

The Carter Zouave Troupe - a band of girls who entertained with brass instruments and military drill routines, in 1860s America

Gavin Holman, 10 September 2024

James Heneage Carter established and managed what, he claimed, was the first female brass band in the United States. He engaged a number of young girls, from ten to fourteen years of age, to give a military drill in the performance of his company. His orchestral leader at the time suggested that he should try and form these girls into a brass band. The result was that his young female brass band took to the stage, and the people of the chief cities of New England, and other nearby states, soon testified to the popularity of his troupe.¹

Sadly, this claim is not true, as the Maddern Family Female Brass Band had previously toured in the USA from 1853 to 1855.²

Another, more well-justified, claim of his relates to the role he played in fostering the early career of the famous cornet soloist Anna Berger. He took the celebrated "Berger" family into his service, and had them taught to play brass instruments, with Miss Anna Teresa Berger soon playing cornet solos.

Miss Bell Cole, a well-known vocalist, as well as her sister, were members of his original female brass band, as were quite a number of other ladies well known to the musical public of the time. His company was known as the "Carter Zouave Troupe". It included Mr. Sol Smith Russell.³

The word 'Zouave' referenced the French Algerian infantry units of that name, which dressed in traditional costume of a Greek vest, baggy trouser and canvas leggings. In December, 1860 a company of French actors presented a series of military melodramas in New York, and they were advertised as being Zouaves. In 1861 there was a concert troupe of fifty women called the Zouave Operatic Concert Troupe travelling about the country. It appears from their advertisements that they danced in formation, at a rapid pace.⁴

Carter, himself, was born on 25 March 1826, in London, England, and emigrated to the United States in 1848. After trying his hand at various enterprises, he set up a "Curiosity Exhibition" which toured very successfully, until his rheumatism caused him to step back from an active role. A fuller description of his life and career up to this point is given in the *New York Clipper*, 24 March 1866 – see Appendix 1 below.

Carter then started with his troupe of girl dancers and drill performers, called the "Seven Star Sisters", which included a little boy and girl who he had taught to play the fife and drum, appearing at Laura Keene's Theatre, in New York, in April 1861.⁵

They continued to perform in and around New York State, including four weeks at Captain Smith's Theatre and Concert Hall in Albany, and returned to New York City in November

¹ Sunday Gazetteer, Denison, Texas, 3 February 1895

² Holman, Gavin – *The Maddern Family Female Brass Band, 1853-1855* [from <https://gavinholman.academia.edu>]

³ Sunday Gazetteer, Denison, Texas, 3 February 1895

⁴ Thayer, Stuart - The Zouaves and the Wild West - *Bandwagon*, Vol. 20 (1), (November-December) 1976, pp. 43-45

⁵ The New York Times, 6 April 1861

1861 where it was reported that Carter intended to take the group to various fairs during the autumn and ultimately to the West Indies.⁶



The Carter Zouave Troupe

During 1862 the troupe toured, New England and the mid-west, including Maryland, Pennsylvania, Ohio, Iowa, Illinois, and Indiana, increasing their repertoire to include songs and dances, and adding two more girls to make nine in all.

At the start of 1863 they performed in Pennsylvania and spent much of March in Ohio. Moving to West Virginia in April, we at last learn of the name of one of the girls – ‘Miss Ada [Boshell], who is the very perfection of grace and agility’.⁷ Louisa Boshell (Ada’s sister) was also in the troupe later, as a wire-walker and dancer. During this time, Carter was married to a young lady from Painsville, Ohio. By May 1862 the troupe had increased to sixteen in number, and their performance included the ‘Zouave Drill, Singing & Dancing, Slack Wire, and Minstrel Performances, Prestidigation, Imitations, etc.’⁸ A report gives more details about the girls:

We might make special mention of each member of the troupe, but all are so good in their respective parts that we haven't the room at present. Conspicuous are Misses Ada (a child of fine dramatic talent - the 'star' of the company), Minnie [Rivers], Effie [Rivers], Maggie [Thorn], (a real good dancer), Jennie [Smith], (a sweet 'un), and Master J. (smart Young America). Their splendid Zouave Drill and, ballet performances and charming minstrelsy in Old Folks' costume, are each attractive enough to insure good houses. The harpist, Signor Girard, and the violinist, Mr. Oldfield, are first-class artistes.⁹

