

REMARKABLE CAREER OF ANDREW CHERRY

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who rudely surprised a "wake." The company was playing in the old theatre in Cornwallis (now Gerald Griffin) Street, and the actors had returned for the night to Limerick's principal hotel, which was nearby. The comedian, however, went to the bar and drank more whisky than was good for him. He had been playing Petruchio that night and, still arrayed in the broad-brimmed hat and colourful dress of that character, stumbled on to the street. From a nearby house a wall of woe was dolorfully issuing. Inside, the inmates were keeping a full chorus over the corpse of the Widow Moloney. Plunging, sword in hand, into the midst of the group, the comedian advanced towards the bed on which the body of the old woman lay and, suiting the action to the word, exclaimed: "How now, ye secret, black and midnight hags, what is't ye do?" The result was indescribable!

Cherry's name did not appear on the play bills after 1807. The last five years of his life were spent as a theatrical manager and it was in that capacity he died at Monmouth, Wales, on February 12, 1812.

CONTEMPORARY ASSESSMENT

What was Cherry's worth as an actor and playwright? As an actor, he did not favourably impress Genest. On the other hand, Tate Wilkinson, who perhaps more than anyone else had better opportunity to assess his merits, says that in certain characters "he possesses great merit . . . and has the peculiar excellence as a comedian that (when he has to perform a character not so suited to his genius and abilities, yet still it is not Cherry, but the character so justly conceived, that you perceive the skill of the artist perhaps more when he is out of his walk than in." George Danneel

said of him—"Cherry was exceedingly clever and gave the greatest satisfaction both to the Yorkshire manager (Tate Wilkinson) and the public." It is generally accepted, however, that his plays, though well constructed, have small literary merit.

HIS WORKS

Andrew Cherry — or "Little Cherry," as he was familiarly called — wrote the following works: (1) "Harlequin on the Stocks," pantomime, 1793, produced at the Hull Theatre, 1793; (2) "The Outcasts," opera, 1793; (3) "The Soldier's Daughter," comedy, 1804, acted at Drury Lane on February 7, 1804; (4) "All for Fame," comic sketch, recited at Drury Lane, May 15, 1805; (5) "The Village" or "The World's Epitome," comedy, acted at the Haymarket, July 18, 1805; (6) "The Travellers," operatic drama, music by Corri, 1806, performed at Drury Lane, January 22, 1806; (7) "Thalia's Tears," a sketch to the memory of King, Drury Lane, February 7, 1806; (8) "Spanish Dollars," a musical trifle, Covent Garden, April 9, 1805, music by Davy; (9) "Peter the Great" or "The Wooden Walls," 1807, acted at Covent Garden, May 8, 1807, music by Jouve; (10) "A Day in London," comedy, acted at Drury Lane, April 9, 1807.

THE BITTEN CHERRY

Cherry, in all his travels, never forgot "Our Isle." In the dusty turmoil of London he could still see the "dear little shamrock" shining "through the bog, through the brake and the mireland." And it is by that "dear little plant" that we now remember him.

Like most of his profession, he had a ready wit. A theatre manager, on one occasion, left Cherry without his wages. Some years later he sought to re-engage him and Cherry in this brief reply was the soul of wit:

Sir—You have bitten me once and I am resolved you shall not make two bites of—A. Cherry.



the cattle.

NO INTERFERENCE.

"He said he did not see any

Dromin Guild

Defendants youths who ne this before a the seriousness Mr. R. J. Wo Feale Court o Patrick O'Sul and Denis Na Limerick, wer suit of the Lm for using lime destroying fish Mountcollins o Sergeant Fe the Court tha complete