THE GREAT FOREPAUGH SHOW

AMERICA'S
LARGEST CIRCUS
FROM
1864 TO 1894

BY
RICHARD E. CONOVER

PREFACE

In this pamphlet, as was the case in my two previous ones, it has been my purpose to relate some heretofore unpublished information about a specialized circus subject. Unlike my second one, THE AFFAIRS OF JAMES A. BAILEY, this one has had no source for material comparable to the McCaddon Papers at Princeton University. Rather, the task of searching for new facts has more nearly paralleled that which was required to produce my original one, THE TELESCOPING TABLEAUS.

Dayton Daily News photo by Joe Wissel

The primary source of all that which is new has been the annual comments that this circus rated in the newspapers of approximately forty cities, geographically scattered from Boston to Los Angeles. Notwithstanding the fact that an appreciable percentage of these will reveal nothing and that others are obviously prepared press releases, this approach will yield results to the persistent. Besides revealing an appreciable amount of new material, these press notices have been used for verifying, refuting, or expanding tales originating from easier pursued sources, such as route books, programs, advertising mediums, and the files of the New York Clipper.

Again, I am fortunate in being able to tag my daughter Sally, now Mrs. John L. Weitlauf, Jr., for my grammatical editor and composer.

Copies of this pamphlet,
as well as those of
THE AFFAIRS OF JAMES A. BAILEY (July 1957)
and a very limited supply of
THE TELESCOPING TABLEAUS (March 1956)
available from the author at $1.00 each.

Richard E. Conover
927 Oakland Drive
Xenia, Ohio
15 November 1959

THE GREAT FOREPAUGH SHOW

ADAM FOREPAUGH
1831 - 1890

"I have come all the way from New York solely to see Mr. Forepaugh's famous show, and I have been amply repaid for so doing. It is novel, varied and interesting and I say without hesitation that this exhibition cannot be surpassed by any manager in the country -- not even by myself." P. T, Barnum, as quoted in The Evening Star, Washington, D. C., April 3, 1873.

While Mr. Barnum was never known to refuse to make a public statement that stood a chance of reaping a little publicity for himself, his admission that the Forepaugh Show was at least the equal of his is probably an understatement of the fact. Although now largely buried in obscurity, there is ample evidence that Barnum's "Greatest Show on Earth" was not the greatest while Adam Forepaugh, himself, directed the competition.

It all began in 1864 when Forepaugh, then an omnibus line operator in Philadelphia, became interested to the extent of about fifty horses in the Tom King & O'Brien Excelsior Circus. Tom King was a hired performer, but the show was owned and operated by John "Pogey" O'Brien whose immortality has survived principally because of his reputation for being the most degenerate of all the old time circus managers. Early in the season

Forepaugh joined out so as to better protect his investment. Along about mid-season the Mabie Menagerie, an old established show of respectable size dating back to 1840, ran into difficulties, and Forepaugh and O'Brien bought it. They then hired Dan Rice, the first big-name American circus clown, as the feature and titled the show The Dan Rice Menagerie.

About this time, Rice's popularity was on the wane. This was partly attributable to the increasing size in circus tents which was forcing a switch from talking to pantomimic clowning, but it was mostly because the public was beginning to tire of Rice's material. He was wont to class his speeches, heavily shaded with harangues against politicians and his own personal enemies as entertainment. There are those who knew both who have compared Rice with the late Will Rogers, forgetting perhaps that Rogers never had to resort to ridiculing enemies to sell comedy. For the first two seasons the show was nothing more than a menagerie plus a platform from which Rice orated. In 1865 they closed the tour in Gerard, Pa., Rice's home town, on the first of November. They used the occasion to dedicate the monument that Rice had erected to the memory of the men from Girard who had died in the Civil War. It has been alleged that Rice made this gesture to smooth over the rumors that he had been a Southern sympathizer during the conflict that had just ended. This memento, which is still in the middle of the main street, is about all that remains in Girard to recall that it was once an important circus center.

Meanwhile, in April, 1865, Forepaugh had bought out O'Brien. In 1866, while still using the Dan Rice title, a small performance was added. In 1867 the title was changed to Forepaugh's Circus and Menagerie. For better than a decade it was the largest wagon show that ever toured, being by 1873 on 62 wagons and cages. Several times while still a wagon show, long moves were made by railroad, particularly at the beginning and end of the season when the rails were used to transfer between the Middle West and the Philadelphia winterquarters.

Any mode of trouping will have its tribulations, but here are a couple of adversities which plagued this show while it traveled by wagons. At Wilmington, Ohio, in 1869 the giraffe den was trapped beneath a railroad underpass and had to be dug out by trenching for the wheels.* Another occurred during the last year of wagon travel (1875) when the losses for a single day tallied two valuable animals, one a rhinocerous that had its back broken when its cage fell through a bridge while enroute from Amsterdam to Schenectady, and the other a giraffe which was overly chilled during a cold upstate New York October night.

Forepaugh's first show train was built by the firm of Barney & Smith of Dayton, Ohio. One account places this procurement at 37 forty-two-foot cars; and, considering the size of the show at the time, this seems reasonable. There were only two sleeping coaches on the train until 1879 when a private car was added for the Forepaugh family. During the general expansion of 1882-85 it appears that this train was replaced with sixty-foot cars. While the size of the show was variously advertised as being on 50 to 60 cars, the only reliable record available would be in the legal brief for a lawsuit: Forepaugh vs. Delaware, Lackawana, and Western Railroad, a copy of which is on file in the Philadelphia Library. This suit was enjoined as a result of a wreck in 1886. On that occasion the contract

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*Courtesy of Marion W. Organ, Circus Historian, Wilmington, Ohio

with the railroad called for the movement of 5 coaches, 2 box cars, 23 flat cars, 9 stock cars, 3 elephant cars, and 3 advance cars--a total of 45.

In 1879 both the Cooper & Bailey and the W. W. Cole shows pioneered the use of electricity for circus lighting. Apparently, their biggest difficulty was in counteracting the rat sheets put out by the opposition warning the public to stay away because this new-fangled brilliance would ruin their eyes. Following their success, Forepaugh contracted for a system of twelve lamps for the 1880 season. These were bought from a Mr. Vanderpole of Detroit, who hoisted a cluster up one of the center poles to demonstrat them when the circus played Detroit on July 7, 1879. These, of course, were arc lights as the day of the incandescent lamp was just dawning.

While Forepaugh lagged his competitors by a number of years in switching to railroad transportation and by one season in lighting his tent by electricity, he was an early user of large tents and an experimenter in various tenting arrangements to arrive at the best layout for exhibiting a combined ring performance and menagerie.

A non-reproducible picture, taken in Jamestown, N. Y., on July 9, 1864, of the Forepaugh-and-O'Brien-owned Dan Rice Menagerie, shows a spread of canvas estimated to be at least a 100-foot top with five or six short middles, a size that would be considered to be very large for that period.

In 1867, a 120-foot top with two 40-foot middles was used, the ring performance being given in one end and the menagerie exhibited in the other. By 1869, the menagerie was staked out in a separate tent, an arrangement that held through 1871. By 1873, with the museum extensively augmented, five tents were required. The performance was given in a 130 with one 40-foot middle, and both the museum and the menagerie required a pair of 100-foot round tops.

In the fall of 1873 a really novel arrangement was under consideration, because it was announced that for 1874 the menagerie and museum would completely surround the seating of the circus proper. The top was to have three sets of quarter poles with the cages, etc., located between the outer set and the side poles. Apparently, this plan was abandoned because the show went out with three tents in 1874.

In 1875 the big top was a 140, and the menagerie and museum were in a 100 with six 50-foot middles. This six-pole menagerie seems to have been retained through 1883, when a separate tent was added for the elephants. The first season with two rings was 1880, and this size was held until 1885 when another middle and a stage were added. For the opening date, in combination with Barnum & London at Philadelphia in 1886, the first six-pole big top in circus history was erected; and the combined performance was given in four rings and a stage.

MUMMIES AND MECHANISMS

The same philosophy that has prompted one of our better-known, present-day pit show operators to switch from exhibiting apes to rubber whales because "My new attraction does not eat" probably applied, in part, to the "Long Line of Closed Parade Dens" on the Forepaugh Show. Like his contem-

porary Barnum, Forepaugh sought to emulate Madame Tussard's Wax Museum. However, several of his exhibits are worthy of note.

As evidenced by the listings in the center of the document reproduced on the opposite page, the wax department was quite extensive and would require several "cages" to adequately display them. Another unit known to have existed in 1872 was a sculptured tableau portraying The Lord's Last Supper. Several of these displays were animated, and a steam engine was carried to drive them. Automation was even used in the parade. On top of some of the wagons were mechanical acrobats which performed while being drawn in the procession with the power derived from the axle.

Except for the animals, practically everything in the Germantown, Pa., winterquarters was sold to the insurance company in a fire that occurred on December 20, 1873. After two previous experiences with fires in quarters, Forepaugh apparently saw the profit in insuring. The undated document, opposite, appears to have been compiled for the purpose of obtaining bids on insurance rates. That he was insured is confirmed by an account of the conflagration written up in the Philadelphia Public Ledger, which lists in detail the property destroyed and the amount of insurance carried.* The assist from the Philadelphia newspaper definitely dates the insurance document, which is from the Hertzberg Collection in the San Antonio Public Library, and enables us to determine the size of the show in 1873.

Following the fire of '73, the museum department was rebuilt and carried until the late seventies, after which it was either deleted or decidedly de-emphasized. In 1875 the mechanisms were a mechanical organ and a jet-stream water fountain, the latter being the first of a long line of hypothetical air conditioners in circus history, as it was advertized as "a fountain of real water that sends forth a refreshing coolness into the menagerie and museum pavilions." Also presented was a scaled-down-to-size working model of the Grotto of Stalacta, the featured set from The Black Crook, that slightly risque, for its day, girl show that ran for 475 consecutive performances at Niblo's Garden in New York City in the late 1860's. It was this production that inflicted the first defeat on the "holier than thou" leagues who are ever wont to inflict their assumed censorship privileges on any form of entertainment not intended strictly for children. In 1876 another particularly artistic display, "Rome at Night," was fitted up in a cage-size wagon complete with unique lighting effects, achieved before the day of Edison's invention, playing on a miniature of the Eternal City.

FOREPAUGH'S GRAND PARADE WAGONS

Besides the usual parade flash one would expect to find in the better circuses, the Forepaugh Show had three distinctive vehicles. These were the Five Graces Bandwagon, the St. George and the Dragon Tableau, and the Cleopatra Barge Float. The history of the first two of these was discussed to some length in my 1956 pamphlet--THE TELESCOPING TABLEAUS. The recurrence of the subject provides an opportunity to introduce later discoveries which will add to the story as previously related.

In that pamphlet, I concluded that the parade wagon now known as the Five Graces was once equipped with a retractable superstructure, thereby

*I am particularly indebted to F. Kerak Sheaktor, Plymouth Meeting, Pa., for looking up this reference for me.

