(1831-1889) American comedian, entertainer, troupe manager, entrepreneur

Frank Hussey made his professional debut in the USA in the early 1850s but had to (temporarily) abandon this career due to family pressure. He returned to the stage during the California gold rush and went on to carve out a significant reputation in America and internationally - notably as a troupe manager/leader. Hussey came to Australia in 1869 and was initially associated with Frank Weston. He later toured his own troupes and starred in Walter Cooper's Hazard (written for him) in 1872. Hussey left Australia that same year but returned in 1884 for F.E. Hiscocks. He settled in Launceston in 1886 and died there three years later.

► See also: Weston and Hussey • Frank Weston • Hussey, Kelly & Holly's Celebrated American Comedians

- Hussey's US career included the following companies: Wells and Hussey Minstrels, Hussey's New York Minstrels, Hussey and Taylor's California Minstrels, Hussey's Male and Female Minstrels, and Hussey's Minstrels (aka Frank Hussey's Troupe). In 1859 he created headlines around the USA after accidentally shooting and killing a minstrel colleague while being attacked back stage at a theatre in San Francisco.

Reportedly the great grandson of Benjamin Franklin and cousin to Professor Maria Mitchell, Hussey was born on Nantucket Island on 26 October 1831 (Nantucket was then part of the state of New York. It wasn't transferred to Massachusetts until 1891).

- In his teens Hussey was apprenticed to his uncle, and accountant, who lived in San Francisco. He worked in this position for several years before making his professional stage debut with the Sable Brothers troupe.
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.

Joy Hildebrand

Edward Le Roy Rice. Monarchs of Minstrelsy, from "Daddy" Rice to Date. 1911, 91.
https://archive.org/details/monarchsofminstr00rice

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Frank Hussey was a well-known comedian and versatile performer. His operations were chiefly confined to California and foreign countries. His first appearance was with a minstrel company known as the “Sable Brothers,” in 1848. There is practically no country on the globe that Hussey has not appeared in.

He was born in Nantucket, Mass., October 26, 1834; he was last heard of as a member of Leslie's Anglo-American Minstrels in Africa, July 30, 1883.

Edward Le Roy Rice. Monarchs of Minstrelsy, from "Daddy" Rice to Date. 1911, 91.
https://archive.org/details/monarchsofminstr00rice

Frank Hussey’s US minstrel troupes included:

HUSSEY & TAYLOR’S “ORIGINAL” CALIFORNIA MINSTRELS: was an organization under the management of Frank Hussey and Joe Taylor, and consisted of Hussey, Taylor, Pete Sterling, C. Shattuck, S. Purdy, Frank Leslie, Walter Fields, C. Delamore, Joe Childs, H. Isaacs, B. Isaacs, W. Sinclair, W. Hearn, Buckley, and Gibson. They opened Hope Chapel, which they called “The Academy of Minstrelsy,” August 20, 1866. Adolph Nichols and M. J. Solomon closed soon after, but the house closed up a few days later.

HUSSEY (FRANK) MINSTRELS: was a party organized in New York, and sailed October 11, 1866, for China, Bombay, etc., by steamship. At Sandy Hook, a terrific gale was encountered the first night and which lasted three days, in consequence of which the ship sprung a leak and was obliged to return to New York, arriving October 16. The minstrel band had their baggage ruined by water. On October 21 they once more sailed, this time by way of Liverpool. In the party were John H Surridge, Frank Hussey, H. Sweeny, T. McNally, Pete Sterling, H. T. Mudge, Frank Myering, H. McDonald, W. Scott, and John Felten. After playing in the English provinces, they opened April 20, 1867, at the Paris Expedition in the Imperial International Theatre. Mudge and Hussey returned to America, arriving in New York in August, 1867.

HUSSEY’S (FRANK) TROUPE: was in Kingston, Jamaica, July 8, 1865, among whom were C. E. Collins (the “Cure”), J. Wallace and C. Clinton.

HUSSEY’S MALE AND FEMALE MINSTRELS: consisting of F. Hussey, Charles Backus, W. M. Barker, Sam Wells, C. Shattuck, Harvey Sterling and others, opened at the New National Theatre, San Francisco, Cal., August 20, 1861.

HUSSEY’S TROUPE: opened by Frank Hussey at Platt’s Hall, San Francisco, February 5, 1866, with the following people: Joe Taylor, J. H. O’Neil, Johnny Collins, Clinton, Naublom, Hamilton, Wyant, and McDermott.

From "Early History of Negro Minstrelsy" by Col. T. Allson Brown (1912-1914)
Available online at: http://www.circushistory.org/Cork/BurntCork1.htm
FORREST THEATER.
J street, between Second and Third streets.

WE COME! WE COME!
THE GREAT TROUPE!
SAM. WELLS' AND FRANK HUSSEY'S
SAN FRANCISCO MINSTRELS!
The Best Band in the State!
Thursday and Friday, April 28 and 29,
Comprising the following artistes:
Sam. Wells.
Frank Hussey,
W. M. Barker,
Max. Zorer,
W. D. Corrister,
Tim. Darling,
Who will have the honor of appearing, as above, in
a variety of choice selections of SONGS, BURLESQUES,
CHORUSES, etc.
This is the only regular organized Band now traveling
in California, every one being well known as an
artist of the first order.
For particulars, see small bills.

