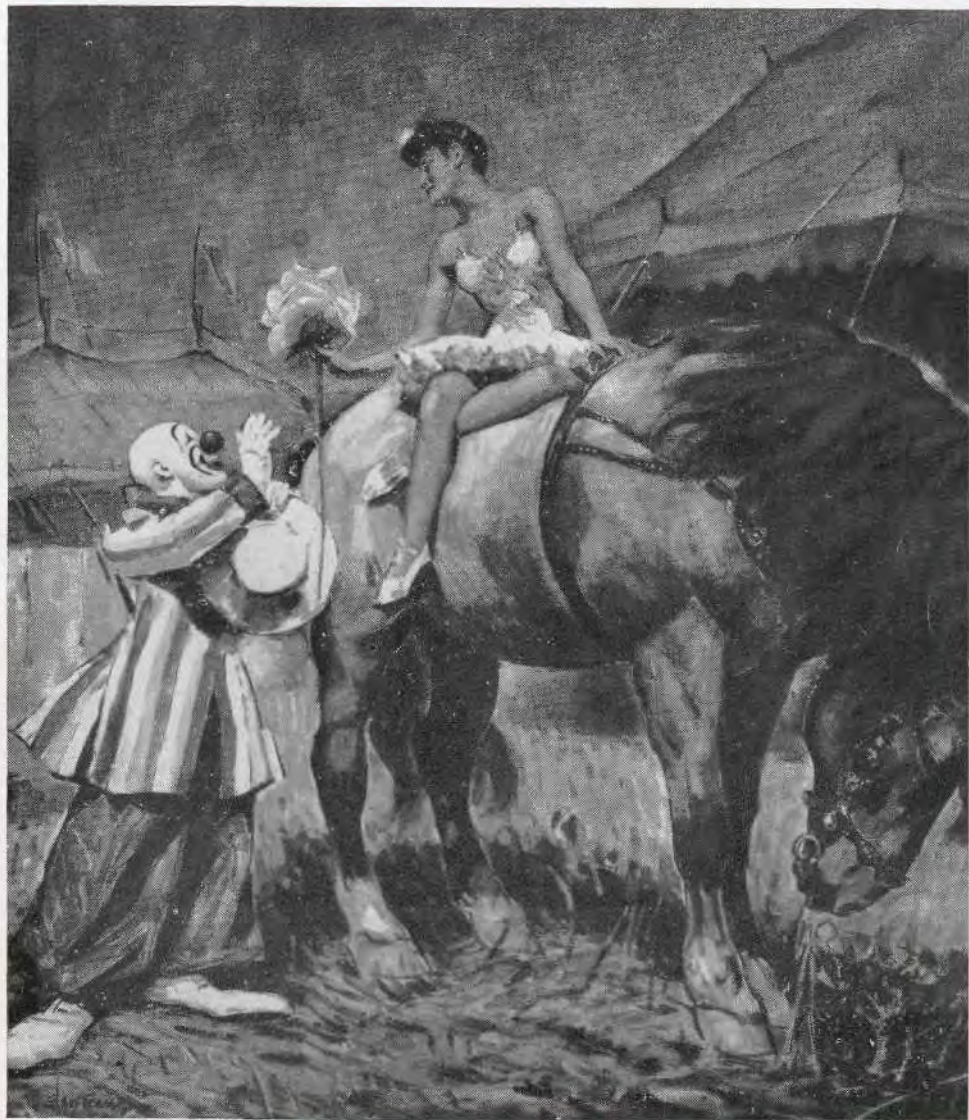


HOBBY

Bandwagon



A Painting of Corky Cristiani by Glen Tracy

Oct. 48—The Circusiana Monthly—15c

HOBBY

Bandwagon

(Formerly Hobby-Swapper)

122 South Main Street
Camden, Ohio

October 1948

Vol. 3 No. 9

HARRY M. SIMPSON
Editor — Publisher

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SHANK PHOTOS

Clarence R. Shank
Member of CHS and CFA

Camden, Ohio

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The Publisher Says



A real, honest-to-goodness circus fan or collector isn't "made", they are "born." This, in many cases is the reason for the trouble caused by members of circus fan organizations on the circus lot . . . they are members in name only . . . and are really not too interested in the circus or the people of the circus . . . they were "made" fans through their membership only.

