

TROUPES WITH CONNECTIONS TO BARLOW

See also Barlow's Troupes and their Members

MINSTREL TROUPES

Points to note about Minstrel Troupes:

1. Christy Minstrels, Ethiopian Serenaders, and Sable Minstrels were often used as generic names for any minstrel troupe.
2. There were many troupes using the same names. Campbell Minstrels was a popular name.
3. Some performers changed their names to fit with the troupe they joined.
4. Many different combinations of performers are to be found under many different troupe-names.

The most comprehensive coverage of the performers in black-face minstrelsy can be found in articles from *The New York Clipper* from the 19th century and into the early 20th century. Notably these articles are contemporary first-hand accounts. Many were written by performers. The publication *Burnt Cork and Tambourines* edited by William Slout uses this resource to form a comprehensive data base. It also gives a good overview of minstrelsy. It is available as a book and also online here:

This site is part of the Circus History Society website where there is further information about circus/minstrel connections.

Minstrelsy in Australia is not well covered on this site. For information about performers in Australia and New Zealand online newspapers now form an ideal place to start.

The following article covers minstrel troupes in Australia as they relate to Barlow. It especially takes in many of the early troupes.

Totten's Harmoneons.

Portland, Victoria. 1857

This troupe was touring from late 1854-1857. They performed with Barlow at Sefton's, Portland, Victoria on October the 11th 1857.

They were:

J. O. Pierce

Kitts: Guitar

Thayer: Violin

Clarke: Banjo

Baker: Tambourine. Juba Dancer
Lee: Bone castanets.
E. Totten: Agent.

San Francisco Minstrels

This troupe was active in December 1857 until 1860. Some of the minstrels were from the Backus Minstrels brought to Australia by Charley Backus.

The San Francisco Minstrels have no direct connection with Barlow, but some of the troupe members played with him. The San Francisco Minstrels were:
Dan F. Boley: Singer. Banjo player. Late of the Backus Minstrels.

J. M. Foans

O. N. Burbank: Jig-dancer. Late of the Backus Minstrels.

Porter

Walsh

George W. Demerest

J. O. Pierce

Brower

George Chittendon

Florence.

Boley's Minstrels. 1862

A very sad story concerns this troupe. Dan Boley had come to Australia, from America, with the Backus Minstrels. He had settled in Tasmania and married a widow. In January 1862 he formed a troupe to visit Mauritius. They were fourteen in number, counting Mrs. Boley and her children. So far I haven't found a complete list of names for this troupe.

Later in 1862, on the way to The Cape of Good Hope, they were ship-wrecked off Cape St Mary, Madagascar. This was an island famous for its ship-wrecked sailors and its pirates. Only four men survived by swimming ashore: minstrels W. Robson and W. White Lee, and two sailors. Lee died a few weeks later. The surviving three men were rescued after some months. The last report says that they are gravely ill but might survive. There are some reports of this tragedy in newspapers from Australia and New Zealand. There is a brief report in the *New York Clipper*. The information seems to come from one source. *The New York Clipper* gives a short list of names:

Mr and Mrs Boley and children

George Demerest

Charles L. Grew

W. White Lee

W. Robson

Totten Arent.

This last name is very curious. There is no mention anywhere of a minstrel using this surname. However there was an E. Totten who was the manager

of minstrel troupes in Melbourne. One of his troupes was Totten's Harmoneons. Totten's name is mentioned frequently, as "Totten, agent", until it disappears from the scene abruptly in the middle of 1861. The name comes up again in 1890 where E. Totten was the agent for a theatre company. I don't know what all this means but I am keen to point out that Totten Arent and Totten Agent differ in one letter only.

The Campbell Minstrels in Australia

Many minstrel troupes used this name in America.

A troupe called The Campbell Minstrels performed in Tasmania in July 1858. I have found no connection, for this early troupe, with Barlow, who was performing in Melbourne from 1852. I list them as an early mention of the name Campbell Minstrels, in South-east Australia. No names are given in newspaper articles about this troupe except J. Campbell. Several minstrel troupes had visited Tasmania before 1858. Among them: The New York Serenaders in 1850, The Backus Minstrels, and The San Francisco Minstrels. In Australia, from the 1860s on, several of the minstrels connected with Barlow also performed under the name The Campbell Minstrels. The line-up of The Campbell Minstrels, like most of the minstrel troupes, constantly changed as performers came and went.