ADAM FOREPAUGH.

$ Ent. $

On Animals as follows:

1 Elephant,	$3,000
1 Rhinoceros,	3,000
2 Lions, $2,000 each,	4,000
2 Lionesses, $1,000 each,	2,000
2 Bengal Tigers, $1,500 each,	3,000
2 Leopards, $200 each,	400
2 Hyenas, $200 each,	400
1 Black Tiger,	500
1 Brazilian Tiger,	200
1 Grizzly Bear,	200
1 White Wolf,	50
2 Black Wolves, $25 each,	50
1 Silver Lion,	100
1 Panther,	100
1 Horned Horse,	500
1 Nylgaw,	300
1 Royal Yak,	300
1 Sacred Bull,	200
	$18,300

	$18,300
1 Water Buffalo,	200
1 Zebra,	500
1 Sable Antelope	200
1 Shetland Cow,	100
1 White Deer,	50
1 Cashmere Goat,	50
1 Ibex,	200
2 Axis Deer,	200
2 Antelopes, $50 each,	100
1 Mexican Swine,	50
1 African Walapus,	200
1 King Vulture,	25
1 White Peacock,	25
5 Monkeys, at $10 each,	50
7 Birds, at $10 each,	70
1 Piccary Hog,	25
1 Tiger Cat,	25
	$20,350

On Cages, Band Chariot, and Wagons as follows:

34 Animal Cages, large and small, $500,	$17,000
1 Band Chariot,	3,000
20 Baggage Wagons, at $250,	5,000
1 Trunk Wagon,	400
	$25,400

	$25,400
1 Advertising Wagon,	500
4 Wagons for driving purposes, $200 each,	800
1 Passenger Wagon,	300
	$27,000

Museum Fixtures in Wax, &c.

1 large cage of Stuffed Animals,	$1,000
1 large cage of Stuffed Birds,	1,000
1 Dying Zouave, in Wax,	400
1 Sister of Charity,	100
1 Sleeping Beauty,	400
1 set of Swiss Bell Ringers,	700
5 Pieces of Statuary in Metal,	150
1 Temperance Family of 4 pieces,	600
1 Intemperance Family of 3 pieces,	300
3 pieces—Jas. Fiske, Stokes & Josie Mansfield,	800
2 King William, (dressed in uniform,)	300
2 Louis Napoleon, do.	300
2 Von Moltke, do.	300
2 Charles Dickens, do.	300
1 Deschembault, do.	150
1 Double-Headed Girl,	300
Siamese Twins,	200
2 pieces—Jim Crow and Miss Crow,	100
	$7,400

	$7,400
1 Magic Drummer,	200
3 Gymnasts, and Fixtures for Top of Cages,	200
1 Bleating Goat,	25
1 Double-Headed Baby,	100
1 lot of Museum Cases, Boxes and Frames,	200
1 lot of Ancient Armory and Arms,	200
1 lot of Entree Saddles and Bridles,	100
1 lot of Bridles, Side Saddles & Ring Fixtures,	400
3 Magic Glasses, at $50 each,	150
200 Blankets, for sleeping purposes,	400
1 case of Stuffed Fish,	150
17 Procession Banners,	400
1 Elephant Saddle, Goddess of Liberty Dress and Flag, and Fixtures for Saddle,	150
1 lot of Curtains for Entrance, Orchestra,	50
1 lot of Wardrobe Boxes and Trunks,	100
1 lot of Tickets, and Ticket Wagon Fixtures and Safe,	100
	$10,325

On Canvasses, Dressing Room Sides, Horse Stables, large Sleeping Tents, Cook Houses, Tents, Horse Shoeing Saddler Tents, and Troughs,	$5,000
On Ropes, Blocks, Falls, Guard and Chandelier Ropes,	300
On Wardrobe for Men and Women, Plumes, Flags, Horse Trappings and Pad Cloths, Camel and Elephant Covers,	2,600
Procession Coats, Property Coats, Hats,	1,000
On Sail Makers' Tools, all complete, Carpenter's Tools, and Ticket Wagon Fixtures,	500
4 sets of Chandelier Torches & other Lights,	1,000
	$10,400

	$10,400
4 Work Horses, at $200 each,	800
10 Tons Hay, at $20,	200
On Saddler's Tools, Leather, Trimmings, Buckles, Ornaments, &c.	200
On Paint Brushes, Oil Cans, Horse Brushes, Curry Combs, Sponges, Feed and Tool Bags,	500
Harness, single & double, for 225 horses, at $25,	5,625
2 Advertising Cuts,	500
On Horse Tent Poles, Side Poles,	500
On Stage Seats, Centre Poles, Quarter Poles,	1,000
On extra Seats, Door Poles, Lumber,	500
On Horse Blankets,	100
	$20,325

All contained on the premises occupied by the assured as winter quarters, situate on Duy's Lane, east of Germantown, Twenty-Second Ward, Philadelphia.

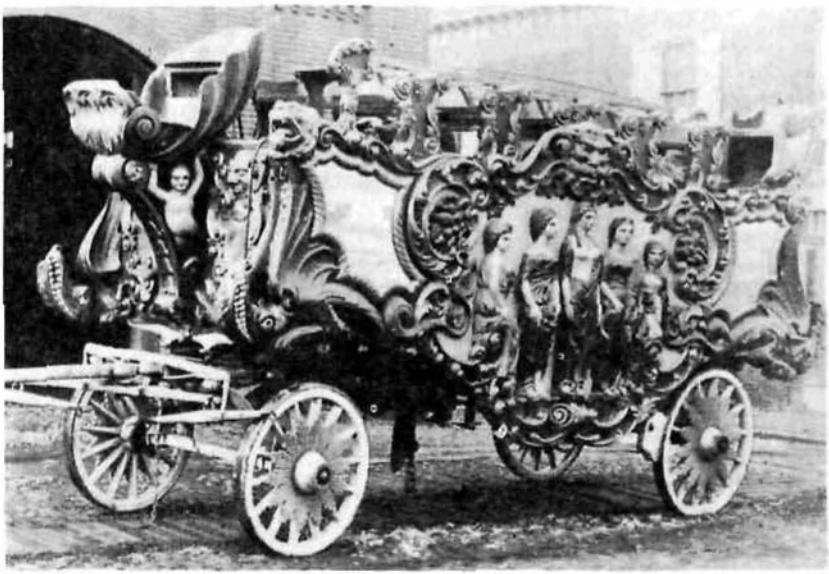
It is understood and agreed that the _____ Insurance Company of _____ covers under their Policy No. _____ (Philadelphia Agency), to which this specification is attached and made a part thereof, _____ of each of the above named sums, amounting in the aggregate to _____ ($ _____) Dollars.

Other Insurance permitted without notice until required.

Permission for alterations, additions, and necessary repairs.

classifying it as a telescoper. In this instance, the retractable portion was the globe-lion group pictured here before it was made into a separate piece. Subsequent research has further substantiated my basic conclusion; in fact, I have come up with everything necessary to definitely prove it except for the all-important picture. The wagon's original name has now been revealed. In several sources, dated in 1880, it was referred to and described as "The Gem Bossed Car of Freedom, illustrating, religion, education, law, victory, and peace surmounted by the allegorical representation of the Goddess of Liberty," the latter being the show girl who rode in the chair on the top of the globe. So now, in addition to the vehicle's name, we have those (under-

Forepaugh's Globe Tableau
Princeton University Library Photograph



Five Graces Bandwagon Princeton University Library Photograph

St. George and the Dragon Tableau McClintock Photograph

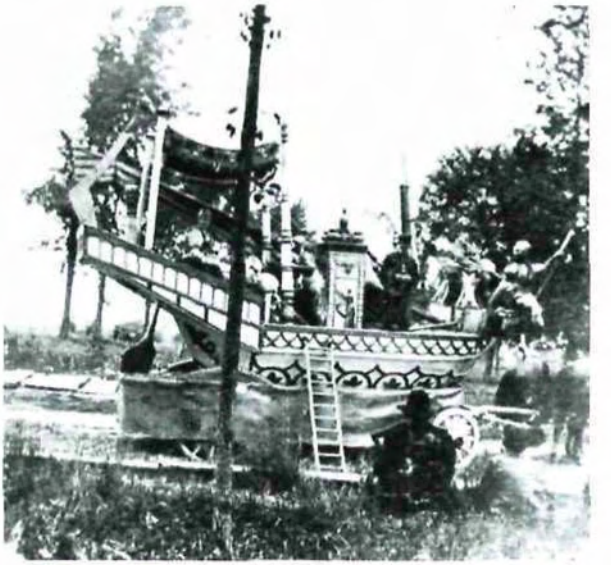
lined) of the creatures that have been passed off as the Five Graces for the past seventy years.

The recent discoveries do, however, nullify my original conjecture that the telescoping configuration existed for only one year; because accounts of the globe superstructure becoming tangled up in telephone wires have since been found in the Bridgeport (Conn.) Evening Times for July 17, 1879, the Toledo (Ohio) Blade for August 2, 1880, and the Columbus (Ohio) Dispatch for July 17, 1882. All of these state that it was necessary to raise the wires in order to free the wagon. The St. George and the Dragon Tableau, which was new in 1881, was also mentioned as being in the 1882 Columbus parade and apparently did not run into difficulty. Since (as determinable by a picture made of the Five Graces at the same time that the one above of the St. George was made) the Car of Freedom was converted to the Five Graces while the St. George still remained a telescoper, it is highly possible that there was something unsatisfactory or impractical about it. This may have been just a simple thing, such as having a mechanism that would permit only two positions (all the way up or down) while that of the St. George could be stopped at any height. This would allow the latter to cope with the telephone industry, a menace (the Columbus paper actually chided the city council for not doing something about it) which none but the farsighted could foresee when the Car of Freedom was designed in 1877.

The really unique flash of the Forepaugh parade was the Cleopatra Barge Float. This float was new in 1882 and was used almost as long as the name of Forepaugh was associated with the circus business, last appearing in the Forepaugh-Sells parades of the early 1900's. On September 19, 1889, it was severely damaged in a railroad wreck at Scarsboro, Iowa; and upon

reconstruction, several details in the poop and fore decks were changed. Close examination of the two photographs on this page will show these differences.

Also reported in THE TELESCOPING TABLEAUS as completely lost in the Iowa wreck was the Globe Tableau that was originally the top of the Car of Freedom. It evidently was only damaged also, because it has been unmistakenly described in parade lineups for both 1891 and 1893, as well as being used as a prop in the Fall of Nineveh Spectacle in 1892.



The Cleopatra Barge
Reconstructed Version

The photographs on this page are from the William Woodcock Collection

The Cleopatra Barge Original Version

THE PACHYDERM PARADE

Forepaugh seems to have been the originator of the "Forty Tons of Elephants" concept and was largely responsible for pegging the public's gage for bigness, which, to the average American shopping for circus entertainment, is synonymous to quality, on the number of elephants in the show's herd. After he put the show on rails in 1876, he went in for elephants in a big way.

