

# INTERNATIONAL TOURISTS: L

## THE LAMPINI BROTHERS

aka **The Lampinis / Prince Masculin & Roy**

[1916-1917, 1918-1919] In 1903 Moritz Hechter (1888-1947) accepted a challenge from the Romanian Tourist Club to walk from Bucharest to the USA. To win the prize of 40,000 francs he had to arrive at the St Louis Exposition by 7 July 1904. The then 17-year old missed the deadline by two weeks.<sup>1</sup> Having decided to remain in the States, he soon afterwards began working a magic act on the country's various vaudeville circuits and by 1907 was passing himself off as a Frenchman named Prince Masculin. His act, which was later billed as Prince Masculin and Co, toured extensively throughout North America.

From around 1913 Moritz worked in a partnership known as Prince Masculin and Roy.<sup>2</sup> The pair, who are recorded as playing at least one series of engagements in Europe (ca. 1914), came to Australasia in 1916 for **Fullers' Theatres**. They made their debut at the Auckland Opera House, New Zealand on 19 June as joint headline act with the Five Manchurians (acrobats). Initially advertised as Prince T. Lampini, the act was better known during their time in the region as either The Lampini Brothers or simply The Lampinis. Their billing also usually described them as European comedy illusionists.



After completing their New Zealand engagements, which also included seasons in Wellington, Christchurch and Dunedin, the Lampinis travelled across the Tasman to Australia. The Fullers' usual practice was to send imports immediately to Brisbane to play the **Empire Theatre**. Interestingly, while the venue was advertised as being under the direction of **Holland and St John**, both principals had since died and the management had effectively come under the Fullers control.<sup>3</sup> The Lampini's Australian debut took place on 26 August 1916 - again with the Five Manchurians as joint headline act.<sup>4</sup>

After Brisbane the brothers travelled to Melbourne to play the **Bijou Theatre** from 23 September. A few days after their debut Melbourne's *Punch* newspaper published the following background piece:

If you were 'well-heeled' with £2000 in European banks, and had booking for thirteen months in Europe and Australia, and then war broke out, and inside of two months you were broke, stripped of all your belongings, wouldn't you agree with General Sherman? Well, that is what happened to the Lampinis Brothers, who are now appearing at the Bijou under the Fuller direction, in a European illusion act. Prince T. Lampini (but that isn't his real name) was born in France, and his "brother" is an American boy, who has travelled with him for the past eight years. Back in 1914, they were playing in Europe, and in July had journeyed to St. Petersburg, when notice of the declaration of war came. As soon as their contracts were cancelled in the Imperial Opera House, the pair journeyed south, and reached Roumania, where they were marooned. They left their stage sets and trunks there, and forged ahead, after two months of weary waiting, to Italy. They finally sailed on the oil-tanker, John D. Archibald, from Genoa for New York. They were held up on the high seas, and searched; but, as they were American citizens, they were allowed to proceed with the tanker.

The Lampinis have accumulated a new set of stage traps and properties with their new act; but many of their most valued tricks and paraphernalia still remain in Europe. The act used here is a novelty. The Prince has several foolers in his repertoire, one of which is a remarkable little trick with a Russian phonograph. How the trick is done is a mystery to the observer, and the only explanation to it given by the Prince is 'that it took a long time to figure it out.'<sup>5</sup>

<sup>1</sup> See for example "Globetrotter Too Late to Win Prize of 40,000 Francs." *St Louis Republic* (USA) 24 July 1904, 1. Moritz Hechter left Romania with two other companions. Both died along the way. His great nephew Lester Hechter believes Moritz's older brother, Jean Josef, may have also accompanied him during the early stages of the walk. According to press reports at the time Hechter travelled through Bulgaria, Serbia, Turkey, Hungary, Saxony, Germany, Belgium, Holland and France. The American route to St Louis began in New York and included Washington D.C. Along the way he filled up a book with signatures of mayors from each city he passed through. The same newspaper reports also record his given name as Mauritius.

<sup>2</sup> See "Historical Notes and Correction" section below regarding Roy.

<sup>3</sup> **Ted Holland** died in 1914 and **Percy St John** the following year. The Fullers took over management of the Empire in their own right in 1918 when the Holland and St John lease (which had been transferred to their widows) expired.

<sup>4</sup> This combination continued through until the end of the Western Australian tour in early December 1916.