Here are the Barlow connections with The Campbell Minstrels.

See also individual names of performers under: **Barlow's Troupes.**

The Original Campbell Minstrels. July 28th 1863. Melbourne

On this day a troupe arrived in Melbourne from California calling themselves The Original Campbell Minstrels. It is noted that only two of them are members of the original troupe: Max Irwin -- later called Paul Maxey; and Edward Harvey. They also claim to be a company of twenty years' standing. This would seem to be an exaggeration. However, there was an American troupe using the name: The Original Campbell Minstrels, formed by John Campbell in 1847. Neither Max Irwin nor Edward Harvey appear under this entry in *Burnt Cork and Tambourines*. Max Irwin went in and out of several minstrel troupes in America. He is listed, in several contemporary sources, as being a member of The Campbell Minstrels.

The Campbell Minstrels. August 1st-15th 1863. Melbourne

Performing at the Alhambra, Melbourne.

They were:

Paul Maxey

Edward Harvey

John Pell

Alfred Pierce

Richard Sanford

Vincent Templeton
G. Kingsworth

The Campbell Minstrels. September 14th-26th 1863. Ballarat
Performing at the Theatre Royal.
Members mentioned by name were:
Paul Maxey
Richard "Dick" Sanford: Jig Dancer
Horace "Billy" Bent: Corner Man

The Campbell Minstrels. December 1863 to May 1864. South
Australia
They were:
Paul Maxey
Edward Harvey
Horace "Billy" Bent
Alfred Pierce
Vincent Templeton: Concertina
Richard "Dick" Sanford
George Chittendon.
Performing within this troupe as a quartet were:
Edward Harvey, Alfred Pierce, George Chittendon, Vincent Templeton.

Barlow's Campbell Minstrels. July 1864. Melbourne

They were:
Barlow, as leader
Paul Maxey
Walter Howson
Richard "Dick" Sanford
Vincent Templeton
Horace Bent
George Chittendon
Louis Braham: Tenor
Agent: Chauncy Presley
Barlow's performances, on the same bill, were listed as "drawing-room entertainments". On the same programs Barlow also performed as leader of Barlow's Minstrels of the Moon.
Edward Harvey and Paul Maxey left the troupe in Melbourne, Edward Harvey to take a place in the Christy Minstrels, who began a tour in South Australia in early July 1864.

The Campbell Minstrels. July 20th-August 13th 1864
Sydney

Barlow
Horace Bent
Walter Howson
Vincent Templeton
Louis Braham
George Chittendon, who also played Chinese instruments with The Minstrels of the Moon.
Oaten: Mentioned once.
Agent: D. H. Lamb
Barlow performed for the last time with this troupe in late August 1864. He was touring in England by January 1865.

The Campbell Minstrels. August 1864. Sydney & surrounds
Then Brisbane, inland Queensland, and Rockhampton
After Barlow left for a tour of England, The Campbell Minstrels continued touring with Walter Howson as leader.
In September 1864 in Rockhampton the members were:
Walter Howson: leader
Alfred Pierce
George Chittendon
Vincent Templeton
Horace "Billy" Bent
Richard Sanford.
Louis Braham.

On the 10th of December 1864 Walter Howson placed an advertisement in a Brisbane newspaper for a tenor. This would seem to indicate that Louis Braham left the troupe here. Braham was touring in South Africa with Hugh Dougherty and Edward Harvey by 1874.

In February 1865 in Toowomba, West of Brisbane, Walter Howson was sued by an angry hotel-owner. The following article is here, in full, for interest. It's too good to remain buried.

From the *Darling Downs Gazette and General Advertiser*, Toowomba, Queensland February 4th 1865:

"Francis McLaughlan v. Walter Howson -- 3 pounds 10 shillings for board and lodging.

