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CIRCUS HISTORICAL SOCIETY

RUFUS WELCH:

AMERICA'S PIONEER CIRCUS SHOWMAN

By Richard W. Flint

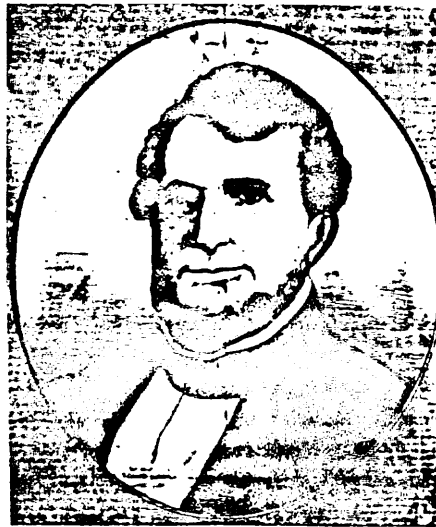
Author's preface: This is the first of a two-part biography of Rufus Welch. I believe it represents the first recent attempt to provide some sort of definitive research on the era so long identified as that being dominated by the "Flatfoots." The following research on Welch produced much additional information and I hope that the result will be additional articles in the future. There is much, actually a great amount, that needs to be learned (in several cases, corrected) of the circus before the Civil War. Needless to say, this author would appreciate correspondence with those interested in this era or who have information or material relative to it.

Acknowledgements and an evaluation of the sources for this article will appear at the end of the concluding part of this biography. However, I do wish to single out the aid and information provided by Richard E. Conover of Xenia, Ohio, certainly the dean of American circus historians, for copies of the four previous biographies (one by him) of Welch and for several leads in the initial stages of this work. I hope this article represents some worthy building on his solid foundation toward a modern history of the circus.

In 1852, I strolled casually out of the house after dinner one pleasant Saturday afternoon. Once around the corner, I girded up my lions and ran four miles to a neighboring town, saw the combined forces of Raymond & Co's and Herr Driesbach's Menageries and Welch's Circus (Welch's National was traveling on another route) and was able to amble gayly into the yard with a pole and a small string of fish in hand barely in time for supper. I caught the fish in the morning though and kept them fresh in a tub of water at a friendly neighbors. Langworthy was ringmaster; Bobby Williams and E. Davis clowns; Davis Richards, bareback rider; McFarland, principal tumbler; Cadwalder, four horse rider; L. J. Lipman, scenic rider; J. Sweet and a yellow dog did the Indian act, and Driesbach and Hideralgo performed the lions and tigers. Had there been a female rider, I would have wagered that this was the best traveling circus I ever attended.¹

The boy's story of going to the circus may be perennial but the show was an

unusual one since it combined some of the larger shows in the country at that time. Welch's was consistently a large one but the enterprises and travels of its owner, Rufus Welch, indicate that it, and he, contributed greatly to the development of the circus and menagerie in America.



Rufus Welch is pictured here in a cut that appeared in the March 10, 1883 issue of the CLIPPER. Courtesy of Richard E. Conover.

Rufus Welch was born in New Berlin, Chenango County, New York, in 1800, probably September, or possibly in 1801.² The census of 1810 lists several Welch families in the country and three in New Berlin. Two had male children through age ten and Rufus may have been the son of Nine (or Vine, writing illegible) or Arruna, each family having five members. Neither family, however, was listed in the 1800 census of Chenango county.³ The Welches first moved into the county from Connecticut beginning in November, 1795. In 1803, the first of the Chenango County Welches were settling in Delaware County, Ohio.⁷

When Rufus was eleven years of age, his family migrated west. He was taught the trade of a chairmaker and was possessed of considerable mechanical skill. While in his teens, he was first connected with the circus business and, according to James Rees, an associate of Welch, he was manager of a circus company in 1818.⁵ This is ques-

tionable but there was one "Welsh" who was among the additions to Pepin and Breschard's company in Philadelphia on August 19, 1816.⁶

About 1824 Welch was manager of the traveling circus and menagerie of John Miller, an early showman from Allentown, Pennsylvania. Miller later sold his menagerie to a Mr. Crosby of New York for \$4000.⁷ Crosby may have been Lewis Crosby, later associated with the Zoological Institute, a group based in Somers, New York.⁸ The Institute group dealt as early as 1821 with Miller⁹ and in 1827 Miller was arranging routes for Somers shows.¹⁰ Through Miller, Welch probably first had contact with the powerful Flatfoots and later he was to be a stockholder in their Institute as were many of his business associates.

In the fall of 1824, Welch and two Somers circus men, John Handy and Jonas Bartlett, imported Tippoo Sahib, a large and valuable elephant who was the first to possess tusks seen in this country. Joseph Martin was his trainer but due to the elephant's viciousness and temper, he was not a profitable investment.¹¹

In 1824, there may have been a firm of Welch and Handy that traveled through the eastern states.¹² Supposedly, in 1828 Welch made his first appearance in Philadelphia at Maelzel's Hall but a close check of Poulson's American Daily Advertiser of Philadelphia for 1828 indicates no circus or menagerie appeared at Maelzel's Hall.¹³

In the fall of 1828 the Washington Circus was in Philadelphia and featured "Horsemanship by Master North, the wonderful prodigy" and Mr. Stickney, the flying horseman.¹⁹ The Washington Circus and Amphitheater was again opened on June 18, 1829, by Fogg and Stickney.¹⁵ In the latter half of the year, Welch was forming a circus troupe for the West Indies and he offered young Levi J. North, with the Washington Circus, an engagement. North, who had just completed his apprenticeship, and Charles LeForest were the riders in Welch and Handy's company that exhibited in the West Indies during the winter. Cuba had been without a circus for twelve years and the show did well there until the performers tired of the tropics and the troupe then left Matanzas on a Yankee schooner for the states.¹⁶

By the end of the decade, Welch was a member of the firm of Purdy and Macomber as both a partner and "advertiser". The firm was well known throughout the country and reputedly did a thriving business. After his return from the West Indies tour, Welch relinquished his circus affairs and worked toward assembling a menagerie show. It opened, about 1830, in Maelzel's Hall, Philadelphia and returned to that locality for several winters following.¹⁷

Whilst they were exhibiting there, a vessel from the East Indies, having on board the celebrated elephant "Caroline," entered the Delaware, and ran aground on a shoal, and was likely to become a total wreck. The animal was consigned to Purdy, Welch & Macomber, and the insurance companies, despairing of getting the animal out alive, were disposed to abandon the risk. General Welch (a title of tribute only) rigged a derrick with slings, and succeeded in hoisting the animal out. A well-trained and faithful dog was thrown overboard as a pioneer, who swam towards the nearest shore. The elephant followed and both animals got safely to land.¹⁸

Purdy, Welch, and Company, while principally calling itself a menagerie, also carried a small circus performance as was typical of the shows at that time. And, too, there occasionally was a child who would run away from home to join the show. Such was the case of a young Vermonter, Eaton Stone. Stone had run away to join a circus first in 1828 when he was ten years old but his father soon retrieved him. He made a second and more successful attempt two years later when he joined Purdy, Welch and Company's circus and menagerie. With the show, he did a plate spinning act. However, one day the ringmaster, William Brown, led in an animal named Buckskin and asked Stone to ride him. He did, satisfactorily, and afterwards he received two hours instruction each day and within a year he was performing the climatic closing act of the ring. Later, Stone became a celebrated bareback rider.¹⁹