The show opened for business with one of the most notorious problem pachyderms that was ever in this country. Canada, as he was first called, was one of the two elephants that Forepaugh and O'Brien acquired with the Mabie Menagerie. He was apparently middle-aged when the Mabies imported him from India in 1847. When Forepaugh and O'Brien dissolved their partnership, O'Brien took the other elephant. About that time his name was changed, for a short while to Scipio and later to Romeo.

Romeo had the best of records for slaughtering elephant men; but, because notoriety was an acceptable asset, such incidents were largely overlooked. He killed his first handler in New Orleans in 1852, his second in 1855, and his third in 1860 while he was still Mabie property. At the end of the 1867 season, he finished off William S. (Canada Bill) Williams, an experienced trainer who had handled such outlaws as Hannibal, Columbus, Pizzarro, and Virginius that comprized the Raymond and Waring herd just prior to the mid-century.

At least three times while Forepaugh owned him, he was subjected to day-long docilizing treatments in order to subdue him. In 1866 he lost an eye in the punishment. In 1868 and again in 1869, he was so badly mauled that his legs suffered permanent injury, which later was said to have been the cause of his death. This, however, did not occur until the show

played Chicago in 1872. There he succumbed two days after a brutal operation was performed on his forelegs. A nauseating, to say the least, account of this surgery is detailed in the Chicago Times for June 5, 1872. His skin and skeleton were mounted and preserved, at least for a while, at the Academy of Science in Chicago.

Romeo appears to have been the only elephant on the show the first year after the dissolution of the O'Brien partnership. In 1867, a small performing bull, Baby Annie, appeared, but the count never seemed to have exceeded two through 1874. Others were acquired, notably one name Lallah Rookh, at the auction of the Thayer Circus in 1869; but these must have been used on other shows in which Forepaugh was interested at the time. In 1875, the last year of the wagon show, four were carried, a number which equaled the size of the herds on the Barnum Show and on the Howes Great London Show, both of which were on rails at that time. By judicial use of newspaper comments to sift out advertising claims, the herd census can be very closely approximated at seven in 1878, ten in 1879, eleven in 1880, twenty-one in 1882, and twenty-five in 1883-85. It may have declined a little by 1889, the last year that Adam, Sr., operated the show.

No notorious beast comparable to Romeo showed up until 1882 when the Mighty Bolivar was verbally inflated to match Jumbo, the Barnum Show's big trump for 1882. The next celebrity was one of the most famous promotions of pure fraud ever conceived in big-time show business. The big feature of the Barnum Show in 1884 was an imported Siamese white elephant, not exactly snow-white but perhaps as white as they come. Again forced to counter Barnum, Forepaugh selected one small enough to be concealed from his non-paying customers while it was shuttled between the train and the lot in a van, white-washed it, and christened it "The Light of Asia." Then followed a big and bitter publicity fusillade to discredit the Barnum animal. One of the better relics of this campaign is a densely packed 12-page courier which carried the affidavits of a number of not-too-ethical scientists and veterinarians testifying that the Forepaugh entry was indeed the genuine version. But the ruse was soon detected, and a reporter for the Syracuse (N. Y.) Standard for May 14, 1884, aptly puts it as follows:

Disputed Elephant Dwarfed by the Excellence of the Show

> Adam Forepaugh has a white elephant on his hands. The animal is, however, only an item of small account to the show. To tell the truth, most of the thousands of people who were assembled beneath his tents yesterday were sorely disappointed in the beast. Nobody, nevertheless took the pains to lave the hide of the beast. Therefore the reigning question of its genuineness of which there are some sort of doubts must be passed on to the next town. The animal is still in its babyhood and probably is not old enough to know how much of a stir he is causing in the kingdom of man. Its hue is ashy grey, to all outwards appearance natural, and to a gingerly touch indelible. Its whiteness is on the whole of a negative sort. The management of the show have too many other things to brag of to spend their time proving the origin of the elephant. In fact, more is heard of the "White Elephant" outside than inside the spacious tents. Why Mr. Forepaugh should have resorted to any effort in the field of legitimate rivalry, which smacks so

plainly of trickery, is of course hard to tell. The early death of the mooted monster would be a godsend to the show. It is an insignificant little beast, undoubtedly touched up for the occasion. That is all there is to it....

The remainder of the article went on to praise the performance as it well deserved to be, as it was then near the peak of its all-time excellence.

THE QUADRUPED STARS

There probably has never been the equal of the Forepaugh Show in the variety and stature of the trained animal acts. Under the direction of Adam Forepaugh, Jr., who ably supplemented his father in this department even if he did have very little ability in business matters, the emphasis was on developing a trained animal show.

Adam Forepaugh, Jr.
1859 - 1919

The first startling inovation came as a giraffe being driven around the ring in 1879, a feat which I have never found to have been even approximated until the Chipperfields of England a few years back broke "Tall George" to be led into the ring in their mixed liberty group. All through the 1880's the animal groups were continually augmented, finally reaching their zenith late in Adam, Sr.'s, life. The following review from the Toledo (O.) Blade for June 12, 1889, will serve to convey the scope of these presentations, even if it is an obviously prepared press release. It can all be substantiated by other scattered sources which do not summarize it nearly so well.

"...The grandest feature of the show was the trained animal exposition of Adam Forepaugh, Jr. This young man, a mere boy in years, but already the most widely known animal educator in the world, presented over two score of elephants, horses, and dogs trained entirely by himself. The tricks performed by some of these animals almost surpassed belief. It is safe to say that a trapeze horse was never before exhibited in Toledo. It was a genuine surprise to see one. This little horse, known to his trainer as Eclipse, sprang upon one of two swinging platforms, and at the word jumped from one to the other. When he repeated the jump through paper hoops and rings of fire, he was awarded

a spontaneous burst of applause. A herd of elephants, under the personal direction of Adam Forepaugh, Jr., danced a genuine old-fashioned quadrille, much to the delight of the audience. Picaninny, a clown elephant, made fun for the thousands, and then John L. Sullivan, a boxing elephant, put on the gloves with Patsey Meagher, the clown. The clown was partially knocked out and floored, and while Patsey and Johnny Purvis punished him the elephant roared with displeasure and the youngsters shrieked with merriment. Blondin, a brave little pony, then walked a tight rope, and several dogs turned somersaults....the climax of a thoroughly great performance was reached when Adam Forepaugh, Jr., drove forty horses three times around the hippodrome track at headlong speed."

Aside from crediting Adam, Jr., with ten too many horses in his finale, one can spot the press agentry flavor by knowing that young Forepaugh was then about thirty years old, hardly "a mere boy in years" and that the tight rope traversed by the pony Blondin was, in fact, a plank decorated to look like a rope.* Nevertheless, it must have been quite a task to convince a pony to cooperate in such a turn as this, as would also be the case in the Eclipse trapeze number. The latter, also, has an approximate counterpart touring today as a grandstand attraction wherein a horse leaps from a platform affixed to the top of a car to a similar platform on a lead car while both are in motion with a bumper-to-bumber separation.

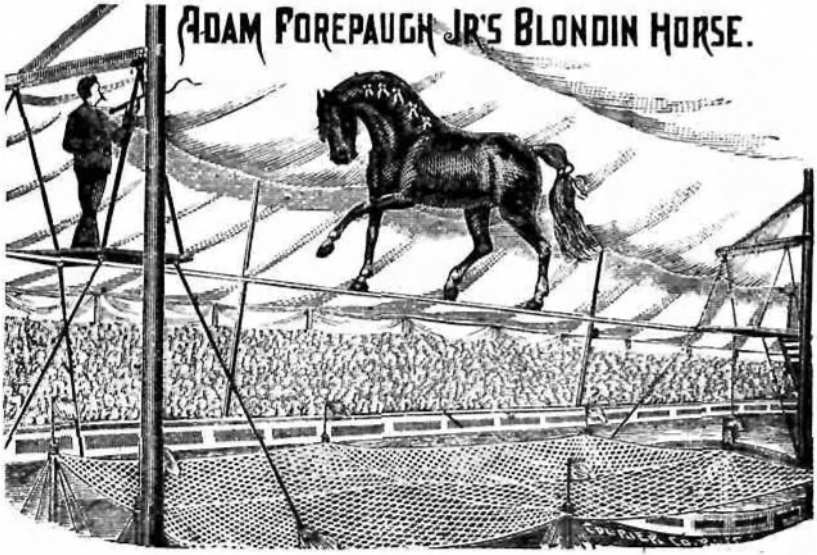
The mass elephant numbers had been evolving since the middle 1870's. The first of the specialty numbers, Picaninny the clown elephant, was introduced in 1884 and was apparently a strong enough attraction to win a booking into the Theatre Royal, Covent Garden, in London, England, for the 1884-85 winter season. The Chicago Tribune for June 17, 1884, comes up with this detailed review of the routine:

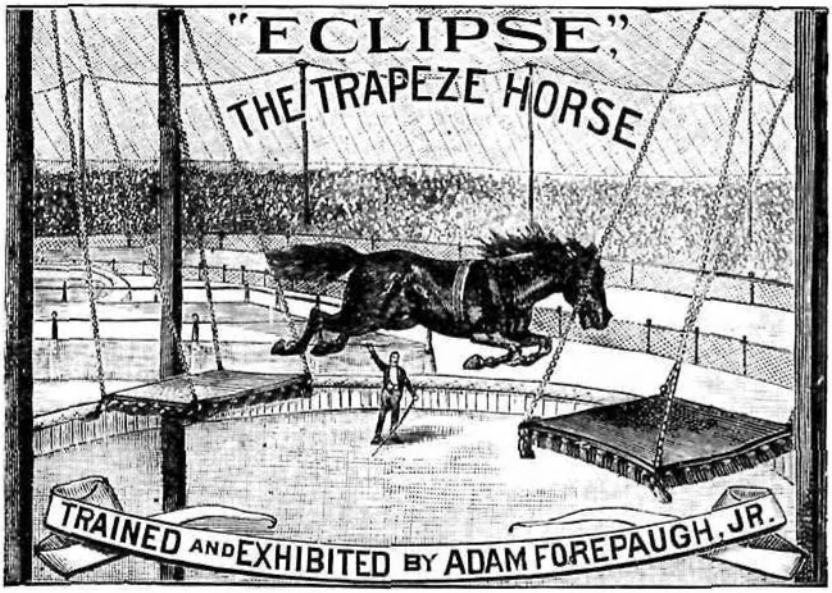
"The elephant is a rusty-looking little beast wearing a shawl and cap, whose appearance as he takes his seat on the bench beside his trainer is very much like that of a very large, very fat, and very funny boy. This amusing little creature draws a chair up to the table in which he takes a seat, rings for his dinner, and takes off the hat of the man who sits opposite. Having eaten what was placed before him, he rings for more, which he disposes of with one sweep of his trunk. He then drinks a bottle of wine and wipes his mouth on a napkin. When asked to pay his bill he turns over the table and chairs and hurries off. In hoodlum style he plays the organ while his companions dance and dances while his keeper plays."