A "born" fan or collector has his whole heart and soul in the circuses and the people connected with the circus . . . they are interested in the performers, managers and workers and will do anything in their power to help them. They understand their hardships and dangers . . . and they understand that it takes money to operate a circus and to pay their friends' salaries, so, they pay their way into the Big Top to see that which has been their favorite amusement for years . . . the Circus. They ask no favors and expect none and are always ready to give any favor asked by those connected with the circus . . . but that type of fan or collector isn't made over night.

This is the case with any hobby. A hobby is created by something that has been working within a person's mind for years and before they know it they have a hobby. Circus, whether it be a fan or collector, is a hobby . . . a hobby that gives thousands many hours of relaxation and enjoyment both off and on the lot . . . make it a helpful hobby to yourself and the CIRCUS by being helpful at all times . . . make it your pledge for 1949 . . . I know you will.

Sincerely,

Harry M. Simpson

GLEN TRACY

Painter of the Circus

On the front cover of this issue is one of the many beautiful paintings of the circus by Glen Tracy, noted painter, of New Richmond, Ohio. This painting shows clown Dick Lewis handling Corky Christiana a big yellow rose while sitting on "Baby", a horse imported by the famous Christiana family.

Glen Tracy, who is a circus fan, has followed the circus since his boyhood and for the past years has been specializing in paintings of the circus. Through his love for the circus, Tracy has been able to study the circus lot and performers, thus producing some of the finest paintings in the world . . . they not only show the work of a great artist but also show the work of a man that knows and understands the surroundings of the Big Top.

He and his wife, Mimi, make many trips to the circus lot and to the indoor circuses where Tracy



Glen Tracy At The Circus

makes his color sketches and to visit the many friends they have made with people of the circus. From these color sketches, Tracy later produces his paintings.

Through the marked attention his paintings have received at various exhibits and favorable newspaper comment, the Tracy paintings are becoming the most sought after in America today.

ARTHUR DODGE, CHS OF NIAGARA FALLS

Some persons anxiously await the arrival of Santa Claus at Christmas; others can hardly wait for the appearance of the Easter Bunny at Easter, but for Arthur Dodge, 617 Twenty-fourth street, today is circus day—the red-letter day of the year.

Mr. Dodge, who lays claims to the title of No. 1 circus fan of Niagara Falls, is a veritable storehouse of circus-life information which he offers to substantiate his claim.

The average circus devotee, like the average baseball fan or history student, can take things in stride, but Mr. Dodge, like the avid diamond follower or historical savant, has made a deep study of his hobby and reels off dates and incidents with celerity an accuracy.

Fans In All Walks

He recalls that the late Lillian Leitzel, who died in a plunge when a trapeze ring broke in 1931, was toasted as "Queen of the Big Top;" that Hubert Castle of Texas, is the ace tight-wire star of all time, and that the Cristiani family from Italy, currently appearing here with the Cole Bros. Circus, is ranked as one of the outstanding bareback riding units today.

Mr. Dodge said that dye-in-the-wool circus fans are found in all

Next Page, Please

WANTED GREAT WALLACE AND HAGENBECK-WALLACE

Combined Routes

Please advise which ones you have and what you are asking for same. Just a typewritten list will suffice. I do not care for the route book.

DR. H. POWERS
110½ E. Washington Ave.
South Bend 1, Ind.

PHOTOS—BARNUM & BAILEY,
In Europe, list on request. Jake
Posey, 549 North Maine St., Baldwin
Park, Calif. 347

walks of life, including the screen industry, and mentioned such movie stars as Joseph Cotten, Ann Sheridan, Ella Raines, Margaret O'Brien and Ken Maynard as circus lovers. He also said that such entertainment figures as Wallace Beery, Joe E. Brown and Harry James were once circus employees.