By June 1863 Carter had tutored a number of the girls on brass instruments, such that in August 1863, the troupe advertisements included the “Young Female Brass Band”, and they appeared in Kentucky and Illinois to good musical reviews. They continued touring during the autumn of 1863, and sailed to Nassau and Cuba in November. Journeying on to

⁶ The New York Clipper, 30 November 1861

⁷ Wheeling Daily Intelligencer, 14 April 1863

⁸ Daily Ohio Statesman, Columbus, 7 May 1863

⁹ Urbana Union, 20 May 1863

Cuba, they returned from there to New York City, on 3 February 1864, on board the brig "Thomas Owen" out of Neuvas, Cuba. [See Appendix 1 for more background on this trip]. Other girls in the troupe, who were named in the passenger list, were Katy Curren, Lillie Wiseman, and Annie Smith.

During the spring of 1864 the troupe toured New England, in Massachusetts, Connecticut, Vermont, and Maine. The troupe now consisted of 20 performers, and their musical contribution was described as:

"In addition to all their other abilities, the young members of the Troupe now claim the attention of the public by giving each evening a Balcony Serenade, with Brass Instruments, in fact appearing as a Complete Brass Band. The only one of its kind in the country."

In July 1864 the troupe played at the Charlestown City Hall, Boston, MA where, in addition to the other components of the performance, the brass band played a medley overture of Bellini's works, and the quickstep from 'La Favorita'. See Appendix 2 for a copy of the theatre bill for this occasion.

During July 1864, Anna Berger signed a two-year contract with the Carter Zouave Troupe, for her family of child instrumentalists. The Berger family children were Anna Theresa, Fred, Henry, Louisa, Henrietta, and Bernhart. The older four, Henry, Anna Theresa, Louisa and Fred had previously appeared on the stage with their musical acts from April 1862. In the following year they signed on as the musical component of the MacFarland Dramatic Company, touring the Midwest and into Canada, before joining the Carter Troupe.

The Berger family augmented the musical component of the Carter Troupe' performances and would have certainly improved the brass band considerably. The children played the flute, trumpet, cornet, trombone, drums, cymbals and other instruments.

Later in August 1864, the Troupe toured through Tennessee and Kentucky, arriving in Indiana and Ohio in September, now with 22 girls. Later in the autumn, through to the end of the year, they performed in various locations in Michigan, Wisconsin, Illinois and Iowa.

The Troupe started 1865 in Nashville, Tennessee, before heading up to Chicago later in January. As well as adding to the 'Young Female Brass Band', the Berger Family also performed their own routines as part of the programme at each event. February saw them in Ohio,

MUSIC HALL
FOR TWO NIGHTS ONLY!

Friday and Saturday Evenings, June 3 & 4, 1864

A GRAND AFTERNOON PERFORMANCE
Will be given EVERY SATURDAY, for Families and Children.
Admission for Children only 10 Cents. Ladies & Gentlemen 25 Cents

Cards Visites of the Members of the Troupe for sale. See the Splendid Photographs call at the Post Office.



The Manager has the pleasure to announce that he has secured the valuable services of the
EMINENT VIOLINIST, PROF. J. J. WATSON
Who has lately returned from Europe, and who was formerly known and much celebrated as the 'Vieux' at Paris. He will appear on Monday evening in his celebrated 'VIOLIN' solos.

THE CARTER
Zouave Troupe!
AND
YOUNG FEMALE BRASS BAND,
20 IN NUMBER.

The above talented troupe of Young Ladies respectfully announce to the citizens of this place that they will have the honor of appearing, during their Exhibitions, in their new and splendid

OLD FOLKS' COSTUME,
Representing the Dresses actually worn by our Ancestors from FIFTY TO FOUR HUNDRED YEARS AGO, the costumes being made of the richest and most costly silks, velvets, etc. and given free of charge

Original and Unrivalled Entertainments,
When the following rich Programme will be performed by this talented troupe of Juvenile Artists, who challenge the world to produce their equal

The Manager, in soliciting the patronage of an appreciating public to the extraordinary performances of this wonderfully talented troupe of young persons, begs most respectfully to state that all that is promised will be faithfully carried out, and that the Exhibitions of the **CARTER ZOUAVE TROUPE** are not only

Unexceptionable in Every Way,
But, in point of variety, excellence, and artistic ability, are

Unequaled by any Troupe Now Traveling!
These assertions are fully borne out by the opinion of the Press, and the public everywhere.