The boxing elephant, John L. Sullivan, actually trained by a negro trainer, Eph Thompson, was added to the program in 1885. Blondin, the plank-walking equine was new in 1887. The Eclipse number first appeared in 1888 and was continued for three years.

Most of these acts were retained for the first year (1890) after the show was sold to Messrs. Cooper, Bailey, and Barnum. Included in the sale contract was a provision that Adam, Jr., would stay with the show and work the acts for a season salary of $10,000.

*A Schenectady (N. Y.) newspaper, commenting about an accident that occurred while dismantling the Blondin rigging, placed its height at 20 feet above the ground.





THE HEADLINERS

At one time or another most of the big name stars had a season or so with Forepaugh. To mention a few are such old-time favorites as Robert and Emma Stickney, Billy Sholes, Pauline Lee, Millie Turnour, Annie Carrol, Elvira Hemmings, Tony Lowande, William Dutton, and Frank Melville. It would be both foolish and monotonous if I should attempt to deal with these truly worthy performers, so my headliners will be those who, for

reasons besides arena prowess, contributed something to the history of the show.

One of the early headliners was the child equestrienne Cordelia (Julick, 1858-1916) who, when a juvenile, was comparable to Josie DeMott and Little Mollie Brown, although her fame waned much earlier. In 1868, she had been apprenticed by her mother to John Robinson, a rival showman, for a period of five years. Under Robinson's tutorage she developed into something of a mild sensation, or at least enough of one to cause Forepaugh to proselyte her for the 1871 season. When Forepaugh played Cincinnati, Robinson's home town, he was confronted with a $43,000 lawsuit pressed by Robinson who was claiming triple damages for the abridgment of the apprenticeship contract. Ostensibly not unrelated was her marriage the same day at the age of thirteen to a John Morrisy, a case of cradle snatching, possibly engineered as a move to terminate the mother's jurisdiction over the subject of the suit.

The 1880 performance was built around the husband and wife team of George Loyal and Ella Zuila. Zuila, besides being an accomplished high wire performer, served as the catcher in the duo's human cannonball act. Unlike today's acts of this kind that use a net to catch the human projectile, Zuila did that chore while invertedly suspended from a single trap high above the launcher. It should be stated, in fairness to the modern cannonballers, that in the 1880 version the projectile was launched almost vertically and the distance traveled was relatively short. The Loyals had a competitor by the name of Zazel (Rosa M. Richter) who worked single and caught the trap bar herself. Zazel was in the business as early as 1877, while the Loyals may have framed their act as late as 1879. In 1891, Zazel was with the Forepaugh Show. By that time she was the wife of George Starr, then an apprentice satellite of James A. Bailey, who in 1906 succeeded Bailey as the Managing Director of Barnum & Bailey, Ltd.

Then in 1881 came the burlesque queen, Louise Montague, who was hired for $75 per week and promoted by a phony beauty contest ostensibly to select the "Handsomest Woman in America" to grace Forepaugh's spectacle "Lalla Rookh's Departure from Delhi." While Louise won the rigged contest handily enough, it seems that riding elephants caused her much anguish. In Madison, Wisconsin, two weeks before she was thrown off completely, it was evident to the State Journal's reporter that she was no natural-born mahout. Sympathetically, he writes:

> "The chief expectancy was directed towards 'the handsomest woman.' When she came along bounced about on top of an elephant as though her back was being broken at every step, it rather took the romance out of the oriental Lalla Rookh, and made her look as though she was a safety valve for the elephant, and that he carried too much steam and was in momentary danger of blowing off."

Her injury at Waterloo, Iowa, in July terminated her season. For 1882 the new parade float Cleopatra Barge was built to display her but she refused to tour because she did not get the stateroom on the train that was called for in her contract. She returned in 1883 but closed in mid-season. In litigation that dragged on for several years she was eventually awarded a small amount for her injuries suffered in the Iowa accident.

Arriving from abroad on the same boat for the 1882 edition were Louisa Renz, celebrated somersaulting equestrienne; Lillie Deacon, menage rider, who had enough foresight to marry the boss' son before the season was over

and became Mrs. Adam, Jr.; and the Silbons. The latter, one of the outstanding flying acts of all time, was headed up by Cornelius Silbon who authored the show's 1883 route book, a publication which ranks right at the top among the honest ones. In the preface, Silbon stated that he was well aware that most route books were written to please the management, but that he had no intention of courting favors as everyone knew that Forepaugh and he did not see eye to eye on many things. He promised and seemed to have stuck to relating facts without elaboration. He did, however, credit Forepaugh with:

> "Owning and running the largest traveling tenting exhibition in the world, and however much at times he may have forgotten the well-known lines--'Man's inhumanity to man makes countless thousands mourn.'--all fair thinking people must acknowledge that extraordinary credit is due to him for his business tact and perseverence."

Silbon's quotation was purposely selected to provide an opening to mention that Forepaugh's gruff and domineering manner made him unpopular with his employees. His take-it-or-leave-it attitude was not conducive to building up a good organization. He, himself, must have been a superman to run such a large operation with very little loyalty from his constantly changing staff. Consequently, after he died, there was nothing to do but sell it as his son was not of the same vein as the old man.

After the success of the wild west type of entertainment, as exemplified by the Buffalo Bill Show, several circuses, including Forepaugh, added wild west features to their programs. In 1887, the impact was minor with the engagement of Capt. A. H. Bogardus and Sons in a sharpshooting act, but by 1889 they were doing it up in grand style by re-massacring Custer twice a day. Fully one-quarter of the program was devoted to the western theme that featured William F. Carver, ex-partner of Bill Cody in the original Buffalo Bill Wild West of 1884.

SUNDAY SCHOOL IS OUT

Until comparatively recent times, there were shows on the road that created a lot of heat because they sanctioned, or at least permitted, a variety of undercover privileges to operate. In the pre-20th Century era, the complaints most often voiced in the newspapers concerned pickpockets, house breaking, horse stealing, and even wholesale thievery. The direct link between these depredations and the shows was usually hard to prove; and often, indeed, there was none, because the "professionals" followed the shows in order to have a crowd in which to work. Those shows which made an honest effort to suppress these activities were known in the vernacular of the trade as "Sunday School Shows."

The Forepaugh Show has drawn more than its fair share of such beefs. These, collectively, leave little doubt but that most of the rough stuff was fully sanctioned by the management. If there was an overflow crowd, there was no hesitation to oversell the capacity even after they had high-seated and strawed them to the ring curbs. One well-publicized incident occurred in Washington, D. C., where they were not the least bit diplomatic with a delegation from a foreign legation, even going so far as throwing them out and refusing to refund their money when there was not even standing room.

Another practice which has been well written up was that of delaying the sale of tickets until almost time for the doors to open. Meanwhile, agents would canvass the queue waiting to buy tickets and offer them at a ten-cent ante over the established price of fifty cents. Concurrently, other "nimble fingered agents" would be working the line to collect the carelessly guarded pocketbooks. After the ticket window finally did open, it was manned for many years by Ben Lusbie, the most famous "fast changer" who ever sold a ducat. With the help of a few able-bodied assistants to bulldoze the line through, Lusbie could sell the house out in short order. That which follows is a Springfield, Ohio, reporter's version of the proceedings:

Forepaugh's Ticket Seller

There he sat in his wagon, in a flow of perspiration, giving out tickets and making change for the thousands and thousands of people that push and surge and jam and swelter in their efforts to get to the front and secure the much-coveted paste-board that admits them to view the wonders of the "great aggregation." With movements as quick as lightning, and an exact, never-failing eye, he seizes the money that is thrust before him by the myriads of hands, and before their possessors are aware of it, thrusts both tickets and the change into them. All the time he keeps a running conversation something like this: "How many do you want?" "There you have it." "Put down that money." "Take away that barn-door of a hand." "Take that away; we take no lead half-dollars here--take it away, I say." "There, Smarty, you dropped your money; now hunt for it." "You needn't go down my throat after tickets;" (as a hand is thrust in his face), "there's none there." Once only during the great rush for tickets last night, did he pause, and as he did so he remarked: "That's the worst sticker I've had tonight;" and then turning quickly to his left he unlocked a box and took from it, in large bills, the change he wanted; but before giving it to its owner his quick eye detected a look of wonder on the purchaser's face which made him inquire: "Do you know how much money you gave me?" The man hesitated for a moment and then answered: "No." "Well," sharply replied the ticket-seller, "you gave me a twenty-dollar gold piece!" Then handing the purchaser his correct change, he said: "Now take it and tell the people that showmen are all damned thieves!" He could have cheated the buyer out of several dollars if he had been so disposed, and the latter would have been none the wiser.

The skill that will enable one man in the course of an hour and a half to supply a body of 8,000 or 10,000 people with tickets of entrance, and return to each his correct change, is truly wonderful, and can only be acquired by years of constant practice and a natural aptitude for the business. This man is said to be the fastest ticket-seller in the world.

More than likely, some of those customers who were adept in mental arithmetic would agree that the reporter did not completely understand all that he saw.

UNDER THE REGIME OF JAMES A. BAILEY

In the chapter headed "Perpetuating Forepaugh" in my 1957 pamphlet, THE AFFAIRS OF JAMES A. BAILEY, I related the facts concerning the purchase of this show from the Forepaugh Estate by Mr. Bailey and his associates. There being nothing further to tell about these transactions, I will close the story about the show with a few comments about the performance for the last five years of its existence. First of all, in including these last years, I plead guilty in liberalizing my sub-title "America's Largest Circus from 1864 to 1894," because Bailey saw to it that the Barnum & Bailey Show eclipsed the Forepaugh Show while he continued to operate both.

Since the show was sold shortly before the 1890 opening, it went out with the performance as previously set by the Forepaugh management. In general, there was very little change from the 1889 program. In 1891, in what appears to have been the first use of the steel arena for wild animal acts, five lions were worked by a couple billed as Col. Boone and Carlotta. Previously, it was the practice to work the cats in their cages after they were brought in from the menagerie.

The big feature for 1892 was the Biblical spectacle "The Fall of Nineveh." Like the big spectaculars that were being staged concurrently on Barnum & Bailey, this one had a scenic set, depicting the walls and towers of the city, that took up the entire short-side seating area. It was presented in five tableaus, the second of which required another set of the interior of the city with the River Tigres in the background. The plot involved one Jonah, who put the curse on the King of Nineveh while he was celebrating his victory over the Medes with the sixty-odd ballet girls. At the height of the revelry, the premiere danseuse enacted the Pas de Seul de la Comet, using as a prop the Globe Tableau pictured on page 6. It all ended up with the King being intimidated into believing that he and his city were about to be destroyed, so he could not resist the urge to apply the torch himself. Within the bounds of the available techniques of the period (calcium lights and pyrotechnicis), the debacle seems to have been effectively executed, because at this point a five-minute intermission was scheduled in the program to clean up the debris.