The Niagara Falls circus addict is a member of Circus Historical Society which numbers 400 members and holds annual conventions in a city where a circus happens to be playing on the meeting date.

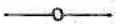
Arrived This Morning

Among his prized possessions are approximately 100 books on circus life, autographed photos, snapshots, route books, programs, posters and albums. From this collection he expects to contribute some of the items to the circus museum which has been established on the grounds of the John Ringling estate at Sarasota, Fla.

Mr. Dodge scoffs at the idea that the circus is disappearing from American life.

"Like the running waters of Niagara," he said, "the circus will go on forever."

The circus, incidentally, arrived here this morning at 9:30 o'clock, over the Erie Railroad company tracks and its mile-long train unloaded at Eleventh and Lockport streets. This afternoon's performance will be followed by another performance at 8 o'clock tonight. —(From Niagara Falls (N. Y.) Gazette, 6-9-48)



HIGH TRAGEDY

According to the latest report there's been a high tragedy over on the Daily Bros. Circus.

High tragedies on big railroad shows are not spaced as far apart as the casual observer of circus life is apt to imagine.

When an overzealous sheriff's office has resorted to every means at their disposal to create additional discomfort for the rest of the men and the animals working there the townspeople are wont to associate the entire circus world with the participants in the tragedy.

The chap that didn't have boots when the occasion demanded them and didn't want to make a drag on the wagon and ended up with fatal

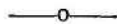
pneumonia or the tired-out worker that went to sleep under a wagon and was crushed because of his not being noticed when it was hooked off where it had been spotted represents none the less tragedy.

The old trouper that's settled down and has a family and colors the dinner table conversation with reminiscences of those times gets just a bit of chill when he discovers that one of his boys has joined out with some show because he had never mentioned the proximity of the supreme tragedy to trouping.

The local officials that are playing day and date with the circus folk rarely understand them. Their conception of circuses is often arrived at from the grift angle, which represents a very minor portion of the circus world and is usually referred to in smiling gestures by the individuals that really make an institution like the circus possible and keep the show going on.

Injustices around a circus receive a greater portion of scorn and contempt than they do in a great many other places.

The circus folk have so often been dragged through petty injustices, that have developed erroneous attitudes at the hands of local officials attitude regarding them, that they have developed a philosophy that they acquire when such a circumstance exists that is really something to see for anyone who has been fortunate enough to observe it and capable of appreciating the talent that is being exhibited and the marvelous fact that it is being engaged in by the entire company. —Mac



STATEMENT OF OWNERSHIP

Management, etc., of the Hobby-Bandwagon, as required by an act of Congress, August 24, 1912; Hobby-Bandwagon, published monthly at Camden, Ohio.

Owner, publisher, editor and manager, Harry M. Simpson, Camden, Ohio.

Mortgagee: None.

HARRY M. SIMPSON,
Publisher

Subscribed and sworn before me this 28th day of October, 1948.

LOUISE SIMPSON
Notary Public

The Cooper & Company

Southern United Railroad Show

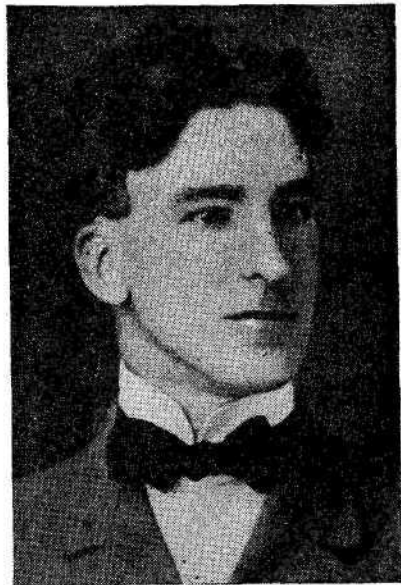
By Charlie Duble
(Old Circus Trooper)

These happenings of the late 1890's, which I recall from memory will no doubt be of interest to many circus fans and readers of The Bandwagon who no doubt may have seen in their younger days the circus I refer to and they will revive memories of the old days.

