

HOBBY

Bandwagon

OCT. 1949

15c



NORMA DAVENPORT PLUNKETT

Dailey Bros. Circus (Johny Vogelsang Photo)

— The Circusiana Monthly —

HOBBY

Bandwagon

122 South Main Street
Camden, Ohio

OCTOBER 1949

Vol. 4 No. 9

HARRY M. SIMPSON

Editor — Publisher

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Display advertising rates sent upon application.

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Circus Photos

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SHANK PHOTOS

Clarence R. Shank

Member of CHS and CFA

Camden, Ohio

HOBBY-BANDWAGON, published monthly by Harry M. Simpson, Camden, Ohio. Entered as second-class matter at the post office in Camden, Ohio, under the act of March 3, 1879. Printed in U. S. A.

The Publisher Says



Two months ago I asked twelve readers by mail to advise if they were interested in the listing of magazine articles in this magazine each issue. To-date, there has been no answer from any of the twelve, so, I take it there is little interest in that column and have eliminated it from the magazine. However, we will publish Burt L. Wilson's yearly listing as I know of hundreds that look forward to this feature each year.

When I started to list magazine and newspaper articles each month it was with the thought that many might be interested and would wish to secure these publications before it was too late . . . I'm wrong.

Mr. Joseph T. Bradbury advises that the response to the request for listing of all circus wagons in United States for future publication has been very good. Many wagons have already been listed and the completeness of the list will depend on everyone sending in the name and location of the circus wagons known by them. This list will be published shortly after January and if you haven't mailed in your list, do it now, send them to 4315 Mieuca Rd., N. E., Atlanta, Ga.

In keeping with the policy of this magazine, no political advertisements will be accepted for the coming C. H. S. election.

Sincerely,

Harry M. Simpson

—o—

Does your friend take Hobby-Bandwagon? Tell him about it.

C. L. Brown Helps Build Model Circus Bandwagon

Roy Wild of Canton, former calliope player on the Hagenbeck-Wallace Circus and C. L. Brown of South Bend, Ind., now bandmaster on the Cole Bros. Circus, spent last winter building their "dream" Bandwagon at Canton, Ohio. The wagon is big enough for thirteen musicians and has a built-in calliope. The Bandwagon, now complete, has been numbered "45." The April 3rd issue of the CANTON REPORTORY goes on as follows:

No beer in the bandwagon? Not unless the bandmen want it, says the builders of Canton's newest circus bandwagon, "45." But if they want beer, says Roy Wild and Clayton L. Brown, they can stash it away right behind the calliope and help balance the body.

"That's the kind of wagon we designed," says Mr. Brown, bandmaster for Cole Brothers Circus. "We wanted one we could put a calliope, a band and a keg of beer inside if we wanted to. That's

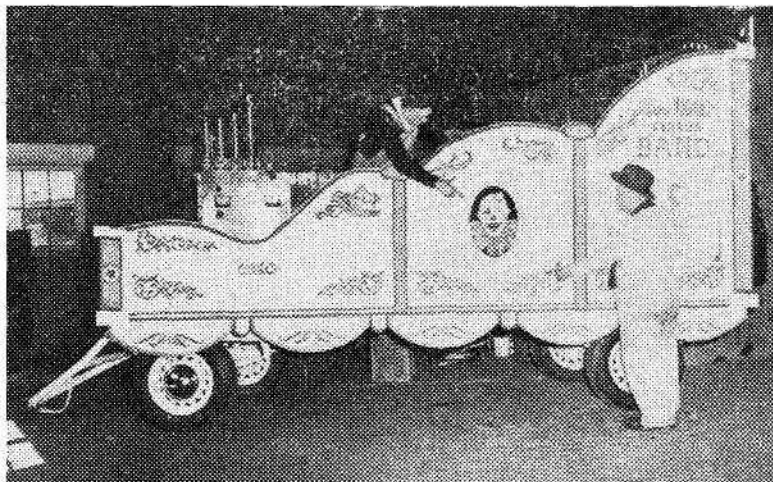
exactly the kind we've got."

It's big enough for 13 men, says Mr. Wild, though he doesn't want to use more than 10, including himself. An old-time calliope player for the Hagenbeck-Wallace Circus and a bandsman in the Canton area since childhood, Mr. Wild says the building of "45," his unique combination calliope-cum-bandwagon, is the realization of a 15-year-old dream.