In the winter of 1832-1833, "Purdy, Welch & Co.'s Immense Menagerie of Living Animals" was exhibited at Maelzel's Hall in Philadelphia and the proprietors felt confident "... (with their addition since last season,) that it contains the most rare, gigantic, and beautiful collection of quadrupeds ever offered in this city ..." Among the collection was "The Shipwrecked ELEPHANT Caroline. A pair of Royal or Bengal Tigers, lately arrived from Asia ...", a lion and lioness whose Keeper entered their cage twice daily, and an orchestra.²⁰

In 1833, Purdy, Welch and Company exhibited in Albany, New York,²¹ but by the time it exhibited at Newark, New

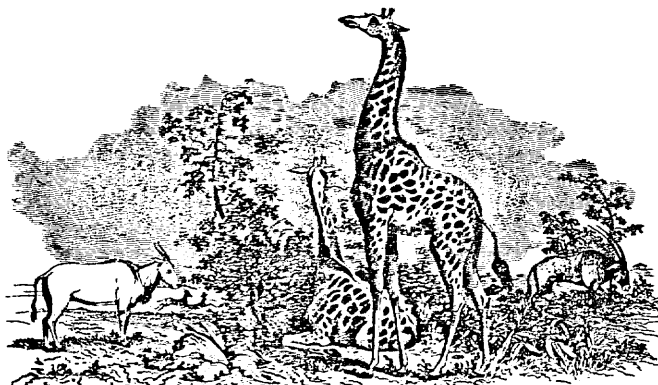
The Living Wonder of the World!!!

This Exhibition will open on Tuesday June 11th 1839, in COURT STREET, adjoining the Court House, Boston. Open from 9 A. M. to 9 P. M.

THE
GIGANTIC GIRAFFE
OR
CAMELOPARD,
THE
GENSBOK, OR IBEX OF THE EGYPTIANS,
THE BONTIBOK, AND THE GAZELLE.

NEITHER OF WHICH WERE EVER BEFORE BROUGHT TO THE CONTINENT OF AMERICA, AND BUT RARELY SEEN IN ANY PART OF THE CIVILIZED WORLD.

ADMITTANCE 25 CENTS, CHILDREN UNDER TEN YEARS, HALF PRICE.



THE GIRAFFE, OR CAMELOPARD.

Two stupendous, majestic, and beautiful animal, which is exquisitely depicted in the above masterly engraving, by Mr. Adams of New York, is acknowledged to be the greatest wonder of the animal kingdom. It is not only the tallest of all known creatures, but the rarest and most singular character. It has been the great desideratum of naturalists in all ages, and but few specimens have been seen for the last thousand years. It was known to the Persians about two thousand years ago, having been brought as a present to Dydaspes, father of Darius I., several centuries before the Christian Era, by Abyssians, who brought it from the interior of Africa, where alone it has ever been found.

After this we hear no more of it until it was exhibited to the Romans, by Julius Caesar. From that period, until within a few years, its existence has been deemed fabulous, and the wonderful descriptions of it by Pliny, Strabo, and others, though in nowise exceeding the truth, tended to confirm the idea that it was a creation of poetic fiction; nor was this impression entirely removed from the minds of scientific naturalists until about ten years ago, when two living specimens were presented to the kings of England and France, by the late Dey of Algiers. The specimen now exhibited to the American people, is one of the two brought to this country by Macomber, Welch, & Co. who have been employing expeditions into the heart of Central Africa for five years past, and at an immense expense to obtain them.

This is the cover of a four page courier used by the Macomber, Welch & Co. for the Boston, Mass. date in 1839. Pfening Collection.

Jersey, on October 15,²² it was Purdy, Welch, Macomber, and Company's New Menagerie. The menagerie occupied "Eleven Spacious Wagons," featured the ten member LaFayette Military Band of New York, the performance of Jim Crow on his Shetland pony, and the usual "Rare Beasts and Birds."

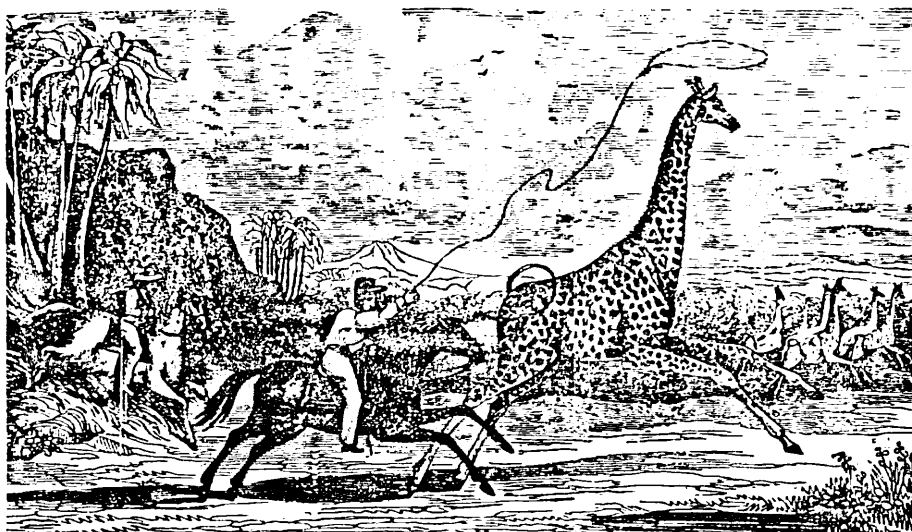
There may have been two shows out in 1833 unless great distances separate close dates one cannot say conclusively. Title and property switches were common and little material from this period survives on the circus. There is evidence Welch was connected with two shows in 1834 since descriptions differ for two shows as well as their titles.

Macomber, Welch, and Company was the larger show and appeared in Hingham, Massachusetts, on August 22, 1834,

featuring the elephant Siam,²³ who came to this country about 1829.²⁴ By September 26 the company, with an unidentified male elephant, was in Willimantic, Connecticut, and a handbill for the engagement described the company:

THIS splendid collection of Natural History, containing upwards of one hundred different varieties of zoological subjects, far exceeds any establishment ever exhibited in America. This magnificent display of the works of Nature requires the assistance of no less than seventy-five horses aided by fifty men, including the celebrated Tremont military band, from the city of Boston; the whole arranged in three extensive pavilions, containing 120,000 square feet of canvas. Likewise, a splendid gallery with seats, arranged and exclusively appropriated for the accommodation of Ladies.

The band will be drawn in a splendid music carriage, and the arrival of the



grand cavalcade at each town or village will be announced by the band playing a number of popular airs. The performance of the circle to commence at 3 P.M., after which the animals will be fed.²⁵

The show was one of the first to have a bandwagon and feature a parade and may well have been one of the finest in the country at the time. As late as November 11-13 it was at Salem, Massachusetts.²⁶

A second and slightly smaller show, Purdy, Welch, and Company, appeared in Newark, New Jersey, on October 27, 1834. This show, which also "far exceeds any other establishment now traveling" as did Welch's other show, was

conveyed by sixty splendid gray horses, aided by forty men, accompanied by a military band of music (the Washington Band from Philadelphia), and arranged in three extensive longitudinal pavilions, adequate to contain six thousand persons at the same time; with a comfortable arrangement of seats for ladies and children.²⁷

The menagerie contained seventy-five animals, featured Mr. Sherman's performance of Major Jack Downing — a creation of the Main humorist Seba Smith — and Jim Crow. This show also featured "a splendid musical carriage" in which the band heralded the company's arrival. In addition, this show featured the forerunner of the first circus side show, "a splendid collection of paintings and engravings . . ."