No circus ever came to Jeffersonville, Indiana, that was more popular than the old Cooper & Co. Southern United Railroad Show which played here seasons of 1896-97-98 and 1900 and at every appearance in this city the crowds turned out and they enjoyed good business and a pleasing one ring performance was given, admission 10 and 20 cents, the popular prices of this size show in those days. This show was not more than three or four cars in size. The owner and manager was J. R. W. Hennessey, a man of portly build with white beard, silk hat, carved cane and fat cigar. His appearance with the circus was eagerly looked for each season. To listen to one of the convincing openings he made before doors opened was a treat for all. His pictures adorned his show bills, as Sole Owner and Manager. The writer just a kid then, spent all day and part of the nights around the lot and boylike, I talked to some connected with the show whom I came to know and be associated with years afterwards.

Some of the performers were the DeBoien Troupe of Acrobats, whom I trouped with later with the John Robinson 10 Big Shows and Mighty Haag Show. A wonderful exhibition was given by three Japs who did foot juggling with tub and balancing pole, and the youngest member, who had but one arm, rode a bicycle forward and backward on the tight wire. Ed Millette did a head-balancing trapeze act and was later with Ringling-Barnum Circus along

with his son, Ira, who also did the same number. T. J. Oatman was in charge of the performance and his wife presented a finely trained black horse "Topsy" also, rode a snow-white horse in the menage number. These horses were mentioned on the heralds. The white horse was "Grover Cleveland." There was the old-time clown song popular in those days, all the performers singing the chorus. I remember the song in 1896 was "My Little Polly's a Peach" and in 1897 "Casey, He Danced with the Straw-



the author in 1912

berry Blonde, and The Band Played On," followed immediately by the leaps, all the male performers taking part, and all were somersault leapers. The old "January" act was in the program, ringmaster, talking clown with his clown cart, and kicking mule. Another performer did a fine perch act balancing a boy atop and other ob-

Next Page, Please

jects on his chin and nose. There was a foot juggler either Wm. Irving or Wiley Ferris. I knew the latter in 1909 with Sun Brothers Circus. One of the clowns was Gail Boyd, whom I knew afterward with the Haag Show, he being with Ernest Haag for a long period. A bareback somersault rider was also a feature as the band played a melodious quadrille in perfect time with the movement of the graceful horse. In 1896 before the evening performance a free exhibition was given, a tight rope walker did his stunts on a stretched cable from the first center pole to a spot near the marquee while the band played a waltz. This same performer did a bounding rope act in the big show program and he was tops. In 1897 a balloon ascension and parachute leap was the free attraction. Cooper & Co. did not have a menagerie, elephant or wild animals. One year there was a small side show, admission 10 cents.

In Atlanta, Georgia, one Sunday afternoon in the winter of 1922, the writer being located there that year, I met a Dr. C. L. Conyers in a hotel lobby who had been an alto player in the band with Cooper & Co. We had a long and pleasant talk. He named some of the numbers used when the show was here, Coconut Dance, Dandy Gallop, Tin-Tip Gallop, and for the Jap act a very popular song then, "Just Tell 'Em That You Saw Me." These band numbers I remembered too. Frank McGuyre, who was for many years on the staff of the Mighty Haag Show told me years ago that he started in the business as a candy butcher with Cooper & Co.

In 1898 the circus arrived here to show early in May. It was a chilly miserable day, and slush and sleet were on the ground. Nothing was unloaded and the cars remained in the Pennsylvania Railroad yards and pulled out that evening at dark. Myself and hundreds of other kids were sadly disappointed. The show returned on August 18, to Jeffersonville, where it was always a drawing card and the crowds were on hand again. The writer led a spotted pony one year in the parade wearing a much too big red coat, I remember. The

sleeves had to be turned up to keep from covering my hands.