PRICES OF ADMISSION.—Orchestra Seats, $1.00; Dress
Circle and Parquet, 50 cents; Second Tier, 25 cents.
Private Boxes, $3.00. Doors open at 7 o'clock; perfor-
formance commences at 8 o'clock. Box Office open
from 10 to 4 o'clock, daily.

Sacramento Daily Union (USA) 27 April 1859, 5.
http://cdnc.ucr.edu/cgi-bin/cdnc?a=d&d=SDU18590427.2.17.2&srpos

LYCEUM.
Corner of Washington and Montgomery streets.

RETURN OF THE OLD FAVORITES.
The Only Legitimate Band in the State.
SATURDAY AND SUNDAY EVENINGS,
July 3d and 3d, 1859.
Sam. Wells & Frank Hussey's
MINSTRELS,

AFTER AN ABSENCE OF OVER SIX
months, will have the honor of appearing before
their old friends once more, to renew the old friendships
and create new patrons, by the introduction of some new
features, and offering an entertainment superior to any-
thing, in every point of view, that has yet been offered to
the San Francisco public. Among the company will be
found old favorites, and some new aspirants for public
favor. The troupe embraces the following artistes:
Sam. Wells,
Frank Hussey,
W. M. Barker,
Max Zorer,
H. D. Abbott,
T. Darling,
and
W. D. Corrister.

Daily Alta California (San Francisco, California, USA) 3 July 1859.
http://cdnc.ucr.edu/cgi-bin/cdnc?a=d&d=DAC18590703.2.36.2#
THOMAS RAILEY MAHAN -- a negro minstrel, well-known as "TOM RAILEY" -- was killed in this city on Monday night last, under most distressing circumstances, and by the hands of his most intimate friend, FRANK HUSSEY, and member of the same troupe. The parties were engaged giving a concert at the Bell [??], and the homicide occurred in the midst of a performance. HUSSEY had just retired behind the curtain, when one FREDERICK ELMORE entered the dressing-room and commenced shaking him. HUSSEY told ELMORE to go away, that he was fatigued and did not wish to be bothered. ELMORE continued his fooling took the [?][?][?][?] from HUSSEY's head, and then drew a [??]k at ELMORE, rushed towards him and caught his arm. At this instant HUSSEY stooped down to his trunk, which was within a few feet of him, took out a small sized pistol and fired, doubtless at ELMORE, who still held the knife. But the ball pierced the breast of RAILEY and passed through his heart, killing him almost instantly. RAILEY, after receiving the fire, threw up his arms and exclaimed, "My God, I am killed," then fell to the floor and expired. Deceased was a very popular vocalist, pleasing in his address, and had troops of friends. He came originally to this country in 1849, returned to his native city, Philadelphia, in 1855, and was employed there in the house of DAVID RAY & SON, clothing merchants, on Market-street. He came back early in 1857, and has since been performing as a minstrel. He was 27 years old and unmarried. His uncle and other relatives reside in Philadelphia. RAILEY was possessed of some means, and had a certificate of deposit for $3,500, which is in the hands of the Coroner.

"From Another Correspondent (San Francisco Friday, Dec. 9, 1859)" New York Times (New York City, USA) 6 Jan. 1860, n. pag.
had at first been advertised at 6s. and 8s., but they were quickly dropped to 6s. flat for first-time performances and 4s. for repeats. In early May at the end of its contracted run the opera company opened a second subscription list at £6 for twenty-four tickets, that is, 5s. per ticket. This offer must have proved popular for the company continued playing three times weekly through the end of the month.

A new dimension in popular entertainment was introduced when the first quartet of minstrels to visit Jamaica arrived from New York in July 1865. Led by Frank Hussey the foursome presented a variety program at the Royal, but at cut prices of 2s. and 3s. failed to raise a good house until they hit on the strategy of a benefit performance in aid of beautifying the central park in the city. For this occasion Hussey wrote and sang a new song entitled “To Walk in Central Park” dedicated to the people of Kingston. Although the so-called Negro Songs had in the past been rendered as supporting items to dramatic plays, this quartet was the first professional group to introduce Jamaica to the blackface minstrelsy that had become immensely popular in America during the second half of the nineteenth century. Other troupes would soon follow: the Original Georgia Minstrels in 1869, the Christy Minstrels in 1872, and Edwin Browne’s Minstrel and Novelty Company in 1884. They established a tradition of blacking-up to portray comic stereotypes of the black man that Jamaican comedians of the populist theatre adopted and maintained into the Bim and Bam era of the 1950s and 1960s.