By 1830, there were many circus and menagerie shows touring and, by their own rivalry, they hurt each other's business. At about this time or before a combination was formed and a manager mapped routes directing the many shows as they toured the country and arranging it so as not to compete with one another. The plan, however, was successful for only a few years.²⁸

Later, there was another combination

This steel engraving appearing in the 1839 courier illustrates how the giraffes were captured. Pfening Collection.

formed but with the express purpose of running the smaller shows out of business.²⁹ The group was formed on January 14, 1835, and the "Articles of Association of the Zoological Institute" were signed at the Elephant Hotel in Somers, Westchester County, New York. Purdy, Welch, and Company was among the seven joint stock companies in the merger and Welch, Leman Handy, Zebedee Macomber, and Eisenhart Purdy and 128 others signed the corporation papers. Among the 128 others were many who would be associated with Welch in future years. The stock was valued at \$329,325.00 and the Institute's headquarters were at 37 Bowery, New York City.³⁰

The association of 1835 was also a merger with the Boston Zoological Association, an organization that had an extensive network of hunters and trappers in their employ for the previous three years.³¹ In early 1835 they had at least four parties in Africa, one numbering forty members, and their movements were chronicled with great regularity. One Massachusetts newspaper appropriately labeled their extensive operation a "Yankee Enterprise!"³²

For the season of 1835, Welch headed the Institute's branch number ten which was based in Boston and known as "Macomber, Welch, & Co.'s New England Zoological Exhibition." It was essentially the 1834 show of Macomber and Welch.³³ When in Boston on June 1 it claimed one of two rhinoceroses then in the country.³⁴

On April 4, 1835, an agent for a Boston menagerie company purchased at public auction for \$3,350, in cash, a lion presented to the president of the United States by the emperor of Morocco. The gift was an unusual one to the government and President Andrew Jackson

consulted Congress on the matter. Contrary to Congress's advice, the lion was sold at public auction to the Boston agent, probably representing Welch's branch of the Institute, and the money went to three orphan asylums.³⁵ The lion made its first appearance, however, in Baltimore, in the "Last Days of Pompeii" where "He enacted the arena scene to a wonder."³⁵

A Welch show for 1836 is unknown as are the showman's activities for that year. Welch is next known as the general manager for the second winter season of the Lion Theatre, Boston. The theatre was rapidly built and completed by December, 1835, by James Raymond and other principals in the Institute. It first opened on January 11, 1836, with both an equestrian and dramatic company "which as a whole was a poor company."³⁷ E. C. Weeks of the Institute managed the first winter season. Welch's season began November 7, 1836, and continued until April when the theatre was closed and offered for sale or lease.

"Purdy, Welch, Macomber & Co. Proprietors," toured a menagerie "From the Zoological Institute, New York" in 1837. The season had begun by late April for they were in Newark, New Jersey, on April 27 and 28. By May 12 and 13 they were advertised to be in Albany and indicated they were traveling west to Buffalo. However, at Albany they did not advertise "the NATIONAL GYMNASIUM and AMERICAN ARENA or CIRCUS COMPANY, near the Menagerie" to be shown in the evening. However the performance of the "pony (sis) and monkey" as well as other entertainments by various animals including the elephant, were still advertised. The featured attractions were Mr. Van Amburgh who would enter the cages and the Boston Brass Band led by Edward Kendall.³⁸

This company also published an illustrated twenty-four page pamphlet advertising the show. An indication of public prejudice which circuses and even menageries encountered is found in the statement that the animal collection had proved to be the "chief attraction" to the "enlightened inhabitants and strangers" who had visited New York City during the previous winter. The pamphlet indicated the collection contained a rhinoceros and that the band of eighteen men would ride on horses in the street parade except for a few who were carried by the elephant Tippto Sultan.³⁹

The Institute was successful for a time in forcing menageries and circuses to sell out and take stock in the company for payment. However, they were not completely successful and the would-be monopolists failed about 1837 according to Charles J. Rogers, a retired circus manager, in 1883.⁴⁰ Prob-

ably, too, the Panic of 1837 may have caused their dissolution.

Soon after this Welch and Caleb Weeks — or "Kale" Weeks, as he was called in New York — sailed for the Cape of Good Hope, and in connection with John Clayton, a Scotchman residing in Cape Town, secured several giraffes and some small animals, which they brought to this country.⁴¹

These giraffes were the first live ones seen in America. The Boston Museum — museums in the early 19th century were businesses and not public trusts — had a stuffed one which was believed to be the only one the country in 1835.⁴² In the same year the united Zoological Institute of New York and Boston Zoological Association were expecting the ship Susan, from Africa, with several animals never before seen in America, among them a "Camel Leopard" or giraffe and a two-horned rhinoceros.⁴³ Neither animal arrived as far as is known.

For five years Macomber, Welch, and Company had been outfitting expeditions into Central Africa⁴⁴ and they may very likely have been the "Boston Company" that had four expeditions in Africa in 1835, one in search of a giraffe.⁴⁵ Clayton had captured many giraffes but not until his expedition of 1835-36 did he succeed in bringing any to Cape Town alive. Of eleven which he caught in the Kaliharri Desert, seven died during the 1200 mile journey to Cape Town. One died at Cape Town from an abscess and another from an injury received while being loaded on ship for the journey to America. The two survivors arrived in New York on June 7, 1838, in the barque Prudent after a voyage of fifty-one days. The three giraffes had cost about \$10,000 each and one had already died on the way.⁴⁶

Twenty years later, a New York theatrical newspaper recollected of Welch as "the enterprising gentleman that went to Africa . . . to bring the 'Giraffe' to the United States":

He hired the plot of ground for their exhibition — he had three of them — where now stands the St. Nichols Hotel; and, in order to spread the fame and excite the interest of the public in these rare and very curious quadrupeds, he offered and paid to the editor of a daily paper one hundred dollars for an article on their natural history, habits, etc. The article in question was written between the hours of six o'clock at night and the same hour in the morning, in a close, hot room, over a printing-office in Theatre Alley, and after the author had been busily engaged writing two political leaders for his daily paper. It was an eminent success, and the General (Welch) caused it to be copied all over the southern, and

western country, after its first appearance in the old, but then famous, "Mirrir."⁴⁷

There is evidence to suggest that about this time Welch and the Zoological Institute had a parting of the ways and rivarly increased due to the giraffes. Welch was the first exhibiting his giraffes in 1838 but for 1839 June, Titus, Angevine and Company was exhibiting an "Egyptian Giraffe, or, Cameleopard" and they emphasized that:

The one now offered for inspection, was brought from the vicinity of the White River, the remotes (sic) branch of the NILE, a part of the world which has never been visited by a white man, and was transported to the Mediterranean, a distance of nearly 3,000 miles, and shipped to the United States in 1838 by G. R. Gliddon, Esq., American Consul at Cairo.⁴⁸

This giraffe appeared in Newark, New Jersey, in early May⁴⁹ and, when appearing in Springfield, Massachusetts, in late May, "arrived in town . . . drawn by a coach and six, with a long retinue of attendants . . . He carries his head high in the world, and obtains the attention of thousands."⁵⁰

The arrangements for having this giraffe shipped to America are not fully known. Benjamin F. Brown of Somers, New York, and an old Institute figure, left for Egypt in late 1838 equipped with letters of credit and introduction, one of which noted he "is rushing his way to Egypt as quick as he can get there

Another cut from the 1839 courier shows the "domesticating" of the Macomber, Welch giraffes. They had, according to the text, been captured during an expedition to Great Kaliharri Desert, of South Africa in 1835 and 1836. Pfening Collection.