The old-style after show concert was the custom in that day, consisting of comedians, in Dutch or Irish monologue, buck and wing dancing, perhaps a black-face act, or the comedy trick house act. The concert was in charge of a one eyed man named Murp^v who also made the announcements. He sent me to a nearby grocery one morning, I well remember, to get him a 10 cent plug of Star tobacco. How long the Cooper & Co. Southern United Railroad Show was on the road I do not know, but I learned during my tramping days that J. R. W. Hennessey was known to circus people as X. Y. Z. Hennessey, and that he was legal adjuster, ("fixer" to show floks), with a few shows 1903 and later. T. J. Oatman, who I think, had an interest in the show, spent his last years connected with a Louisville theatre. He organized the Southern Belle Railroad Show, 2-car size and opened the 1902 season in Jeffersonville, Indiana, but unfortunately this venture did not prove a success and the show disbanded in a few weeks near St. Louis, Mo.

CIRCUS PHOTOS

Post Card Size

Set No. 1—R B-B&B (1947) 16 @ \$2.00; painted sign board (N. Y.)—Midway (Miami)—Red ticket wagon—Polly Morrissey on bull—loaded train—3 backyard scenes—8 Cinderella Spec floats. Clear and sharp.

Set No. 2—R B-B&B (1947) 15 @ \$1.90: girls on bull—bull with unusual howdah—white ticket wagon—bell wagon—cookhouse—air calliope—stock cars—res. seat ticket wagon—Willie Carr, vet. 24 hourman—menagerie—2 back yard scenes—3 Cinderella spec. floats. Sarasota winterquarters set (bdgs etc.), 15 @ \$2.00.

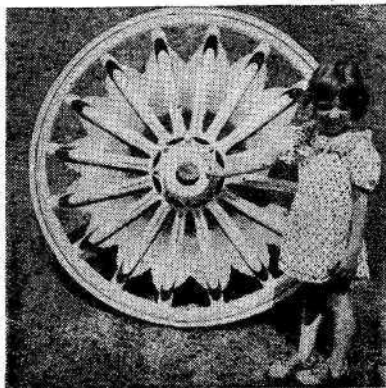
EDDIE JACKSON

Box 477, Macon, Ga.

P. S.—I do not exchange sets or sell individual pictures except in 8x10 size.

Christy Wagon Wheel Restored by C. P. Fox

C. P. Fox of Oconomowoc, Wis., and the author of "CIRCUS TRAINS" recently purchased a wheel from the Christy Bros. Hippodrome wagon and did a grand job of restoring the wheel to its nat-



ural beauty as is shown in the above illustration. After the repair and paint job, Fox made the wheel into a table by setting it on a pipe and putting a piece of plate glass on top . . . this glass is the same diameter of the wheel and has an eight-inch hole in center for the hub. Barbara, the attractive young lady, looks quite proud of her father's work.

CINCINNATI TOY SHOP FEATURES CIRCUS PAINTINGS

Arnold's Fairyland Toy Shop, Cincinnati's leading toy and gift shop for many years, features several large circus paintings on the first and second floor of their Race street store. The paintings are very attractive and are the work of Louise Gibson Blimm of Cincinnati. Toys with a circus background are in the majority, however, the paintings have decorated the store for several years.

WANTED—ROUTE CARDS. STATE what you have and price wanted. Harry M. Simpson, 122 S. Main St., Camden, Ohio.

MAY PUBLISH CIRCUS BOOK

There is a possibility that a book on the story of Ernest Haag and his long career as a circus owner may make its appearance at a later date. Tom Parkinson, newspaper man of Shreveport, La., has gathered information from Shreveport, the former home and winter-quarters of the Haag Show; James M. Goslin of Ruston, La., saw the show grow from its early wagon days to a classy railroad show and Charlie Duple, who tramped with both the wagon and railroad show, can furnish quite a bit of reading matter, some of which has appeared in magazines. All three are members of Circus Historical Society and they, with the cooperation of others, will try to bring about the publication of the book of the Mighty Haag show that toured the country for 40 years.

Probably most fans will enjoy reading "The Great Balsamo," Maurice Zolotow's novel of a magician and escape artist.

