

ENTERTAINMENT IN BRISBANE — RECOLLECTIONS

By The President

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Brisbane in the early years of this century was rich in entertainment. It could be claimed that in those years the city's character was formed; and the theatre, both professional and amateur, had a big part in that forming. To those of us who lived through those times, when radio and television were something for wild imagining, the memories are wide and many.

My family lived at old "Prospect" in Main Street, Kangaroo Point, and that was most convenient: it was close to the Edward Street ferry, with the steam ferries "Kangaroo" and "Emu" (later replaced by the larger "Ena") which ran from early morning until after theatre closing time at night. From then until morning the service was continued with a pulling boat propelled by the sturdy arms of Jack Rowswell, an elderly ex-seaman, which catered for the "night-birds".

It was a mile walk along Main Street to the Brisbane Cricket Ground at Woolloongabba where, in addition to some of the cricket "greats" such as Victor Trumper in action, we saw cycle races including "pacing" behind a motor cycle with long handle bars, and Krown the motor cyclist in the saddle with cap back to front and goggles. On one occasion Dahn Rinaldo, advertised as the famous parachutist, rose from the Cricket Ground on a trapeze beneath a hot air balloon and, after reaching what did not appear to be a great height, made his descent using three parachutes consecutively, the first being red, the second white and the third a blue one, with which he landed safely near the East Brisbane State School.

The famous American band leader and composer John Philip Sousa gave an afternoon concert at the Brisbane Cricket Ground,

Woolloongabba, with his band, the visit being managed by John McCallum, who also managed the tours of Paderewski and John McCormack and gave Gladys Moncrieff her first professional engagement in Queensland.

At the South Brisbane Dry Dock such famous swimmers as Duke Kahanamoku from Hawaii, Barney Keiran and Frank Beaurepaire of Australia, and Arne Borg of Sweden made their appearance. By walking up River Terrace, down the track leading to the Gardens Ferry, thence along behind the Coal Wharves, we were able to reach the Dry Dock to witness their performances.

During the cruise of *H.M.S. Renown* from December 1919 to October 1920 the ship's magazine, in reference to a visit to Hawaii, quotes on page 105: "Duke Kahanamoku piloted the catamaran on which the Prince of Wales went out. He is the world's champion swimmer, having swept everything before him at the Olympic Games at Stockholm before the war. He was given the name of Duke in memory of the Duke of Edinburgh's visit to Honolulu in 1869".

In the Brisbane Gardens reach on a Sunday afternoon, looking from "Prospect" across the river, warships moored in midstream and boats plied to and fro whilst the band in the Botanic Gardens played background music, making a pleasant and restful form of entertainment shared by many on the grassy slopes of the Gardens opposite.

THE OPERA HOUSE

My introduction to night entertainment in the city came early with the advent of motion pictures and their immediate appeal to my grandfather John McDonnell, who occasionally took me with him to the Centennial Hall and, later, to West's Olympia also. Apart from this, some years were to pass before I was to see live theatre, other than the odd small amateur show in St. Mary's Hall or the Kangaroo Point School of Arts at the corner of Main Street and River Terrace where Garnet Agnew, who afterwards became a successful commercial artist, gave an amusing performance.

Her Majesty's Theatre in Queen Street, which bears the inscription H.I.M. OPERA HOUSE high on its facade, presented "Held By The Enemy" with G. R. Ireland and Kate Douglas, at its opening on 2 April 1888, in the presence of His Excellency the Governor, Sir Anthony Musgrave, and Lady Musgrave. There



The imposing facade of Her Imperial Majesty's Opera House, as Her Majesty's Theatre originally was known.

were the stalls, private boxes, dress circle and the family circle: the *Brisbane Courier* reported an audience of some 2700, but stated that the capacity would be much less under normal circumstances.