<sup>5</sup> "Held in Roumania [sic] During War Start." *Punch* (Melbourne) 28 Sept. 1916, 41.

After the Bijou season ended the Lampinis played some select engagements in the city's suburbs (including Fitzroy and Williamstown), then opened in Adelaide ([Majestic Theatre](#); 28 Oct.-). Thereafter followed seasons in Perth ([Melrose Theatre](#); 18 Nov. -), Fremantle ([Princess Theatre](#); 2 Dec.-), and Sydney ([National Theatre](#); 16 Dec.-). Their last known appearances in Australia during this first tour were in Sydney in early January 1917.<sup>6</sup>



*Evening News* (Sydney) 1 Nov. 1918, 6.



*Williamstown Chronicle* (Victoria) 21 Oct. 1916, 3.

The Lampinis began their second Australasian tour for the Fullers in mid-1918, once again playing New Zealand first. This time they opened in Wellington (His Majesty's Theatre; 1 July). As with the previous tour the pair played the four major centres, but this time were also sent to some select regional towns - including Timaru and Wanganui.

The Fullers arranged for the pair to begin their return Australian tour in Brisbane again (Empire Theatre; 5 Oct.). Also on the particularly strong bill were contortionist act [Hector] Napier and Yvonne, comedian Sam Rowley, patterologists Vaude and Verne and Abdy's Boxing Kangaroo. They followed Brisbane with seasons in Sydney ([Grand Opera House](#); 1 Nov.-), Newcastle ([Victoria Theatre](#); 16 Nov.-), Melbourne (Bijou Theatre; 7 Dec.-), Adelaide ([Majestic Theatre](#); 14 Dec.-), and Melbourne ([Palace Theatre](#); 4-17 Jan. 1919).

The Melbourne engagement appears to be the last Lampini Brothers show. On 14 March that year Prince Masculin appeared as "The Man of Mystery" in Newcastle (NSW) with a new solo act. Some two weeks later, on 29 March, Roy Lampini made his debut as a solo performer in Melbourne at the Fullers' Bijou Theatre. *Table Talk* said of his performance, "Roy Lampini the nonsensical Yank, whose nonsense seems to be appreciated."<sup>7</sup> After he finished up at the Bijou on 4 April Roy took his own company to Geelong for a season at Easter (19 Apr.-). The line-up featured Durno (trick cyclist/pole climber/balancer/juggler) and Violino (a "musician of rare merit"). Roy returned to the Bijou at the end of April for another brief engagement. Although booked to appear until Friday 9 May he was surprisingly allowed to take the previous Saturday off (3 May) to put on a one-night return show in Geelong.

Roy's reputation with Melbournites was such that *Table Talk* published an extended piece on him in its 8 May issue:

The police would have a lot of trouble trying to catch Roy Lampini if ever they had occasion to go after that expert American comedian and dancer. Lampini, who is appearing at the Bijou Theatre, can increase his height by 4½ inches, his arms lengthening correspondingly. This increased height he can maintain for something like a quarter of an hour without effort, when his body gradually sinks back to normal. Another accomplishment is that of being able to completely alter his facial expression. He has a movable jaw, which he practically resets, and when his hair is done in an unusual fashion he appears to be another person. Mr. Lampini does not especially feature these accomplishments in his act, but they may help materially in making him one of the most eccentric and cleverest dancing entertainers Australia has seen.<sup>8</sup>

Roy Lampini's name mysteriously disappears from the public record between early mid June (when he again appeared in Geelong) and early September 1919, at which time he is advertised on the change of programme bill for J.C. Williamson's Films' "Vaudeville and Pictures" show at the Strand Theatre, Melbourne (6 Sept.-). His movements between 11 September and 22 May 1920, when he and his wife, Emily, are recorded as leaving Australia are currently unknown, as are his whereabouts after arriving in the U.S.A.

After concluding his Newcastle engagements Prince Masculin put together an act with his new wife, Lily (known at that time as Madam Lampini). Their first known performances were with a tour headed by Scottish entertainer and

<sup>6</sup> While back in America in 1917 Prince and Roy gave a stage demonstration of a new wireless telephone during a tour in the Pantages U.S. circuit. Details regarding the Orpheum Theatre event are recorded in Utah's *Ogen Standard* 12 Oct. 1917, 10.