"Early History of Negro Minstrelsy" by Col. T. Allison Brown.
### Hussey & Taylor's California Minstrels

**PERFORMANCE DATE(S) AND TIME(S)**
- 20 Aug 1866, Evening
- 21 Aug 1866, Evening
- 22 Aug 1866, Evening
- 23 Aug 1866, Evening
- 24 Aug 1866, Evening
- 25 Aug 1866, Matinee
- 26 Aug 1866, Evening

**PERFORMERS AND/OR WORKS PERFORMED**
1. **LIST OF PERFORMER(S)/ORGANIZATION(S)**
   - **Participants:** Hussey and Taylor's California Minstrels; Charles F. [minstrel] Shattuck; Joe Childs [minstrel var.]; Frank Hussey [minstrel var.]; Joe Taylor [minstrel]; Pete Sterling; Frank [minstrel]; Leslie; Walter [tenor] Field; S. S. [minstrel] Purdy; John [dancer] Carroll

**CITATIONS**
1. **Advertisement:** New York Herald, 14 August 1866.
2. **Announcement:** New York Herald, 20 August 1866, 5.
   - “This minstrel company was organized in San Francisco in the year 1850.”
   - “The company has produced, on its debut, the most favorable impression.”
4. **Advertisement:** New York Clipper, 25 August 1866.
   - Gives cast.
6. **Review:** New York Clipper, 01 September 1866, 166.
   - “The first part was only fair, neither the instrumental music, the ballad singing, nor the wit of the 'enders' being brilliant or original. Mr. Hussey is a clever performer in the olio, but is not a good end man. Purdy is one of the best and most laughable end men that puts on burst cork, and was the life and redeeming one of the first part. Mr. Leslie would be a better ballad singer if he was not so affected. Walter Fields is by no means possessed of a good voice to entitle him to the position he holds. Shuttrick [sic] is, in some of his songs, pretty good. Childs and Carroll understand the clog dancing biz thoroughly. Mr. Taylor is a better performer in general business than he is as interlocutor; he seemed afraid to let his auditors hear one half he said. Taken altogether, the performance was not what it should be for a Broadway audience. The fact is, the managers, in opening at Hope Chapel, selected one of the most unpopular places on Broadway. We cannot call to mind any show that has appeared there (and there have been hundreds) during the past three years, that has ever made a dollar. Citizens seem to have a dread of it, and it takes extraordinary attraction to get one good house.”

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**Music in Gotham: The New York Music Scene 1862-75.**

[http://www.musicingotham.org/event/83989](http://www.musicingotham.org/event/83989)
1869

► See also Hussey, Kelly & Holly's Celebrated American Comedians entry.
► See also Weston and Hussey entry.

Sydney

**H ave A rrived.**
Mr. HUSSEY, KELLY, and HOLLY, the CELEBRATED AMERICAN COMEDIANS and Greatest Living Delineators.

Mr. FRANK HUSSEY, the Great Ethiopian Comedian and Representative of Minstrelsy at the Paris Exhibition of 1867, where he had the honor of appearing before H.R.H. the Prince of Wales; Emperor, Empress, and Empress of France; Emperor and Empress of Russia; King of Prussia, and Count Bismark; Emperor of Austria, Pasha of Egypt, and Sultan of Turkey.

Mr. HARRY KELLY, the only true representative of Gentle Ethiopian Song and Dance, and pronounced by the Press and public as inimitable.

Mr. CHARLES HOLLY, the Eccentric Delineator of Burlesque Female Dancing, and the Plantation Dancer. Messrs. KELLY and HOLLY have been heralded by the Press as the Champion Clog Dancers of the World.

P.S.—Notice will be given of their opening night.

*Sydney Morning Herald* 29 Jan. 1869, 12.

**PRince of WALES OPERA HOUSE.**
Mr. DIND has the honor to announce that he has made arrangements for a limited number of nights with

Messrs. HUSSEY, KELLY, and HOLLY,

THE CELEBRATED AMERICAN COMEDIANS, and Greatest Living Delineators,

who will appear on

**MONDAY EVENING, 6th February.**

Mr. FRANK HUSSEY, The Great Ethiopian Comedian and Representative of Minstrelsy at the Paris Exhibition of 1867, where he had the honor of appearing before H.R.H. the Prince of Wales, Emperor, Empress, and Empress of France, Emperor and Empress of Russia, King of Prussia, and Count Bismark, Emperor of Austria, Pasha of Egypt, and Sultan of Turkey.

Mr. HARRY KELLY, The only true representative of Gentle Ethiopian Song and Dance, and pronounced by the Press and public as inimitable.

Mr. CHARLES HOLLY, The Eccentric Delineator of Burlesque Female Dancing, and the Plantation Dancer. Messrs. KELLY and HOLLY have been heralded by the Press as the Champion Clog Dancers of the World.

*Evening News (Sydney)* 5 Feb. 1869, 1.

Newcastle (NSW)

**ASSEMBLY ROOMS.**

**FOR TWO NIGHTS ONLY! WEDNESDAY AND THURSDAY EVENINGS, 3rd and 4th March.**

**HUSSEY, KELLY, & HOLLY,** the celebrated American Comedians, will appear in their A MUSEUM ROOM ENTERTAINMENT. The success achieved by them at the Prince of Wales Theatre, Sydney, have never been equalled in the annals of amusement in Australia. The Press and the public have pronounced them the greatest living delineators.

Mr. FRANK HUSSEY, the great Ethiopian Comedian and representative of minstrelsy at the Paris Exhibition, 1867, on which occasion he had the honor of appearing before the Prince of Wales, Emperor and Empress of France, Emperor and Empress of Russia, Sultan of Turkey, King of Egypt, Emperor of Austria, King of Prussia, and Count Bismarck.