Some of the shows here recalled were viewed from the family circle, above the dress circle and more familiarly known as the gallery: having the loftiest seats in the house, those who patronised it referred to going in "the Gods". For a small extra sum for what was termed the "early doors", we were admitted at 4.30 p.m. through the Queen Street door and sat on the steps of a long flight of stairs at the top of which the door to the gallery opened very much later, but a few minutes before its other patrons were allowed in, giving us first choice of seats, but we had to be quick.

Memories of grand opera and ballet at the Opera House include two highlights: one of Nellie Melba as Mimi in "La Boheme", the other of the immortal Pavlova in 1926 after "the Gods" were removed from the theatre which was renovated.



Dame Nellie Melba: She was married in Brisbane to Captain Armstrong, and lived briefly at Marian, near Mackay (N.Q.) before embarking on the career that brought her world fame.

Alan Wilkie with his Shakespearian Company, Oscar Asche and Lily Brayton in "Othello", Dion Bouccicault, "The Outsider" with Maurice Moscovich, the welcome visits of the Gilbert and Sullivan companies, and the spectacular musical "Chu Chin Chow" come to mind, as does Bert Bailey in Steele Rudd's "On Our Selection" and a melodrama, "The Squatter's Daughter", in which one of the scenes includes a chasm spanned by a log

which the heroine crosses to where the hero awaits her: as the pursuing villain attempting to cross reaches the centre of the log the hero, with a handy sapling, levers the end from the bank, precipitating it and the pursuer into a pool of water below, amid applause from the audience. In retrospect, one cannot avoid a feeling of sympathy for him for, in addition to his nightly immersion, this also happened at matinees.

The glorious contralto of Clara Butt, who came to the Opera House with her husband Kennerley Rumford, is pleasantly recalled; Liddle's "Abide With Me" appeared to be a favourite of hers: it certainly was with the audience.

Other memories are of the Borovansky Ballet, musical comedy with Dorothy Brunton, Maude Faine, the dancers Madge Elliott (who came from Toowoomba) and her partner Cyril Ritchard, Gladys Moncrieff in "The Maid of the Mountains" and the "Merry Widow" also the Ernest C. Rolls 'spectacular' with an all-American cast. This included a singer of hill-billy songs, with guitar and enormous yellow boots: it was Bob Dyer, who remained in Australia to make a name in radio entertaining and, subsequently, as a big game fisherman.

The Theatre Royal was the first theatre in Brisbane to be built as such, with its dress circle. The Royal was in Elizabeth Street between George and Albert Streets and opened on 18 April 1881.

With its own orchestra under the baton of V. G. Benvenuti, it was the venue for many plays and musicals but, with the opening of the large and modern Opera House (H.M. Theatre) seven years later, it eventually became the home of variety and vaudeville. Comedians Fred Bluett, father of the inimitable Gus, and George Wallace Snr., whose son George Wallace Jnr. followed the family tradition, appeared there not long before the opening of the Empire Theatre in 1911, after which a number of stock plays were produced at the Royal by various resident companies. One of these was brought by an American, Eddie de Tisne and his wife Yvonne (Fifi) Barnard, and another by Nellie Bramley. Each stayed for many weeks, producing a different play each week.

Charles Dearden, who had a small theatre built beneath the family home at Ascot, was enthusiastic about amateur theatricals. After a short experience in the professional ranks with the Nellie Bramley company at the Royal, he went overseas as advance manager for Edward Branscombe. On his return he

joined the administration staff of J. C. Williamson and had an office in the Comedy Theatre, Melbourne, until retiring a year or two ago.

The Empire Theatre in Albert Street, now the Paris Cinema, was built for "live" shows and opened by the Mayor of Brisbane, Alderman J. W. Hetherington, on 14 January 1911. The lessees were Holland and St. John; Ted Holland's Vaudeville Entertainers opened there and remained for some years.



Gladys Moncrieff, the Queensland girl who sang her way to national stardom, and to the popular title of "Our Glad."