Mr. Stable, who appeared for defendant, expressed his regret that the latter, who had intended to be present to give his evidence, was detained by other engagements.

The plaintiff gave evidence as follows: -- Defendant came to my house and took rooms for himself and party, known as the 'Campbell Minstrels;' the agreement was for one week, or more, and I gave them the best accommodation at the reduced rate of 5s. a day each, and 1 pound a week

for their servant; the reason I charged so little was because public performers generally bring additional custom to the house where they stop; the third or fourth night after they came, they were singing, in a loud voice, at a very late hour, some obscene songs, which could be plainly heard by my wife and myself, who were in bed. I called out that I would not allow such conduct, and if they did not leave off, they might pay up for the week and go; I did not see them, but no one could have gone on in the same way, except under the influence of intoxication; they said nothing at the time, but the next morning offered to leave and to pay me 5 pounds 12 shillings. I refused to take less than for the whole week, as agreed; they took opportunity of my absence, being summoned as a jurymen, to shift their things; they must have passed them over the upper verandah into the street, for I had a man on watch to see that they took nothing out of the door; they left nothing behind but two dirty paper collars and a pair of boots; I had from them for sale, 1 pound 12 shillings & 6 pence in tickets.

Cross-examined by Mr. Stable: I did not ask the minstrels to go into the bar after performance, and make the people shout; I might have called them mean, and said that they spent 6s. 6d. in the house in three days, but it was because one of them asked me for a written receipt for 9d., the price of a glass of hot grog.

Judgment for plaintiff, 5 pounds 17s. 6d., and costs."

The Enterprise Minstrels. 1893 in New Zealand

Barlow played on the same bill in New Zealand once only.

They were: Fred Wood, J. Taylor, C. Brooks, & Ike Stanley

The Baltimore Minstrels

This troupe performed on the same bill as Barlow and the Campbell Minstrels in Sydney on 12th of August 1864. Their names are not given but their members in October 1863, in Ballarat, were:

P. J. Luntley: Concertina. Banjo. Basso

Charles Reeves: Baritone

Joe Ritchie: Tambourine. Jig Dancer

Charles Upson: Tenor. Banjo

A. Stanley: Violin

R. Green: Brudder Bones. Jig Dancer

C. H. Greville: Tambourine. Vocalist

W. H. Stannard: Violin. Alto Singer

Several of the members of this troupe came out of

The Cosmopolitan Opera Band and Colored Opera Troupe

which was performing in New Zealand in April 1862.

The members of this troupe were:

George Ellis

Charles Reeves

James Fleming

P. J. Luntley

Charles Battle

James Johnston

In Sydney, in September of 1862, they were called,

The Cosmopolitan Opera Troupe

The members were the same with the addition of D. Briggs.

VARIOUS OTHER MINSTREL TROUPES IN AUSTRALIA

Some of the members of these troupes had connections to Barlow

The Christy Minstrels. 1863

This troupe came to Australia after being shipwrecked off the coast of South Africa. The passengers and crew survived this disaster thanks to the skill and bravery of the ship's captain. Two of the minstrels were also singled out for praise, by witnesses, for the assistance they gave. Stewart (Charles "Fatty" Stewart?) stood on the deck of the stricken ship with a life-buoy ready to save anyone who fell overboard. Joe Brown stood guard over the life-boats threatening to punch any man who tried to board before the ladies. It turned out to be a very orderly affair, though, and nobody misbehaved. The Christy Minstrels arrived in Australia with no further problems. Their tour had been eagerly anticipated.

In Melbourne on the 2nd February 1863 their line-up was:

Anthony Nish

Wash Norton

Joe Brown

J. Rainford

Carl Steele

J. H. Melvyn

Charles Stewart: Banjo- player. Singer (Tenor).

The Christy Minstrels. 1864

Two troupes using the name Christy Minstrels combined in Melbourne.

(Wash) Norton's Christy Minstrels and (Anthony) Nish's Christy Minstrels.

The Christy Minstrels had no direct connections with Barlow except through Edward Harvey. Harvey left Barlow and his Campbell Minstrels to join the Christy Minstrels in July 1864.