In 1893 the big production number was "The American Revolution--Scenes and Battles of 1776." Although programmed for nine scenes, all the action took place in the center arena, required no elaborate scenery, comparatively few supernumaries, and no ballet girls. In general, it was much less pretentious than the Nineveh Spectacle of '92.

Beset with the major depression that is associated with the presidential term of Grover Cleveland, the show lost heavily in both 1892 and 1893. In 1894, the last year that the Forepaugh title was used independently, it went out on 21 cars--a small, one-ring show that avoided all the big cities and traded on the title at the crossroads.

PREFACE

In this pamphlet, as was the case in my two previous ones, it has been my purpose to relate some heretofore unpublished information about a specialized circus subject. Unlike my second one, THE AFFAIRS OF JAMES A. BAILEY, this one has had no source for material comparable to the McCaddon Papers at Princeton University. Rather, the task of searching for new facts has more nearly paralleled that which was required to produce my original one, THE TELESCOPING TABLEAUS.

Dayton Daily News photo by Joe Wissel

The primary source of all that which is new has been the annual comments that this circus rated in the newspapers of approximately forty cities, geographically scattered from Boston to Los Angeles. Notwithstanding the fact that an appreciable percentage of these will reveal nothing and that others are obviously prepared press releases, this approach will yield results to the persistent. Besides revealing an appreciable amount of new material, these press notices have been used for verifying, refuting, or expanding tales originating from easier pursued sources, such as route books, programs, advertising mediums, and the files of the New York Clipper.

Again, I am fortunate in being able to tag my daughter Sally, now Mrs. John L. Weitlauf, Jr., for my grammatical editor and composer.

Copies of this pamphlet,
as well as those of
THE AFFAIRS OF JAMES A. BAILEY (July 1957)
and a very limited supply of
THE TELESCOPING TABLEAUS (March 1956)
available from the author at $1.00 each.

Richard E. Conover
927 Oakland Drive
Xenia, Ohio
15 November 1959

THE GREAT FOREPAUGH SHOW

ADAM FOREPAUGH
1831 - 1890

"I have come all the way from New York solely to see Mr. Forepaugh's famous show, and I have been amply repaid for so doing. It is novel, varied and interesting and I say without hesitation that this exhibition cannot be surpassed by any manager in the country -- not even by myself." P. T, Barnum, as quoted in The Evening Star, Washington, D. C., April 3, 1873.

While Mr. Barnum was never known to refuse to make a public statement that stood a chance of reaping a little publicity for himself, his admission that the Forepaugh Show was at least the equal of his is probably an understatement of the fact. Although now largely buried in obscurity, there is ample evidence that Barnum's "Greatest Show on Earth" was not the greatest while Adam Forepaugh, himself, directed the competition.

It all began in 1864 when Forepaugh, then an omnibus line operator in Philadelphia, became interested to the extent of about fifty horses in the Tom King & O'Brien Excelsior Circus. Tom King was a hired performer, but the show was owned and operated by John "Pogey" O'Brien whose immortality has survived principally because of his reputation for being the most degenerate of all the old time circus managers. Early in the season

Forepaugh joined out so as to better protect his investment. Along about mid-season the Mabie Menagerie, an old established show of respectable size dating back to 1840, ran into difficulties, and Forepaugh and O'Brien bought it. They then hired Dan Rice, the first big-name American circus clown, as the feature and titled the show The Dan Rice Menagerie.

About this time, Rice's popularity was on the wane. This was partly attributable to the increasing size in circus tents which was forcing a switch from talking to pantomimic clowning, but it was mostly because the public was beginning to tire of Rice's material. He was wont to class his speeches, heavily shaded with harangues against politicians and his own personal enemies as entertainment. There are those who knew both who have compared Rice with the late Will Rogers, forgetting perhaps that Rogers never had to resort to ridiculing enemies to sell comedy. For the first two seasons the show was nothing more than a menagerie plus a platform from which Rice orated. In 1865 they closed the tour in Gerard, Pa., Rice's home town, on the first of November. They used the occasion to dedicate the monument that Rice had erected to the memory of the men from Girard who had died in the Civil War. It has been alleged that Rice made this gesture to smooth over the rumors that he had been a Southern sympathizer during the conflict that had just ended. This memento, which is still in the middle of the main street, is about all that remains in Girard to recall that it was once an important circus center.

Meanwhile, in April, 1865, Forepaugh had bought out O'Brien. In 1866, while still using the Dan Rice title, a small performance was added. In 1867 the title was changed to Forepaugh's Circus and Menagerie. For better than a decade it was the largest wagon show that ever toured, being by 1873 on 62 wagons and cages. Several times while still a wagon show, long moves were made by railroad, particularly at the beginning and end of the season when the rails were used to transfer between the Middle West and the Philadelphia winterquarters.

Any mode of trouping will have its tribulations, but here are a couple of adversities which plagued this show while it traveled by wagons. At Wilmington, Ohio, in 1869 the giraffe den was trapped beneath a railroad underpass and had to be dug out by trenching for the wheels.* Another occurred during the last year of wagon travel (1875) when the losses for a single day tallied two valuable animals, one a rhinocerous that had its back broken when its cage fell through a bridge while enroute from Amsterdam to Schenectady, and the other a giraffe which was overly chilled during a cold upstate New York October night.

Forepaugh's first show train was built by the firm of Barney & Smith of Dayton, Ohio. One account places this procurement at 37 forty-two-foot cars; and, considering the size of the show at the time, this seems reasonable. There were only two sleeping coaches on the train until 1879 when a private car was added for the Forepaugh family. During the general expansion of 1882-85 it appears that this train was replaced with sixty-foot cars. While the size of the show was variously advertised as being on 50 to 60 cars, the only reliable record available would be in the legal brief for a lawsuit: Forepaugh vs. Delaware, Lackawana, and Western Railroad, a copy of which is on file in the Philadelphia Library. This suit was enjoined as a result of a wreck in 1886. On that occasion the contract

*Courtesy of Marion W. Organ, Circus Historian, Wilmington, Ohio

with the railroad called for the movement of 5 coaches, 2 box cars, 23 flat cars, 9 stock cars, 3 elephant cars, and 3 advance cars--a total of 45.

In 1879 both the Cooper & Bailey and the W. W. Cole shows pioneered the use of electricity for circus lighting. Apparently, their biggest difficulty was in counteracting the rat sheets put out by the opposition warning the public to stay away because this new-fangled brilliance would ruin their eyes. Following their success, Forepaugh contracted for a system of twelve lamps for the 1880 season. These were bought from a Mr. Vanderpole of Detroit, who hoisted a cluster up one of the center poles to demonstrat them when the circus played Detroit on July 7, 1879. These, of course, were arc lights as the day of the incandescent lamp was just dawning.

While Forepaugh lagged his competitors by a number of years in switching to railroad transportation and by one season in lighting his tent by electricity, he was an early user of large tents and an experimenter in various tenting arrangements to arrive at the best layout for exhibiting a combined ring performance and menagerie.

A non-reproducible picture, taken in Jamestown, N. Y., on July 9, 1864, of the Forepaugh-and-O'Brien-owned Dan Rice Menagerie, shows a spread of canvas estimated to be at least a 100-foot top with five or six short middles, a size that would be considered to be very large for that period.

In 1867, a 120-foot top with two 40-foot middles was used, the ring performance being given in one end and the menagerie exhibited in the other. By 1869, the menagerie was staked out in a separate tent, an arrangement that held through 1871. By 1873, with the museum extensively augmented, five tents were required. The performance was given in a 130 with one 40-foot middle, and both the museum and the menagerie required a pair of 100-foot round tops.

In the fall of 1873 a really novel arrangement was under consideration, because it was announced that for 1874 the menagerie and museum would completely surround the seating of the circus proper. The top was to have three sets of quarter poles with the cages, etc., located between the outer set and the side poles. Apparently, this plan was abandoned because the show went out with three tents in 1874.

In 1875 the big top was a 140, and the menagerie and museum were in a 100 with six 50-foot middles. This six-pole menagerie seems to have been retained through 1883, when a separate tent was added for the elephants. The first season with two rings was 1880, and this size was held until 1885 when another middle and a stage were added. For the opening date, in combination with Barnum & London at Philadelphia in 1886, the first six-pole big top in circus history was erected; and the combined performance was given in four rings and a stage.

MUMMIES AND MECHANISMS

The same philosophy that has prompted one of our better-known, present-day pit show operators to switch from exhibiting apes to rubber whales because "My new attraction does not eat" probably applied, in part, to the "Long Line of Closed Parade Dens" on the Forepaugh Show. Like his contem-

porary Barnum, Forepaugh sought to emulate Madame Tussard's Wax Museum. However, several of his exhibits are worthy of note.

As evidenced by the listings in the center of the document reproduced on the opposite page, the wax department was quite extensive and would require several "cages" to adequately display them. Another unit known to have existed in 1872 was a sculptured tableau portraying The Lord's Last Supper. Several of these displays were animated, and a steam engine was carried to drive them. Automation was even used in the parade. On top of some of the wagons were mechanical acrobats which performed while being drawn in the procession with the power derived from the axle.

Except for the animals, practically everything in the Germantown, Pa., winterquarters was sold to the insurance company in a fire that occurred on December 20, 1873. After two previous experiences with fires in quarters, Forepaugh apparently saw the profit in insuring. The undated document, opposite, appears to have been compiled for the purpose of obtaining bids on insurance rates. That he was insured is confirmed by an account of the conflagration written up in the Philadelphia Public Ledger, which lists in detail the property destroyed and the amount of insurance carried.* The assist from the Philadelphia newspaper definitely dates the insurance document, which is from the Hertzberg Collection in the San Antonio Public Library, and enables us to determine the size of the show in 1873.

Following the fire of '73, the museum department was rebuilt and carried until the late seventies, after which it was either deleted or decidedly de-emphasized. In 1875 the mechanisms were a mechanical organ and a jet-stream water fountain, the latter being the first of a long line of hypothetical air conditioners in circus history, as it was advertized as "a fountain of real water that sends forth a refreshing coolness into the menagerie and museum pavilions." Also presented was a scaled-down-to-size working model of the Grotto of Stalacta, the featured set from The Black Crook, that slightly risque, for its day, girl show that ran for 475 consecutive performances at Niblo's Garden in New York City in the late 1860's. It was this production that inflicted the first defeat on the "holier than thou" leagues who are ever wont to inflict their assumed censorship privileges on any form of entertainment not intended strictly for children. In 1876 another particularly artistic display, "Rome at Night," was fitted up in a cage-size wagon complete with unique lighting effects, achieved before the day of Edison's invention, playing on a miniature of the Eternal City.