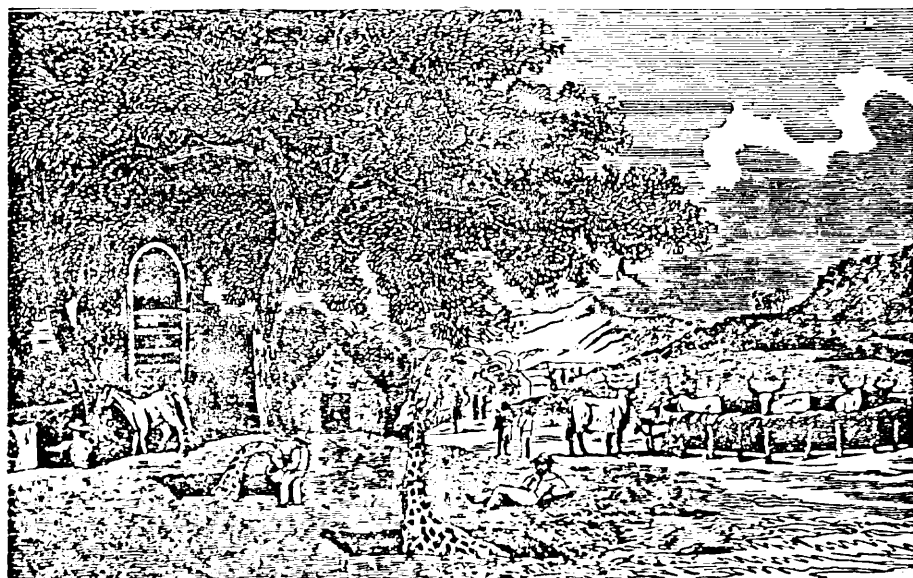
. . . "⁵¹ He may have arranged the shipment of the June, Titus, Angevine and Company giraffe in order to compete with Welch's but nonetheless he himself went after giraffes and brought four to this country in the fall of 1840 only to take them to England that December.⁵²

On a Friday in early November, one of Welch's giraffes in his menagerie fell, broke its neck, and died almost instantly on the way to Newark, New Jersey.⁵³ The giraffe had gained wide fame and the national Niles' Weekly Register noted the death:

A Giraffe. The beautiful giraffe, imported from Africa by Messrs. Welch (sic), Weeks & Co. at an immense expense, some two years since, and which was for a time on exhibition in this city (Baltimore), died at Newark, (N. J.) on Friday last. It was probably the effect of the cold weather which caused the animal's death.⁵⁴

The whereabouts of Welch's other giraffe is not certain but it may well have been the one with Macomber and Handy in Hingham, Massachusetts, on September 15, 1838.⁵⁵ This would indicate Welch was still, in some arrangement, a business associate with his old partners.

When the menagerie and circus of June, Titus, Angevine and Company exhibited in Newark, New Jersey, on June 4 and 5, 1841, they exhibited a full grown, stuffed giraffe that had died shortly after its arrival in this country.⁵⁶ This was probably the animal shipped by Gliddon. The same firm had a second show that was in Portland, Maine, on June 9 and 10, 1841, that exhibited a giraffe, presumably alive.⁵⁷ This giraffe was either a recent import, one of Benjamin Brown's that did not go to London, or the "only surviving giraffe, of those which have been exhibited through this country . . ." which



Niles' Weekly Register reported in its August 15, 1840, issue as being in Flemingsburg, Kentucky. "All the rest," it noted, "have yield to the unpropitious climate." In 1842 June, Titus, and Angevine were still advertising a giraffe, "the only one now living on the American continent."⁵⁸

For 1838, Welch toured his giraffe and some other rare animals; they were in Philadelphia from October 8-20.⁵⁹ In 1839 Welch and Bartlett exhibited in Albany in May.⁶⁰ Jonas Bartlett of the Branch Hotel, Bowery, New York City, being Welch's new partner.⁶¹

On April 21, 1838, Ned Derious bought, for \$2,500, a half interest in Bacon's circus.⁶² The next year, 1839, Bacon and Derious, however, must not have had financial success for in Richmond, Virginia, George J. Cadwalader, a rider with the circus, foreclosed his mortgage on the equipment.

The entire circus was bought by Welch and Bartlett who had sent to Richmond a Mr. Hopkins to buy the concern and act as manager. The show opened briefly in Fredericksburg, Virginia, but left in early July by horseback for New York. The show pitched its tents for ten days in Brooklyn but soon set off for a summer tour.

The show left by boat for Providence, Rhode Island, showed three days, and went to Woonsocket Falls. It was there that several cages of animals, including the giraffes, joined the circus for the rest of the season.⁶³

"The Giraffe Exhibition & Circus united," as this show was known, was in the Springfield, Massachusetts, area on August 5 and 6, two months after June, Titus, Angevine, and Company with their giraffe. The Welch show had difficulty securing a location in Springfield and so defiantly noted in their advertisement that:

Her Ladyship is in the habit of receiving tall company, but the honorable Board of this side are too tall, so we locate on the opposite (of the Connecticut River), in West Springfield, at T. Bartlett's . . .⁶⁴

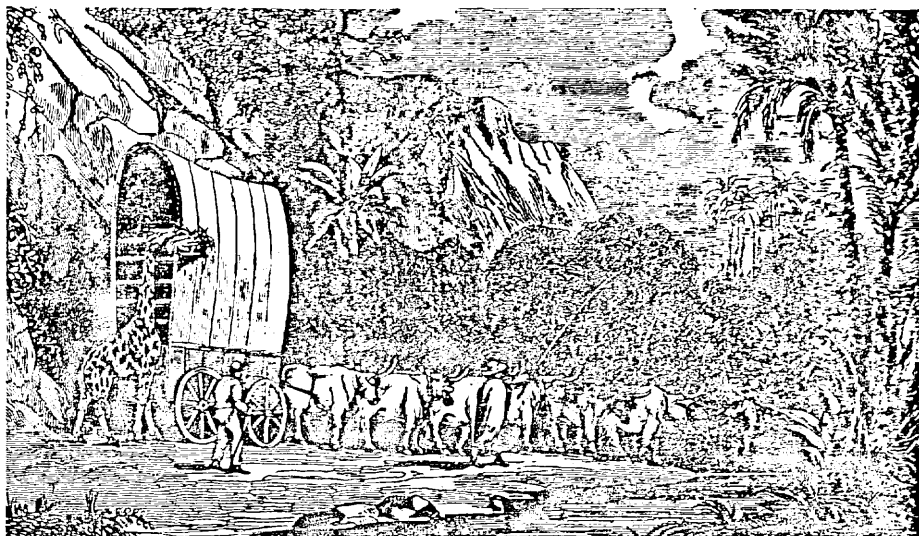
The show traveled into New York state where rider John Glenroy noted that:

At Newburg we showed in opposition to Sam Nichols' circus, and although they had a splendid company, they had a very bad day, we completely knocked them out . . . Although we had showed in opposition in Newburg, there was no hard feelings between the members of either company, and next morning both companies crossed the Hudson on board of the same boat, at the same time . . .⁶⁵

The show then appeared in New Jersey and Pennsylvania and closed in Newark, where the giraffe died.