Modern Circus or show bands, says Mr. Wild, aren't big enough to fill a real bandwagon. Old-fashioned steam calliopes are passe. What show bands need, he says, is a kind of combination affair. That's what he wanted last year, when he bought an air-operated calliope. But he didn't have the wagon.

"Way back in 1934," he says, "at the American Legion convention, I saw a bandwagon something like this, and I said to my-

Next Page, Please



Above photo furnished by Arthur P. Underhill of Massillon, Ohio, shows Roy Wild in wagon and C. L. Brown finishing their "45" Bandwagon. C. L. Brown is an Honorary member of the Circus Historical Society.

self, "That's the thing for me!" But I never figured out exactly what I wanted until I ran into Brownie here last year after the circus and asked him to come to my room with me and Mrs. Wild here in Canton.

"We sat down one night and got to drawing pictures of the kind of wagon we wanted—something that would unite the old-fashioned bandwagon and the callopo, too. We got the Bond Trailer Co. of Canton to help out and "45" is the result. Mr. Brown and I did the designs, the Bond company built the chassis, and we all helped with the woodwork. But the painting was all Mr. Brown's.

The Wagon, they add, will be used by Mr. Wild's band. He hasn't formed it yet, but he has most of his musicians all lined up, he says, "and most of them are old trouperers." It will be used on special engagements, such as clambakes, community picnics, fairs, and all sorts of large group outings. Mr. Wild has a car to pull the wagon around and when it's finished, he says, he'll take it from place to place as the fancy strikes him.

"And if we meet a circus," he says, "and they want a band or an extra wagon, why we're all set." That's not too far distant a possibility, either, says Mr. Brown and Mr. Wild, for Mr. Wild's friends among circusfolk have known him, by and large, for 30 years.

"I worked out with the Hill family and other circusfolk in the Canton area when I was young," says Mr. Wild, and I've been in show business ever since. But this is the first time I've ever owned my own wagon."

Mr. Brown has been in show business just as long—ever since he quit work as a sign painter in Chicago, in fact, and studied music instead. Since then, he's been bandmaster with the Sells-Floto and Cole Brothers circuses, two other circuses, and a member of the Brown Saxophone Sextet in the Princess Pat band that played 10 weeks at the Hippodrome theater in London.

"That's where I got my English accent," says Mr. Brown, "playing the Hippodrome those 10 weeks in 1925."

The name of the wagon itself—"45"—is a memorial, says Mr.

Brown, to another bandwagon he knew that was destroyed in a circus fire. That's one reason he wants to do a good job on it before he left for South Bend, Ind. where he has his home.

"I'm just wintering here in Canton with Mrs. Wild," he adds. "Just hibernating, that's all."

"That kind of hibernating," says Mr. Wild, "I don't mind."

Circus Wagon PHOTOS

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The _____ Bandwagon

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Founded in 1939
By Don Smith

HARRY M. SIMPSON.....EDITOR

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446—Glenn B. Adams, jr., 7 Sumner St., Auburn, N. Y.

447—Guy Edward Leopold, 60 Bryden St., Nanaimo, B. C., Canada.

—o—
We have just received word that Mrs. Jake Posey, 549 North Maine Ave., Baldwin Park, Calif., was recently injured in a fall at her home. It is the wish of this magazine and members of CHS that she will have a speedy recovery. CHS members have wired flowers to Mrs. Posey.

—o—
Advertising pays in the Hobby-Bandwagon.

—Page 6— Hobby-Bandwagon, October, 1949

CHS DIVISION ONE MEETS AT LAFAYETTE

Members of Division No. 1 of CHS held their annual fall meeting at Lafayette, Ind. Meeting and banquet were held at Lincoln Lodge with Dr. Harrison Powers, director, presiding. Richard Schwartz of Lafayette, made all convention arrangements. Circus movies and slides were shown by the members. Those attending the banquet were Robert C. King, Mr. and Mrs. Chalmer Condon, Miss Dorcas Condon, Richard Schwartz, Johnny Vogelsang, George Piercy, Clarence Shank, Don Smith, Miss Martha Patrick, Otto Schieman, Mr. and Mrs. Clyde Wixom, Dr. Harrison Powers and Harry M. Simpson. Mr. Wixom is also a director of Division 1 and displayed the base drum used by the Max Wixom Circus.