FOREPAUGH'S GRAND PARADE WAGONS

Besides the usual parade flash one would expect to find in the better circuses, the Forepaugh Show had three distinctive vehicles. These were the Five Graces Bandwagon, the St. George and the Dragon Tableau, and the Cleopatra Barge Float. The history of the first two of these was discussed to some length in my 1956 pamphlet--THE TELESCOPING TABLEAUS. The recurrence of the subject provides an opportunity to introduce later discoveries which will add to the story as previously related.

In that pamphlet, I concluded that the parade wagon now known as the Five Graces was once equipped with a retractable superstructure, thereby

*I am particularly indebted to F. Kerek Shecktor, Plymouth Meeting, Pa., for looking up this reference for me.

ADAM FOREPAUGH.

$ Rider $

On Animals as follows:

1 Elephant,	$3,000
1 Rhinoceros,	3,000
2 Lions, $2,000 each,	4,000
2 Lionesses, $1,000 each,	2,000
2 Bengal Tigers, $1,500 each,	3,000
2 Leopards, $200 each,	400
2 Hyenas, $200 each,	400
1 Black Tiger,	500
1 Brazilian Tiger,	200
1 Grizzly Bear,	200
1 White Wolf,	50
2 Black Wolves, $25 each,	50
1 Silver Lion,	100
1 Panther,	100
1 Horned Horse,	500
1 Nylgaw,	300
1 Royal Yak,	300
1 Sacred Bull,	200
	$18,300

	$18,300
1 Water Buffalo,	200
1 Zebra,	500
1 Sable Antelope,	200
1 Shetland Cow,	100
1 White Deer,	50
1 Cashmere Goat,	30
1 Ibex,	200
2 Axis Deer,	200
2 Antelopes, $50 each,	100
1 Mexican Swine,	50
1 African Walapus,	200
1 King Vulture,	25
1 White Peacock,	25
5 Monkeys, at $10 each,	50
7 Birds, at $10 each,	70
1 Piccary Hog,	25
1 Tiger Cat,	25
	$20,350

On Cages, Band Chariot, and Wagons as follows:

34 Animal Cages, large and small, $500,	$17,000
1 Band Chariot,	3,000
20 Baggage Wagons, at $250,	5,000
1 Trunk Wagon,	400
	$25,400

	$25,400
1 Advertising Wagon,	500
4 Wagons for driving purposes, $200 each,	800
1 Passenger Wagon,	300
	$27,000

Museum Fixtures in Wax, &c.

1 large cage of Stuffed Animals,	$1,000
1 large cage of Stuffed Birds,	1,000
1 Dying Zouave, in Wax,	400
1 Sister of Charity,	100
1 Sleeping Beauty,	400
1 set of Swiss Bell Ringers,	700
5 Pieces of Statuary in Metal,	150
1 Temperance Family of 4 pieces,	600
1 Intemperance Family of 3 pieces,	300
3 pieces—Jas. Fiske, Stokes & Josie Mansfield,	800
2 King William, (dressed in uniform,)	300
2 Louis Napoleon, do.	300
2 Van Moltke, do.	300
2 Charles Dickens, do.	300
1 Deschembault, do.	150
1 Double-Headed Girl,	300
Siamese Twins,	200
2 pieces—Jim Crow and Miss Crow,	100
	$7,400

	$7,400
1 Magic Drummer,	200
3 Gymnasts, and Fixtures for Top of Cages,	200
1 Bleating Goat,	25
1 Double-Headed Baby,	100
1 lot of Museum Cases, Boxes and Frames,	200
1 lot of Ancient Armory and Arms,	200
1 lot of Entree Saddles and Bridles,	100
1 lot of Bridles, Side Saddles & Ring Fixtures,	400
3 Magic Glasses, at $50 each,	150
200 Blankets, for sleeping purposes,	400
1 case of Stuffed Fish,	150
17 Procession Banners,	400
1 Elephant Saddle, Goddess of Liberty Dress and Flag, and Fixtures for Saddle,	150
1 lot of Curtains for Entrance, Orchestra,	50
1 lot of Wardrobe Boxes and Trunks,	100
1 lot of Tickets, and Ticket Wagon Fixtures and Safe,	100
	$10,325

On Canvasses, Dressing Room Sides, Horse Stables, large Sleeping Tents, Cook Houses, Tents, Horse Shoeing Saddler Tents, and Troughs,	$5,000
On Ropes, Blocks, Falls, Guard and Chandelier Ropes,	300
On Wardrobe for Men and Women, Plumes, Flags, Horse Trappings and Pad Cloths, Camel and Elephant Covers,	2,600
Procession Coats, Property Coats, Hats,	1,000
On Sail Makers' Tools, all complete, Carpenter's Tools, and Ticket Wagon Fixtures,	500
4 sets of Chandelier Torches & other Lights,	1,000
	$10,400

	$10,400
4 Work Horses, at $200 each,	800
10 Tons Hay, at $20,	200
On Saddler's Tools, Leather, Trimmings, Buckles, Ornaments, &c.	200
On Paint Brushes, Oil Cans, Horse Brushes, Curry Combs, Sponges, Feed and Tool Bags,	500
Harness, single & double, for 225 horses, at $25,	5,625
2 Advertising Cuts,	500
On Horse Tent Poles, Side Poles,	500
On Stage Seats, Centre Poles, Quarter Poles,	1,000
On extra Seats, Door Poles, Lumber,	500
On Horse Blankets,	100
	$20,325

All contained on the premises occupied by the assured as winter quarters, situate on Duy's Lane, east of Germantown, Twenty-Second Ward, Philadelphia.

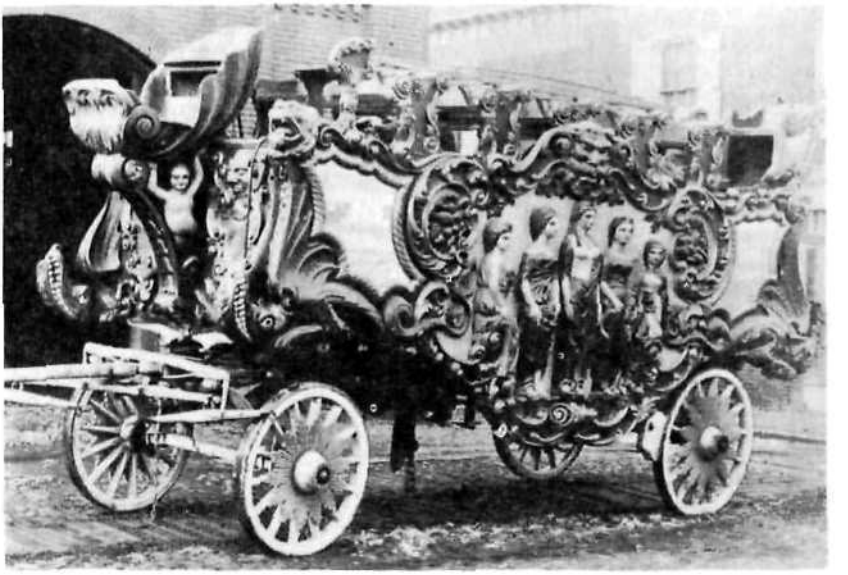
It is understood and agreed that the _____ Insurance Company of _____ covers under their Policy No. _____ (Philadelphia Agency), to which this specification is attached and made a part thereof, _____ of each of the above named sums, amounting in the aggregate to _____ ($ _____) Dollars.

Other Insurance permitted without notice until required.

Permission for alterations, additions, and necessary repairs.

classifying it as a telescoper. In this instance, the retractable portion was the globe-lion group pictured here before it was made into a separate piece. Subsequent research has further substantiated my basic conclusion; in fact, I have come up with everything necessary to definitely prove it except for the all-important picture. The wagon's original name has now been revealed. In several sources, dated in 1880, it was referred to and described as "The Gem Bossed Car of Freedom, illustrating, religion, education, law, victory, and peace surmounted by the allegorical representation of the Goddess of Liberty," the latter being the show girl who rode in the chair on the top of the globe. So now, in addition to the vehicle's name, we have those (under-

Forepaugh's Globe Tableau
Princeton University Library Photograph



Five Graces Bandwagon Princeton University Library Photograph

St. George and the Dragon Tableau McClintock Photograph

lined) of the creatures that have been passed off as the Five Graces for the past seventy years.

The recent discoveries do, however, nullify my original conjecture that the telescoping configuration existed for only one year; because accounts of the globe superstructure becoming tangled up in telephone wires have since been found in the Bridgeport (Conn.) Evening Times for July 17, 1879, the Toledo (Ohio) Blade for August 2, 1880, and the Columbus (Ohio) Dispatch for July 17, 1882. All of these state that it was necessary to raise the wires in order to free the wagon. The St. George and the Dragon Tableau, which was new in 1881, was also mentioned as being in the 1882 Columbus parade and apparently did not run into difficulty. Since (as determinable by a picture made of the Five Graces at the same time that the one above of the St. George was made) the Car of Freedom was converted to the Five Graces while the St. George still remained a telescoper, it is highly possible that there was something unsatisfactory or impractical about it. This may have been just a simple thing, such as having a mechanism that would permit only two positions (all the way up or down) while that of the St. George could be stopped at any height. This would allow the latter to cope with the telephone industry, a menace (the Columbus paper actually chided the city council for not doing something about it) which none but the farsighted could foresee when the Car of Freedom was designed in 1877.

The really unique flash of the Forepaugh parade was the Cleopatra Barge Float. This float was new in 1882 and was used almost as long as the name of Forepaugh was associated with the circus business, last appearing in the Forepaugh-Sells parades of the early 1900's. On September 19, 1889, it was severely damaged in a railroad wreck at Scarsboro, Iowa; and upon

reconstruction, several details in the poop and fore decks were changed. Close examination of the two photographs on this page will show these differences.

Also reported in THE TELESCOPING TABLEAUS as completely lost in the Iowa wreck was the Globe Tableau that was originally the top of the Car of Freedom. It evidently was only damaged also, because it has been unmistakenly described in parade lineups for both 1891 and 1893, as well as being used as a prop in the Fall of Nineveh Spectacle in 1892.

The Cleopatra Barge
Reconstructed Version

The photographs on this page are from the William Woodcock Collection

The Cleopatra Barge Original Version

THE PACHYDERM PARADE

Forepaugh seems to have been the originator of the "Forty Tons of Elephants" concept and was largely responsible for pegging the public's gage for bigness, which, to the average American shopping for circus entertainment, is synonymous to quality, on the number of elephants in the show's herd. After he put the show on rails in 1876, he went in for elephants in a big way.

The show opened for business with one of the most notorious problem pachyderms that was ever in this country. Canada, as he was first called, was one of the two elephants that Forepaugh and O'Brien acquired with the Mabie Menagerie. He was apparently middle-aged when the Mabies imported him from India in 1847. When Forepaugh and O'Brien dissolved their partnership, O'Brien took the other elephant. About that time his name was changed, for a short while to Scipio and later to Romeo.