In Melbourne, at the Princess's Theatre, in October 1864 they were:

Wash Norton

Anthony Nish

J. Stewart. (I believe this is Charles J. Stewart)

T. Rainford

J. B. Melvyn

Carl Steele

Edward Harvey

On October 20th Paul Maxey and Harry Leslie were on the same bill as The Christy Minstrels, at the Princess's Theatre. On December 12th 1874 The New York Clipper reprinted a program, for this troupe, from Melbourne's Princess's Theatre. It is from October 1864. The accompanying article gives the subsequent movements of some of the troupe members. Many of these events can be confirmed by articles in Australian papers.

They are:

Anthony Nish was the musical director of the Moore and Burgess Minstrels in London, for some years until he died on October 8th 1874. Nish died from infection after a healthy tooth was extracted by mistake.

J. Stewart (Charles Stewart?) now in Edinburgh, Scotland.

Edward Harvey is with Hugh Dougherty in the Diamond Fields, in the Cape of Good Hope, South Africa.

J. B. Melvyn is teaching music in Launceston, Tasmania.

T. Rainford is still in Australia traveling with an English opera company.

Carl Steele was with Dan Bryant's Minstrels, in New York, for the 1873-74 season, and is now in Germany.

Wash Norton is now performing with Kelly and Leon's Minstrels in Chicago.

Paul Maxey is also mentioned with the troublesome incorrect death notice from August 1864. The editor somehow missed the fact that Maxey was performing on this program, alive and well, after his death was noted in the same article.

Joe Brown's Christy's Minstrels. 1865

Joe Brown assembled a troupe that sailed from England in September 1863. They performed in Gibraltar, Malta, Alexandria, Cairo, Suez, Aden, Bombay, Madras, Bangalore, Calcutta, Burma. Then in Sydney. (Ref: *Burnt Cork and Tambourines*. Note that La Feuillade's name is misspelled in this source.)

This troupe arrived in Sydney in February 1865 as:

Brown & Collins Christy Minstrels

Their line-up was:

Joe Brown

W. P. Collins

Nick La Feuillade

Raffael Abecco

C. W. Rayner

Henry Herbert

E. Harvey

E. Byron

William Henry Caster

Caster died in Sydney in March 1865. Sadly, this young singer committed

suicide, while in a psychotic state, by swallowing poison.

(Ref. Sydney newspapers from February 1865.)

It is noted, at this time, in the *South Australian Advertiser*, that Joe Brown had previously toured in Australia with The Christy Minstrels. They toured very successfully here until June 1863. They then left Australia.

Kunkel's Nightingales. 1866

In America July 1866. Charles Holly and Tommy Winett (Keystone Boys) joined this troupe. (Ref: *Burnt Cork and Tambourines*.)

Emerson, Allen, & Manning's Minstrels. 1868

Formed in America in June 1868. Among the founding members were Charles Holly and Harry Kelly. The troupe re-formed in May 1869 as Emerson, & Manning's Minstrels, without Holly and Kelly.

(Ref: *Burnt Cork and Tambourines*.)

In January 1869 Holly and Kelly arrived in Sydney with Frank Hussey. Australian newspapers say that they were fresh from a world tour following the Paris Exhibition of 1867.

Frank Hussey's Minstrels. 1869 January

They arrived in Sydney in January 1869.

They were at this time: Frank Hussey, Charles Holly, and Harry Kelly. Hussey and his troupe had been touring in Great Britain, Europe, India, South Africa, Japan and China following the Paris Exhibition of 1867.

Weston and Hussey. 1869

Melbourne. June 1869. Frank Hussey along with Charles Holly, and Harry Kelly joined a big troupe assembled by Frank Weston, The Wizard Oil Prince. Members of this troupe were: Frank Hussey; Frank Weston; Charles Holly; Thomas Buckley; Harry Kelly; Nick La Feuillade; H. Ackland; J. Stewart (Charles Stewart); J. Campbell; Max Maretzi; D. Warren; G. Fitch; W. Harrison; T. J. Peel (Tommy Peel); T. Rainford; J. Herman; N. Reeves; Cullimore; H. Reynolds; J. Hart.