—o—

Bondi N. S. W. Australia
Editor Bandwagon

Dear Sir:

"Bandwagons" are reaching me regularly. Thanks for them and the warm friendship of all CHS members.

Situated as I am in a remote outpost of the CHS, I appreciate the letters I get from you all and realize that you will not leave me out in the cold altogether.

Australia is a country which is different. In this, I mean that in

WANTED

Great Wallace Circus Routes

— Still Need —

1884, 5, 6, 7, 8, 9

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.

a territory of 3 1-2 million square miles, there are only 6 small circuses yet these have produced and are still producing some of the world's best circus talent. I could enumerate the names of these performers but space and time will not permit it.

Also, the routine of Australian travelling circuses is quite different from that in any other part of the world. For instance, except under special circumstances, the performances are from 8 p. m. till 11 p. m. only. All performers are free all day until 8 p. m. After the show at 11 p. m. they can go to the local cafe for a meal or they can have a meal on the train or on the lot, or they can go and jump in the lake if they like. Nobody knows and nobody cares, as long as they are ready and willing at 8 o'clock the next night. 365 days in a year and 366 days in a leap year they travel all the time. Practicing new tricks is done when the big top is up, which is sometimes around 9 o'clock in the morning or any time up till 6 o'clock at night. I have seen us pull onto a lot at 6 p. m. and at 8 o'clock the band has been playing the overture. Australian circus proprietors are very easy going. They know that an apprentice performer will make good if left to his or her own devices. Yes, proprietors are extremely easy, but let me impress upon you that the actual performance must be one hundred per cent perfect. Nothing slipshod is allowed.

All performers must perform every trick, whether there be one

person in the audience or one thousand.

Australian circuses have a reputation to uphold and woe betide the performer who ignores it.

As I said before, our performers at 11 p. m. can positively dematerialize if they like as long as they materialize at 8 o'clock the next night. And when they go into the ring it's genuine, really clever stuff they must put over, or else.

Well that's all today.

Thanks again,
Sid Baker

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C. H. S. 106

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This set contains pictures of Circus Litho going back as far as John Robinson 1926, Russell Bros. 1935, Hagenbeck-Wallace 1938, and many others. This will make a fine addition to your collection.

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Johny Vogelsang

Niles, Mich.

**ELMER MICHAUD EYE
WITNESS WHEN DAILEY
BROS. LION ESCAPES CAGE**

Watching a full grown male African lion padding on the loose about the big top of a circus, will ever remain an unforgettable experience; it also gave to 4,000 terror-stricken Canadian circus patrons something to talk about for years to come.

It all happened at Edmundston, N. B., August 20, during a cold, driving rain storm at the night performance of Dailey Bros.' Circus.

At the time, I was standing at the ring-curb, close to the arena, chatting with Trainer Joe Horwath and Sgt. Monnette of the Royal Canadian Mounted Police. Just outside the big top, a big caterpillar was chugging away with the lion cage wagon.

Suddenly, above the blare of the circus band and roar of the tractor, there arose a wail of anguish from the spectators. It was not unlike the despairing cries of people on a sinking ship. At the same time someone shouted, "There's a lion loose."

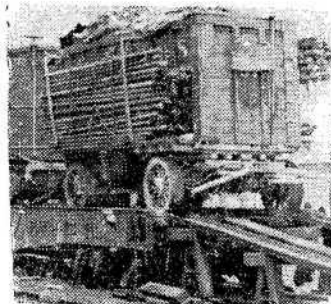
I turned quickly toward the band stand and froze at the apparition. Scarcely twenty feet away, "Sultan," a big male lion stood on the track, crouching low as if ready to spring. For a long time the animal remained there glaring nervously in our direction.

I could hear Joe cursing nearby, which added to my alarm while I stood half paralyzed with fear, unable to move. However, when a half dozen attendants started scrambling like monkeys up the sides of the steel arena, I instinctively followed them up the swaying sides, never stopping until I had reached the top.

