

TED TUTTY

(Incl. **Kate Tutty/Muriel Esbank**)

Ted Tutty worked for every major variety organisation in Australia between 1905 and the mid to late-1920s. It was through his association with Harry Clay, however (including seven Queensland tours) that his reputation was largely built. Indeed, his peers considered him to be as important to Clay as Will Whitburn and Pope and Sayles were to Harry Rickards. During his long career Tutty worked both as a solo comedian or in several partnerships, including one with his wife Kate (aka Muriel Esbank) as The Two Tuttys.

Jim Donald wrote of Ted Tutty's contribution and place in Australian vaudeville in the *Daily Mirror* in 1951:

Ted Tutty died a few weeks ago, and his passing severs the last link in the long chain of Australian born 'black-face' comedians. These gentry comprised the bones and tambourine brigade of old-time minstrel show and music hall entertainment. In show virtuosity Will Whitburn and Charlie Fanning helped the native-born comics who worked under the banners of Harry Rickards and Ben and John Fuller. Ted Tutty was for many years the star cornerman on the circuit controlled by the late Harry Clay. He also worked the 'Bigger Time' of Rickards and Fuller managements. He was about 80 when he died. I remember him as a quaint comic whose style was modelled on that of Whitburn, and like that old master Ted was also well to the fore in the side-splitting farces which were a special feature of old time black-face comedy. His dry, croaking humour was well suited to this robust form of mirth-making. Tutty was the last of the great cornermen of the gay nineties. Pope, Sayles, Fanning, Whitburn, Warton, Kearns, McKisson and Co have long since passed. Now old Ted has joined them.¹



Courtesy of Jo Mercer and Del Buchanan

Although essentially a solo performer, Ted Tutty nevertheless appeared on stage in casual comedy partnerships throughout his long career. Among those he is known to have worked with are Harry Clay and Maurice Chenoweth, with the latter working as a straightman opposite Tutty quite often during the 1917-18 period. Tutty also worked for many years with his wife in a double act billed simply as the Tuttys (or the Two Tuttys). Throughout his twenty or so year career with Harry Clay, Tutty regularly found engagements with other companies, having no trouble securing work with the larger organisations run by Harry Rickards and the Fullers, for example. It was his friendship with Clay, however, that saw him return year after year to the Sydney and NSW circuits, as well as his quite regular tours of Queensland. In that state there was perhaps no bigger name in the blackface end-man business than Ted Tutty. Billed

as "everybody's favourite," according to a review of Clay's visit to Toowoomba in 1910 Tutty was "the one so far as Toowoomba audiences [were] concerned." The critic goes on to further record that "his rendering of 'You're The One' met with a wild reception, as did his encore, 'Robin Red Breast'" (TC: 15 Mar. 1910, 3). In all Tutty undertook seven tours of Queensland for Harry Clay (1905-07, 1909-10, 1913 and 1915).

Born 15 May 1876 in Melbourne, Ted Tutty began his career in Victoria and South Australia during the last years of the 19th century, developing a unique stage persona. Charles Norman recalls Tutty as having a broad voice, full of humour, and comparing him to Syd Beck (63). "It was," he said, "a most peculiar Aussie delivery," and one which "people used to mock" (Djubal "Harry Clay", Appendix H, 209). The *Theatre* in its May 1916 issue also described his turn as "giving a first impression through his physique and style of a sick lizard smothered in charcoal through his unique makeup" (49).

Argus 1 Dec. (1900), 12.