<sup>7</sup> "Bijou Theatre." *Table Talk* (Melbourne) 3 Apr. 1919, 25.

<sup>8</sup> "On and Off the Stage." *Table Talk* (Melbourne) 8 May (1919), 12.

Hypnotist the Great McEwen. The itinerary, which appears to have begun in Portland (Victoria) in late April, included regional centres in Victoria and South Australia. Lily, who worked as his assistant, was then being billed as Miss Mesculin.<sup>9</sup> A review in the *Northern Argus* (Clare, SA) provides some insight into their early performances together:

In addition to his own share of the entertainment, McEwen is presenting also Prince Lampini and Miss Masculin, who are on their first visit to Australia. They make a feature of extremely clever illusions and burlesque magic and will produce for the first time here the disappearing phonograph, the Rasputin head, which sings and answers questions in an unexplainable manner; the boot-box mystery, and Floto, the flying lady.<sup>10</sup>



After severing their association with McEwen in early June, Prince and Lily appeared for a week in a film and vaudeville programme at the Casino, Port Pirie (SA) between 6 and 14 June. They then rejoined the Fullers organisation, making their return at Adelaide's Majestic Theatre on the 28<sup>th</sup>. [For further career details see the AVTA's Prince Masculin entry - link below]

1918. State Library of Victoria

### Historical Notes and Corrections:

1. Little is currently known about Roy Masculin/Lampini's origins, including his birth surname. Interestingly, when Moritz Hechter (as Prince Masculin) registered to become naturalised US citizen in 1913, his application (dated 31 March) was given the number 15103. The next sequential number (15104) is an application from **Joe** Masculin, who states his occupation as performer and his birth details as Pitesti, Romania, 1894. Lester Hechter believes that Joe Masculin and Roy Lampini are the same person (email, 12 Sept. 2015). This appears to be supported by another pair of sequentially numbered documents filled out by both men in New York in 1917. These exemption-from-war-service applications, located by Lester Hechter, are identified as B-374 (Prince Masculin) and B-375 (**Roy** Masculin).<sup>11</sup>
2. Roy is recorded as having returned to Australia on his own in late 1917, sailing from San Francisco in mid-October. The stated purpose of his visit was to see his cousin, Avram Hechter who was then living in Sydney. This suggests the possibility that he and Moritz/Prince were related. In January 1918 Roy was charged by Sydney police with stealing jewellery from a woman named Helen McLaughlan. The charges were later dropped.
3. Interestingly, while several Melbourne newspapers, including *Table Talk*, record during the months of March and April 1919 that Roy Lampini was an American, *Table Talk's* 8 May issue for that year identifies him as "Roy Lampini the knut dancer... a Frenchman born in Roumania" [sic].<sup>12</sup>
4. The *Magicpedia* website entry on "[Prince Lampini](#)" contains a number of errors and unsupported biographical details. For example, it claims that he first started performing in the U.S.A in 1903 and identifies his first partner as "an acrobat named Roy Rogers." Lester Hechter's research has uncovered a passenger manifest which records the date of Moritz's arrival in New York as 6 July 1904. No other details or evidence regarding the Roy Rogers claim are provided. It is therefore unclear if this is a reference to Roy Masculin/Lampini (and hence an error) or another person altogether.<sup>13</sup>

When it claims that Roy "enlisted in the war and lost his life," the article is possibly referring to the (unconfirmed) Roy Rogers person. U.S. government documents uncovered by Lester Hechter show that both Prince and Roy registered for, and were granted, exemptions from active in 1917 - Prince for medical reasons and Roy due to financial reasons (sole support of his parents, 2 sisters and a brother).<sup>14</sup> Newspaper advertisements, reviews,

<sup>9</sup> See for example: [Editorial](#) *Portland Guardian* (SA) 25 Apr. 1919, 2; and "[The Great McEwen](#)." *Border Watch* (Mount Gambier, SA) 9 May 1919, 3.

<sup>10</sup> "[The Great McKewen Company](#)." *Northern Argus* (Clare, SA) 6 June 1919, 5.

<sup>11</sup> In his application, Prince Masculin also indicates that he was born in Pitesti.

<sup>12</sup> "[On and Off the Stage](#)." *Table Talk* (Melbourne) 8 May 1919, 17.

<sup>13</sup> Sighted 23/09/2015. It is clearly not the American singing actor named Roy Rogers who was born Leonard Franklin Slye in 1911.