From my perch above, I turned to survey the scene below. Alone, Joe was trying frantically to tear down the heavy chute to make an opening in the arena, with little success. The lion had not moved and under the lights appeared a gleaming white. The band was still playing and acts were underway in some of the rings; I thought I saw someone on a trapeze to my left. Officer Monnette, the Mountie, was no where to be seen, although he told me after-

Next Page, Please

CIRCUS PHOTOS



Cole Bros. 1949—Everything new but the Cole Bros. title. New wagons, side show panels, new concession wagons, new tractors and trucks. 5 views 50c.

RB Spec 1949—Taken in the big top and back-yard. Good views of lavish floats and costumes, Alma Piaia, French importation and Kay Clark on Spanish web. 8 views \$1. Great Wallace 1903—Caught in flood. Six and eight horse teams on massive baggage wagons, big top, etc. 6 postcard views \$1.

Carved Cages on Cole Bros. 1935-36. All steel rimmed wheels. Captioned "B a b y Hippopotamus," "Trained Seals," "Tigers Riding on Back of an Elephant," "African Gnu," "Saddle B a c k Tapir," "Clyde Beatty Trained Lions," etc. 8 views \$1.

Famous Parade Wagons—Barnum & Bailey "Spain," "Asia," "Russia," "Lion," "Palm Tree Tab," "India," "Belgium," Old Christy Calliope. Beautiful set. 8 views \$1. Set No. 2—"America," "Great Britain," "France," "Cupid," "Romulus & Remus," Two old Steam Calliopes. Beautiful. 8 views \$1. (Why not order both sets?)

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ROBERT E. SAMS, 2745 Bush Blvd., Ensley, Birmingham, Alabama.

wards he was nearby looking for a clue.

Presently the lion turned toward the performers' exit to the left of the band from where I stood, and moved swiftly out of the tent into the rain outside.

I slid to the ground, Joe and "Tiger Bill" Snyder, and others were racing out after the lion and someone pulled the canvas across the exit. Many of the spectators, especially those in the lower seats, were standing on the seat planks and peering under the bleachers as if expecting the lion to reappear in that quarter.

The music stopped and an ominous silence fell over the big top. A general panic was near although few people yet moved. Bert Rickman, the announcer, was calling to Bandleader Werner in anxious tones. "What's next Hank, what's next?" which he repeated several times. The rings were now empty of performers.

Then Mr. Rickman's voice came over the loud speaker reassuringly, "It's all right, folks, everything is all right; there is no danger; please remain in your seats." The band struck up a lively tune and a possible panic averted.

I moved gingerly toward the exit, slowly pulled the wet canvas and stepped outside in the rain. The lion lay on his side in the back yard with a rope around his neck. Tiger Bill had lassoed the animal from a distance of twenty-five feet, choking him into submission. The cage wagon stood nearby and an incline of planks had been built, leading to the open cage door. Workmen were holding up a wooden fence-work on each side completing a makeshift but adequate runway to return the lion to the cage.

The lion snapped savagely at the rope and a stouter one was looped around his neck by Mr. Snyder. The animal was dragged a few feet into position with the ropes and prodded up the planks toward the cage door. But before the animal reached the top, the whole contrivance slipped and crashed to the ground.

A short, violent struggle ensued amid savage growls until the animal was again subdued by the tightening ropes. It was at this point that an overalled attendant came within reach of the lion's

paws and was clawed in the leg.

The planks were put back in position and the lion returned safely to his cage compartment. Inside the cage, the lion tore savagely at the ropes around his neck, but now everyone breathed more freely.

A witness to the spine-tickling episode was Claude Potter, veteran back-door man, whose left arm was torn off by the same lion in the Dailey headquarters in 1947. He remarked Mr. Potter afterward, "When the lion passed close to me, I felt sure I would lose my other arm."

—Elmer P. Michaud

—o—

Les Ulrich of Sheffield, Mass., was a guest of Mills Bros. Circus, when it played Poughkeepsie, N. Y. Mr. Ulrich says, "he had a most enjoyable day and rates Mills Bros. one of the 'top' smaller circuses and is a show that all CHS and CFA members should see."

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

CIRCUS PHOTOS

Postcard size, clear and sharp, in sets ONLY. Returnable if not satisfactory. Ringling Bros., Barnum & Bailey, ranging from 1930 to 1948.