Mr. HARRY KELLY, the only true representative of gentle Ethiopian song and dance.

Mr. CHARLES HOLLY, the eccentic delineator and burlesque female dancer.

Messrs. Kelly and Holly have been pronounced by the Press and the public the CHAMPION DANCERS OF THE WORLD. They will be assisted by the following talented artists: Miss WISEMAN, Mr. H. PHILLIPS, Mr. J. RYALL, and Mr. W. G. TURNER.

*Newcastle Chronicle (NSW)* 2 Mar. 1869, 1.

Weston and Hussey. 1869


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.

Joy Hildebrand

See also Weston and Hussey entry.

**Melbourne**

The performances at Weston's Opera-house last night being for the benefit of Mr. Frank Hussey there was, as a matter of course, a large attendance. A very amusing programme was presented, including a new and highly laughable sketch, "Un Ballo in Maschera," in which nearly every member of the troupe took part. Mr. Hussey was very warmly received whenever he appeared on the stage, and, in compliance with a call from all parts of the house, he made a short speech, in which he conveyed to the public, in humorous terms, his thanks for the manner in which his efforts for their amusement had been recognised. To-night the troupe appear at St. George's-hall for the last time for some months, arrangements having been made by Messrs. Weston and Hussey for visiting the neighbouring colonies.

Argus (Melbourne) 15 Jan. 1870, 5.


**Adelaide**

South Australian Register (Adelaide, SA : 1830 - 1930) 16 Feb. 1870

**Sydney**

The School of Arts

This (Tuesday) Evening, 23rd February, 1870. Immense Success of the Celebrated American Comedians. Messrs. Hussey, Kelly, and Holly, will appear in their Grand Drawing-room Entertainment, assisted by the following talented artists — Mrs. E. Cordner, Mrs. Jackson, Mr. Ryan, Mr. Hodge, L. M. F. Simmons. The success achieved by Messrs. Hussey, Kelly, and Holly during their engagement at the Prince of Wales Theatre has never been equalled in the annals of negro minstrelsy in Australia, and, by particular desire, they will appear (previous to their departure for Melbourne) in their Grand Drawing-room Entertainment.

Programme.

Part I.

Overture

Napoleotaine — Mr. Jackson

"O Sing to Me the Auld Scotch Songs" — Mrs. E. Cordner

Pair Enchantress — Gentleman Amateur

Golden Skull Dance — Messrs. Kelly and Holly

Cross Readings in Sydney Papers, written and sung by Mr. Frank Hussey (on time)

"The Big Sun Flower," song and dance — Mr. Harry Kelly

"Past and Present," a burlesque sketch, with new local hits — Mr. Frank Hussey. Intermission of ten minutes.

Part II.

"Love's Request" — Mr. Jackson

"Jenny of the Mill" — Mrs. E. Cordner

Gambole D'Ethiopie, Double Song and Dance — Messrs. Kelly and Holly

"Taliesin and Siamacs" — Mr. Frank Hussey

The whole to conclude with the Ethiopian Sketches.

Sydney Morning Herald 23 Feb. 1870, 8.

**The Sydney Morning Herald (NSW : 1842 - 1854)**

INSOLVENCY COURT.

SATURDAY.

SURRENDERS.

Frank Hussey, Harry Kelly, and Charles Holly, now of Sydney, carrying on business together as "the Hussey, Kelly, and Holly Troupe of Minstrels," late of Melbourne, in the colony of Victoria. Liabilities, £416 13s. 6d. Assets, £35. Deficiency £381 1s. 8d. The statement required by the Rule 20, in Insolvency, to be filed on or before the twelfth of April instant, and schedules of their separate assets and liabilities by the like time. Frederick Thomas Humphery, official assignee.
Hobart

THF HUSSEY MINSTRELS.

