

**RINGLING
BROS *and*
BARNUM
& BAILEY**

1944

PRESS
MAGAZINE

Circus

**LIMITED
PROFESSIONAL
EDITION -
NOT FOR SALE**



News, Notes, Data and Statistics of

THE GREATEST SHOW ON EARTH



**NEW
BIG TOP
MAGIC**

Ringling Bros and Barnum & Bailey show Now Gayer and More "Circusy" than ever

Circus' new Wonder Band has no "Umpah"

BY ROLAND BUTLER

ROLLING in high on its trains of vivid red and yellow steel railroad cars, The Ringling Bros and Barnum & Bailey Circus, brighter and gayer than ever and more flamboyant musically, sweeps into a still more "circusy" groove this season.

The high spot of the 1944 performance is the stupendous new super-spectacle, "Panto's Paradise," an exhilarating entertainment elixir to excite the eye and ear. This joyous processional pageant stars Emmett Kelly, the first clown in circus history to attain stardom since the fabulous Dan Rice of nineteenth century fame.

While this year's circus-goers will thrill to "Panto's Paradise," the sensational new 60-girl Cloud Ballet, the stirring Grand Finale and an unprecedented host of refreshingly new features, they will enjoy the absence of a circus gremlin that has, until this year, been part of the circus musical program.

The "umpah" in the band will not be there.

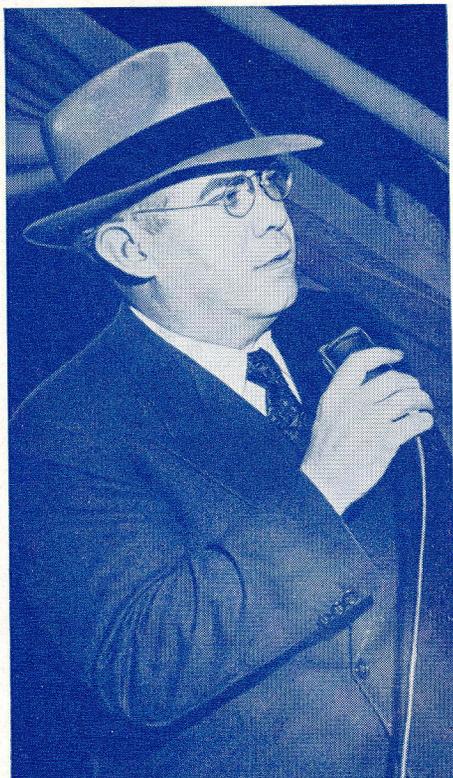
This annoying element of all former circus music has been emphatically removed by the new Ringling Bros and Barnum & Bailey all-brass Wonder Band through revolutionary instrumentations by Bert Knapp, director of music and Robert Ringling, president of the circus, who staged the 1944 show.

Along an entirely new line of thought, these men have created a new school of out-and-out circus music, which not only interprets the circus more adequately and makes it more "circusy," but does away with the boring "umpah, umpah."

The new music, much of which was composed by Mr. Ringling and Mr. Knapp, is different from any other type of musical expression and calls for an all-brass band, the first ever with the Big Show. Said to be the brassiest all-brass band ever assembled, the new musical organization is greater in size and scope than any ever heard in a circus arena. It replaces the wood-winds with saxophones and high trumpets and is augmented by an entire section of the rare Bayreuth tubas, thus imparting a new finesse and bringing out far richer beauty of tone.

In unraveling its manifold marvels before the eyes of the Big Show's spectators, the gigantic 1944 performance clearly reflects the Ringling genius of its producers, Robert Ringling, Aubrey Haley and Mrs. Charles Ringling, who have skillfully woven its sparkling attractions into an entertainment entity unparagoned in amusement annals.