AMUSEMENTS.	
P EOPLE'S CONCERTS, Temperance-hall.—Combination Serenaders, Unprecedented Minstrel Variety Entertainments. Admission, 3d., 6d.; numbered reserved, 1/.	
P EOPLE'S CONCERTS.—To-night, first appearance of Dr. Rowe, World-renowned Prestidigitator, Necromancer, Magician, introducing marvellous and startling illusions.	
P EOPLE'S CONCERTS.—To-night, re-appearance Brilliantly Successful Clare Sisters, Greatest Living Champions Sentimental Vocalisation, Refined Serio-Comic Duettists.	
P EOPLE'S CONCERTS.—To-night, last appearance in Victoria Lillie Octavia, Fascinating Conversationalist, Comedienne, Balladist; lengthened intercolonial engagements.	
P EOPLE'S CONCERTS.—To-night, re-appearance Unrivalled Female Impersonator, Versatile Comedian, Ted Tutty. Musical Director, Accompanist, Professor Ireland.	
P EOPLE'S CONCERTS.—To-night, Howard Sisters, Celebrated Terpsichorean Serio-Comic Harmonists; Isabella Duncan, introducing Great American Temperance Songs.	

¹ No bibliographical details available. A photocopy is held by this author. It was written a few weeks after Tutty's death - possibly late April or early May 1951.

Tutty's earliest recorded engagement was his "first appearance" with the People's Concerts (Melb) in 1900. According to advertisements placed in the *Age*, he was at this stage of his career an "eccentric female impersonator and Ethiopian character comedian" (22 Sept. 1900, 12). A "triumphant reappearance" followed a week later, as did a re-appearance on 1 December. Among the stars of the People's Concerts appearing with Tutty were Tom Dawson, Will Wynand, Johnny Matlock and Jantz Kolman and Johnny Gardner. His name is next connected with Port Pirie in South Australia in 1902. In addition to getting married there in January and having his first child born in July, Tutty is also recorded as having appeared at a benefit organised for him in May by members of the Ethiopian Concert Party.² A review published in the *Port Pirie Advertiser* indicates that in addition to playing a prominent part on the programme (including a lead role in the concluding farce), Tutty was also responsible for stage and business managers in collaboration with Dan Tracey." His name is also connected with the Ethiopian Quadrille Class in October. The *Port Pirie Advertiser* reports that the troupe "wound up the season with a most successful plain and fancy dress ball." Among those in fancy dress were Tutty (as "Comic Cuts") and most of the artists who had appeared at the May benefit. Mrs E. Tutty was also in attendance in evening dress (ctd Mercer, email 30 Dec. 1999).

The first of Ted Tutty's known engagements with Harry Clay was the 1905 NSW/Queensland tour, which began in early March. It is very likely, however, that he had been with Clay for some time prior to this, possibly joining Clay's Sydney suburban operations sometime after the end of his 1904 tour (ca. Sept.). Tutty remained an almost permanent fixture on "Clay time" over the next few years, spending much of the company's off-tour time on the Sydney circuit. In early January 1907, for example, he appeared among a star-studded Clay line-up at the Royal Standard Theatre. The company comprised among others: Harry Sadler, Harry Clay, Clara Keating and Wally Edwards (see 5 and 12 Jan.). While his movements over the 1908 period have not been fully established, his name appears frequently in the programmes of Harry Clay's suburban and NSW/Queensland circuits between 1909 and 1910. Two reviews from Ipswich indicate the level of popularity he held across Queensland:

Mr Ted Tutty, without whom - in the estimation of Ipswichians, at any rate - Clay's Waxwork's would be incomplete, broke out in a fresh place, in "You're the One," his reception proving that in the delighted hearers, he was "the one." He had to give a treble encore (QT: 23 Mar. 1910, 5).

The appearance of the most favoured member of the company, Mr Ted Tutty, was the signal for an outburst, which grew in volume as he sang "I'll put on my Coat" and "Sandy McIntosh." In the latter Ted appeared in a highly exaggerated Highland costume, and to a vocal imitation of the bag-pipe danced, in his own inimitable style, what was probably meant for the Highland fling (QT: 27 July 1910, 7).

Following the 1910 Queensland tour Tutty spent until early November in Sydney with Clay's company, before heading north again to play an extended season with Ted Holland's Brisbane company (ca. Nov. 1910 – ca. Apr. 1911).

THEATRE ROYAL.

Lessee: Mr. Percy St. John. Sub-Lessee: Mr. Ted. Holland
 BRISBANE'S OWN SHOW.