The members of the company were seated on a row of chairs across the stage: in the centre sat the compere, who introduced the artists as they were about to perform. With the professionals were a small sprinkling of aspiring amateurs, who were given the opportunity to appear, hopeful of receiving the approval of the audience. Gladys Moncrieff was one who made her debut at the Empire in 1913.

In the years that followed, a succession of variety and revue companies came regularly from the south to this theatre, which had a permanent orchestra. Comedians Nat Phillips ("Stiffy"), Roy Rene ("Mo") and Gus Bluett often appeared in some of these. A parody on Kipling by Nat Phillips called the "Green Tie of the Little Yellow Dog" rather tickled my risible faculties. Dulcie Crane from Kangaroo Point, popular as a singer and dancer, appeared with Gus Bluett. Her father Arthur Crane, who has a fine baritone voice, took part in amateur productions and concerts; his brother Colin Crane, also a baritone, was a professional singer and well known in radio and television programmes.

Finally the Empire ended its "live" theatre career when, on 19 April 1930 it opened as a cinema with the presentation of "Rio Rita" on the screen.

Members of the casts from companies which appeared at the Royal, Empire and Cremorne for a long season, made many friends among their regular patrons. Peter Comino's Cafe in George Street, just off Queen Street, was a popular rendezvous for supper. Moreton Bay oysters were 1/6d. per plate of one dozen those days.

MEMORIES OF CREMORNE

Built on the south bank of the Brisbane River opposite North Quay by John N. McCallum, father of the actor John McCallum, Cremorne was an open air theatre with tan bark covering the ground for much of its early career, but in later years was roofed, floored and enclosed. The entertainment, on "refined" vaudeville lines, and those who provided it, were immensely popular with Brisbane audiences, many of whom had permanent weekly seats.

Two early companies were Edward Branscombe's Dandies, which opened in 1911, and Humphrey Bishop's Courtiers, the male members of both wore knee breeches, silk stockings, court shoes, white ties and tail coats with sartorial elegance. The Serenaders and Town Topics each had long seasons.

Pat Hanna, whose repertoire included drawing lightning sketches, brought Pat Hanna's Diggers to Cremorne for a long season. They were followed by Will Mahoney and his wife Evie Hayes with their company.

Some artists who appeared were Arthur Aldridge, a tall and portly tenor and his petite wife, Nell Fleming, billed as the dainty soubrette; Elsa Sylvaney, who afterwards married Charles Chauvel, the Queenslander who pioneered film production in Australia. Others remembered were Billy Maloney, the man with the top hat and silver stick who wrote the song "Indooroopilly"; the pianist Henri Penn, and Harry Borrodale, elocutionist, who later became a teacher of elocution with rooms in Queen Street.

As for singing teachers I remember that at No. 1 North Quay, once the home of the United Services Club, were the rooms of Lena Hammond, who had a rich contralto voice, and Robert Kaye. For some years I learnt singing from Bobby Kaye. He had two elderly lady labradors which reclined close to his piano stool receiving affectionate pats from him frequently during the lesson. No. 1 was demolished to make way for the City watch-house. The Adelaide Street extension to North Quay now runs through this area.

The Bohemia open-air theatre, built some time after Cremorne, occupied the area between Stanley Street and Melbourne Street opposite the South Brisbane Railway Station. Professional and local amateur companies staged a few productions here. It was also the scene of several boxing events.

Occasionally a travelling theatrical company appeared in a marquee erected near Petrie's Bight in the park opposite All Hallows' Convent. One performance recalled was that of Marcus Clarke's "For the Term of His Natural Life" and a scene where Rufus Dawes with shirt removed, his lily-white back hitherto unscarred, awaited the lash of the cat-o'-nine tails. Fortunately the fall of the curtain at this stage spared the audience further harrowing details.

George Sorlie's Entertainers also came to this site, his song "South of the Border" being a popular number.