Aubrey Haley (formerly Aubrey Ringling) is the wife of James A. Haley, long identified with the Ringlings in executive capacities and now first vice-president and



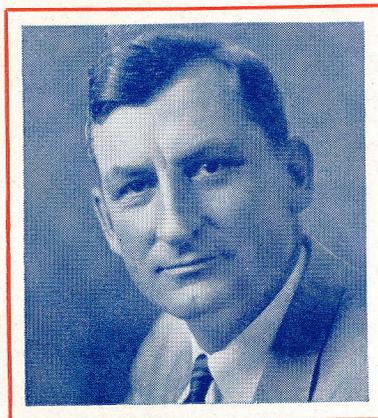
ROBERT RINGLING, President of the Ringling Bros and Barnum & Bailey Circus. Mr. Ringling personally directs the circus' spring rehearsals via microphone, because of the Big Show's magnitude.



AUBREY HALEY (formerly Aubrey Ringling), Vice President of the huge amusement organization, who takes a prominent part in its management and operation, is the wife of James A. Haley.



MRS. CHARLES RINGLING, Vice President, whose husband was one of the famous founders of the great Ringling Circus. "Mrs. Charles," as she is known by the 1600 people with the show, is the mother of Robert Ringling.



JAMES A. HALEY, First Vice President and Assistant to the President of the circus, who has long been identified with the Ringling interests. The vast maze of business detail of the Big Show is carried on under Mr. Haley's direction.

assistant to the president of the huge organization. These circus heads, culminating a long desire to establish and maintain one centralized headquarters to facilitate and expedite the many and intricate parts of the circus management, last fall moved the New York offices of the show to Sarasota, Florida, winter home of the great circus itself.

Still further making Sarasota the undisputed capital of the circus world, the Big Show established a world precedent this spring by giving two performances under canvas at the circus winterquarters prior to its opening in Madison Square Garden, New York.

These preview showings of the 1944 circus, full and complete in every detail, followed months of intensive rehearsing at Sarasota by the show's entire performing personnel.

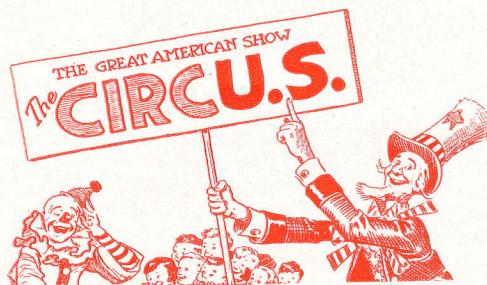
Designed primarily to insure a smooth-running and "letter-perfect" show for its metropolitan premiere, the Sarasota previews called for all the new costumes and properties as well as the presence of the entire production staff and all performers, many of whom had always joined the show in New York for last minute rehearsals before the big town opening.

With its sparkling, fresh and brand new physical equipment, turned out in record time by the various winterquarters departments under the supervision of the circus' general manager, George Washington Smith, Floridians were greeted with a brand of

spic and span splendor they'd never before dreamed of.

Again cooperating with the Office of Defense Transportation by playing fewer cities and extending its engagements in the larger ones in order to reduce its railroad mileage, the circus is also stimulating the sale of war bonds, as it did last season. Through tickets donated to the U. S. Treasury department for free distribution to extra war bond purchasers, the circus hopes to top its 1943 record, when such bond sales totalled one hundred million dollars.

A great job accomplished by great showmen has truly made The Greatest Show On Earth now greater than ever.