<sup>14</sup> Interestingly both men give their address as the *Variety* journal in Times Square. (Sighted Lester Hechter "Prince Masculin." Research document attached to email 24 August 2015).

articles, and published passenger manifests located via *Trove* (National Library of Australia's digitised newspaper service) also confirm that Roy Lampini returned to Australia in later-1917 before touring Australasia with Prince Masculin from mid-1918 until early 1919. They also provide evidence that he toured as a solo act throughout the remainder of the year before returning to America with his wife in 1920.

*Magicpedia* correctly records that Lampini was in Melbourne in 1916 but then claims that he returned "to Australia, from the United States, around 1938. As noted in the above biography, Prince Masculin/Lampini came back to Australia in 1918. He and his wife also returned in 1924 and 1933-1934. The latter period included engagements with their son, Murray, and a regional tour with [George Sorlie's](#) tent show.

**See also:** [Prince Masculin](#)

**Thanks to Lester Hechter (USA) for his extensive investigation into Prince Masculin, the Lampini Brothers, and other members of the Hechter family.**

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## SIR HARRY LAUDER

[1914, 1919, 1923, 1929] Scottish comedian, singer.

Harry Lauder became a British music hall star in the early 1900s with an act that combined Scottish wisdom and humour with songs, homemade jokes and clean monologues and went on to become one of the great stars of the vaudeville era. Following his death in 1950, American theatre critic Joe Laurie Jr. wrote: "[Harry Lauder] remained all through the years as one of the greatest, if not the greatest, one-man show that graced our shores and theatres."<sup>15</sup>

The eldest of eight children Henry "Harry" MacLennan Lauder was born on 4 August 1870 in Portobello (near Edinburgh). Following the death of his father he moved with his mother and siblings to Arbroath in 1882 and went to work in the local mill aged 12. It was here that he also began his singing career. Two years later the family moved to Lanarkshire and Lauder went to work in the town's coal pit. He continued his singing, however, and gradually obtained paid engagements before joining a concert party for a tour of Scotland. In the early to mid-1890s he formed his own touring company with the violinist Mackenzie-Murdoch.

After making his London debut at Gatti's Westminster Music Hall on 19 March 1900, Lauder quickly became one of the most popular and highest paid British performers of that era. He established himself as an international star in 1907 after making his American debut before an enraptured New York audience. So popular was Lauder that his stage appearances could often last for an hour or more. "It is impossible to catch and analyse the peculiarly elusive charm of this great artists," wrote *Variety*. "It is a fine thing so subtle and indefinable it has not a name, and yet it exerts a force that cannot be escaped... His every word and gesture gives a line or faithful touch of colour to the picture he seeks to draw, and the whole is a vivid, forceful characterization" (ctd. Slide 302).



Source: Rotary Global History Fellowship

In all Lauder came to the Australasian region four times during his career, and during the course of those tours played all of the state capitals and most of the major regional centres. In his memoirs Lauder writes:

I would like to sit down some day and start writing a book about Australia... I am filled with genuine enthusiasm for its fine, healthy, hospitable people, its delightful climate, its magnificent harbours and cities, its present prosperity and its unbounded possibilities for the future... If today, I were a young man eager to push my fortunes in a new country I think I would certainly go to Australia (237).

The first tour was undertaken in 1914 for [J. and N. Tait](#). Shortly after his arrival, however, the Tait's agreed to have [E.J. Carroll](#) manage his affairs. As Lauder recalls, this decision was to a large extent due to his rather difficult temperament:

<sup>15</sup> *Variety* (USA) 1 Mar. 1950, n. pag.

I was one of [the Tait's] next successes and while all my foreign tours have been controlled by my friend Ted [E.J.] Carroll I ought to explain that Mr Carroll and the Tait's have always worked hand in hand so far as my business in Australia and New Zealand is concerned. For all the brothers I have a high regard but I am rather a difficult chap to control when I am working so it was early arranged between us that Ted would come in and take full charge of me. This happened thirteen years ago and the amicableness of the arrangement has been demonstrated by its results. You see I can occasionally go off the deep end with one man but not with five. And if that one man has a grievance against me he is much more likely to make me see reason than five men would! At all events the Tait's and I are on the most friendly terms (240).