Last night, in the Old Fellows' Hall, the fine troupe of minstrels organized by Mr. Frank Hussey, commenced their series of performances here. This is their first visit to the southern side of Tasmania, but the reputation of Mrs. and Mr. Hussey had preceded them, and several of the names in the list of the company were recognized by those of the public who had visited St. George's Hall in Melbourne, when negro minstrelsy was at its best there. Thus Mr. Campbell, Mr. Maretzic, and others were known to a few, while the high name of Mr. H. Gordon and Mr. Romer had gained by their late performances as singers, and Mr. Carroll and Mr. Collins as dancers in Melbourne, led those who had not previously heard or seen them to augur favourably of them. The consequence was that the hall was extremely well-filled—indeed, we may say crowded—in every part excepting the few reserved chairs. When the curtain rose, to the introductory overture, and exhibited ten performers "all in a row," and when the first notes were struck, it was felt that all the favourable anticipations that had been entertained would be realized. We may at once say that the performances were a great success, and that though the best items in Mr. Hussey's repertoire are reserved for production at a later date, the entertainment was one which, of its class, has never been surpassed here. We must, if only in common courtesy, give first place to the only lady of the party—once Miss Julia Clifton, and now Mrs. Hussey—who, however, deserves precedence. She gave in appropriate costume, and with spirit, taste, and skill, the four national songs "The Star Spangled Banner," "The Marseillaise," "The Watch on the Rhine," and "Rule Britannia." Miss Clifton looked extremely well, and dressed with taste, and the well-known airs she sang admirably sufficed her voice, her exertions were warmly applauded. After the opening chorus from "Ernani," and the telling of some capital stories by Bones and Tambourine, Mr. Campbell sang "O'er the rippling waters." Mr. Carroll followed with "We fly by night," and Mr. Hussey gave his favourite and amusing ditty, "The Cornet Player," with all his accustomed spirit, meeting with the encore of the evening, and singing in response "'Twas nice to be a baby. Mr. Romer then proved himself to be possessed of a voice of pure tenor quality, which he then introduced to a Hobart Town audience, "Put me in my little bed." This is a very pretty and attractive song, and we should think is certain to become popular. Another novelty was presented in this part of the entertainment in "Dream on, Lillie," in which the magnificent bass organ of Mr. H. Gordon was heard to great advantage. This singer, we understand, is comparatively a late addition to the stage, and it certainly would have been a pity if so fine a voice—so deep, sound, and true—had remained known only to comparatively private circles. In this song, also, the part assigned to Mr. Romer enabled him to show to much advantage. Subsequently Mr. Gordon sang with great power a descriptive scene, receiving a well-deserved encore. Mr. Romer gave with good taste and expression Mr. Sims Reeves's favourite song, "My Pretty Jane," for which he too received a warm proof of the satisfaction of his hearers, and bowed his acknowledgments. Both Mr. Gordon and Mr. Romer also took part in the new quartette (Mr. Montague) in a sweet quartette, "Banish, oh Maiden." The dancers, Messrs. Carroll and Collins, performed the well-known golden shoe dance on pedestals, and executed the very difficult steps and movements of the dance, under the unusual difficulty of confined dancing space, with grace and singular dexterity, which were highly applauded and recalled. Afterwards they were again recalled in the song and dance "Sally, Come up," in which Kelly, the well-known dancer and minstrel, was very well imitated by Collins, and Sally, the "yalla belle," was personated by Carroll, whose make up—including her tremendous display of back hair—was very good. They danced a pretty salutation and duty to the encore. The dancing, indeed, was superior, and was thoroughly appreciated by the audience. We have left to the last, however, not the least noticeable part of the evening's amusements. Mr. Hussey—always a host in himself, and who stands unrivalled as an Ethiopian Comedian—was as great as he always is in his ever fresh and popular "Tobias and Bianca," which literally set the house in a roar. In answer to the demand of the audience for his re-appearance he sang "Johnny Smoker." Then came "Insult and Apology," in which (as in the "Four O'Clock Train") he was ably assisted by Mr. Campbell. Mr. Hussey in the first played the character of a humorous "nigger," provokingly insulting to a better dress. They were much applauded and recalled, while "willing to wound," was mightily afraid of being stung. The tribune created roars of laughter through the admirable manners in which it was acted. Last of all came "The Four O'Clock Train," in which "Mr. Smoaks" (personated by Mr. Hussey), a traveller in search of rest, oppressive as to the correct time of the train in duty to the encore. The curtain, in fact, fell with the audience convulsed with laughter. We must not forget to notice the excellent performances of Mr. Maretzic on the cornet, and those of Messrs. Vineburg, Leader, and Favorite on "the little and the big fiddles." The new arrangement of the stage, with the foot-lights in front, gave it a very nice appearance, and Mr. Northcot, the artist, deserves a compliment for the scenery he has painted for the stage. The entertainment will be repeated this evening, and we may add that if genuine applause is a true criterion of popular favour, then Hussey's Minstrels have won for themselves already a large measure of the good opinion of the public.

Mercury 8 Aug. 1871, 2.

Harry Kelly’s Excelsior Minstrels are in New Zealand doing well, and they will be in Melbourne again by Easter. Mr. Vivian a great “burat corist” from America is shortly expected to arrive to join Frank Hussey, so that there will be the making of a strong minstrel troupe. He left Prisco in November last.

We understand that Mr. Frank Hussey, the Ethiopian comedian, has organised a troupe, of which himself and wife are leading members, for the purpose of visiting the Beechworth district. He will play his opening night at Kilmore, and so work his way to the north-eastern parts.

Gundagai

The Hussey Troupe gave two successful entertainments at the Club-House Assembly room, Gundagai, on Wednesday and Thursday last. On both occasions the spacious room was filled, and the applause that followed each performance was at times deafening. Of Frank Hussey we could report more than our space will allow, suffice it to say he is inimitable; his “Tobias and Biancas” is most amusing, and his “Love Among the Roses” and “Big Sun Flower” with the accompanying dances, were highly appreciated. In fact he may be termed the King of Niggers, for there is a considerable amount of originality about him which at once stamps him master of his profession.