Welch and Bartlett opened in New York City in November as the Broadway Circus. They built a circus with

board sides and a canvas top, the whole of which was heated. Several performers were added to the company, Colonel Alvah Mann and his troupe of Indians joined in the latter part of the winter, and the entire show received good business until their closing in late March, 1840.⁶⁶



A final illustration from the 1839 courier shows the high covered wagon used to transport the giraffe to Cape Town for shipment to the United States. Pfening Collection.

The summer show opened with the usual riders, acrobats, and clowns in the Military Gardens, Brooklyn, and then was shipped to Providence, Rhode Island. After exhibiting at several stands, it opened below the Old South Church, Boston, for five weeks. At Sand Lake, Albert A. Brown, the driver of the bandwagon and "one of our best people," was drowned while bathing his horses in the lake. The show was in Albany for the Fourth of July and continued a circular trip returning to Albany and then traveling south to Sing Sing, New York, where the season ended. At separate times during the season, Mons. LeTort, rider, James F. O'Connell, tattooed man and clog dancer, and William Chestnut, jig dancer, joined the company.⁶⁷

On November 16, 1840, the Bowery Theatre, formerly under the management of the great actor Thomas Hamblin, opened with productions of "those magnificent spectacles presented at the Royal Amphitheatre, (Astley's) London, and Franconi's Paris."⁶⁸ Welch and Bartlett were the producers and the show, three hours in the ring and one-and-a-half on the stage, featured, at one time or another, Richard Sands, two and four horse rider, Edwin Derious, rider and vaulter, William O. Dale, the great somersault thrower (that winter he threw as many as fifty-nine), T. V.

Turner, rider; Alexander Rockwell and the Englishman John Wells, clowns; Henry Ruggles, slack wire; Mr. Davis, harlequin; and Thomas Barry, stage manager and in charge of the spectacle.

Two historical spectacles, four melodramas, and other pageants were staged, among them, at great expense,

was the "Battle of Waterloo" involving fifty horses and two hundred supernumeraries. The battle occupied the entire stage and as long as it ran drew full houses. Also produced was "Napoleon Crossing the Alps." On New Year's Day a full house was treated to a six hour performance.⁶⁹ On November 23 the ring performances had been strengthened by the engagement of the great rider Levi North, young Glenroy, and the entire New York Circus.⁷⁰ North was the first to turn a somersault on a bareback horse that carried a broad, flat pad. The feat was first performed in Henley, England, in the summer of 1839, and first in America at Welch and Bartlett's circus at the Bowery Theatre during the winter of 1840-41.⁷¹ Glenroy was later to do the same but on the bare back of a horse while with the Welch and Mann circus in 1846.

The Bowery Theatre hippodrama shows met with stiff competition from the old Institute's strictly circus shows in the Amphitheatre, 37 Bowery. On January 11, therefore, the Bowery Theatre re-opened as a circus under the management of Welch, Bartlett, and Company. About April 1 the establishment closed.⁷³

Welch's activities in early 1841 are not exactly clear. It appears that very early in 1841 Welch sold out to Bartlett, joined Colonel Alvah Mann, and the two formed a circus and started for New Orleans.⁷⁴

Bartlett, meanwhile, went to the National Theatre, Philadelphia, with some of the Bowery Theatre performers, and showed stage spectacles for a month

followed by another month at the Front Street Theatre, Baltimore, where North, Cadwalader, and others joined. A summer tour then opened in Washington, D.C., but at Richmond, Virginia, on July 5, "Colonels" (the honorary title the two claimed, or were given, during this period) Welch and Mann bought the concern from Bartlett. The show soon went by boat to Baltimore where a week was spent overhauling the wagons before the season recommenced. After a tour of Pennsylvania and New York, closing at Troy, the circus went by steamer to New York for a two week engagement.⁷⁵ It opened Monday, October 25, at the Bowery Amphitheatre and was such a success that circuses continued to operate at the Bowery for the rest of the winter.⁷⁶

At about this time, Rufus Welch was used as a business reference by a then budding showman, Phineas T. Barnum. Barnum was arranging to buy a museum building in New York City from Francis W. Olmstead. Olmstead inquired of Barnum's references and he replied:

Any man in my line from Edmund Simpson, manager of the Park Theatre, or William Niblo, to Messrs. Welch, June, Titus, Turner, Angevine, or other circus or menagerie proprietors; also Moses Y. Beach, of the New York Sun.⁷⁷

They all spoke well of Barnum, he bought the museum, and with it gained his fame as a showman.

Welch and Mann proceeded to Philadelphia where they opened the Walnut Street Theatre as a circus on November 22 for a season of forty nights. Nevertheless, they closed on February 28, 1842, Cadwalader having been equestrian director.⁷⁸ During the winter stay, two boxing champions, Benjamin Caunt of England and Charles Owens of America, showed with the circus in a series of boxing matches. Also engaged with the company was Harvey Leach, the man-monkey later made famous by P. T. Barnum as the "What Is It."⁷⁹

At the end of February, Welch's company played at the Holiday Street Theatre in Baltimore, managed by F. C. Wemyss. Wemyss had asked Welch to bring in his horse company in order to drive out a competitor, W. E. Burton, because, as Wemyss knew, "the horses had the power to draw away all his customers . . ."⁸⁰ Among the company was George J. Cadwalader, two and four horse rider; John Wells, clown, and his family of riders and dancers; Charles Bacon, rider and acrobat; Benjamin Jennings, ringmaster and juggler; Richard Risley and son, cantortionists and acrobats; and others. While in Baltimore, Philip Charriskie fell sixty feet from his slack wire, breaking his leg in three places and also fracturing his thigh. His leg was amputated but he died several weeks later.⁸¹

After the two-week Baltimore en-

gagement, the troupe returned to Philadelphia for ten nights opening March 30 and featuring Levi North.⁸² The company then left by rail for New York City and opened at the "Old Bowery" for two weeks. There, Charles J. Rogers, one of the best scenic riders ever in the states, Madame Louise Howard, one of the best female riders of the time, and two others joined.



This newspaper ad for the Macomber, Welch & Co. Mammoth Zoological Exhibition. It advertised the August 22, 1834 date. Pfening Collection.