MOTION PICTURES

The Centennial Hall had a dress circle and was very similar to the Theatre Royal. It opened seven years later than the Royal, the Brisbane *Courier* reporting that a successful concert given by All

Saints' Choir was held there on 3 October 1888. Its site in Adelaide Street is occupied now by the Southern Electric Authority showrooms.

Motion pictures made their Brisbane debut in the Centennial Hall, periodical visits with films and projector being made by West's Pictures, King's Pictures and Senora Spencer's pictures. Mr. West, Mr. King and Senora Spencer acted as entrepreneurs: the former an impressive figure in evening dress, sporting a splendid white moustache, in announcing each film of a series, would say: "The next ser—ies will be . . .": an intriguing pronunciation which lingered in the memory of one who heard him. The films were shown in the evenings only.

West later built West's Olympia, a large single-floor building at the corner of Queen Street and North Quay, where programmes were screened nightly all the year round. Portion of the roof slid back on hot fine nights for ventilation. Barnes Auto Company subsequently occupied these premises until they were demolished to make way for the Prudential Building.

It was the Pavilion Theatre which commenced the "continuous" showing of movie programmes, during the day as well as the evening. The Pavilion was not built as a theatre, being adopted for the purpose in a narrow building in Queen Street. The site now forms part of that of the T & G Insurance Building.

After the Pavilion started its continuous programmes, the Strand did likewise on the first floor of the Strand Building on the corner of Queen and Albert Streets, occupied by Chapman & Co., drapers, after the necessary alterations had been made.

With all the movies shown in Brisbane and those screened in the suburban picture shows (open-air with canvas seats), which sprang up later, incidental music and sound effects were all provided by a pianist who, concentrating with an eye on the screen, endeavoured to supplement the gamut of emotions felt by the audience, even to the crashing cord in the lower register as the shot rang out to end the villain's career.

In Queen Street between Her Majesty's Theatre and Albert Street the Majestic was built in 1915. Later, with the advent of films with sound, came two larger, luxurious theatres with ornate foyers, comfortable seating, Wurlitzer organs and an occasional orchestra with a stage show supplementing the programme. The Wintergarden was the first of these, followed a few years later by the splendid Regent, built in 1928-29 and still

admired today. Its Wurlitzer organ, with the organist, was raised and lowered from the orchestra pit. Both theatres ran through from Queen Street to Elizabeth Street, the Regent providing car parking space beneath.



The old Brisbane Stadium was primitive, but it packed-in the crowds in its day. Photo: Queensland Newspapers.

The Tivoli was built in Albert Square facing the site of the City Hall in 1916. It was unique for Brisbane, being constructed as two separate theatres, that on the upper floor, serviced by a large lift, being a cinema. The other, on the ground floor, with a private box on either side of the stage was for "live" theatre; here came visiting companies fairly continuously, mainly presenting melodrama such as "The Royal Wedding", and with regular changes of programme. In time the ground floor theatre was converted for showing movies and, finally, the Tivoli was demolished in 1965 to make way for the City Square.

The Exhibition Concert Hall adjoining the Queensland Museum at the corner of Gregory Terrace and Bowen Bridge Road, with a fine pipe organ installed, was the venue for many brilliant functions. In addition to organ recitals (George

Sampson was the organist) and concerts given by local choirs, the Choir of the Sistine Chapel and the Viennese Boys' Choir are among those remembered.

In 1914, soon after the outbreak of World War I, a grand concert was held in honour of the officers and sailors of the Australian destroyers *Warrego*, *Parramatta* and *Yarra* then in Brisbane



Pavlova was one of the many world-renowned artists who brought their genius to the local stage.

en route to German New Guinea. A large silk Australian blue ensign was presented to the ships on behalf of the citizens of Brisbane and received by Commander Claude Cumberlege, senior officer of the flotilla.

Several large and colourful balls were held in the Concert Hall. Despite the slope of the floor from the entrance down to the stage, their enjoyment undiminished, the dancers gracefully circling, glided up the incline on one side, across the back of the hall and down the other side with a slight acceleration of speed.