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REMINISCES of JAKE POSEY

"Last of the Forty Horse Drivers"

In the winter of 1889-90, I worked for Frank Wright, who was boss canvasser, on the Van Amburgh Circus the season 1880. He operated a saloon and pool hall on Vine street, between Fourth and Fifth, opposite the Emery Arcade, Cincinnati, O., during the winter. Walter L. Main placed an ad in the Billboard for a boss hostler. I answered and was accepted, at a salary of sixty dollars a month. Was told to report for duty the first of April, but when time came to report, I received a letter, informing me he had a man who would take the job for fifty dollars a month. I immediately answered, telling him to give it to the other man, as I would not take it for fifty-nine dollars and ninety-nine cents. As spring was upon me, and I had no show to go to, I wrote Billie Connors, who was boss hostler on the Adam Forepaugh Show. He answered, telling me to come at once, as he had an eight horse waiting for me. When I arrived at winter-quarters, I went to work cleaning my team, and to exercise the team we hitched to a perambulator and paraded through the downtown section of the city for the benefit of those who do not know what a perambulator is, I will explain. They take all the skeleton baggage wagons, such as jack, stringer and pole wagons, erect a billboard on them, then the billboards cover them with circus bills. Philadelphia streets were paved with cobble stones and those wagons had no springs, consequently not very smooth riding. I was soft and tender from working inside all winter, and the horses were full of pep and rearing to go. I can assure you, I required no rocking to put me to sleep when the day was finished. At that time, there was great rivalry between eastern and western drivers, and, I was not greeted with any great amount of enthusiasm. They asked me where my ten gallon hat, black snake and jockey stick were. Dave Keene was the driver on the twelve duns that hauled the number one band wagon. He started

down to the harness shop with the team, to have the new harness fitted, and then to the newspaper office. He had proceeded about half mile when the right front wheel came off the band wagon, throwing Davey to the ground and injuring his shoulder. Billie Connors, the boss hostler, came back to quarters, took me down, told me to drive the team down-town. After getting the new harness, I drove back to quarters. I stopped out in the street, Connors told me to take off eight horses and put the wagon in the yard with four horses. I told the helper to open the gate, which he did, I drove in the gate with the twelve. All the drivers were out to help unhitch and put the team away. Connors turned to the drivers, and said, "How many of you eastern drivers can do that?" There was no answer, but my stock went way up, and I was invited out with the gang that night for a few beers, and from then on, I was one of the boys.

We opened in Forepaugh Park, Philadelphia, April 19-26, 1890. We showed Yonkers, New York, Saturday, June 28, run from Yonkers to Brooklyn, where we showed Saratoga Ave and Halsey St. June 30 to July 5. We unloaded in the Mott Haven Yards. It was a very long haul down to the Battery and over the Brooklyn Bridge. The teams were split up, so as to make it in one trip. On Saturday night, before we left Yonkers, each driver was given a card, with the number of the wagon on it, which he was to take to the lot. I drew number one band wagon, and Davey Keene, the driver of the twelve duns had his twelve horse team, split into three four-horse teams, and given three plank wagons, which had no spring under them, and was very rough riding that long distance. Davey was not in very good humor, and stopped at enough saloons, by the time he arrived at the Battery, he was knocked out, and pulled to the side of the street. He was loaded on a canvas wagon for the rest of the journey to the lot. Davey Keene was not in shape for

parade on Monday. Adam Forepaugh, jr. asked me to drive the twelve horse team in parade, as my eight horse team was split into two four-horse teams and pulled two open dens in parade. We Sundayed, October 19, and showed Monday, October 20, 1890, in Birmingham, Alabama.

Doc. Carver and his four sons put on a real Wild West, everything but bucking horses. Had 40 Indians, Russian Cossacks and carload of cowboys. The driver of the stage coach had a swelling on his jaw, had the doctor lance it, was unable to drive. Addie Forepaugh again asked me to drive in the stage coach robbery. The drivers unificrm consisted of a red flannel shirt, bandana handkerchief, round my throat, and a ten gallon hat. I put on the uniform, drove around the hippodrome track, stopped for passengers and strong box. The guard climbed up on the seat with me, the mayor of Birmingham and his daughter were passengers. I received instructions from the agent to be on my journey, and if danger overtakes you, do not spare the whip. I jogged around the track at a moderate speed, until the Indians came in one entrance and chased me, then I used the whip. The cowboys came in and chased the Indians back.