Romeo had the best of records for slaughtering elephant men; but, because notoriety was an acceptable asset, such incidents were largely overlooked. He killed his first handler in New Orleans in 1852, his second in 1855, and his third in 1860 while he was still Mabie property. At the end of the 1867 season, he finished off William S. (Canada Bill) Williams, an experienced trainer who had handled such outlaws as Hannibal, Columbus, Pizzarro, and Virginius that comprized the Raymond and Waring herd just prior to the mid-century.

At least three times while Forepaugh owned him, he was subjected to day-long docilizing treatments in order to subdue him. In 1866 he lost an eye in the punishment. In 1868 and again in 1869, he was so badly mauled that his legs suffered permanent injury, which later was said to have been the cause of his death. This, however, did not occur until the show

played Chicago in 1872. There he succumbed two days after a brutal operation was performed on his forelegs. A nauseating, to say the least, account of this surgery is detailed in the Chicago Times for June 5, 1872. His skin and skeleton were mounted and preserved, at least for a while, at the Academy of Science in Chicago.

Romeo appears to have been the only elephant on the show the first year after the dissolution of the O'Brien partnership. In 1867, a small performing bull, Baby Annie, appeared, but the count never seemed to have exceeded two through 1874. Others were acquired, notably one name Lallah Rookh, at the auction of the Thayer Circus in 1869; but these must have been used on other shows in which Forepaugh was interested at the time. In 1875, the last year of the wagon show, four were carried, a number which equaled the size of the herds on the Barnum Show and on the Howes Great London Show, both of which were on rails at that time. By judicial use of newspaper comments to sift out advertising claims, the herd census can be very closely approximated at seven in 1878, ten in 1879, eleven in 1880, twenty-one in 1882, and twenty-five in 1883-85. It may have declined a little by 1889, the last year that Adam, Sr., operated the show.

No notorious beast comparable to Romeo showed up until 1882 when the Mighty Bolivar was verbally inflated to match Jumbo, the Barnum Show's big trump for 1882. The next celebrity was one of the most famous promotions of pure fraud ever conceived in big-time show business. The big feature of the Barnum Show in 1884 was an imported Siamese white elephant, not exactly snow-white but perhaps as white as they come. Again forced to counter Barnum, Forepaugh selected one small enough to be concealed from his non-paying customers while it was shuttled between the train and the lot in a van, white-washed it, and christened it "The Light of Asia." Then followed a big and bitter publicity fusillade to discredit the Barnum animal. One of the better relics of this campaign is a densely packed 12-page courier which carried the affidavits of a number of not-too-ethical scientists and veterinarians testifying that the Forepaugh entry was indeed the genuine version. But the ruse was soon detected, and a reporter for the Syracuse (N. Y.) Standard for May 14, 1884, aptly puts it as follows:

Disputed Elephant Dwarfed by the Excellence of the Show

> Adam Forepaugh has a white elephant on his hands. The animal is, however, only an item of small account to the show. To tell the truth, most of the thousands of people who were assembled beneath his tents yesterday were sorely disappointed in the beast. Nobody, nevertheless took the pains to lave the hide of the beast. Therefore the reigning question of its genuineness of which there are some sort of doubts must be passed on to the next town. The animal is still in its babyhood and probably is not old enough to know how much of a stir he is causing in the kingdom of man. Its hue is ashy grey, to all outwards appearance natural, and to a gingerly touch indelible. Its whiteness is on the whole of a negative sort. The management of the show have too many other things to brag of to spend their time proving the origin of the elephant. In fact, more is heard of the "White Elephant" outside than inside the spacious tents. Why Mr. Forepaugh should have resorted to any effort in the field of legitimate rivalry, which smacks so

plainly of trickery, is of course hard to tell. The early death of the mooted monster would be a godsend to the show. It is an insignificant little beast, undoubtedly touched up for the occasion. That is all there is to it....

The remainder of the article went on to praise the performance as it well deserved to be, as it was then near the peak of its all-time excellence.

THE QUADRUPED STARS

There probably has never been the equal of the Forepaugh Show in the variety and stature of the trained animal acts. Under the direction of Adam Forepaugh, Jr., who ably supplemented his father in this department even if he did have very little ability in business matters, the emphasis was on developing a trained animal show.

Adam Forepaugh, Jr.
1859 - 1919

The first startling inovation came as a giraffe being driven around the ring in 1879, a feat which I have never found to have been even approximated until the Chipperfields of England a few years back broke "Tall George" to be led into the ring in their mixed liberty group. All through the 1880's the animal groups were continually augmented, finally reaching their zenith late in Adam, Sr.'s, life. The following review from the Toledo (O.) Blade for June 12, 1889, will serve to convey the scope of these presentations, even if it is an obviously prepared press release. It can all be substantiated by other scattered sources which do not summarize it nearly so well.

"...The grandest feature of the show was the trained animal exposition of Adam Forepaugh, Jr. This young man, a mere boy in years, but already the most widely known animal educator in the world, presented over two score of elephants, horses, and dogs trained entirely by himself. The tricks performed by some of these animals almost surpassed belief. It is safe to say that a trapeze horse was never before exhibited in Toledo. It was a genuine surprise to see one. This little horse, known to his trainer as Eclipse, sprang upon one of two swinging platforms, and at the word jumped from one to the other. When he repeated the jump through paper hoops and rings of fire, he was awarded

> a spontaneous burst of applause. A herd of elephants, under the personal direction of Adam Forepaugh, Jr., danced a genuine old-fashioned quadrille, much to the delight of the audience. Picaninny, a clown elephant, made fun for the thousands, and then John L. Sullivan, a boxing elephant, put on the gloves with Patsey Meagher, the clown. The clown was partially knocked out and floored, and while Patsey and Johnny Purvis punished him the elephant roared with displeasure and the youngsters shrieked with merriment. Blondin, a brave little pony, then walked a tight rope, and several dogs turned somersaults....the climax of a thoroughly great performance was reached when Adam Forepaugh, Jr., drove forty horses three times around the hippodrome track at headlong speed."

Aside from crediting Adam, Jr., with ten too many horses in his finale, one can spot the press agentry flavor by knowing that young Forepaugh was then about thirty years old, hardly "a mere boy in years" and that the tight rope traversed by the pony Blondin was, in fact, a plank decorated to look like a rope.* Nevertheless, it must have been quite a task to convince a pony to cooperate in such a turn as this, as would also be the case in the Eclipse trapeze number. The latter, also, has an approximate counterpart touring today as a grandstand attraction wherein a horse leaps from a platform affixed to the top of a car to a similar platform on a lead car while both are in motion with a bumper-to-bumber separation.

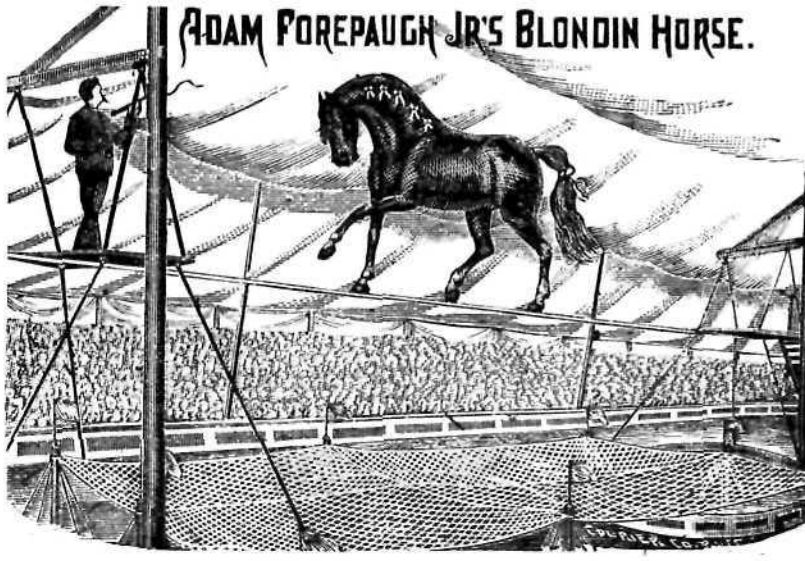
The mass elephant numbers had been evolving since the middle 1870's. The first of the specialty numbers, Picaninny the clown elephant, was introduced in 1884 and was apparently a strong enough attraction to win a booking into the Theatre Royal, Covent Garden, in London, England, for the 1884-85 winter season. The Chicago Tribune for June 17, 1884, comes up with this detailed review of the routine:

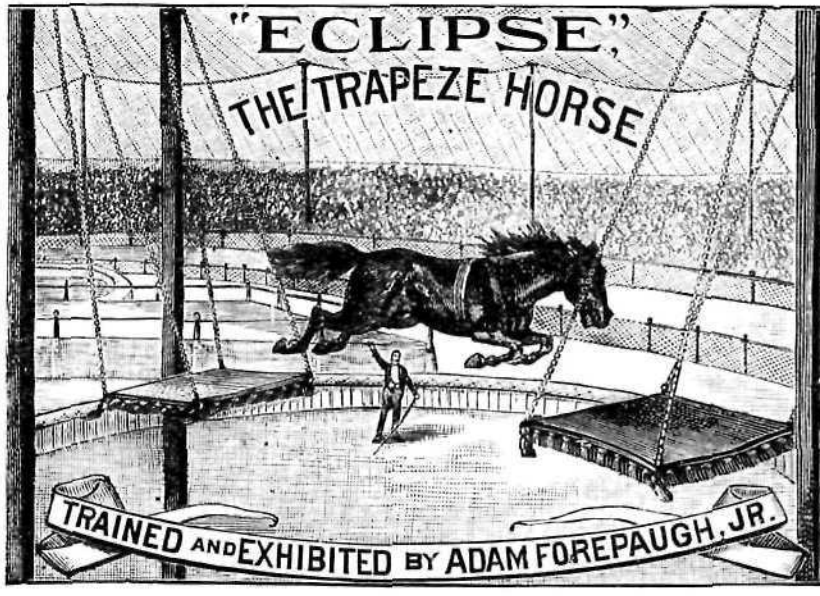
> "The elephant is a rusty-looking little beast wearing a shawl and cap, whose appearance as he takes his seat on the bench beside his trainer is very much like that of a very large, very fat, and very funny boy. This amusing little creature draws a chair up to the table in which he takes a seat, rings for his dinner, and takes off the hat of the man who sits opposite. Having eaten what was placed before him, he rings for more, which he disposes of with one sweep of his trunk. He then drinks a bottle of wine and wipes his mouth on a napkin. When asked to pay his bill he turns over the table and chairs and hurries off. In hoodlum style he plays the organ while his companions dance and dances while his keeper plays."

The boxing elephant, John L. Sullivan, actually trained by a negro trainer, Eph Thompson, was added to the program in 1885. Blondin, the plank-walking equine was new in 1887. The Eclipse number first appeared in 1888 and was continued for three years.

Most of these acts were retained for the first year (1890) after the show was sold to Messrs. Cooper, Bailey, and Barnum. Included in the sale contract was a provision that Adam, Jr., would stay with the show and work the acts for a season salary of $10,000.