Many Troupes use the term "Model" on their bills. It will be the earnest endeavor of the Manager of this Company to deserve the title of

MODEL TROUPE,
Not only by their extra ability, but also by their private conduct as members of society.

In addition to all their other abilities, the young members of the Troupe now claim the attention of the public by giving each evening a **BALCONY SERENADE**, with **BRASS INSTRUMENTS**, in fact, appearing as a

COMPLETE BRASS BAND!
The only one of the kind in the country.

Change of Programme Each Evening.
Admission, 25 Cts. Children, 10 Cts. Reserved Seats, 50 Cts.
DOORS OPEN AT 7 1/2 O'CLOCK TO COMMENCE AT 8 1/4.

Theatre bill from June 1864

Pennsylvania and West Virginia, before heading up to New England in the later spring, culminating in New York in August 1865.



Anna, Fred, Louisa & Henry Berger, c. 1863

Certainly, the theatregoers were in for a great treat with the performances of the troupe, as witnessed by these 'reviews':

The opening entertainment, "The Parlor Concert," consisted of choice musical selections, vocal and instrumental, "The Mocking Bird" being astonishingly good; then followed "The Grand Ohio," dancing, imitations of birds, animals, etc., the Sicilian dance, a fancy jig, "The French Dancing Master," (a very comic affair,) a sweet duet by Louise and Annie, the Chinese dance, the celebrated Zouave drill, admirably executed, a grand overture by the Female Brass Band, the performances closing with the astonishing celestial feats of Signor Girard. All the ladies and children of Nashville and surrounding country must see these charming children. The house looked brilliant in the extreme, and the company was of the best class.¹⁰

That a company could have arisen that, in less than three years, would surpass all the ordinary exhibitions of the day, would scarcely be believed; yet such, nevertheless is a fact. That when the nature of their entertainment is known, it is not so much to be wondered at, as the Carter Zouaves continue the chief excellences of all the best exhibitions of the day. For instance if you want to see the beautiful Prima Donna, Miss Louise Berger, go and see the Carter Zouave Troupe. If you wish to hear beautiful ballads, accompanied with the harp, guitar, banjo, tamborine, bones, etc., as sung by the best "Minstrel Bands," go and see the Carter Zouave Troupe. If you wish to see the young female "Barney Williams," visit the Zouave Troupe, and see Miss Ada in "The Limerick Boy," etc. If you wish to see beautiful ballets, as given by the Raval Troupe, etc., spend an evening with the Carter Zouave Troupe. If you wish to see performances as astonishing as a "Circus," visit the Carter Zouave troupe, and see Miss Annie on the Slack Wire, and witness the Chinese Dance. If you wish to witness Military Evolutions unequalled by the entire armies of the North and South, and not excelled by the celebrated Ellsworth Chicago Zouaves, visit the Carter Zouave Troupe, and witness

¹⁰ The Nashville Despatch [Tennessee], January 1865

their Great Zouave Drill. And last, though by no means least, if you wish to see the only Female Brass Band in the country, visit the Carter Zouaves, and witness the extraordinary performances of this wonderful troupe of children (from eight to thirteen years of age) who, besides their other abilities, read music and play on all the instruments comprising a complete Brass Band. Their equal the Manager challenges the world to produce. In short, if you wish to see the best and most unexceptional exhibition in the country do not fail to attend the exhibitions of the Carter Zouave Troupe.¹¹

Moving on to Pennsylvania, Delaware, Maryland, Virginia, Washington D.C., in September and October 1865, the Carter Troupe now also included a version of the ‘Pepper’s Ghost’ illusion, which was styled “Proteus, or we are here but not here”. They finished up the year in Ohio, Indiana and Michigan. Indeed, they were themselves serenaded, at their hotel – the Exchange – in Fort Wayne, Indiana, after their performance, by Professor O’Niell’s Brass Band, of that town.¹²

Early 1866 saw the Carter Troupe touring through Illinois and Kansas, returning to Iowa in June. At this time the Berger’s contract finished, and Carter engaged the Hernandez Troupe to fill the gap in his programme for the remainder of the summer season.