TO-NIGHT, TO-NIGHT,

TED HOLLAND'S NEW VAUDEVILLE ENTERTAINERS
 AND EDISON'S VERY LATEST MOVING PICTURES.
 TO-NIGHT. Grand Mammoth Change of Programme, TO-NIGHT.

And

First Appearance of **TED TUTTY,** Reappearance of **PEARL LIVINGSTONE,**
 Endman and Comedian. The Dainty Soubrette.
 NEW AND ORIGINAL ITEMS BY OUR GRAND DOUBLE COMPANY,
 Including the

DO-RE-MI TRIO. DO-RE-MI TRIO
 The Celebrated Eccentric Comedians, in their
 World-famed Act
 "THE TOREADORS,"
 Screaming Burlesque of
 "The Great Spanish Bull Fight,"
 Introducing their three famous dogs disguised as bulls, assisted by Miss Lolita,
 Graceful Spanish Dancer.

POPULAR PRICES: 2/, 1/, and 6d.
 Reserved Seats, 2/6. Box Plan at Paling's. Telephone 2115.

THIS SATURDAY AFTERNOON, AT 2.30,
GRAND MATINEE,
 ADULTS, 1/; CHILDREN, 6d.

Brisbane Courier 19 Nov. (1910), 2.

The *Brisbane Courier's* review of his debut performance with Holland's New Vaudeville Entertainers indicates that he was an instant hit:

Good honest fun of the irresponsible type that means real relaxation set Saturday's audience in the Theatre Royal roaring with laughter. Ted Tutty began it. He is a new endman, bubbling over with comicality, which finds expression through a droll voice and no less through his dancing, which is full of the spirit of eccentricity. Be assured just the right sort of vacuity for a ludicrously simple comic song that owed its success entirely to its rendering, and every one at once recognised in him a genuine fun-maker. Ted was an emphatic success (21 Nov. 1910, 3).

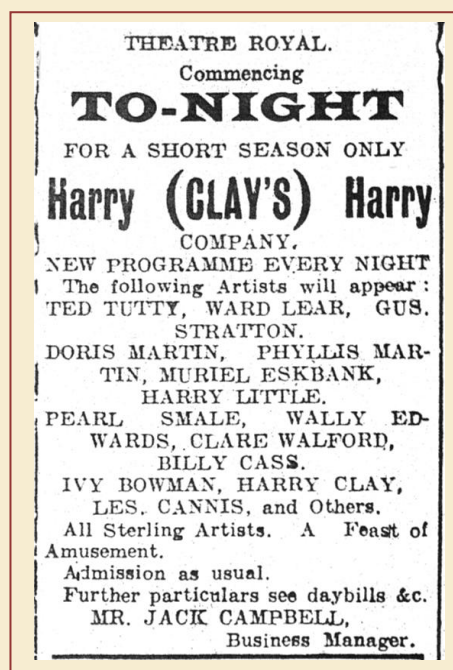
² The benefit was jointly held for Tutty and Sam Claydon.

Although Tutty's movements over the next two years (1911-12) are also unclear at this stage, by 1913 he was included in a *Theatre* list of Sydney's "best-known stars," which indicates that he had maintained a high profile presence in the city. Among the other listed performers are: Con Moreni, Jack Kearns, George Sorlie, Joe Charles and Joe Rox. Around this time, too, Tutty held an executive position with the Australian Variety Artists Federation (AVAF). 1913 also saw him share the stage, and much advice with an up and coming young comedian called Roy Rene. An *Australian Variety* review of one Bridge Theatre show reports that Tutty and Rene both shared the applause for the first part - neither being able to be separated (22 July 1914, 6). In his autobiography Roy Rene specifically mentions Ted Tutty as a major influence on his early career, writing:

Working with Frank Yorke [sic], a great producer, or Ted Tutty, they'd just come to you and say: 'Look, I want you to go on in the afterpiece, you just come on and say so-and-so, now don't forget where you are supposed to do it.' I'd think I was getting to be a big man when I got a chance like that. You'd get a lot of help, too, because Frank would say 'Now don't do it like that, do it so-and-so.' To tell you the truth that was [how] I learnt timing... Old performers were always ready to come to you at the end of a show and say, "Listen, son, I wouldn't do that, I'd do it this way," and then if you listened to them you'd learn a great deal. They always build you up when you did your turn because their clapping on stage would help get the audience into the proper mood.... I was only a very young performer at that time (52-5).