Frank Hussey was born in Nantucket on the 26th of October 1831. He died in Tasmania on the 7th of December 1889. (Ref. *Launceston Examiner* 9th of December 1889.) His obituary, in this paper, gives a good account of his interesting life. For Hussey's early adventures see *Burnt Cork and Tambourines*. Also in this book is Frank Hussey's moving story about the death, in Melbourne, of his friend Tommy Peel. Hussey was a minstrel and minstrel troupe manager. He is only indirectly connected with Barlow although they performed in the same areas. In 1869 Hussey brought together many of the minstrels who later performed with Barlow.

Hussey took a troupe to the Paris Exhibition of 1867 and returned to New York in August of the same year. Hussey then went touring in Europe, India, South Africa, Japan, China, and on to Australia.

In January of 1869 the Hussey Troupe arrived in Sydney. There were three members: Frank Hussey, Charles Holly, and Harry Kelly. Holly and Kelly are not listed in Hussey's troupe at the Paris Exhibition according to *Burnt Cork and Tambourines*. It is possible they joined Hussey after his return to New York.

In June 1869, in Melbourne, Hussey formed a minstrel troupe with Frank Weston. This large troupe included Holly, Kelly, Nick La Feuillade, and Thomas Bromley.

The American Excelsior Minstrels. 1870 in Tasmania. 1871 in Melbourne, Bendigo, Sydney, and New Zealand.

This troupe had members who came and went. Wambold and Oaten were with them in Sydney. Thomas Buckley in Melbourne. When the Barlow Troupe was disbanded in August 1871 The American Excelsior Minstrels were touring in New Zealand. On October 16th they were performing on the same night, at the same town, as the newly formed Star Minstrel and Polygraphic Company.

The members at this time were:

Harry Kelly as leader.

Alex. O'Brien.

E Reeves

J. A Herman

E. Amery

B. Clarke

E. Annereff

H. Cowle

Saunders

W. Bromley

R. A. M

Charles Holly joined them when the Barlow Troupe disbanded. Note that the duo of Holly and Kelly were back together. There is a notice on the advertisement relating to their opening night in Nelson, on the 16th of October 1871, that reads:

"Mr. C. Holly. Golden Shoe Dancer, and Ethiopian Delineator, is NOT connected with The Star Polygraphic Company."

The Star Minstrel and Polygraphic Company. October 1871 in New Zealand

This troupe formed in New Zealand after the Barlow Troupe disbanded in August 1871. On October 16th they were performing on the same night, at

the same town, as The American Excelsior Minstrels.

The members were:

Nick La Feuillade

William Horace Bent

George Bromley

Thomas Buckley

Master Luscome Searell.

After the name, La Feuillade, is the statement that he is the composer of the *Original Golden Shoe Dance*. This was a dance for which Harry Kelly and Charles Holly were famous.

Emerson's Minstrels. 1873

This troupe came to Melbourne, managed by George Coppin, in May 1873.

The troupe had five performers. In August 1873 Emerson added Charles Holly and Thomas Buckley. Emerson left the troupe in June 1874 and returned to San Francisco.

(Ref: *Burnt Cork and Tambourines*.)

Note that Holly and Kelly been members of Emerson's Minstrels in America.

ACROBATIC TROUPES

The Rocky Mountain Wonders

A troupe of acrobats and rope-walkers using this name performed with Barlow and J. C. Rainer in Ballarat in October 1861. They were performing in Central Victoria at various venues. They were Christoff, Foley, Palmer and Son. Christoff was the name used by George Christopher, English tight-rope walker. Christopher performed in Australia with Foley's Circus. He died in London in 1881 aged 55. (ref: *Circus in Australia* by Mark St. Leon.)

William H. Foley formed his own circus after he left Joseph Rowe's Circus in California. He had been Rowe's principle clown.