Later the Hall became, and remained for many years, the Queensland Art Gallery. The newly completed Brisbane Town Hall received the organ to grace its auditorium and the inheritance of future concerts and equally colourful functions.

The first Stadium, in Edward Street, was a relatively small area, enclosed but not roofed, between Mary and Margaret Streets where fights took place on Saturday nights between Australian and overseas boxers, including the well known American Ray Bronson. I can recall seeing Tommy Burns, who had just been defeated as world heavyweight champion in Sydney in 1908, give a display of sparring at the old Stadium, and the following week saw his conqueror Jack Johnson giving a similar performance at the Exhibition Ground, being taken by my father on both occasions.

The second Stadium, at the corner of Albert and Charlotte Streets, was built to supersede the old Edward Street Stadium and was much larger. It was the scene of many contests between some of the "greats" in the fight game: names such as Dave Smith, Fritz Holland and Wave Geike are among those who come to mind

Each Saturday night Stadiums Ltd. provided their bank, the Commercial Banking Co. of Sydney Ltd., with complimentary ringside seat tickets for two Bank officers to attend the fight. At the conclusion of the evening all the night's takings were carried in a leather bag by the two bankers, who walked unescorted from the Stadium to the Bank at the corner of Queen and Creek Streets. As one of the pair from the Bank who attended the Stadium on some of these occasions, I doubt, in the present enlightened times, if this short night journey, under similar circumstances could be made with any degree of safety!

The Festival Hall now occupies the site of the second Stadium.

AMATEUR SOCIETIES

Having first seen George Webster, a versatile Brisbane amateur as Barry in the "Country Girl", produced by the Brisbane Amateur Operatic Society at His Majesty's Theatre in May 1914 and in other shows, I am grateful for the loan of his newspaper cutting book and programmes from these and earlier days from his daughter, Miss Mary Webster, who informed me that his versatility was not confined to singing and dancing. He also played a number of musical instruments, as is evidenced by his playing violin with the Brisbane Liedertafel and other occasions acting as accompanist.

In a Concert and Comedietta, "Ici on parle Francais", held at the Southport School of Arts to aid its funds, he and H. E. Walters, billed on the programme as Brisbane's funniest amateurs, appeared in a duet, "If you ain't got any money".

These old programmes and cuttings relate to the four active amateur Societies: The Brisbane Repertory Theatre Society, The Brisbane Amateur Operatic Society, The Brisbane Philharmonic Society and The Brisbane Liedertafel. They include familiar names of the artists of those days, many of whom were active in all four bodies.

In June 1905 at His Majesty's Theatre a group of these, called for the occasion "The Brisbane Amateurs", staged the comic opera "Dorothy" in aid of a memorial for fallen soldiers of the Boer War.

Most performances were given in aid of local bodies. The Blind, Deaf and Dumb Institution, General and Children's Hospitals, Commercial Rowing Club, Ladies' Rowing Club, and Valley Électorate Cricket Club were among those who benefited.

John N. McCallum acted as honorary theatre manager in the early years. Though His Majesty's Theatre was the venue for many productions, the Theatre Royal and Centennial Hall and occasionally the South Brisbane Technical College or the Princess Theatre in South Brisbane shared a number. I can recall seeing a performance of "Floradora" at the Bohemia Theatre.

With Benefit Entertainments, as they were termed, the repertory and operatic societies presented a concert followed by a one-act play. As an example, one held at the Theatre Royal with Sir Samuel and Lady Griffith present, had a fourteen-piece orchestra conducted by V. G. Benvenuti. Robert Kaye was the accompanist; the vocalists included Leonard Francis, Vivien Noel and George Webster. The two latter were also in the cast of the one-act comedy "Checkmate" which followed.