By 1914 Tutty's reputation was such that *Australian Variety* wrote of him in relation to his appearances at the Newtown Bridge Theatre:

Ted Tutty is, without doubt, the biggest draw card that Harry Clay has ever had, and a sure riot every week; he has now broken all records, being in his 16th week, which speaks for itself as to his drawing power. He can always be depended upon for something original each week, and to do this requires some thinking out. Judging by the way he is going at the present time it is hard to say when he will get his ticket, but the War is certain to be over before he finishes (14 Oct. 1914, 7).



One *Theatre* critic even proposed that Tutty was to Harry Clay what Irving Sayles had been to Harry Rickards, noting that he "is with Clay patrons just the favourite Mr Sayles was with Rickards patrons" (Oct. 1914, 35). "The Cachinnating Scream," also made two further tours of New South Wales and Queensland for Clay during this period (1913, 1915).

In 1916 Tutty joined the long list of vaudeville artists to have attempted the management game, taking up a lease on the Daceyville Theatre (Syd) for Monday nights. His advertisements record that he booked his acts through Joe Lashwood's agency, and that the shows presented a "first-class" vaudeville programme. *Australian Variety* seems to have agreed, noting in regard to Tutty's first night that the fine program resulted in a packed house (16 Aug. 1916, n. pag.). Tutty continued working around Sydney and other Australian cities centres such as Melbourne, Newcastle and Perth over the next few years, while also continuing to establish records for unbroken engagements with Harry Clay during the period.

Gympie Times 3 Apr. (1913), 2.

Arguably at his peak as a performer (and at the height of his popularity) during the World War One years, two *Theatre* reviews from that period provide insight into his appeal:

During the week April 1-7 Ted Tutty at the Newtown Bridge Theatre had to strain hard to make a go of his song "You Wouldn't Believe." But what an effort it must be for a performer to get new songs practically every week the whole year round! Besides, in his succeeding number, "She Was Only Seventeen," he more than made up for any disappointment with "You Wouldn't Believe." Indescribably funny was his working of the second song. Besides the originality with which he sang it there was a touch of genius in the business with which he accompanied it. Mr Tutty is quite an institution with Newtown audiences. It is sufficient for him to come on the stage to set the whole house rocking with laughter. But his make-up, it should be added is always a treat in itself. Such are his physique and style that the first impression he gives you is that of a sick lizard smothered in charcoal. Mr Tutty has been so long with Mr Clay - and is evidently so well treated by that manager - that he doesn't appear to have ever had the least wish to try his luck under any other management. So patrons of other houses are thus deprived of the hearty laughs he simply couldn't help giving them. Years ago Mr Clay included Mr Tutty in the Tom-Dawson-Fred Bluett category of Australian performers. He is all that, and if anything a trifle more (May 1916, 49).

Was there ever a greater hit with Clay patrons than Ted Tutty, in his black-faced specialties, and as THE comedian in the finales? His reception at the Newtown Bridge Theatre during the week November 10-16 proved that he had merely to show himself to set the house in screams (Dec. 1917, 45).

During a season at the Melrose Theatre (Perth) over December 1916/January 1917, Tutty joined the Fuller's Follies of Pleasure Company, appearing in revusicals like *Joyland* and *The Matinee Girl*. In 1917 Ted and Muriel Tutty also toured New Zealand for the Fullers. A reviewer, writing for *Australian Variety* wrote of their Wellington appearance:

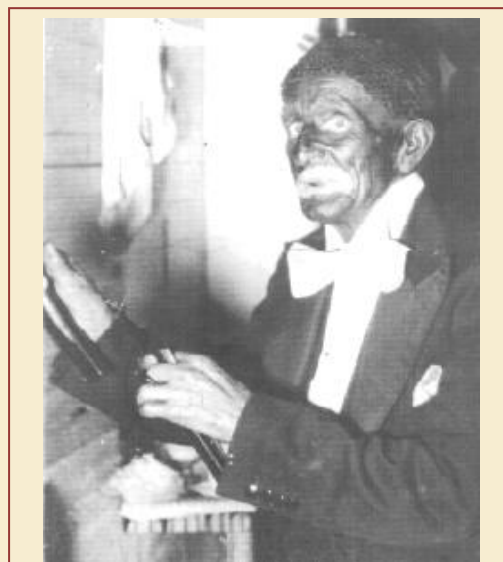
In the vaudeville first part, The Tutty's appeared for the first time in a stereotyped act of cross-talk and patter. The writer got rather a shock for a minute or so, and had to rub his eyes, as the appearance of Mr Tutty brought back the bad old days of nigger minstrels. However, the artists managed to go over fairly well, and should become very popular (June 1917, n. pag.).

The Tutty's returned to Australia sometime around August 1917. Not long afterwards *Australian Variety* announced the birth of the Tutty's son. Mother and child were reportedly doing well after the birth on 1 September (5 Sept. 1917, 16). By November he had begun appearing in comic/straightman partnerships with Charles Waite and Maurice Chenoweth. It was the latter pairing, however, which maintained the longest lasting popular appeal. They are thought to have appeared together on a semi-regular basis for up to two years. One of the earliest reviews in *Australian Variety* records: "[Tutty and Chenoweth] have established themselves as firm favourites as a double act and nightly it is some time before they are allowed to leave the stage" (15 Feb. 1918, n. pag.). The *Theatre* also gave the pair praise, recording that "Maurice Chenoweth and Ted Tutty [were] the hit of the bill:

The screams of laughter they get set aside any doubt on that point. One of Mr Tutty's yarns relates to the muddy state of the Newtown roads after the recent heavy rain. Going home he saw a hat moving along in front of him. When he went to pick it up he found a head underneath it. 'My word,' said Mr Tutty to the wearer, 'you're deep in the mud!' Thereupon came the reply, 'Deep down? Get out you fool. I'm on horseback' (Feb. 1918, 41).

Sometime around late 1918 and early 1919 period Tutty again began running his own variety combination, this time around the Newcastle area, with the troupe made up in part by members of his family. As *Australian Variety* records: "Melvin [sic], a Tutty offspring, who has a nice voice and appearance is the making of a good performer" (14 Feb. 1919, n. pag.). This venture was to create for Tutty his longest absence from Harry Clay's company, being almost a year in duration. By early June 1919 he was back on the Fullers' circuit, appearing with the Paul Stanhope Company at the Brisbane Theatre Royal (the Empire Theatre had been closed due by health authorities due to the flu epidemic). The *Theatre* suggested latter that same year that "Billy Cass is a very close second to Ted Tutty as the best man in the burnt-cork line in Australia. Both have instinctively that nigger comedy so rarely possessed by those who nowadays affect the minstrel make-up (Nov. 1919, 28).

In its 15 July 1920 issue, *Australian Variety* reported that Tutty had returned to Harry Clay's Sydney circuit "after a considerable absence." The writer further noted that he had been a very big favourite at Newtown for some years, and probably the biggest consistent success that that theatre had ever played (11).



At Sammy's Restaurant
Courtesy of Jo Mercer and Del Buchanan

Having been on the variety stage for at least two decades, Ted Tutty's reputation around Australia and New Zealand had reached veteran celebrity status by the early 1920s. He had worked for all the major vaudeville companies in the country, including Clay's, the Fullers, the Tivoli, Bert Howard, Jacky Landow, Dix-Baker (Newcastle), Paddy King and Frank Reis. He continued to work for Clay on a semi-permanent basis until around the time of the manager's death in early 1925. Details relating to his career during the 1920s are currently few and far between, however. He is known for example to have been engaged by J. C. Bain at the Sydney Hippodrome in mid to late-1924, appearing in a line-up that included Jack Kearns, Gladys Holmes and Raynor and Brennan. He and Kate were also booked by Bambury and White for an engagement at the Strand Theatre, Leichhardt in December that year. The last recorded engagement found to date was on Bert Howard's Sydney suburban circuit in late 1928. His granddaughters Jo Mercer and Del Buchanan have indicated that he continued to work in partnership with his wife, and his daughters, while also doing solo shows for number of years after.