The lot was a hard gravel lot, and on making the turn at the end, I was going to fast, two wheels raised off the ground, and would have upset if it had not been for a clown made up in a Jew character, riding in the boot, at the rear end, where the trunks were hauled. He had presence of mind enough to jump to the high side and settle the coach. When I drove out of the top. Jas. Cooper, one of the managers followed me out. He told me he never wanted to see such driving under his canvas again, and he and Addie Forepaugh had a hot argument. Addie told him that was the way it looked on the bills. I went in for the night show, repeated the performance, and was fined ten dollars.

Adam Forepaugh passed away January 22, 1890. His last words to his son, Adam Forepaugh, jr., were said to be: "Don't let the show die." And, the only way Addie could prevent the show from dy-

ing was to sell it to Barnum & Bailey, which he did. Mr. Bailey gave Addie a good job and kept the show on the road. James E. Cooper was manager. I never could learn what Addie Forepaugh's title was, but his word was law around the show. Joe McCaddon, Mr. Bailey's brother-in-law, was there representing Mr. Bailey. McCaddon and I had an argument about a horse. I lost my temper and hit him in the nose, for which I received another ten dollar fine. I suppose I would have been fired, but we only had another week to run. And it was rain and mud every day and it was up to the eight horse drivers to put the show on and take it off the lot. We closed in Richmond, Va., November 1st. Jimmie Cooper gave me the ten dollars he had fined me and as Addie Forepaugh also had given me ten, I broke even. McCaddon made his fine stick and 16 years later, he tried to keep Mr. Bailey from giving me the Buffalo Bill stock.

When the show closed I went to Cincinnati and drove a team for the United States Express Co. all winter. During the winter, my father was engaged as boss hostler for the John Robinson show, but when spring arrived, father had changed his mind, and I was hired in his place. I put in the season 1891. Went back to the United States Express Co. for the winter.

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The Bandwagon

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Harry M. Simpson Editor

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Dr. C. S. Karland Frischkorn of Norfolk, Va., recently returned home from a visit to Los Angeles, where he enjoyed a visit with Harry F. Wills, who was a former caliope player on the Barnum & Bailey Show.

W. H. Woodcock, who was with the Bailey Bros. circus during the past season that closed at Crossett, Ark. (Oct. 16) after a very successful season, will leave the Bailey winterquarters Nov. 1st, for the first winter date at Birmingham, Ala.

Willard T. Northrop of New York City, reports that he caught the Hunt Bros. Circus recently at Lynbrook, L. I., N. Y., and reports that they have a very strong program and one of the best equipped shows he has seen in many years with their new white big top and newly painted equipment. He enjoyed a visit with Mr. Hunt.

Terrell Jacobs recently acquired a rare photograph of the late B. E. Wallace. This picture attracted much attention at the Fall Round-up held in Peru, Ind., Oct. 16-17.

James Hamby of Rockwood, Tenn., caught the Mills Bros. Circus October 5th and reports a fine program.

CHRISTMAS GREETING ADVS.

1 inch	\$ 1.00
2 inches	\$ 2.00
4 inches	\$ 3.00
Full Page	\$10.00

Copy and remittance must be mailed at once to insure publication.

HOBBY-BANDWAGON

Camden, Ohio

PRAISES DUBLE ARTICLES

The articles by Chas. Duble in the Sept. 1948 number were very nostalgic, authentic and most enjoyable.

Dr H. F. Troutman

Dr. C. S. Karland Frischkorn, owner of the Karlands 3-Ring Magic Circus, plans to tour Alaska under sponsor of organization raising funds for TB patients. He would like information relating to any circus that toured Alaska. Although he is informed that this is the first circus to play Alaska, he recalls reading an article in regards to a wagon show that toured Alaska. Send any information to 338 Boush Street, Norfolk 10, Virginia.

Clyde Beatty will assist in filming of "Africa Screams" featuring Abbott and Costello since Costello is terrified of animals.