When Foley's Californian Circus set up in Melbourne in August 1866 Christoff, and the Palmers were still with Foley. The name Rocky Mountain Wonders had been dropped. The title, Rocky Mountain Wonders, was used by a troupe of acrobats and rope walkers attached to the Howes & Cushings United States Circus, performing in England around 1853. (Ref: *Recollections and Reflections of a Retired Gymnast*. *New York Clipper*, November 29, 1879.)

In May 1869, in Western Australia, minstrel and singer, Walter Howson led a small troupe using the name Rocky Mountain Wonders.

They were: Howson; Signor Abecco -- violin; Mr Targett -- actor; Mrs Nelson -- singer; Nelson and Laurie. Acrobats. Trapeze artists. Later, in

an interview with Harry. P. Lyons, this troupe is mentioned as being brought to Australia by him. Since the name, Rocky Mountain Wonders, is associated with acrobats, this would seem to refer to Laurie and Mr and Mrs. Nelson. Howson had been performing as a singer in Australia since 1848. Raffael Abecco had come to Australia with (Joe) Brown's Christy Minstrels. He was a tenor, a harpist, and a violinist. The relationship of Foley, Christoff, and the Palmers, with Nelson and Laurie, is unknown. Where Howes & Cushings United States Circus fits with any of them is also unknown.

The Leotard Troupe

This troupe performed on the same bill as Barlow in New Zealand in July 1866.

In 1865 The Leotard Troupe was assembled in Melbourne under the management of William Telfer Keith.

They were: Edwin Leotard (Edwin Hodgkinson); Fred Leotard (Fred Hodgkinson); George Leotard (real name unknown); Edward Leotard (real name unknown); Herbert Leotard (real name unknown).

They were acrobats, trapeze artists, dancers. Later Edwin also sang when he and Fred performed as The Leotard Brothers. The Leotard Troupe, like many others of its kind, was named for Jules Leotard who was the first trapeze artist. Leotard first appeared, performing on a trapeze, in Paris in November 1859. He was to be the inspiration for the song, *The Daring Young Man on the Flying Trapeze*. His name was used for the garment still worn by acrobats and dancers.

In September 1865 the Leotard Troupe gave its first performance in Adelaide. The audience was quite unprepared for this new and dangerous act. The first trapezes had been only a few feet high. A stunned reporter put it this way:

"The Leotard Troupe, which arrived from Melbourne on Thursday, gave the first of their projected six nights' entertainments at the Victoria Theatre on Saturday evening. There was a very good attendance to witness the debut of this renowned troupe, and their performance fully justified, and, indeed, went much beyond the wonders which their bills announced they could accomplish. On entering the Theatre it had a most curious appearance to those who are accustomed, to visit it often. There was the bright chandelier suspended from the centre of the ceiling as usual; but round about it in every direction, and far back over the dress circle, all the apparatus of the acrobats -- single ropes, double ropes, single trapeze, and double trapeze were hanging from the ceiling. The performances commenced by Edward, Frederick, and George Leotard performing on the horizontal bar erected on the stage, followed by a series of most scientific and graceful feats by Edwin Leotard on the single trapeze. This, we consider, was one of the most attractive and gracefully accomplished parts of the whole entertainment. The

performer ascended to the trapeze hand over hand up a rope, suspended from the roof, and after finishing his exhibition on the trapeze, caught hold of the rope, and getting it between his feet, lay extended his body out nearly at right angles with the rope, and giving himself a rotary motion, descended, going round and round, like the thread of a corkscrew, till he reached the bottom. This exhibition was so cleverly done, that the spectators called the performer back to receive a general round of applause. The same compliment was paid to him and his brother Frederick after they had all gone through their marvels on the double trapeze, during which one of them suspended himself by the back of his head, and played a military tattoo on a small drum which, he took from the ceiling, and fastened round his waist. A specimen of the rope tying trick by Edwin Leotard commenced the second part of the program, followed by a drawing-room entertainment by Herbert Leotard, and then came the sensational feat "the leap for life" by Edwin and Edward Leotard. The troupe in their bills say they will do "the most daring and graceful acts ever seen here before," and assure the public that "though visibly attended with great danger they are perfectly safe in their hands." As they themselves admit that there is great danger in a portion of what they do we feel warranted in making a few remarks upon 'the leap for life,' which we must confess, without wishing to cast the remotest reflection in disparagement of the Messrs. Leotard, we did not like. To give our readers some idea of the feat - for we shall fail to give it complete - the gentlemen acrobats, after figuring in a most artistic and graceful manner upon two separate trapeze, both apparatus are put into a swinging motion, in opposite directions, and at a certain moment when they are approaching each other, but at a fearful distance, one springs out into the air and is caught in the arms of his brother, seated on the other trapeze, as it approaches. The feat was possibly safe in the hands of Messrs. Leotard, but the slightest error or slip must have precipitated one or both of them to instant death. We think the program is so abundantly attractive with really surprising art that these terrific feats might well be dispensed with; but it will remain for consideration with the Messrs. Leotard whether they may not clip their program a little..."