After they left Carter, the Berger Family joined the Peak Family, in a very much in vogue Swiss Bell ringing company. The Bergers became so well known as musical artists that they launched their own company in 1869. Ann Theresa Berger, particularly, went on to have a magnificent career as a solo cornet artist.



The Berger Family girls – Anna on the far left – c. 1872

The loss of the Bergers was keenly felt and obviously impacted the musical quality of the performances:

¹¹ The Reading Times [Pennsylvania], 16 August 1865

¹² Fort Wayne Daily Gazette, 2 December 1865

We are of the opinion, however, that the troupe has degenerated considerably since its last appearance here. There was a great lacking in the quality of the music, both vocal and instrumental.¹³

The “Young Ladies Brass Band” no longer makes an appearance, and the Troupe now concentrates on its Zouave Drill, singing, dancing and various associate acrobatic and theatrical acts. It increased the size of the Troup to 30 players in the autumn of 1866, reducing to 25 by the end of the year for the 1867 season, where the performance included “The Mystic Cabinet”, “The Shadow Pantomime”, “The Great Indian Basket Feat”, “The Modern Sphynx”, “The Child of the Air”, and the “Gathering of the Clans” with military drill.¹⁴

See Appendix 4 for a theatre bill of the 1867 Carter Zouave Troupe season.

Continuing their tour of the mid-West, Carter himself was arrested in Duboque, on 29th May 1867, on the charge of stealing a coat in 1863. It is not known what the outcome of this arrest was, but the Troupe continued their performances in the autumn of 1867, eventually ceasing in spring of 1868.

James Heneage Carter continued to suffer ill health, becoming partially paralysed in 1873, spending his days teaching music, and was living in New Haven, Connecticut, in 1883, peddling on the streets, demonstrating the wonders of his six-eye microscope – charging 10¢ to view such wonders and also receive a pocket spy-glass.¹⁵

Talking about his time after the Zouaves finished, he seemed to be positive about the future:

“But then success had been too much for me. Financial reverses and ill-health came, and I am reduced to the position in which you now see me. I went to a water-cure and became a victim to malpractice. I then tried the Hot Springs, Arkansas, and the treatment there only aggravated my malady. I was paralyzed ten years ago while writing a letter in Washington, and I have never recovered from the shock; still I am well and ready to enter the ring again. For some time past I have been exhibiting the magic spy glass, my own invention. It enables you to see in a single drop of water wonderful animals, the intricate mechanism of a humming-bird's feather and the elephantine proportions of an insect, Oh, I'm death on reading, I am. I have cleared thousands of dollars in a single night, but \$1 pleases me as well now. I shall soon be in the field again, however, with an entirely new and novel entertainment, in which my boys will participate.”¹⁶

In May 1886, Carter returned from Jacksonville, Florida to 316 Grove Street, New Jersey. It was reported that he was helpless from his infirmities and entirely without funds. His friends were seeking financial assistance to enable him to travel to California where his wife and children were living.¹⁷

He died in March 1891. A sad and impecunious ending to a life, but he had, himself, and with his troupe of young artists, entertained thousands of people over the years and helped launch many careers in theatre, vaudeville and the music business – particularly those of the Bergers.

¹³ Muscatine Evening Journal [Iowa], 21 June 1866

¹⁴ Harrisburg Telegraph [Pennsylvania], 10 January 1867

¹⁵ Savannah Morning News [Georgia], 18 April 1883

¹⁶ Home Journal, Winchester [Tennessee], 21 November 1883

¹⁷ New York Clipper, 15 May 1886

Further reading:

- Holman, Gavin - *Keep it in the Family - the Family Brass Bands that entertained the USA and UK in the late 19th and early 20th centuries* – December 2020
- Holman, Gavin - *Soft lips on cold metal: female brass soloists of the 19th and early 20th centuries*, October 2018
- Lloyd, June - The Musical Young Bergers - *York Sunday News* - York, Pennsylvania, 2008
- Lloyd, June - York Berger Family Musicians Make It Big - *Universal York [York Daily Record/Sunday News]* - 4 January 2009
- Miller, Betsy G. - Anna Teresa Berger, Cornet Virtuoso - *International Trumpet Guild Journal* - Volume 22 (3), 1998, pp. 42-49