Mrs Hussey sings very sweetly, and her rendering, in appropriate costumes, of the National songs of America, France, Prussia, and England were rapturously applauded, one gentleman in the audience, well known for his vocal ability, joining in the chorus of Rule Britannia. Mr Daniels is a capital baritone, and sings with effect such songs as “Man the life Boat,” “The Wolf,” “The ship on Fire”; he is likewise good in Irish songs, and “plays up” well to Frank Hussey in the negro verses, with which the entertainments each evening concluded. The pianist who accompanies them is a gentleman of undoubted ability, and although not set down in the programmes for sight but instrumental music, is as fine a bass singer as can be found in the colony. After visiting neighbouring townships the company will again perform at Gundagai.

Wagga Wagga

Masonic Hall, WAGGA WAGGA.
FRIDAY and SATURDAY, Feb. 25th and 26th, AND FOLLOWING NIGHTS.
FRANK HUSSEY’S EXCELSIOR Combination Company, Admitted by all the local Press to be the most talented Company that has ever visited the towns around Albion Beach, South and Wagga.
MISS BLANCHE CLINTON (Mrs. F. Hussey), Who has been nightly encored in her sentimental and solo-song songs and dances.
MR. J. B. DANIELS, The well-known English Baritone, in his New, Original, and Gentlemenly Comic Trial Songs.
MR. HORACE HARVEY, R.A.M., The eminent Pianist, Assisted by that World-renowned Humorist, and Greatest Living Ethiopian Comedian.
MR. FRANK HUSSEY, The Original Representative of Minstrelsy at the Paris Exposition in 1867, in “Tobias and Biancas.”
And his Great Specialities.
Admission—Reserved seats, 3s; Body of Hall, 2s.
Doors open at 8 o’clock, to commence at 9 o’clock sharp.

Wagga Wagga Express and Murrumbidgee District Advertiser (NSW) 21 Feb. 1872, 3.

Gundagai Times and Tumut, Adelong and Murrumbidgee District Advertiser (NSW) 9 Mar. 1872, 2.
ROYAL VICTORIA THEATRE

Under the Management of....Mr. James J. Bartlett.

NEW DRAMATIC SEASON,

Commencing
MONDAY, 16th July, 1872,

When the unrivaled Ethiopian Comedian,
Mr. FRANK HUSSEY,

will make his
FIRST APPEARANCE IN DRAMA,
in a Sensational Play, written expressly for him by
Walter H. Cooper, and entitled,
HAZARD

Scene Artists...Misters. W. J. Wilson, and Alfred Clint.
Mechanists...Mr. John Benno
(Specially engaged for the production of "HAZARD.")

DARLING HARBOUR BY MOONLIGHT!

Come on MONDAY next, July 18th, and see
Mr. J. J. BARTLETT,

Miss DOLLY GREEN,
Mr. W. ANDREWS,
Mr. FRANK HUSSEY,
in the new play of
HAZARD

Prices of admission—Dress Circle, 5s; Stalls, 3s. Family Circle (seats can be secured at Kirby's, next door to the Theatre). 2s. Pit, one shilling.

Day Ticket for pit, upper circle, and stalls (admitted a quarter of an hour before the time of opening the doors) can be purchased at Kirby's, next door to the Theatre; F. and H. Cole's book warehouse, George-street; and Punshon's Hotel, Pitt and King streets.

N. B.—Entrance to the Family Circle by the dress circle stairs. Box plan at Kirby's Music Warehouse, George-street.

On Monday evening the dramatic season opened at the Royal Victoria Theatre, with a new sensational drama, entitled "Hazard, or Pierre Deyuden's Crime," written by Mr. Walter H. Cooper, the talented author of "Poikel," "Sun and Shadow," and other works. Last night the drama was repeated to a large and warmly appreciative audience. The drama is truly a sensational drama, abounding in romantic incidents, all of which are well adapted to bring out into full relief the chief characteristics of the dramatic personage. Captain Sydneyton Wylde, an adventurer, and a cool imperious villain, was admirably personated by Mr. J. J. Bartlett, who acted the part to perfection. His personal appearance, however, was rather against him, as he is too good-looking a gentleman to make a thorough-going stage villain. He played his part admirably. Mr. O. Deering made a new chum of the rawest type, and frequently convulsed the house by bringing out in capital style the imperfections allotted to him. The characters of Tawell a gambler, and Jake a negro, were admirably represented by Mr. Frank Hussey, who received quite an ovation on account of his new song and dance, "Little High Heeled Boots." He tried to evince compliance with the demand for a repetition, but was obliged to comply with the wishes of the house. Miss Dolly Green played the part of Eva Dyeeton's daughter, which is equivalent to saying that the part was played well. The rest of the characters were capital and sustained. The story is well constructed, the dialogue is smart, and occasionally tends towards epigrammatic sharpness, blended with a strong dash of sarcasm, irony, and humour. The piece, in short, is a mela-dramatic comedy, and is considered the best of Mr. Cooper's productions. It ought, and doubtless will, have an extensive run; it was mounted in admirable style. Mr. W. J. Wilson had to appear before the curtain when the view of Sydney from Balmain was exhibited. The mechanical effects of "the outer house to anchor" were produced with more smoothness than pertains to such "effects" in general, and, altogether, the performance was a decided success. The theatre is likely to prosper under the new management, and certainly Mr. Bartlett deserves success.

Sydney Morning Herald 13 July 1872, 8.