Although Tutty effectively retired from the stage in the 1930s, he was often called back to display his considerable talents, demonstrating the art of the blackface comedian for audiences almost up until his death in 1951. One such engagement was the Tivoli Anniversary Show, held in Sydney on 2 September 1940. In the early 1950s he even performed at Sammy Lee's Theatre Restaurant - his age being then some seventy years.

SEE ALSO

- [Ted Tutty Vaudeville Co](#)

HISTORICAL NOTES AND CORRECTIONS

1. Although Ted Tutty is record as appearing with the Ethiopian Concert Party (aka Ethiopian Minstrels) in May 1901 it is unclear if he was associated with the same company during its seasons in Port Pirie in August and October 1900.
2. Kate Tutty came from an Irish family and was born in Port Pirie, South Australia. Her first recorded stage appearance (billed as Muriel Esbank) was at a benefit put on in the town's Institute Hall for an injured BHP worker in January 1902 (a week before her marriage to Ted). The programme featured the usual minstrel semi-circle, with the cornermen being J. Kitson and F. Giles, with D. F. Tracey as Mr Interlocutor. Kate sang the song "The Girl I Love in Sunny Tennessee" and "On the Banks of the Wabash," and appeared in the concluding farce (there is no mention of Ted in the show).
3. Jo Mercer notes that Kate was three months pregnant at that time of her marriage to Ted, and that the certificate records her age as 21 when she was in fact only 16. In correspondence in 1999 Mercer further describes her grandmother as being "a very mature-looking, attractive young woman... who obviously convinced the local Catholic priest that she was old enough to marry without her parent's consent." The parents were apparently in Sydney at the time. The Tutty's first child Melvyn (mother of Jo Mercer and Del Buchanan) was born in July 1900.

ADDITIONAL QUOTATIONS

- Ted Tutty did his share on Australia Day, holding an auction sale at Newtown Bridge. He realised £50, getting as much as £7 for a single loaf of bread (AV: 4 Aug. 1915, n. pag.).
- Mr Tutty got by far the best reception in the first half. But he didn't deserve it, so poor was the first of his two songs, and so very little better was his second, "Higher." He more than made up for things in the farce at the close of the show (TT: Mar. 1916, 45).
- Ted Tutty was on Sept. 4 handed a bouquet in the form of a bunch of carrots. To his imaginary admirer – no one supposes it was a genuine one – Ted said, in a confidential tone, "You might bring the corned beef around tomorrow night" (TT: Oct. 1916, 50).
- "Sweet Seventeen." Ted Tutty sings nothing better than the song beginning with the lines: -

I love a girl -
A dear little girl
And she's only seventeen!
I love a girl,
The same little girl -
And she's only seventeen!
I love her dearly -
I don't want her pelf
I'd do anything
For her little self.
I'd lay down my life for her,
But I want it for myself -
And she's only seventeen!
Only seventeen!
Only seventeen!
She said "I'll love you all my life.
Indeed you are a dream" -
And she's only seventeen!
I love a girl,
I love a girl -
And she's only seventeen!
I'm sorry to say
That I married this girl -
When she was only seventeen!

- "Yes, yes – what's that," repeated by anyone as often as it is by Ted Tutty in one of the farces in which he appears Wouldn't be the least effective from a humorous point of view. But in the case of Ted it is responsive for a roar of laughter every time it is presented (TT: Oct. 1916, 50).

But I mustn't follow Mr Tutty any further. Otherwise I shall be giving away the whole song (TT: May 1916, 52).