Miss Vivien Noel directed and appeared in a number of the local amateur productions before leaving to join the professional ranks with J. C. Williamson. Well known names of others included Marion Darvall, Rica Darvall (Mrs. F. M. Bell), Lena Hammond, Lottie Richter, J. H. Cannan (later General Cannan, who died this year), Katie Cannan, Mrs. Spencer Browne, Mollie Brenan, E. R. B. Jordan, Dr. C. A. Lacaze and Mel Jorgensen.

Some of the performances given from the extensive repertoire of the Repertory and Operatic Societies included "Borrowed Plumes", "Arms and the Man", "Checkmate", "Jane", "The Fair Equestrienne", "Who's To Win Him", "The Man in the Street", and "The Duchess of Bayswater". On the musical side "The Cingalee", "The Geisha Girl", "The Country Girl", "The Messenger Boy", "Merrie England" and "Floradora" were a few.

Gilbert and Sullivan appeared regularly on the programmes, e.g., "Iolanthe" at Her Majesty's and "Patience" at the Centennial Hall in September 1908 in aid of the Lady Bowen Hospital Fund. (In 1951 whilst in the crypt of St. Paul's Cathedral, I paused quite by chance on one side of the slabs and, on looking down, read the name — Sir Arthur Sullivan).

The three programmes of the Brisbane Liedertafel in the Webster collection are of the 93rd, 94th and 95th concerts; which were held at the Centennial Hall on 29 June, 31 August and 28 October 1904. His Excellency the Governor is shown as Patron, W. A. Cafilisch conductor, Robert Kaye honorary accompanist, E. R. B. Jordan honorary pianist, with Herr Rosendorff leader of the orchestra of over thirty instrumentalists, among whom were the Jefferies sisters, Winifred violinist and Vada cellist, whose father many years before had composed the music for the Queensland National Anthem.

There are some seventy members of the choir. The soloists included Mrs. Gilbert Wilson, soprano; J. J. Goodwin of Gympie, basso; W. E. Schleusner and W. H. Longbottom, tenors; H. E. Harris, baritone, and Dr. W. S. Byrne, Mus.Bac., pianist.

Miss Hume Black, L.R.A.M., who had successfully organised her own annual concert for some years, formed the Brisbane Philharmonic Society. George Webster was the honorary secretary. At the Society's first concert, held at the Albert Hall on 3 September 1904, Miss Black was conductor and one of her pupils Miss Elaine Feez accompanist. Soloists in the first part of the programme were Miss Black, piano; W. E. Horan, Miss C. Fraser and D. B. McSwaine, vocalists. In part two came a Cantata, "Sherwood Queen", with full chorus and orchestra.

Recollections of the 1930's are of Barbara Sisley who was so well known as actress, teacher, and sole producer for the Repertory Society; of Marjorie Mant who, after studying dramatic art and experience with repertory in England, returned to teach in her studio in Albert House. She appeared in "Precious Bane", the thirteenth production of the Twelfth Night Theatre since it was formed in 1936. Rhoda Felgate, who was the capable producer, is still with the Twelfth Night.

Two talented amateurs were Nell Douglas Graham, who established the Art Theatre Society, but died in June 1933, and Mary Luya.

THE DANCE SCENE

To the traditional music with the graceful waltz and other popular dances of the day, came the advent of "modern" dancing, with rag-time and the one-step. Groups termed Private Assemblies were formed, each with a limited membership and a joining subscription, and held regular dances in small halls. My first essay into the dance scene came as a member of one of these, the Mascot Private Assembly, which held its monthly dance in the Brisbane Gymnasium, high on the slope below the observatory on Wickham Terrace and fronting Turbot Street. Here with our partners we stepped out smartly to the music, arms moving up and down in a sort of "pump handle" movement.

Jazz, which came soon after World War I, achieved immediate and lasting popularity: in the late afternoons enthusiasts jazzed in the lounge of Lennon's Hotel at a sort of *thé dansant* (but without the *thé!*).