NEW SONG AND DANCE

LITTLE HIGH-HEELED BOOTS,
Mr. Frank Hussey.
(Written and composed by himself expressly for this drama.)

CO'S, George-street.

LITTLE HIGH HEELED BOOTS, favourite song, by Frank Hussey, in Hazard, will shortly be published.
Put me in my little bed, 1s; illustrated, 2s.
CLARKE, 23, Hunter-street.

Evening News (Sydney) 17 July 1872, 2.
The "Hazard" Company.—Mr. J. J. Bartlett, Mr. Frank Hussey, and Miss Blanche Clifton, the celebrated comedians, travelling under the above title, arrived by the Wonga Wonga on Saturday, and purpose making their first appearance in this city at the Prince of Wales Theatre on Thursday evening next. They are accompanied by the Australian dramatic author, Mr. Walter Cooper (the writer of many highly successful colonial plays,—"Foiled," "Hazard," &c. &c.), which have been spoken of by the Australian Press in terms of the very highest commendation. The company is under engagement to play "Hazard" in San Francisco, but as there is no steamer ready to take them on, they have decided to give a series of performances in Auckland, assisted by the Prince of Wales dramatic company. We trust they may be induced to produce at least one of Mr. Cooper's plays in this city previous to their departure, as it is seldom we have an opportunity of witnessing the representation of the works of a colonial author. Of Mr. Bartlett we need say nothing, his reputation as a comedian of the very first order having been long acknowledged, both in this and the Australian colonies. Mr. Frank Hussey is a highly versatile actor, whose abilities must be well known to all Australian playgoers. Miss Kate Blanchard (Mrs. Hussey) has always been a great favourite wherever she has appeared, and will, doubtless, be warmly welcomed in Auckland. Altogether, we have no doubt that the "Hazard" Company will meet with a good reception on Thursday evening.

http://paperspast.natlib.govt.nz/cgi-bin/paperspast?a=d&d=NZH18720826.2.15

Mr. Frank Hussey was arrested on the 6th instant by detective Jeffrey, on a warrant issued at Melbourne, charging him with illegally disposing of a buggy and pair of horses. As Mr. Hussey wished to proceed by the Nevada, a bench of magistrates was improvised, when Mr. Broham stated that he was unprepared with any legal proof in the matter. The magistrates therefore dismissed the case. Mr. Hussey left for San Francisco by the Nevada.
Mr. Frank Hussey sends me the following:

“T have just returned from a very successful trip to the capital of the State Sacramento, and Stockton, San Jose, where I had fine houses for a week in each place, and Mrs. Hussey made a hit in the character of Eva in "Hazard." So well has she played it that the management of the Metropolitan Theatre wish me to reproduce "Hazard," with Mrs. Hussey as Eva. I have introduced a new scene in it, and she sings some new songs. I have not time to write you a long letter, but will do so next steamer. I am going to Portland, Oregon, for one week, then to Virginia City, then to Salt Lake City, and on to New York.”

Frank Hussey, who is performing with his own company in the province of Nova Scotia, recently drank a quantity of spirits of ammonia, in mistaking a bottle which he thought contained gingerale. He came near dying of suffocation, but medical aid saved him.

WESTON'S WIZARD oil.—Have you a headache, or throat, stiff joints, or lassitude from any cause whatever? Have you rheumatic or other pains in any part of the body? If so, use WESTON'S WIZARD OIL internally and externally. Many persons suffer with sick in stomach and nervous headache, usually induced by constiveness, indigestion, &c., WESTON'S MAGIC PILLS have a strong claim the confidence of an acute discerning public. Sold every where in town—Adv.
**Sydney Morning Herald 16 July 1884, 2.**

**Sydney Morning Herald 28 July 1884, 8.**

Launceston

Star Comedy Company.—The above-named company, under the lesseeship of the well-known and favourite vocalist and comedian, Mr. Frank Hussey, open in the Gaistly Theatre, St. John-street, on Monday next, for a short season. The opening piece chosen is Mr. F. C. Burnand’s comedy of “Artful Cards.” The plot is a hit at the private gambling houses at one time so numerous in continental cities. The cast will include Miss Carrie George, the well-known Launceston born actress.

Launceston Examiner (Tas) 9 Jan. 1886, 2.

Academy of Music.—There was a very moderate attendance in the Academy of Music last evening, when the dramatised version of “Uncle Tom’s Cabin” was again produced. Mr. Frank Hussey represented Uncle Tom successfully, and was frequently applauded, whilst Mr. E. B. Boothman creditably sustained the role of George Harris, being well supported by Miss De Lyle who impersonated Eliza Harris. The minor parts were fairly well played.

