arr. by Warwick Williams), [1887]

"Leaning on the Garden Gate," Frank B. Converse, 1887

"Little Tommy Topweight," Frederick Bowyer (arr. by John Baker), [1887]

"Money," C. A. Page, [1887]

"My Katty Kiss'em," Alfred Thompson and Arthur Cecil

"Of Course," J. H. Rohdé, 1891

"Oh, Love, Beautiful Love," Harry Adams and E. Jonghmans

"Oh! My Tooth," Harry Randall

"On Union Square," Edward Harrigan and Dave Braham, 1884

"Over and over Again," Charles Cornell and George Le Brunn

"Ring That Chestnut Bell," N. Straight, 1886

"Run for the Doctor," G. W. Hunt (arr. by William Sim), 1878

"Sister Mary Walked like That," G. Levaine and A. Massagé

"So It Was," Geo. Horncastle and John Cooke, Jr.

"Some Girls Do and Some Girls Don't," T. S. Lonsdale and W. G. Eaton

"The Sun Shines Bright at Last," J. W. Dunn
"Take Her Little Hand in Yours, or The Art of Love," Felix McGlennon (arr. by Andrew Byrne), 1894

"That Is Love," Felix McGlennon (arr. by Connolly), 1889

"They're All Very Fine and Large," Frederick Bowyer (arr. by John Baker). 2 copies, [1887], nd

"The Three Fisherman," Geo. Ware (arr. by Victor Scott)

"Tiddy Fol Lol," Tom Brown and Fred. Bullen

"Wait till the Bus Rolls By," Edwin French, [1885]

"We Won't Go Home 'till Morning," George Wall and E. Jonghmans, [1883]

"When the Tart Is Young," Frederick Bowyer and John S. Baker

"Wilhemina Wimple," E. V. Page and Vincent Davies

"Wot cher!, or Knock'd 'Em in the Old Kent Road," Albert Chevalier and Chas. Ingle

"You Have to Have 'Em," Charles Osborne (arr. by Henry E. Pether), 1897
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

Preservation photocopy

Managers' report book, Jan.-May 1902


Preservation photocopy