(ref: *South Australian Advertiser* September 4th 1865.)

Of course the high trapeze, far from being clipped from acts like this one, became part of the circus everywhere in spite of the fears expressed by early observers like this reporter. It should be noted, though that the Leotard Brothers were not using a safety net.

On the 16th of September 1865, an incident occurred which is re-told at the end of this entry.

The troupe toured, into September, in the settlements north of Adelaide: Kapunda, Redruth, Mintaro, and Clare. After more performances in Adelaide they began a season in Melbourne on December the 4th. They performed in and around Melbourne until March 1866.

1866 saw the troupe in New Zealand. At the Prince of Wales Theatre, in Auckland, on June the 9th 1866, the Leotard Troupe included Master Herbert and Mr H. Wallace. It is noted that they are planning to tour in India, China and Japan.

1866: In April E. Leotard (Edwin?) planned to perform his washing-tub-pulled-by-six-geese act across the Grey River -- weather permitting. It is not noted if he actually did this. Following in the wake of Venus in her aerial chariot, drawn by swans, this idea took hold early in the 19th century. It was a time when mythological themes were very popular. In 1828, London clown Richard Usher (1785-1843) sailed down the Thames, from Westminster to Waterloo Bridge, in a washing-tub drawn by geese. He was then planning a cat-drawn car for the rest of his trip to the Coburg Theatre. It is said that the crowd made this impossible, leaving us to wonder about the possibilities of cat-powered vehicles. After this many performers repeated the goose-and-tub trick, in many waterways. The results were variable and once catastrophic when a suspension bridge collapsed, killing hundreds of on-lookers. Vertelli (John Morcom) and geese crossed the river below the Niagara Falls. More of Vertelli anon. Barlow, along with the Cox Theatre Company, gave a benefit for Fred on the 17th of July 1866. Fred had injured his knee while practicing a backward somersault and had not been able to leave for Sydney with the rest of his troupe. Soon after this event he had recovered enough to continue his career.

In August and September 1866 the troupe performed in Tasmania. By May 1867, in Sydney, the Leotard Brothers, Edwin and Fred, are performing as a duo. They performed with Burton's Circus.

1868: For the Christmas Season, the Leotard Brothers performed in Melbourne on a large program of many performers.

The Leotard Brothers were in New Zealand from September of 1869 to April 1870. Edwin is now singing and dancing as part of the act. *A Walk on the Beach at Brighton* became Edwin's chosen song. At least once he performed it as "Alice". For this tour the duo appeared with Horace Bent and Harry Morgan.

Edwin Leotard's songs were:

A Walk on the Beach at Brighton

Tommy Dodd

Up in a Balloon

The Young Girl of the Day

The Jealous Wife

Dancing Mad.

Named Acrobatic acts of the Leotard Brothers, some of which had been part of the original repertoire of the Leotard Troupe were:

The Great Davenport Rope-Tying Trick

The Great Niagara Leap

The Ladder in the Air

The Leap of Death -- a leap from one high swing to a catcher on another.

The Leap for Life

Single trapeze, with descent of Mercury

Two Clowns with Magic Hats. (That one I want to see. JH.)