Appendix 1 – a report in *The New York Clipper*, 24 March 1866

James Heneage Carter was born in London, England, in 1826, in the house formerly occupied by the famous Mrs Clark, Mistress of the Duke of York. He was educated at the Naval School, Greenwich, and at a suitable age went to sea, but not liking a sailor's life, left and went as clerk in a wholesale book store in Paternoster Row, London. In 1848 he came to this country and after remaining a week in New York, went to Cleveland and commenced his career before the public, by giving a lecture on "Artificial Memory". He did not make a fortune at this, and returning to this city entered the employ of Rufus Porter (founder of the *Scientific American*), who was at that time engaged on a "flying machine to take people to California (1849) in three days". Carter being employed to give explanations of the machine. After this he was engaged as one of the chorus at the Old Broadway Theatre, during the Beguin Opera Troupe engagement; he also appeared in "Monte Christo" with Lester Wallace, in a piece at the Broadway.



In 1854 he obtained the services of a very large man, a native of New Mexico, call the "Mexican Indian Giant"; with him and other curiosities, he formed Carter's Curiosity Ship; he travelled for many years, until in 1861, when he formed the present Carter Zouave Troupe.

He has been connected with the show business for the past fifteen years, and has during that period, travelled over 250,000 miles, and visited every State in this country, both north and south, besides paying several visits to Europe. In 1857 he travelled through Texas, and in eight months cleared \$5,000 with a "curiosity" show. The following winter visited Cuba, and in a few months cleared \$5,000 more with two exhibitions. With the \$10,000 thus acquired, he immediately started for England with and 'American Entertainment' (which he had long had in contemplation) and in which, besides a magnificent panorama being used, Carter personated the following peculiarities of American character: Yankee, Negro, Fireman, Waiter, Newsboy and Indian. When about getting the exhibition fairly before the British public, he was taken down with a severe attack of rheumatism, from which he is not yet nearer recovered. His sickness caused the

“entertainment” to be discontinued at a great loss. He has since done considerable business in Cuba, having been lessee of every place of public entertainment in Havana, with the exception of the Grand Opera House.

The idea of getting up a “Zouave Drill”, one of the principal features of the present troupe of little girls, originated with the manager of the “Carter Zouave Troupe” from the fame of Col. Ellsworth making a trip round the country with the famous Chicago Zouaves; also from the fact that the manager had at the time a little boy (one of his present troupe) who was doing a few drill motions in connection with “Carter’s Curiosity Exhibition” in the island of Cuba, and which was received with much applause by the people of Havana. On the 22nd of June 1861, Mr Carter, accompanied by his little boy, left Cardenas for New York, for the double purpose of getting medical advice for a severe attack of rheumatism, with which he had long been afflicted, also to obtain a number of little girls for the purpose of teaching them the “Zouave Drill”. When he left Cuba he promised his company to be back in from two to four months with the said girls. Upon his arrival in New York he obtained seven little girls, from 7 to 11 years of age, paying the parents of the same a monthly salary for their services, besides boarding, clothing and travelling expenses. After a few months training they made their debut in Albany, at the old Green Street Theatre, then under the management of John Smith, the bill poster of that city. This was in November 1861. They performed there to full houses for one month, and received the highest praise from both press and public. Instead of going to Cuba that winter, they took engagements in many of the principal cities of the Union.

About a year from the time of their organization, the company having much improved in other respects, besides their Zouave drill, commenced giving exhibitions alone, under their present title, having in the mean time added one or two male performers as musicians. In the fall of 1862 they were on the Mississippi River and travelled East for the purpose of sailing to the West Indies to join Mr Carter’s other company. They came East as far as Harrisburg, PA, where they opened on New Year’s Day, and their business was so good there for ten nights, that Mr Carter concluded to forego his trip to Cuba and remain in the States a little longer. He accordingly started West again, visiting all the principal towns and cities in that section of the country, and doing a bigger business than any other kind of show in that part of the country. In the fall of 1863 they again came East for the purpose of visiting the West Indies, as Mr Carter was anxious to see his Curiosity show in that country, which he had not seen since June 1861.