The summer tour resembled the New York tour of the previous season and they crossed into Pennsylvania and then Baltimore, Maryland, for one week. Here part of the company left due to a disagreement with the managers who wished to reduce the salaries. Departing were Wells and family, and three others. The show proceeded to Washington, D. C., and headed to Harrisburg, Pennsylvania, where John Gossin joined and the show was in opposition to Nat Howe's circus, both canvases being placed within five yards of each other on Capitol Hill. The rivalry was friendly and no bad feelings resulted. The season ended in Bristol, Pennsylvania.⁸³

In the fall, Welch took a long lease on the property at the corner of Ninth and Chestnut Streets, Philadelphia, and

opened in the building which was erected by T. Cooke for his English circus company and afterwards by W. E. Burton as a theatre.⁸⁴

Welch and Mann converted the theatre into a splendid circus and amphitheatre and "Reaped the harvest which Burton planted; to them his ruin has been the source of emolument."⁸⁵

Welch opened October 1 with his usual company and closed in January, 1843, to travel to New York and open at the Park Theatre with Rockwell and Stone's circus. With Rockwell was Hiram Franklin, one of the best performers of the time, and Dan Emmet, Frank Brower, Billy Whitlock, and Richard Pelham, the first members of a minstrel troupe. The formidable array of talent received immense audiences during the five week stay.⁸⁶

The Park Theatre was among New York's finest and New York stage historian George C. D. Odell thought of "Old Drury" falling "into the hands of the Philistines." "On January 5th," he writes, "R. Welch's Olympic Circus moved into desecrate the high places of the drama." It was a great success but perhaps due to the constant change of program. March 1 was a benefit and last appearance for the Virginia Minstrels

Whitlock, Brower, Pelham, and Emmet. Having first opened in early February at the Bowery Amphitheatre, then at the Park, the minstrels would soon be carrying the new art to England.⁸⁷

The new art was created when a quartette of friends, headed by Dan Emmett, developed an ensemble performance of their individual minstrel acts. The group's first show was presented either in Bartlett's billiard parlor in the Bowery, or in the Branch Hotel, a favorite rendezvous for showmen in New York City. Some of the leading circus men of the day, including Nathan Howes, were present to witness this first minstrel performance. It took place in either December, 1842, or early 1843⁸⁸

Previous to Welch's exhibition in the Park and with the same company, he was involved in converting the old Richmond Hill Theater into a circus but the people refused to come. Little evidence supports this and it may have been earlier, perhaps 1836 or '37. Nevertheless, he did occupy "the theatre, 'the Park,' and made a heap of money."⁸⁹

The show returned to Philadelphia for a month, then to Baltimore for three weeks at the Front Street Theatre, and finally back to the National, Philadelphia, where, after three weeks, the company broke up in April.⁹⁰

In New York, Welch and Mann assembled two companies for the season, one under Welch for the Mediterranean ports and Brazil, and the other under Mann for the United States and the

West Indies. An account of this tour, of Welch's National Circus building in Philadelphia, and of Welch's later partnerships and foreign tours until his death in 1856 will appear in a subsequent issue of Bandwagon.