John C. Kleppinger (Bobo Jaxon) writes that he enjoyed everything in the August issue from Bob King's article on Ringling-Barnum to the Second Opening by Mac.

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When the Minstrels Came to Town

Written for The Bandwagon by Charlie Duple (*Old Minstrel Trouper*)

All you members of the Burnt Corkers, minstrel fans, and minstrel veterans from the rock bound coast of Maine to the golden shores of California and from the wilds of Ontario to the everglades of Florida, you remember the grand old minstrel shows that used to come around every year to the Grand Opera House, theater or town hall. Remember those elaborate lithographs that adorned the windows of stores a week in advance, announcing the coming of the burnt cork artists and not forgetting the minstrel parade at 11:45 and the band concert in front of the theater before doors opened for the evening performance? That good minstrel band you really enjoyed listening to in the old days of minstrelsy, no doubt played some of these numbers: march, "Colossus of Columbia," a ragtime classic, "Peaceful Henry," fantasia on "My Old Kentucky Home," with variations for all instruments, or perhaps a medley of "Plantation Melodies" and that trombone smear "Lasses Trombone." I was one of the minstrel troupers myself 35 years ago, trombone, band and orchestra, and pleasant memories are recalled. How I would love to shake the hand of every minstrel man I knew.

Well, you minstrel fans everywhere, can now feast your eyes on the list of minstrel shows enroute in the early 1900's. These names appeared in the Billboard minstrel routes issue of November 5, 1904, which I enjoy reading from time to time. Sit back and relax. Just look at the minstrel shows of days gone by. The final notes of the orchestra, with the jingle of the bones and tambos, have just ended as the curtain has gone up on the Grand Spectacular First Part and those old familiar words have just been spoken by the Interlocutor "Gentlemen Be Seated."

Barlow's Minstrels—J. A. Coburn, manager, was routed in Alabama and Florida.

Barlow & Wilson's Minstrels—Lawrence Barlow, manager was routed in Georgia.

Beach & Bowers Minstrels—M. C.

Cookston, manager, was routed in Iowa.

Culhane Chase & Weston Minstrels—Will E. Culhane, manager, was routed in New Jersey.

Christy Bros. Minstrels—Boyer & Christy, managers, were routed in North Carolina.

Lew Dockstader Minstrels—Chas. D. Wilson, manager, was in St. Louis, a week stand.

A. G. Field's Minstrels—Doc Quigley, manager, was in Texas.

Gorton's Minstrels—C. C. Pearl, manager, was in California.

Hi Henry's Minstrels were in New York.

Haverley's Minstrels Geo. A. Bover, manager, was in Ohio.

Kelley's Big Lady Minstrels—Thos. P. Kelley, manager, was in Quebec, Canada.

Billy Kersands Minstrels—C. Jay Smith, manager, was in New Orleans a week.

Mahara's Minstrels (western)—Jack Mahara, manager, was in New Mexico.

Frnk Mahara's Minstrels were in Iowa.

McDermott & Diamond Bros. Minstrels—Chas. E. Rose manager, were in Indiana.

Gus Sun's American Minstrels were in Indiana.

Oliver Scott's Big Minstrel Carnival—J. M. J. Kane, manager, was touring Indiana.

John W. Vogel's Big City Minstrels were in North Carolina.

Wm. H. West's Big Minstrels were in North Carolina.

Wm. H. West's Big Minstrels—Sanford B. Ricaby, owner and manager, were in Mississippi.

Quinlan & Wall Imperial Minstrels were in Illinois.

Dumonts Minstrels were playing indefinitely in Philadelphia.

In addition to the troupes named above several all-colored minstrel shows were touring the Southern states, under canvas.

Sad to relate, they have all gone now but we can be glad we lived in the era of grand old minstrelsy. Here in my home city, Jeffersonville, Indiana, the old building still stands that was Mozart Hall, where in the long ago, Happy Cal. Wagner's Minstrels appeared the night of November 18, 1872.

Circusiana

BOUGHT and SOLD



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