Sparks Circus—8 sets 1927, 28 & 30; Downie Bros., Hagenbeck-Wallace, Robbin Bros., Cole Bros., Dailey Bros., Bailey Bros., Kelly-Miller, Col. Tim McCoy Wild West, Al G. Barnes, "Barnes-Sells-Floto & RB&BB" and Beatty-Russell

I do not exchange sets or sell individual pictures.

EDDIE JACKSON

Apt. 3 64 Hawthorne Ave.

Akron 3, Ohio

Newspaper Review of John H. Sparks Circus for 1910 Opening

A two-day stand at Shreveport, La., marked the opening of the John H. Sparks Shows' 1910 season, but The Shreveport Times reported that patronage wasn't what it should have been.

The seven-car show had closed in Shreveport after the 1909 season following an agreement between Sparks and the Louisiana State Fair that the circus would open under auspices of the fair. The show spent the winter at the fairgrounds as did the Patterson Carnival company.

Billboard of March 14, 1910, said Sparks would be a ten-car show that year and that a new 32-whistle steam callope would be the parade feature.

The Shreveport newspaper carried no mention of the show's being at the fairgrounds until late March, when it announced the opening dates, April 1 and 2. It also stated that a new series of cages and other wagons had been received to replace old ones for the coming year.

A note in the Sunday paper of March 27, that the animals would be transferred to their new cages brought a crowd of 2,000 visitors to the quarters that day.

The show was loaded and moved several blocks to the circus lot on March 28 and rehearsals began the next day. Charles Davis had the cookhouse in operation shortly after the move.

Opening day, April 1, all went off on schedule. The street parade moved through the business district at 11 a. m. and was pronounced "good" by the reviewer. The two-hour show featured Paul Jacoby's three elephants, the Four Valentines, Mrs. Bert Mayo, rider; La Petite Vivian, ladder act; Mazuppa Jap troupe; and Prof. Clarence Cooper's band. Bert Rutherford was listed as "Mr. Sparks' right-hand man."

The sideshow had a minstrel show, lightning calculator, flying

woman, baboons and Punch and Judy. And completing its review, The Times said:

"The after-show concert allows the patrons to see the wild animals fed. Performing lions are the main attraction."

On the second day the parade was repeated along the same route. The show itself left that night without incident, but a townner was stabbed and died as a result of a fight among local people who watched the show load out.

A week later the Patterson carnival opened on the same lot. It also paraded on the first day of its week's stand, but lost the first two days to rain. In urging people to attend, the newspaper said that "the Sparks circus failed to get the patronage many thought it was due."

Both shows had been urged to stay at the fairgrounds because the Fair Association was bad off financially and wanted to sponsor the openings.

—Tom Parkinson

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Original Forepaugh Yankee Farmer

By Joseph L. Tracy

It may be of interest to some of the old timers, also to some of the younger circus fans. The one and only original "Rube", others tried it but never met with such success like James B. Macks, with the Adam Forepaugh Circus back in 1890-91. James would leave the lot long before the Forepaugh Parade, park himself on a side street with his old bony bay horse in front of an old buggy. Half of the harness was of rope on the horse, the wheels on the buggy were out of center so as to make the body of



the buggy go up and down, each side different as he drove along the street. With his original make-up, with only a change of clothes, he was all set. Also his stunt would sure go in a big way. He would drive out of the side street as the parade came along and he would butt into the line-up and he would only go a short way when a blue-coated, large helmet policeman would go after him. The policeman would have a time getting him out of the parade line-up and would arrest him for a public nuisance.

When the policeman would get James off on the side street again, James would show him that he was part of the circus and he let James go, and off he would go to another part of the city and do it again two or three times in the parade, each time a different policeman would arrest him, which would always go over big with the crowds.

On the lot and in the program, James would work the come-in. The people going to their seats, he would pick out the wife of a couple and walk with the wife, many times getting clubbed with a cane from the old man who was having his wife taken away with this Rube. He would go up into the seats and sit down with any woman and talk with them and very few ever got on to him as they just thought him a Rube. He worked hard but he was a great success on the come-on. In after years, James B. Macks played the vaudeville circuit all over the U. S.

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Annie Fern Swartwout

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