On the 9th of November 1863, the troupe took passage on the steamship Corsica, for Nassau, N.P., where they performed thirteen nights to crowded audiences. From thence they sailed to the Isle of Cuba, but, finding that the amative dispositions of the inhabitants were too great to risk a company of young girls with, and not wishing to share the same fate of the Keller Troupe, and knowing that he had left a good and sure business in this country, he very wisely packed up and took passage for this city, arriving here in January 1864, and immediately started on a travelling tour through the New England States, where their success has been immense. The company has increased from eight to twenty. No troupe has ever given more satisfaction to the public than the Carter Zouave Troupe, and none are more entitled to their patronage. The great hit is the Zouave Drill, which is the perfection of exact and regular movement. The lightning rapidity with which they execute every movement is truly wonderful, and we doubt very much if there is an old and well drilled company that can attack arms with the same ease the children do. Besides all their other astonishing abilities, the young ladies perform on brass instruments, forming a complete brass band. The whole entertainment is one of the best we have ever witnessed, and we are glad to see that it is so successful.

CARTER ZOUAVE TROUPE.

NOTICE TO THE AUDIENCE.—In consequence of the extreme length of the performance, it is respectfully desired that a repetition of the acts will not be requested.

Front and centre seats are reserved for Ladies and Gentlemen accompanying them.

Gentlemen will please to remove their hats during the performance.

The performance will commence at the time advertised, consequently it is not necessary for boys to whistle or stamp with their feet, which will not be allowed.

Programme for This Evening.

PART FIRST.

Medley Overture—(Bellini)..... Full Band
 Chorus from the "Enchantress,"..... Company
 Neapolitaine, I'm Dreaming of Thee..... Miss Effie
 Under the Willow..... Miss Annie
 Mocking Bird, with Imitations.. Miss Effie & Sig. Girard
 Song—Dear Mother, I'll Come Home Again.. Miss Jennie
 Quickstep, from "La Favorita,"..... Full Band
 Walk Round—"Moon Behind the Cloud,"..... Company

Part Second.....OLIO.

DANCE—Medley.. MISS LILLIE
 IMITATIONS OF BIRDS, ANIMALS, &C.,..... SIG'R GIRARD
 GRAND BALLET.... "LA MADRALINA!"
 Maggie, Minnie, Annie and Effie
 VIOLIN SOLO—Comique..... PROF. J. J. WATSON
 EXCELSIOR JIG..... MISS JENNIE
 DANCE—Highland Fling.... MISS MAGGIE
 WIRE WALKING..... MISS MINNIE

PAS DE COMIQUE.

Misses Maggie, Ada, Annie and Jennie.

PICCOLO SOLO, from "Norma," imitation of
 Bagpipes, &c.,..... OSCAR D. KRESS

The Celebrated

ZOUAVE DRILL

BY THE CARTER ZOUAVE SISTERS.

OVERTURE..... YOUNG FEMALE BRASS BAND
 PRESTIDIGITATION..... SIG'R GIRARD

To conclude with the Laughable Afterpiece of

HANDY ANDY!

Mr Grimes, Master..... Miss Minnie
 Paddy Microony..... Miss Ada

Afternoon Performances given Every Saturday, commencing at 2 1-2 o'clock.

Appendix 3 – a theatre bill promoting Carter’s solo show, c. 1860

J. HENRAGE CARTER
IN HIS NEW & ORIGINAL ENTERTAINMENT OF



YANKEE.



WAITER.



FIREMAN.



J. Henrage Carter



NEGRO.



NEWSBOY.



INDIAN.

Lith of SARONY, MAJOR & KNAPP

449 Broadway, N. York

BROTHER JONATHAN.
OR AMERICAN PECULIARITIES.

CARTER

ZOUAVE TROUPE

In addition to the many NOVELTIES that have made the CARTER ZOUAVES so peculiarly famous, the Manager introduces, for the FIRST TIME, the Chief Features of the most famous

MINSTREL TROUPE

Thus combining an Array of Attractions never before given by any ONE Company.

This Troupe is positively the Largest Hall Exhibition in the United States!

TWENTY-FIVE IN NUMBER

Combining the Chief Attractions of all the Shows of the Day, the

ESSENCE OF MINSTRELSY!
AIRS FROM THE OPERA!
CHEF D'AUVERES OF PRESTIDIGITATION!
GEMS FROM THE BALLET!
WONDERS OF THE ARENA, Etc. Etc.