Launceston Examiner (Tas) 27 Oct. 1886, 2
Advance Tasmania!—Tasmania is to be favoured with a new patriotic song, entitled “Advance Tasmania!” written and composed by Mr. Frank Hussey, as a new year’s gift to the people of Tasmania. It is arranged for orchestra by Mr. A. R. Crowhurst, and will be sung for the latter’s benefit at the Academy next Friday evening by Mr. A. J. Scott. Not only has Mr. Hussey been in the front ranks for years as a comedian, but he has always gained public favour as a composer, for who that had the pleasure of listening thereto will forget his “Lily of the Lake,” as sung at the old Theatre Royal, Launceston, in 1871, by the late Alfred Romer; or his plaintive song, “The day’s when I was Young,” sung by Mr. Thomas Rainford (of the old Christy Minstrels). Then there was his “Old Friend Still,” sung by the late John De Hogg, the celebrated basso, formerly of the Lyster Opera Troupe. Mr. Hussey is the composer of thirty odd songs (words and music) sentimental and comic; but this is his first attempt as a patriotic composer, and the public will doubtless await with interest the production of “Advance Tasmania.”

Launceston Examiner (Tas) 18 Jan. 1887, 2.

MECHANICS’ INSTITUTE.
ROOM FOR RACE NIGHTS.
WEDNESDAY, 16th, THURSDAY, 17th.
FRANK HUSSEY’S
FEDERAL MINSTRELS.
First appearance of Mr. Charles Willoughby and Mr. Thomas Kennedy, the great song and dance artists.
Mr. Eugene B. Cleaveland, the favourite English baritone.
Mr. Joe Rayner, the original Christy Comedian.
The Federal Minstrels and the Ethiopian drama.
THE MASQUERADE BALL.
Popular prices and popular hall. Front seats 2s, Second 1s, Back 6d.
Look out for programme.

Correspondence.
Letters were read from Messrs. G. Griffiths (Columbia Skating Rink), Geo. Harrison (St. Joseph’s Band), David Thomson, and Frank Hussey, applying for the use of the Town Park on November 9. The Town Clerk stated the application of the St. Joseph’s Band was the first actually received, and on the principle of first come first served, this was accepted, on the motion of Alderman Barrett, seconded by Alderman Ellis.

Launceston Examiner (Tas) 1 Nov. 1887, 3.

Launceston Examiner (Tas) 12 Feb. 1887, 3.
OBITUARY.

MR FRANK HUSSEY.

On Saturday afternoon last Mr Frank Hussey, the well-known minstrel manager and comedian, expired at his residence, Brisbane-street, after a lingering illness extending over some years. The late Mr Hussey was compelled to relinquish the stage about two years ago, owing to an affliction of the lungs and heart. He was at the time performing in Launceston, and finding the climate more invigorating than the warmer atmosphere of Australia he settled down in the city. Although he had during his residence been frequently prostrated for lengthy periods through returns of the complaint he was suffering from, still, especially throughout the summer months, he was enabled at times to get about. Some three weeks since however he was compelled again to take to his bed, and but faint hopes of his ever rising from it alive were held out by his medical adviser. During last week he gradually got weaker, and sank to his last rest at four o'clock on Saturday afternoon. Frank Hussey was born on the island of Nantucket, State of New York, U.S., on October 23, 1831, and was therefore 58 years of age. He was well connected, being a great grandson of the famous Benjamin Franklin, and a cousin to Professor Maria Mitchell, a well-known American lady astronomer. Although his parents were wealthy at the period of his birth, unfortunately through reverses of fortune, young Hussey, at the age of 18, found he would have to win his way in the world on his account, and he was sent to his uncle in San Francisco. After having served for some years in his uncle's mercantile establishment, he gave himself up to stage life, for which he had contracted a liking as an amateur, and about 40 years ago made his first appearance as a professional comedian with a minstrel troupe known as the "Sable Brothers," but listening to the solicitations of his family he after a brief space relinquished the business. He next took to the sea, making a voyage to the Sandwich Islands, and subsequently to the Arctic regions.

In these northern latitudes the ship he was engaged on (the America) was wrecked on the icebergs, and after severe suffering, the crew were rescued by a passing vessel and landed once more on the Sandwich Islands. From thence the young wanderer left for California, and became the pioneer minstrel of that famous state. After being all through the most exciting scenes incidental to the early days of the Californian gold discovery, Mr Hussey returned to the Eastern States, where he was regarded as one of the most prominent of Ethiopian comedians and managers. At the Paris Exhibition of 1870, he represented American Minstrelsy, heading the troupe of picked performers, sent to participate in the proceedings. He afterwards toured through Great Britain, Europe, India, China, Japan, South Africa, and about twenty years ago came to Australia with a strong minstrel troupe, known as the "Western Hussey Minstrels." For a number of years he was a prime favourite with Australian audiences, there being some years ago no better known name in connection with an entertainm ent catering in the colonies than Frank Hussey. After a lengthy sojourn in Australia he returned to America and made another tour of that country, and subsequently of Great Britain. Of late years, however, his health began to fail, and he also experienced several sudden reverses of fortune. He returned to the colonies some years ago, but a shadow of his former self, and after appearing in Sydney and Melbourne came to Tasmania, where he has ended his days. The death in Texas of his only son at the end of last year was a great blow to him. The late Frank Hussey was most popular, and well respected both in his profession and by those who knew him outside of it. Unfortunately he has in his decline not been blessed with even a small portion of worldly wealth, and died in poor circumstances, leaving a widow behind him, a stranger in a strange land, totally unprovided for, his weak state of health during the past few years rendering him almost entirely helpless and unable to earn a living.

Launceston Examiner 9 Dec. 1889, 2.