- The Tuttys managed to create a good deal of laughter from a number of old time gags, which shows that since these gags were last heard a new generation has arisen (AV: 25 July 1917).
- Ted Tutty says that if his right arm had not have gone back on him he would have taken Les Darcy's place in the ring, and George Crotty would have backed him for big stuff. At least that is what Joe Archer says (AV: 25 Jan. 1918, n. pag.).
- Chenoweth and Tutty and the Gilberts were the two patter teams to share honours; both received flattering receptions and were recalled many times (AV: 25 Jan. 1919, n. pag.).
- Ted Tutty's vein of comedy shows no signs of exhaustion; and his make-up as usual is a feature of the turns with which he never fails to convulse the audience (TT: Apr. 1919, 28).
- The old-time favourite, Ted Tutty, with mirthful quips and broadly humorous songs
- The Tuttys are cleaning up good laughs with their farce at the Majestic [Adelaide]. Ted is one of the driest humorists that's been here for some time (AV: 3 Oct. 1919, n. pag.).

ENAGAGEMENTS CHRONOLOGY

- All engagements are for Ted Tutty unless otherwise noted.
- More details regarding Tutty's Queensland tour for Harry Clay can be found in: "[Harry Clay's Annual New South Wales and Queensland Tours, 1901-1918, 1927, 1929.](#)"
- Tutty appeared frequently on Harry Clay's Sydney circuit between 1905 and the mid-1920s, and was a regular attraction at his Bridge Theatre. Most of these engagement details have not yet been identified, however. The dates provided below are the ones that have been confirmed, or which are approximately known.

- 1900:** PEOPLE'S CONCERTS (Temp Hall, Melb; 22, 29 Sept.; 1 Dec. > First appearance 22 Sept.)
- 1902:** benefit (Port Pirie; ca. May. * > Ethiopian Concert Co) ► n/e (Port Pirie; ca. Oct. * > Ethiopian Quadrille Class)
- 1903:** JOHN FULLER (Choral Hall, Wellington; ca. Oct.-Nov. * > Fuller's Entertainers)
- 1905:** HARRY CLAY (NSW/Qld regional tour; ca. Mar. - Aug. * > Clay's Waxwork and Comedy Co)
- 1906:** HARRY CLAY (NSW/Qld regional tour; ca. Mar. - Sept. * > Clay's Waxwork and Comedy Co)
- 1907:** HARRY CLAY (Standard Th, Syd; 5, 7, 12, 14 Jan. > Clay's Vaudeville Co) • (NSW/Qld regional tour; ca. Mar. - Aug. * > Clay's Waxwork and Comedy Co)
- 1909:** HARRY CLAY (NSW/Qld regional tour; ca. Feb. - Aug. * > Clay's Waxwork and Co) • (Standard Th, Syd; 18 Dec. - * > Clay's Vaudeville Co)
- 1910:** HARRY CLAY (NSW/Qld regional tour; ca. Feb. - Aug. * > Clay's Waxwork and Variety Entertainers) • (Standard Th, Syd; 5 Feb. - * > Clay's Vaudeville Co) • (Standard Th, Syd; 13 Aug. - * > Clay's Vaudeville Co) • (Standard Th, Syd; 15, 12 Nov. - * > Clay's Vaudeville Co) ► TED HOLLAND (Th Royal, Bris; 21 Nov. - 31 Dec. > Ted Holland's New Vaudeville Entertainers)
- 1911:** TED HOLLAND (Th Royal, Bris; 1 Jan. - ca. Apri/May * > Ted Holland's New Vaudeville Entertainers)
- 1913:** HARRY CLAY (NSW/Qld regional tour; ca. Feb. - Aug. * > * > Harry Clay's Co Vaudeville Co) ► AUSTRALIAN VARIETY ARTISTS FEDERATION (Moonlight Bay Excursion; 12 Oct. > with George Sorlie)
- 1914:** DIX-BAKER (King's Hall, Newc; ca. Mar. - Apr.) • (Victoria Hall, Newc; ca. June-July*) • HARRY CLAY (Sydney suburban circuit; ca. July - Oct. * > see AV: 14 Oct. 1914, 7) • DIX-BAKER (Victoria Hall, Newc; ca. Nov. *)
- 1915:** HARRY CLAY (NSW/Qld regional tour; ca. Mar. - June * > Harry Clay's Co)
- 1916:** HARRY CLAY (Sydney suburban circuit; ca. Feb. * > incl. Bridge Th, Newtown; 12-19 Feb.) ► FULLERS (Melrose Th, Perth; 23-31 Dec. > Follies of Pleasure Co)
- 1917:** FULLERS (Melrose Th, Perth; 1 Jan. - * > Follies of Pleasure Co) ► FULLERS (New Zealand tour; ca. May-Aug. * > The Tuttys) ► HARRY CLAY (Sydney suburban circuit; ca. Nov. - Dec. * > incl. Bridge Th, Newtown; 10-16 Nov.; incl. Tutty and Chenoweth)
- NB:** New Zealand engagements included: Auckland (Op House; ca. 2 June - *) • (Wellington; ca. June-July)
- 1918:** HARRY CLAY (Sydney suburban circuit; Jan. - * > incl. Tutty and Chenoweth) ► BERT HOWARD (Sydney suburban circuit; 3 June - *) ► DIX-BAKER (Victoria Th, Newc; ca. July-Aug *) ► PADDY KING (Sydney suburban circuit; ca. Sept. * > ctd. AV: 13 Sept. 1918, n. pag.) ► TED TUTTY (Newcastle/Hunter Valley circuit; ca. Nov-Dec. *)
- 1919:** TED TUTTY (Newcastle/Hunter Valley circuit; Jan-Mar. * > Ted Tutty Vaudeville Co) ► ALEC ANDERSON