All the Latest Novelties, including the

Phantoms, or a Trip to the Moon!

The Wonderful Mystery,

THE SPHYNX

The GREAT HINDOO BASKET FEAT

ALSO, THE WONDERFUL

ZOUAVE CHILD

(((LE PETITE HENEAGE)))

But Two Years and Eight Months old, whose extraordinary Comic and Imitative Powers have stamped him as the Latest Specimen of

Juvenile Genius of the Present Age

PROGRAMME FOR THIS EVENING.

PART FIRST.

BONES,.....	The Renowned FRANK LUM
TAMBOURINE,.....	(Formerly with Sam Sharpley.) LEW CAVANA
OVERTURE.....	ZOUAVE TROUPE
OPENING CHORUS—“Away, Away, &c.”.....	COMPANY
KISS ME MOTHER, KISS YOUR DARLING.....	MR. L. HICKS
SUSIE BROWN.....	FRANK LUM
MOCKING BIRD (with wonderful Imitations, by Sig. Girard.).....	L. HICKS
POLLY FERKINS.....	LEW CAVANA
FINALE—Quickstep.....	COMPANY

PART SECOND--OLIO.

WALK AROUND,.... By the Misses and Zouave Child	<p style="font-size: small;">the Kingdom of the great Tycoon, and the manager was compelled to deposit \$20,000,000 in gold, with the Japanese Bankers for their safe return.</p> <p>FRANK LUM'S BUDGET OF FUN.</p> <p>THE NERVES! MISS ALICE and LOUE.</p> <p>THE WONDERFUL SPHYNX</p> <p>FANCY DANCE..... MISS KATIE</p> <p style="font-size: small;">The Screaming Optical Illusion, entitled</p> <p>PLAYING with GHOSTS Or a Trip to the Moon.</p> <p>CHAMPION CLOG..... LEW CAVANA</p> <p>A Cotton Mill on FIRE, or How to Make Ribbons, By SIG. GIRARD.</p>
HIGHLAND FLING..... MISS LOUE	
SONG AND DANCE, (Ethiopian,)..... LEW CAVANA	
FAVORITE BALLAD..... L. E. HICKS	
IRISHMAN'S SHANTY,..... SONG AND DANCE	
Miss Alice, the Misses and the Zouave Child.	
IMITATIONS OF ANIMALS, BIRDS, &c., BY SIG. GIRARD	
FLOATING WIRE..... MISS LOUE	
DANCE—JIG..... MISS ALICE	
DANCE DE JAPANESE!	
By the following young Ladies from the land of the great Tycoon: YANKA-TEE, Miss "All Right"; CHANKA-PE, Miss "You Bet"; KARADATA..... Miss Smarte. TYCANEE, Miss Nostrée, &c. The above young Ladies are the only ones ever permitted to leave	

The New Specialty, THE

GATHERING OF THE CLANS!

With MILITARY DRILL, by the Misses of the Troupe, and COMBAT by Misses Loue and Alice.

To conclude with the Laughable Sketch, entitled

MR. & MRS. BROWN, or GOING to THE RACES

In which FRANK LUM, MR. HICKS and MISS ALICE will appear.

ADMISSION 35 CENTS. RESERVED SEATS 50 CENTS.

Doors open at 7 1-2 o'clock. Performance commences at 8 1-4 o'clock.

A GRAND MATINEE EVERY SATURDAY AFTERNOON, FOR LADIES AND CHILDREN.
 PRICES OF ADMISSION REDUCED.

J. HENEAGE CARTER, Manager. R. H. ARMSTRONG, Agent.



RESPECTFULLY DEDICATED

To Miss Annie Berger.

**CARRY ME
BACK TO TENNESSEE;
OR
ELLIE RHEE.**

AS SUNG BY
CARTER'S ZOUAVE TROUPE.

ADAPTED AND ARRANGED BY
SEP. WINNER.

GUITAR  2½ PIANO  3½

PHILADELPHIA: **LEE & WALKER**, 722 CHESTNUT ST.
W. H. BONER & CO., 1102 CHESTNUT ST. NEW YORK: CHARLES W. HARRIS.

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