FOOTNOTES

1. Charles L. Briarmead, "The American Circus," *New York Clipper*, xxiii (17 April 1875.)
2. 1 December 1856. This is taken from the Philadelphia Evening Bulletin of 29 November 1856 says September, 1800, as does an obituary in Porter's Spirit of the Times, I (6 December 1856) 232; the Philadelphia Public Ledger and Daily Transcript, 1 December 1856, p. 2, says only 1800. John Daly, archival examiner for Philadelphia in a letter, 6 December 1968, to the author cites a cemetery return for Rufus Welsh (Welch's name was often incorrectly spelled this way), who died 29 November 1856 that gives his age as 55 years.
3. Third Census (1810), *New York* 1:241; Second Census (1800), *New York*, 7.
4. Alexander McMillan Welch, Philip Welch of Ipswich, Massachusetts 1654 and his descendants (Richmond, Va.: William Byrd Press, 1947), p. 118 ff. No Rufus Welch for the time and locality is given.
5. Times, 1 December 1856; Clipper, 10 March 1883; see also Ledger.
6. T. Allston Brown, "A Complete History of the Amphitheatre and Circus," *New York Clipper*, viii (19 January 1861), 320.
7. Brown, "Complete History," (19 January 1861), p. 320.
8. Articles of Association, 14 January 1835, Somers, New York; Westchester County Historical Society, White Plains, New York. Signers totaled 132 and they serve to identify those associated with the Flatfoots.
9. Charles E. Culver, History of The Town of Somers (n.p., [1959?]), pp. 481-482. This is chapter vii of J. Thomas Scharf, History of Westchester [County, New York]. (2 vols., 7, 1886) according to a forward by Otto E. Koegel.
10. Petition to the Postmaster General of the United States in support of the claim of Somers, New York as the Birthplace of the American Circus (n.p., [1966]) quoting Asa T. Smith, Raleigh, North Carolina, letter, 23 January 1827, to Messrs. Browns, managers of the circus, New Bern, North Carolina.
11. John A. Dingess MS history of the circus, chapter 5, p. 89-90; typescript photocopy in the author's collection. Original MS in the Hertzberg Circus Collection, San Antonio Public Library, San Antonio, Texas. This may be an incorrect name. Tippoo Sultan may be the correct name.
12. Ibid., chapter 30, p. 689.
13. "Gen. Rufus Welch," *New York Clipper*, xxx (10 March 1883). A "Conflagration of Moscow" and automated figure show appeared in early 1828 (Poulson's, 8 January 1828) and the hall was to close April 3 (Poulson's, 2 April 1828). A panorama show appeared in the fall (Poulson's, 18 October 1828) and was to remain through December 8 (Poulson's, 29 November 1828).
14. Poulson's, 1 September 1828; the last advertisement appears 24 October 1828 but no hint was given that the circus would be closing.
15. Charles H. Day, "History of American Circus and Tented Exhibitions," *Billboard*, xiii (29 December 1906), 32; J. Thomas Scharf and Thompson Westcott, History of Philadelphia: L. H. Everts; 1884), II, 979.
16. Brown, "Complete History," (19 January 1861), p. 320; Dingess MS, chapter 16, p. 312; Day, "History," p. 32; Clipper, 10 March 1883. Note the discrepancy in Brown and Dingess regarding North's apprenticeship.
17. Brown, "Complete History," (19 January 1861), p. 320.
18. Ibid.
19. Dingess MS, chapter 23, p. 463.
20. (Philadelphia) Daily Chronicle, 15 December 1832.
21. Charles G. Sturtevant, "Who's Who in the American Circus." White Tops [inserts], xxxvi (January-February 1963) insert number 2, p. 6, citing the Albany Argus.
22. Newark (New Jersey) Daily Advertiser, [October?] 1833. One of several photocopies of circus advertisements from the Newark Daily Advertiser furnished by Gordon M. Carver, Ocean City, New Jersey. The date of issue was not given but the month is ascertained by the show's scheduled appearance. Hereafter cited as Carver photocopy.
23. Sturtevant, "Who's Who," p. 7, citing a handbill in the T. Walsh collection. The Walsh collection was divided and went to the New York Public Library; the Hertzberg Circus Collection, San Antonio Public Library, San Antonio, Texas; and elsewhere.
24. Dingess MS, chapter 9, p. 185-186.
25. Handbill, Connecticut Historical Society, Hartford.
26. R. W. G. Vail, "Random Notes on the History of the Early American Circus," Proceedings of the American Antiquarian Society, new series, xlii (1933), 151, citing the Essex Register, 30 October 1834.
27. Carver photocopy, 1834; handbill, American Antiquarian Society, Worcester, Mass. The locations and exhibition hours differ but the undated handbill describes the 1834 Welch show and fits no other known show. See illustrations.
28. Dingess MS, chapter 5, p. 88.
29. Ibid., p. 91. The year given is 1836
30. Westchester County Historical Society, White Plains, New York.
31. Newport Rhode Island Republican, 8 July 1835.
32. Springfield (Massachusetts) Republican and Journal, 28 February 1835.
33. Sturtevant, "Who's Who," p. 7, citing a unique route book of the Zoological Institute, Branch No. 7, Noel E. Waring, manager, in the Hertzberg Circus Collection, San Antonio Public Library, San Antonio, Texas; Day, "History," p. 32; George L. Chindahl, A History of the Circus in America (Caldwell, Idaho: Caxton, 1959), p. 38, citing a newspaper advertisement reproduced in White Tops, December-January 1937-38, p. 18.
34. Richard J. Reynolds, "Circus Rhinos," *Bandwagon*, xii (November-December 1968), 10.
35. Niles' Weekly Register, 11 April 1835; William Frederic Worner, Old Lancaster: Tales and Traditions (Lancaster, Pa.: the author, 1927), p. 184; Dingess MS, chapter 30, p. 688, gives a slightly different account than Worner.
36. Springfield (Massachusetts) Republican and Journal, 23 May 1835. The complete story of the fascinating diplomatic arrangements, which are outside the scope of this study, can be found in the Dispatches from U.S. Consuls in Tangier, 1797-1906, microcopy no. T61, roll no. 5, June 12, 1831 - June 7, 1837, in the National Archives; and Niles' Weekly Register, 8 November 1834.
37. William W. Clapp, Jr., A Record of the Boston Stage (Glasgow, Scotland: James Munroe & Co., 1853), pp. 420-422; Dingess MS, chapter 30, p. 688.
38. Carver photocopy, 1837; Albany (New York) Argus, 9 May 1837.
39. Chindahl, History, pp. 38-39.
40. Clipper, 10 March 1883.
41. Ibid.
42. Springfield (Massachusetts) Republican and Journal, 4 July 1835.
43. Newport Rhode Island Republican, 8 July 1835. James A. H. Murry, editor, A New English Dictionary on Historical Principles (Oxford: Clarendon Press, 1893) III, 49, notes that the correct spelling is camelopard. The origin of this word for a giraffe is Greek and the spelling is French. "Confusion with leopard led to the early spelling camelopard in medieval Latin, French, and English . . ."
44. "To be exhibited in Chestnut Street Philadelphia. . . the GIGANTIC GIRAFFE or CAMELOPARD. . . ." (n.p., [1835?]), p. 1. A copy of this four page pamphlet is in the New York (City) Historical Society. It is not believed to be a unique copy.
45. Springfield (Massachusetts) Republican and Journal, 28 February 1835; Niles' Weekly Register, 16 June 1838.
46. "To be exhibited . . .", p. 2; Niles' Weekly Register, 16 June 1838.
47. "Death of Gen. Rufus Welsh [sic]," Porter's Spirit of the Times, I (6 December 1856), 232.
48. "June, Titus, Angevine & Co's. Splendid Collection of LIVING ANIMALS . . .", large handbill at the Connecticut Historical Society.
49. Carver photocopy, 1839.
50. Springfield (Massachusetts) Republican, 25 May 1839.
51. Petition to the Postmaster General . . . quoting John L. Stevens, London, letter 21 November 1838, to Charles E. Anderson, Esq., U. S. Leg., Paris in a reproduction of an inventory of a private Somers, New York, collection.
52. Croton Falls (New York) News, 17 July 1879.
53. John H. Glenroy, Ins and Outs of Circus Life (Boston: M. M. Wing & Co., 1885, p. 27; Springfield (Massachusetts) Republican, 16 November 1839, quoting the Newark Sentinel.
54. 16 November 1839.
55. Sturtevant, "Who's Who," p. 8.
56. Carver photocopy, 1841.
57. Chindahl, History, plate II, citing the Portland, Maine, Daily Eastern Argus, 22 May 1841.
58. Vail, "Random Notes," p. 134, quoting an unidentified source. To add to the confusion, Jos. M. Hobbys' Circus and Giraffe exhibition was to be at Harrisburg, Pennsylvania, according to Sturtevant, "Who's Who," p. 8, citing the Keystone Advertiser of July 24.
59. "To be exhibited . . .", p. 1.
60. Richard E. Conover, Xenia, Ohio, letter, 1 April 1969, to the author.
61. Clipper, 10 March 1883.
62. George L. Chindahl, ed., "Joseph Blackburn's Diary," White Tops, XXIX (January-February 1956), 3.
63. Glenroy, Life, pp. 24-26.
64. Springfield (Massachusetts) Weekly Republican, 3 August 1839.
65. Glenroy, Life, p. 26.
66. Ibid., pp. 27-29; Dingess MS, chapter 30, p. 689.
67. Glenroy, Life, pp. 29-32.
68. George C. D. Odell, Annals of the New York Stage (New York: Columbia University Press, 1928) IV, 473. The story of these exciting productions is fully detailed in A. H. Saxon, Enter Foot and Horse: A History of Hippodrama in England and France (New Haven and London: Yale University Press, 1968).
69. Glenroy, Life, pp. 32-35.
70. Odell, Annals, IV, p. 474.
71. Chindahl, History, p. 39 citing Billboard, 10 January, 1914.
72. Glenroy, Life, p. 62.
73. Odell, Annals, IV, pp. 474-476.
74. Glenroy, Life, p. 34. The Clipper, 10 March, 1883 implies Mann bought out Barlett.
75. Glenroy, Life, pp. 36-3.
76. Ibid., p. 38; Odell, Annals, IV, p. 588.
77. Phineas T. Barnum, Struggles and Triumphs of Forty Years Recollections (Hartford: J. B. Burr & Co., 1870) p. 112.
78. Brown, "Complete History" (12 January 1861), p. 312.
79. Glenroy, Life, p. 38.
80. Francis Courtney Wemyss, Twenty-Six Years of the Life of an Actor (New York: Burgess, Stringer & Co., 1847) II, p. 365.
81. Glenroy, Life, pp. 38-39.
82. Brown, "Complete History" (12 January 1861), p. 312.
83. Glenroy, Life, pp. 39-41.

84. Dingess MS, chapter 30, pp. 689-690; Scharf and Westcott, Philadelphia, II, 979; Casper Sounder, The History of Chestnut Street, Philadelphia, from the Founding of the City to the Year 1859 (Philadelphia: King and Baird, 1860) chapter 76, the work is limited to five editions, two of which are in the Historical Society of Pennsylvania, one being an extra-illustrated; Clipper, 10 March 1883; Arthur H. Wilson, A History of the Philadelphia Theatre, 1835 to 1855 (Philadelphia: University of Pennsylvania Press, 1935), p. 20.
85. Wemss, Life, II, p. 377.
86. Glenroy, Life, pp. 42-43. Handbills for the circus at the Park seem not to be uncommon. There is a mutilated one in the Hertzberg Circus Collection, San Antonio Public Library, San Antonio, Texas, for February 2.
87. Odell, Annals, IV, 614-615, 674-675.
88. Carl Wittke, Tambo and Bones: A History of the American Minstrel Stage (Durham, North Carolina: Duke University Press, 1930), pp. 43-44.
89. Porter's Spirit of the Times, I (6 December 1856) p. 232.
90. Glenroy, Life, p. 43.
91. Dingess MS, chapter 30, pp. 690-693.