From the mid-1920's devotees of the terpsichorean art were well catered for: in addition to the City Hall, there were on the south side of the river the "Trocadero" in Melbourne Street facing the Railway terminal, for years a popular rendezvous with music from the band of Billo and Nessie Smith (later transferred to "Cloudland"), the "Blue Moon" next to Victoria Bridge on the upstream side, "Arcadia" in Stanley Street near Ernest Street, and the South Brisbane Technical College, now known as the South Brisbane Library, on the corner of Stanley and Dock Streets, the oldest of them all.

Familiarly known as the South Brisbane "Tech.", it was the scene during the gala season in Show Week each August of three delightful Balls given by the Matrons, the Bachelors and the Girls. A decorated marquee, enclosing the footpath, provided extra space for sitting out between dances.

Those were the days of the programme, with a pencil attached, on which each dance was numbered and the names of one's partner written. The programme also included two dances which were called "extras": music was provided for these by volunteers to enable the band to have supper after the guests had finished theirs. As honorary secretary of the Brisbane Grammar School Old Boys' Ball held in the South Brisbane "Tech." in 1922, I remember that the "extras" were played by a friend and myself: he at the piano and I with banjo.

Two splendid private Balls were given during the early 1920's each Show Week, one by Mrs. Arthur Whittingham, the other by Mrs. Glynn Connolly at their homes at Hamilton. Each had a dance floor and a marquee erected for the occasion on the tennis court. Guests included the Governor-General and officers from ships of the Royal Australian Navy which came to Brisbane at this time to "show the flag" and held a dance on board on the last Saturday of Show Week to return hospitality.

The United Sevice Club Ball, held in the City Hall, was a large and colourful affair with uniforms and the presentation of debutantes to the Governor. This Ball in the Show Week of 1939, at which as President of the Club I was official host, marked the end of the entertainment scene for me for quite some time.

The war clouds were very near and, within a few days of Show Week I departed hastily from Brisbane on duty, so at this point these brief recollections covering thirty years come to an end.

Theatres, etc., mentioned in this Paper

1. Opera House, Queen Street, opened 2.4.1888. Now Her Majesty's Theatre.
2. Theatre Royal, Elizabeth Street, opened 2.4.1881.
3. Centennial Hall, Adelaide Street, opened 1888.
4. Exhibition Hall, cnr. Gregory Terrace and Bowen Bridge Road.
5. Empire Theatre, Albert Street, opened 14.1.1911.
6. Tivoli Theatre, Albert Street, opposite City Hall. Ground floor for theatre, top floor for cinema. Opened 1916, closed 1965.
7. Cremorne Theatre, Stanley Street, South Brisbane. Open air for some years.
8. West's Olympia, cnr. Queen Street and North Quay. Cinema.
9. Pavilion Theatre, Queen Street. Cinema.
10. Strand Theatre, cnr. Queen and Albert Streets. Cinema.
11. Majestic Theatre, Queen Street. Cinema opened in 1915.
12. Wintergarden Theatre, Queen Street. Cinema.
13. Regent Theatre, Queen Street. Cinema built 1928-29.
14. Bohemia Theatre, between Stanley Street and Melbourne Street, South Brisbane. Open air.
15. Trocadero, Melbourne Street, South Brisbane.
16. Blue Moon, cnr. Stanley Street and Melbourne Street, next to Victoria Bridge.
17. Arcadia, Stanley Street, South Brisbane.

18. South Brisbane Technical College, cnr. Stanley Street and Dock Street.
19. All Saints' Hall, Ann Street.
20. Methodist Hall, Albert Street.
21. First Stadium, Edward Street, between Mary and Margaret Streets.
22. Second Stadium, cnr. Charlotte and Albert Streets.
23. Festival Hall, built on site of second Stadium.
24. Princess Theatre, Annerley Road, Woolloongabba.
25. Brisbane Cricket Ground, Woolloongabba.
26. Botanic Gardens.
27. South Brisbane Dry Dock.