Lauder made his debut Australian appearance at Melbourne's [Princess Theatre](#) on 11 April, continuing through until mid-August, at which time he undertook a tour of New Zealand.<sup>16</sup> Lauder received a he amount of publicity during his tour, with his jokes, sayings, anecdotes and whereabouts widely reported throughout both countries.

After leaving the region he travelled to the USA for a brief tour then returned home. During the war he was tireless in entertaining troops, and in 1919 his efforts were rewarded with a knighthood.<sup>17</sup> That same year he undertook his second tour of Australia for the Tait brothers, and again under the personal management E.J. Carroll. The pair had met when Carroll oversaw the Scotsman's Queensland tour in 1914 and became good friends. The 1919 Australian tour, which ran from 10 May to 4 October,<sup>18</sup> was followed by once again generated an enormous amount of publicity, before, during and long after the tour had concluded. A proposed tour of New Zealand was cancelled in late October due to Lauder's need to travel to the USA and then back home to Great Britain. Although he earlier indicated to Australian press on several occasions that he planned to return to the region in the near future to especially play those places he had missed (notable Tasmania, Western Australia and New Zealand), the proposed return tour (which would have also likely included South Africa) was put on hold as of November.



*Table Talk* (Melbourne) 27 June 1929.

Lauder finally made good on his promise to return to Australia and New Zealand in 1923, opening in Sydney on 31 March. After concluding the season almost a month later he travelled to Queensland (playing Toowoomba and Brisbane) followed by New Zealand, Melbourne, Adelaide and Perth. The tour was again managed by the Tait's, with advertising this time indicating "in association with E.J. Carroll." Lauder and his wife left for the USA from Australia from Melbourne on 26 September, having reportedly undertaken another highly successful Commonwealth tour.

Although Lauder had mentioned on a number of occasions during his 1923 Australasian tour that he intended retiring, and that the tour would be his last to the region, he nevertheless undertook one more visit some six years later. During his absence from the region news regarding his career and exploits continued to appear in Australasian newspapers and magazines on a regular basis. The release of his 1927 film *Huntingtower* also helped maintain interest in him, as did his follow-up film *Auld Land Syne* (1929).<sup>19</sup> Lauder began his Australasian tour in New Zealand, playing engagements there between late-January and June. Reports from the time suggest, however, that an Australian tour had not yet been locked in<sup>20</sup> due to the comedian's film commitments back in Britain. Indeed his only

Australian engagement was a three week season at Melbourne's [Theatre Royal](#) beginning 29 June. Lauder's visit to Australia did provide him with the opportunity, however, of visiting his brother in Newcastle.

Harry Lauder wrote a number of songs during his Australasian tours, with several referencing the country. Among these are "Australia is the Land for Me" (1914)<sup>21</sup> and "Australian Girls are Good Enough for Me (1923).<sup>22</sup> His

<sup>16</sup> Lauder was in Adelaide when news of the declaration of war was announced. His son John, a Lieutenant in the Argyll and Sutherland Highlanders had arrived in the country only ten days earlier, and was subsequently ordered home to join his regiment. John Lauder was killed in late 1916

<sup>17</sup> Lauder's knighthood was publically confirmed in late April 1919, while the entertainer was en route to Australia.

<sup>18</sup> The opening and closing seasons were both played at Melbourne's [Kings Theatre](#).

<sup>19</sup> *Auld Lang Syne* was completed shortly before Lauder returned to the Antipodes in early 1929.

<sup>20</sup> See for example: "Sir Harry Lauder: May Make Australian Tour" Advertiser (Adelaide) A: 20 Feb. 1920, 17.

<sup>21</sup> "Harry Lauder's New Title: Making the Kookaburra Famous." *Queensland Times* (Ipswich) 6 May (1919), 6. Written while en route to Australia the song includes references to kangaroos and wattle and reportedly featured Lauder doing kookaburra imitations

<sup>22</sup> The alternative title is "New Zealand Girls are Good Enough for Me."

influence can also be seen in the numerous references made in relation to aspiring Australian and New Zealand comedians following his first tour in 1914. Although invariably described along the lines of "Australia's Harry Lauder," no other comedian working his type of act was ever able to come close to realising the popularity of the diminutive Scotsman.