In the *Zeehan and Dundas Herald*, Tasmania, on the 17th of April 1899, Fred turned up on an advertisement for Dodd's Kidney Pills. He is identified as: F. Hodgkinson (Fred Leotard) -- A Once Famous Acrobat. His Leap for Life. Fred testified to the efficacy of these wonderful pills in curing his dangerously diseased kidneys. The paralysis, sleeplessness, palpitations, lassitude, and numbness of the legs were all cured along with the underlying kidney complaint. The manager of Dodd's Medicine Company called it another "leap for life". The cost of a box of pills is 2s.9d. F. Hodgkinson gives his address in Melbourne.

How Edwin was punched in the eye -- twice -- by Vertelli

On the 16th of September 1865, at the Victoria Theatre in Adelaide, during the last appearance for the season of the Leotard Troupe, a fracas occurred in the boxes. The support-troupe of amateurs was performing when Edwin Leotard (Edwin Hodgkinson) went to watch the show from the dress circle. Here he met Vertelli, John Morcom, the acrobat and walker-across-waterfalls-on-a-rope dare-devil. Morcom, unwisely perhaps, asked Edwin what he thought of his, Morcom's, performances at the Theatre Royal in Melbourne. Edwin, with what sounds like reckless candour, said that although Morcom had been quite good on the first night, his subsequent performances were not so good. Edwin went on to mention "falling down" or "mishaps" or "fell down 18 times" depending on who is to be believed. Morcom offered the opinion that he could perform any of the acts, he was seeing here, in a far superior way, called Edwin "a _____", leaving us to wonder, and punched him in the eye. The agent Telfer Keith was summoned and had to call on the police to eject the assailant. As he was being arrested Morcom threw one more lucky punch that landed on the same eye. During the court hearing, the next day, Keith added the information that Morcom had been anxious to join the Leotard Troupe. He'd been placed on a list because the positions were filled, but had been given a pass to attend any of their performances for free. Morcom was found guilty of assault and fined. (Ref: various newspapers in September 1865.) Morcom, as Vertelli, went on to great heights, literally speaking. He walked across rivers and gorges, and between high buildings, with and without a passenger on his back. He had another brief brush with the law while preparing to carry a girl on his back, high on a rope, above the audience. The act was deemed indecent and stopped. However, a drawing shows him

performing this way over the city street in Adelaide. John Morcom had come, with his family, to South Australia, from Cornwall, in 1847. As well as a dare-devil he was a crack shot, an acrobat, and a magician. In Japan Vertelli was highly regarded as being the first performer of his kind to visit and perform there. He died in California in 1914.

William Telfer Keith, agent for the Leotard Troupe in 1865, deserves another brief mention. Book-seller, theatrical agent, and hotelier, he lived in Melbourne from the 1860s until he died at the age of 86 in April 1919. In December 1870, as owner the Oriental Cafe in Bourke Street Melbourne, he was charged with allowing disorderly persons to be on his licensed premises. These persons were not, as one might imagine, drunken rowdies, but near-naked waitresses. Plain-clothed Constables Walshe and Connell had seen them. They had been told they could take one home if they ordered drinks. Cigar-smoking lovelies wearing short flimsy dresses, bosoms escaping over the top, gauze drawers peeping out below. Waitresses with their feet in the laps of gentlemen. Now and then a gentleman would escort one out of the Oriental Cafe and down the street to Verbena-Cottage where Kitty "Mother" West ran a home for destitute women. Neighbours, and the authorities, had another name for Verbena-Cottage and the other houses leased by Mother West. Still, Kitty thought of herself as a philanthropist and it seems that in her way she was.

In court Keith claimed that his girls were sometimes escorted home by their brothers for the sake of their virtue, but the prosecution wondered that any girl would have so many new brothers every night. The piano player had noticed nothing. Keith was found guilty and fined, but won on appeal claiming that he was not told to bring his hotelier's licence to court and couldn't be charged as a hotelier without it. Many months later the case came up again with the prosecution prepared and ready. This time Keith alluded to the works of Shakespeare and Shelley in relation to beauty, bawdry, and aesthetics, to no avail. He was fined a tidy sum which he could no doubt easily afford and, for the moment, everything went back to the way it had always been.