*A Schenectady (N. Y.) newspaper, commenting about an accident that occurred while dismantling the Blondin rigging, placed its height at 20 feet above the ground.





THE HEADLINERS

At one time or another most of the big name stars had a season or so with Forepaugh. To mention a few are such old-time favorites as Robert and Emma Stickney, Billy Sholes, Pauline Lee, Millie Turnour, Annie Carrol, Elvira Hemmings, Tony Lowande, William Dutton, and Frank Melville. It would be both foolish and monotonous if I should attempt to deal with these truly worthy performers, so my headliners will be those who, for

reasons besides arena prowess, contributed something to the history of the show.

One of the early headliners was the child equestrienne Cordelia (Julick, 1858-1916) who, when a juvenile, was comparable to Josie DeMott and Little Mollie Brown, although her fame waned much earlier. In 1868, she had been apprenticed by her mother to John Robinson, a rival showman, for a period of five years. Under Robinson's tutorage she developed into something of a mild sensation, or at least enough of one to cause Forepaugh to proselyte her for the 1871 season. When Forepaugh played Cincinnati, Robinson's home town, he was confronted with a $43,000 lawsuit pressed by Robinson who was claiming triple damages for the abridgment of the apprenticeship contract. Ostensibly not unrelated was her marriage the same day at the age of thirteen to a John Morrisy, a case of cradle snatching, possibly engineered as a move to terminate the mother's jurisdiction over the subject of the suit.

The 1880 performance was built around the husband and wife team of George Loyal and Ella Zuila. Zuila, besides being an accomplished high wire performer, served as the catcher in the duo's human cannonball act. Unlike today's acts of this kind that use a net to catch the human projectile, Zuila did that chore while invertedly suspended from a single trap high above the launcher. It should be stated, in fairness to the modern cannonballers, that in the 1880 version the projectile was launched almost vertically and the distance traveled was relatively short. The Loyals had a competitor by the name of Zazel (Rosa M. Richter) who worked single and caught the trap bar herself. Zazel was in the business as early as 1877, while the Loyals may have framed their act as late as 1879. In 1891, Zazel was with the Forepaugh Show. By that time she was the wife of George Starr, then an apprentice satellite of James A. Bailey, who in 1906 succeeded Bailey as the Managing Director of Barnum & Bailey, Ltd.

Then in 1881 came the burlesque queen, Louise Montague, who was hired for $75 per week and promoted by a phony beauty contest ostensibly to select the "Handsomest Woman in America" to grace Forepaugh's spectacle "Lalla Rookh's Departure from Delhi." While Louise won the rigged contest handily enough, it seems that riding elephants caused her much anguish. In Madison, Wisconsin, two weeks before she was thrown off completely, it was evident to the State Journal's reporter that she was no natural-born mahout. Sympathetically, he writes:

> "The chief expectancy was directed towards 'the handsomest woman.' When she came along bounced about on top of an elephant as though her back was being broken at every step, it rather took the romance out of the oriental Lalla Rookh, and made her look as though she was a safety valve for the elephant, and that he carried too much steam and was in momentary danger of blowing off."

Her injury at Waterloo, Iowa, in July terminated her season. For 1882 the new parade float Cleopatra Barge was built to display her but she refused to tour because she did not get the stateroom on the train that was called for in her contract. She returned in 1883 but closed in mid-season. In litigation that dragged on for several years she was eventually awarded a small amount for her injuries suffered in the Iowa accident.

Arriving from abroad on the same boat for the 1882 edition were Louisa Renz, celebrated somersaulting equestrienne; Lillie Deacon, menage rider, who had enough foresight to marry the boss' son before the season was over

and became Mrs. Adam, Jr.; and the Silbons. The latter, one of the outstanding flying acts of all time, was headed up by Cornelius Silbon who authored the show's 1883 route book, a publication which ranks right at the top among the honest ones. In the preface, Silbon stated that he was well aware that most route books were written to please the management, but that he had no intention of courting favors as everyone knew that Forepaugh and he did not see eye to eye on many things. He promised and seemed to have stuck to relating facts without elaboration. He did, however, credit Forepaugh with:

> "Owning and running the largest traveling tenting exhibition in the world, and however much at times he may have forgotten the well-known lines--'Man's inhumanity to man makes countless thousands mourn.'--all fair thinking people must acknowledge that extraordinary credit is due to him for his business tact and perseverence."

Silbon's quotation was purposely selected to provide an opening to mention that Forepaugh's gruff and domineering manner made him unpopular with his employees. His take-it-or-leave-it attitude was not conducive to building up a good organization. He, himself, must have been a superman to run such a large operation with very little loyalty from his constantly changing staff. Consequently, after he died, there was nothing to do but sell it as his son was not of the same vein as the old man.

After the success of the wild west type of entertainment, as exemplified by the Buffalo Bill Show, several circuses, including Forepaugh, added wild west features to their programs. In 1887, the impact was minor with the engagement of Capt. A. H. Bogardus and Sons in a sharpshooting act, but by 1889 they were doing it up in grand style by re-massacring Custer twice a day. Fully one-quarter of the program was devoted to the western theme that featured William F. Carver, ex-partner of Bill Cody in the original Buffalo Bill Wild West of 1884.

SUNDAY SCHOOL IS OUT

Until comparatively recent times, there were shows on the road that created a lot of heat because they sanctioned, or at least permitted, a variety of undercover privileges to operate. In the pre-20th Century era, the complaints most often voiced in the newspapers concerned pickpockets, house breaking, horse stealing, and even wholesale thievery. The direct link between these depredations and the shows was usually hard to prove; and often, indeed, there was none, because the "professionals" followed the shows in order to have a crowd in which to work. Those shows which made an honest effort to suppress these activities were known in the vernacular of the trade as "Sunday School Shows."

The Forepaugh Show has drawn more than its fair share of such beefs. These, collectively, leave little doubt but that most of the rough stuff was fully sanctioned by the management. If there was an overflow crowd, there was no hesitation to oversell the capacity even after they had high-seated and strawed them to the ring curbs. One well-publicized incident occurred in Washington, D. C., where they were not the least bit diplomatic with a delegation from a foreign legation, even going so far as throwing them out and refusing to refund their money when there was not even standing room.

Another practice which has been well written up was that of delaying the sale of tickets until almost time for the doors to open. Meanwhile, agents would canvass the queue waiting to buy tickets and offer them at a ten-cent ante over the established price of fifty cents. Concurrently, other "nimble fingered agents" would be working the line to collect the carelessly guarded pocketbooks. After the ticket window finally did open, it was manned for many years by Ben Lusbie, the most famous "fast changer" who ever sold a ducat. With the help of a few able-bodied assistants to bulldoze the line through, Lusbie could sell the house out in short order. That which follows is a Springfield, Ohio, reporter's version of the proceedings:

Forepaugh's Ticket Seller

There he sat in his wagon, in a flow of perspiration, giving out tickets and making change for the thousands and thousands of people that push and surge and jam and swelter in their efforts to get to the front and secure the much-coveted paste-board that admits them to view the wonders of the "great aggregation." With movements as quick as lightning, and an exact, never-failing eye, he seizes the money that is thrust before him by the myriads of hands, and before their possessors are aware of it, thrusts both tickets and the change into them. All the time he keeps a running conversation something like this: "How many do you want?" "There you have it." "Put down that money." "Take away that barn-door of a hand." "Take that away; we take no lead half-dollars here--take it away, I say." "There, Smarty, you dropped your money; now hunt for it." "You needn't go down my throat after tickets;" (as a hand is thrust in his face), "there's none there." Once only during the great rush for tickets last night, did he pause, and as he did so he remarked: "That's the worst sticker I've had tonight;" and then turning quickly to his left he unlocked a box and took from it, in large bills, the change he wanted; but before giving it to its owner his quick eye detected a look of wonder on the purchaser's face which made him inquire: "Do you know how much money you gave me?" The man hesitated for a moment and then answered: "No." "Well," sharply replied the ticket-seller, "you gave me a twenty-dollar gold piece!" Then handing the purchaser his correct change, he said: "Now take it and tell the people that showmen are all damned thieves!" He could have cheated the buyer out of several dollars if he had been so disposed, and the latter would have been none the wiser.

The skill that will enable one man in the course of an hour and a half to supply a body of 8,000 or 10,000 people with tickets of entrance, and return to each his correct change, is truly wonderful, and can only be acquired by years of constant practice and a natural aptitude for the business. This man is said to be the fastest ticket-seller in the world.

More than likely, some of those customers who were adept in mental arithmetic would agree that the reporter did not completely understand all that he saw.

UNDER THE REGIME OF JAMES A. BAILEY

In the chapter headed "Perpetuating Forepaugh" in my 1957 pamphlet, THE AFFAIRS OF JAMES A. BAILEY, I related the facts concerning the purchase of this show from the Forepaugh Estate by Mr. Bailey and his associates. There being nothing further to tell about these transactions, I will close the story about the show with a few comments about the performance for the last five years of its existence. First of all, in including these last years, I plead guilty in liberalizing my sub-title "America's Largest Circus from 1864 to 1894," because Bailey saw to it that the Barnum & Bailey Show eclipsed the Forepaugh Show while he continued to operate both.

Since the show was sold shortly before the 1890 opening, it went out with the performance as previously set by the Forepaugh management. In general, there was very little change from the 1889 program. In 1891, in what appears to have been the first use of the steel arena for wild animal acts, five lions were worked by a couple billed as Col. Boone and Carlotta. Previously, it was the practice to work the cats in their cages after they were brought in from the menagerie.

The big feature for 1892 was the Biblical spectacle "The Fall of Nineveh." Like the big spectaculars that were being staged concurrently on Barnum & Bailey, this one had a scenic set, depicting the walls and towers of the city, that took up the entire short-side seating area. It was presented in five tableaus, the second of which required another set of the interior of the city with the River Tigres in the background. The plot involved one Jonah, who put the curse on the King of Nineveh while he was celebrating his victory over the Medes with the sixty-odd ballet girls. At the height of the revelry, the premiere danseuse enacted the Pas de Seul de la Comet, using as a prop the Globe Tableau pictured on page 6. It all ended up with the King being intimidated into believing that he and his city were about to be destroyed, so he could not resist the urge to apply the torch himself. Within the bounds of the available techniques of the period (calcium lights and pyrotechnicis), the debacle seems to have been effectively executed, because at this point a five-minute intermission was scheduled in the program to clean up the debris.

In 1893 the big production number was "The American Revolution--Scenes and Battles of 1776." Although programmed for nine scenes, all the action took place in the center arena, required no elaborate scenery, comparatively few supernumaries, and no ballet girls. In general, it was much less pretentious than the Nineveh Spectacle of '92.

Beset with the major depression that is associated with the presidential term of Grover Cleveland, the show lost heavily in both 1892 and 1893. In 1894, the last year that the Forepaugh title was used independently, it went out on 21 cars--a small, one-ring show that avoided all the big cities and traded on the title at the crossroads.