While Lauder's final retirement was announced in 1935, he returned to the stage during WWII, entertaining troops throughout Britain. He also made radio broadcasts with the BBC Scottish Symphony Orchestra and appeared in public immediately after the war to thank the crews of American food relief ships docking at Glasgow. He died in Strathaven Lanarkshire (Scotland) on 26 February 1950 following several years of illness.

**Further Reference:**

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**LE ROY, TALMA AND BOSCO**  
 aka The Comedians de Mephisto Co.

[1905-1906, 1914] Magic, illusions, comedy

Servais Le Roy (1865-1953) was a Belgian magician, illusion designer and businessman who invented the classic levitation illusion *Asrah the Floating Princess*. After moving to Great Britain he established a supply house for illusions and scenery, and at one stage performed with German-born illusionist Imro Fox and Frederick Eugene Powell as *The Triple Alliance*. He is best known, however, for the long-running act he developed with his wife Mercedes Talma (born Mary Ford, 1868-1944) and Leon Bosco. Talma specialised in sleight of hand and was known as a brilliant manipulator of coins, while Bosco played a buffoon character. Although the act was very much a partnership to which all three contributed as magicians, Servais Le Roy sometimes received additional headline billing.



Source: www.alibaba.com



Le Roy Talma and Bosco came to the Australasian region twice. The first tour was under the direction of [Harry Rickards](#) (Sept. 1905-Apr. 1906), while the 1914 tour (Apr.- Sept.) was produced by [E.J. Carroll](#). This was followed by a tour of New Zealand (Oct-Nov.).

**NB:** William Rauscher in his biography, *Monarch of Mystery*, indicates that Bosco was played by no less than nine different performers over the years.

Source: [www.liveauctioneers.com](http://www.liveauctioneers.com)

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## LITTLE TICH

[1905, 1926] English comedian, dancer. [Born: Harry Relp (1867-1928)]

Standing 4 foot 6 inches (137 cm) tall, Little Tich was best known for his acrobatic and comedic Big-Boot Dance, an act which saw him wear boots with soles 28 inches (71 cm) long. Aside from his music hall appearances, he was a popular performer in Christmas pantomimes, appeared in several films and made a number of sound recordings.

**TIVOLI THEATRE.**  
Sole Proprietor and Manager..Mr. Harry Rickards  
Treasurer ..... Mr. Joseph Larkin.

**LITTLE TICH MATINEE, TO-DAY.**  
Doors open at 1.30, Commence at 1.30.  
Special Prices for Children at the Matinee.  
No Early Doors at the Matinee.

By the Entire Strength of  
**MR. HARRY RICKARDS'**  
NEW TIVOLI VAUDEVILLE AND SPECIALTY  
COMBINATION.

**MANAGERIAL CARD.**

**THE VAUDEVILLE EVENT of AUSTRALIA.**  
Mr. RICKARDS has pleasure in announcing that during his last visit to London he succeeded in making arrangements for the World-famed, inimitable Artist,

**LITTLE TICH,  
LITTLE TICH,**

The Greatest Comedian and Dancer on Earth, to play a short season at his theatres throughout Australia, to commence at his Tivoli Theatre **THIS (WEDNESDAY) AFTERNOON AND EVENING,** when this Marvel of the World will make his First Appearance.

This Brilliant Engagement will positively eclipse each and every of Mr. Rickards' previous Great Starring Attractions.

*Sydney Morning Herald 1 Mar. 1905, 2.*

Born in Cudham, Kent, on 21 July 1867 Harry Relp developed a dance and tin-whistle act at age ten, and in the early 1880s performed a blackface act. While in London in 1884 he adopted the stage name "Little Tich," which he based on his childhood nickname of "Tichborne" (a reference to his portly stature and physical likeness to the Tichborne inheritance claimant Arthur Orton.

Source: Wikipedia.



During his first US tour (1887-89) Little Tich dropped the blackface routines and developed his famous big shoe act. Between 1896 and 1902 he appeared with his own musical theatre company, and spent much of his time in Paris, where he became a popular variety artist. During his long career Little Tich appeared in many countries including Australia. He first toured the country in 1905 for [Harry Rickards](#) and returned in 1926 when the Tivoli circuit was being run by [J. C. Williamson's Ltd](#). His popularity led to a number of local performers performing similar routines (their billing invariably seeing them described as "Australia's Little Tich"). On such artist was Ray McLean.

The twice-married comedian died at his home in Shirepark, Hemden on 10 February 1928 aged 60.

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