PROGRAM 1946

Display No. 1

A radiant New Spectacle of Color, Beauty, Joy, and Glorious Pageantry in which the Performing Personnel of the Circus Passes in Kaleidoscopic Review.

CIRCUS ON PARADE
Conceived by Mel Rennick

Display No. 2

Ring No. 1 Ring No. 2 Ring No. 3
Admirable Achievement Exemplifying the Fruit of Practice, Patience and Perversion.
DE WILLS TRIO **ESCALANTE TROUP**
Acrobatic Supreme Aerial Bars

Display No. 3

Mrs. Harriett Beatty

Presenting together in the steel Arena two Hostile Lords of the Jungle — A Ferocious Royal Bengal Tiger Riding and Performing on the top of a Huge Asiatic Elephant.

Display No. 4

Here they come! Those Perennial, Inevitable, Indispensable, Harbingers of Happiness — **THE CLOWNS!** At this point and at other intervals they Punctuate the Proceedings with their Playful Pranks and Absurd Antics.
Kenneth Waite — George Barnaby — Jose So-

leras — Charles Bathes — Thomas Rouse — Mel Rennick — Alva Evans — Tommas Ontko — Arthur Cooksey — Lou Walton — Bob Seely.

Display No. 5

Breath-Taking Feats at Lofty Heights
Babe Siegrist **Jean Evans**
Deft and Dextrous Demonstration on the Single Trapeze.

Display No. 6

Natural Enemies of the Jungle Depts Educated Beyond Belief. The Finest Collection of Jungle-bred Trained Wild Animals Ever Assembled in one Arena. Black Maned African Lions and Lionesses, Royal Bengal and Siberian Tigers Featuring the Only Spinning Tiger in the World. Trained and Presented by the one and only

CLYDE BEATTY

Greatest Wild Animal Trainer of All Times

Display No. 7

Graceful Unison at High Altitudes
Joanne Day **Bebe Siegrist**
Cloud Swings

Display No. 8

Line up on the Hippodrome Track and Introduction of the Personnel of the Wild West After Show featuring
Billie Hammond and Johnny James Hollywood's Forthcoming Western Stars, Assisted by Rex Rossi, Margi Hoffman, Phyllis Cannon, John Cline, Bobby Peck, Jimmy Groves, Jimmy Essex, Chas. LaMont.

Display No. 9

A Diversified Offering of Skill, Fun and Pep.
The Temples **The Bedfords**
Trampoline Capers **Risley Experts**

Display No. 10

Three Troupes of Four-Footed Entertainers in all three Rings

SANCHO MORALES

and his Hollywood Canines
MARTHA JOYCE **JACK JOYCE**
Military Ponies **Military Ponies**

Display No. 11

Equine Intelligence and Expert Horsemanship in the Rings and on the Hippodrome Track Presented by
Bobby Peck, Jimmy Groves, Jean Evans, Joanne Day, Martha Joyce, Josephine Madison, John Cline, Bebe Siegrist, Milonga Escalante, Sue Staley, Margie Hoffman, Jeannie Sleeter, Albina Beatty, Dorothy Cox.

Display No. 12

The Famous Morgan Stallion "WAR CLOUD," Trained and presented by
JACK JOYCE

Display No. 13

A Peerless Presentation of Equilibristic Skill
THE GREAT OLVERAS
World's Foremost Head-Balancing High Perch Act.

Display No. 14

Clown version of the
HUMAN CANNON BALL

Display No. 15

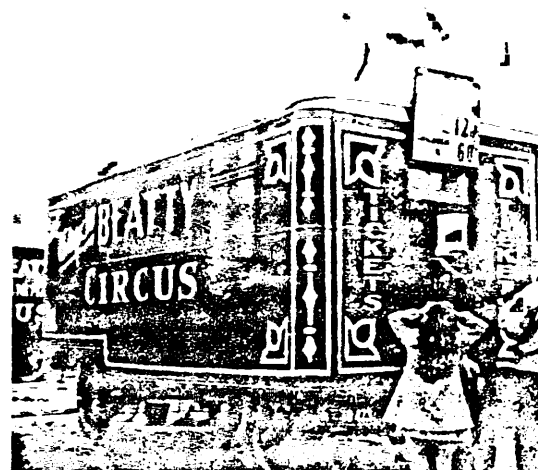
Daring, Dancing, Dextrous Daredevils of the Slack Wire in Simultaneous Performances
Phil Escalante **Don Francisco**
Assisted by Assisted by
Yolanda Escalante **Mary Francisco**

Display No. 16

CLOWNS **CLOWNS** **CLOWNS**
In a laugh Provoking Skit
"The Strip Tease"

Display No. 17

A Mid-Air Rhapsody in Yellow in which Dainty Feminine Aerial Gymnast exemplify grace and precision in the



Bob Taber Photo

CLOUD BALLET

Produced by Joe Siegrist

Aerial Ballerinas—Gracie Genders, Bobby Peck, Bebe Siegrist, Joanne Day, Sue Staley, Milonga Escalante, Jeannie Sleeter, Esther Escalante, Anita Olivera, Albina Beatty, Jean Evans, Josephine Madison and Margie Hoffman.
Webb Sitters — Martha Joyce, Red Sleeter, Fay Alexander, Elden Day, Joe Siegrist, Mel Renick, Bill Snyder, Bob Butler, Henry Monzello, Ruben Olvera, Art Cooksey, Al Darrah, Lou Walton and Jimmy Groves.

Display No. 18

Huge Masses of Brute Strength Completely Subjugated to the Will of Man as the Elephants are Presented in Fascinating Routines of Maneuvers, Dances, and Pyramids.
Trained by Slivers Madison and Presented in Ring 1 and 3 by

Jean Evans and Josephine Madison
Walking Mount on Hippodrome Track

Display No. 19

The SENSATIONAL DE WAYNES
Acrobatic Marvels Formerly Featured by RUDY VALLEE in his U. S. Coast Guard Revue.

Display No. 20

The Epitome of Equestrian Excellence and Elegance

THE LIBERTY HORSES

Presented by
John Cline — BLACK & WHITE TROUPE
Jack Joyce — PALOMINO TROUPE

Display No. 21

MISS ESTRELLITA

Top-Ranking Exponent of Thrilling Heel and Toe Catches High in the Dome of the Tent.

Display No. 22

Farewell Appearance of our Friends, THE CLOWNS, Wherein the Hippodrome Track is Surrendered to Their Final Parade of Mirth, Merriment, and Monkeyshines.

Display No. 23

World's Foremost Company of Mid-Air Marvels in a Thrilling, Spine-Tingling Series of Breath-Taking Exploits on the Flying Trapeze.

THE FLYING CONCELLOS

Absolutely Fearless Performers Who Scoff at the Laws of Gravity and Fly Through Space Like Winged Birds.

Jeannie Sleeter Elden Day
Joe Siegrist Red Sleeter

Display No. 24

THE NATIONAL ANTHEM
Henry Kyes' Celebrated Circus Band.