(Queensland tour; ca. May - July * > The Tuttys) ► JACK LANDOW (Sydney suburban circuit; ca; July/Aug. * > Landow's Entertainers) ► FRANK REIS (Sydney suburban circuit; ca. Aug. *) ► FULLERS (Majestic Th, Adel; 6 Sept. - * > The Tuttys) • (Bijou Th, Melb; ca. 8 Nov. - *) • (Fullers' Th, Syd; ca. 13-31 Dec. > The Tuttys)

NB 1: The Tutty's cancelled their appearance a Fullers Theatre on 17 December following the death of Kate's father.

NB 2: Queensland tour included Brisbane (ca. 7 June - *) • (North Queensland centres; ca. June-July *)

1920: FULLERS (Fullers Th, Syd; 1 Jan. - * > The Tuttys) ► HARRY CLAY (Sydney suburban circuit; ca. July - * > return after a long absence from Clay's company)

1922: TED TUTTY (Queensland tour; ca. Apr-July * > Ted Tutty Vaudeville Co)

1924: TED TUTTY (S of A, Windsor; 14 July * > Ted Tutty Vaudeville Co with Slogget's Mystic Frolics) ► J. C. BAIN (Hippodrome, Syd; 30 Aug. - *).

TUTTY.—In sad but loving memory of my dear husband and our father, Edward (Ted) Tutty, passed away April 13, 1951. Memories bring thoughts to the thousands he brought happiness to. Inserted by his loving wife and family.

Sydney Morning Herald 14 Apr. (1952), 8.

FURTHER REFERENCE

Djubal, Clay. "Tutty, Ted." *AustLit* (2006).

Rene, Roy. *Mo's Memoirs*. (1947).

See also:

A: 22 Sept. (1900), 12 • 29 Sept. (1900), 12.

BC: 21 Nov. (1910), 3.

AV: 14 Oct. (1914), 7 • 12 Jan. (1916), n. pag. • 16 Aug. (1916), n. pag. • 25 July (1917), n. pag. • 15 July (1920), 11.

NZF: 31 Oct. (1903), 9, 11.

TBRS: 1 Dec. (1907), 9 ["In Bohemia" column]

TT: Oct. (1914), 35 • Aug (1915), n. pag. • Mar. (1916), 45 • May (1916), 52 [incl. an extract from Tutty's song "Sweet Seventeen"] • Dec. (1917), 45 • Feb. (1918), 41.

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