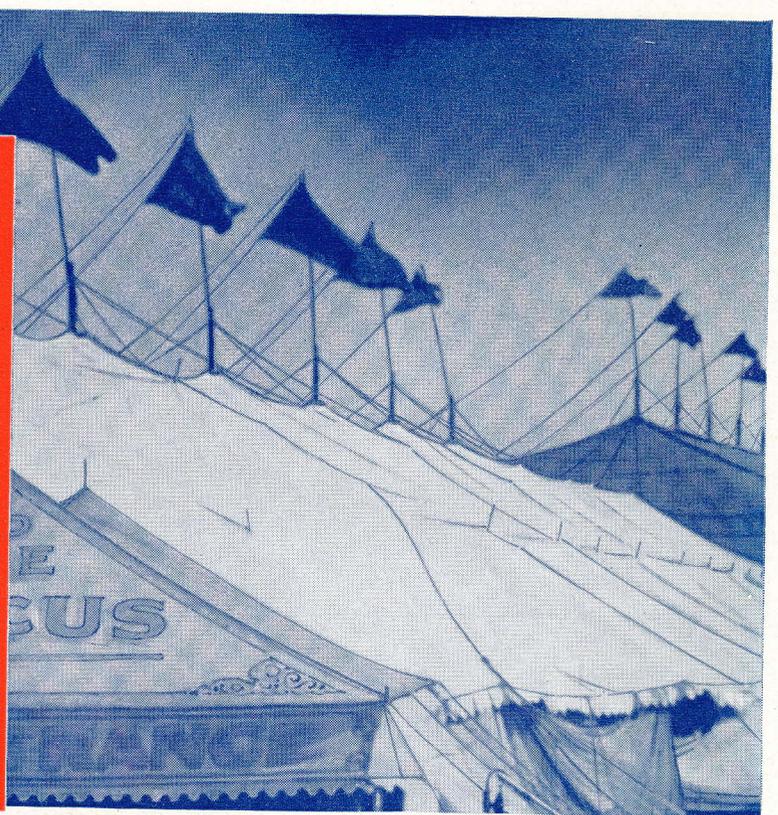
GEORGE W. SMITH, General Manager of The Greatest Show On Earth.



The CIRCUS in War Time

By
William Lyon Phelps

Late Professor of English Literature
Emeritus, Yale University



THE circus is an enormous benefit to men, women, and children and, like musical, theatrical and other entertainments, even more so in time of war. If it interfered with our work for victory, that would be another story; but it has just the opposite effect, it does everybody good. Not only children, but men and women of intelligence never lose their enthusiasm for the circus, because of the delight they take in it, and because it is always interesting to an adult mind to see what the human body can do. In this respect it somewhat resembles a track meet; it is more interesting than a track meet because it has more variety; but anyone who has any real curiosity about human nature is wisely interested in feats performed by individuals.

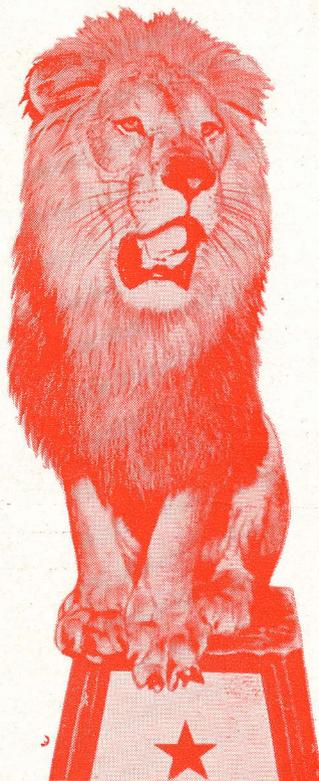
In the eighteenth century Dr. Samuel Johnson, one of the most serious minded of all men of letters, was profoundly interested in seeing anything unusual or extraordinary performed by an acrobat or an athlete. On the 13th of June, 1763, he was talking with Boswell about a famous equestrian named Johnson (whose first name I have been unable to discover). This man Johnson rode upon three horses at once, and Dr. Johnson said, "Such a man, Sir, should be encouraged; for his performances show the extent of the human powers in one instance, and thus tend to raise our opinion of the faculties of man. He shows what may be attained by persevering application, so that every man may hope, that by giving as much application, although perhaps he may never ride three horses at a time, or dance upon a wire, yet he may be equally expert at whatever profession he has chosen to pursue." Fifteen years later, on April 12, 1778, Johnson shows that he had not forgotten this famous equestrian. He said, "Everything that enlarges the sphere

of human powers, that shows man he can do what he thought he could not do, is valuable. The first man who balanced a straw upon his nose; Johnson who rode upon three horses at a time; in short all such men deserved the applause of mankind, not on account of the use of what they did, but of the dexterity which they exhibited."

Horace Walpole, writing to the Earl of Stafford on June 12, 1759, in the midst of a great war in which England, America, France, and other countries were engaged, thought it significant that acrobats attracted more attention than war

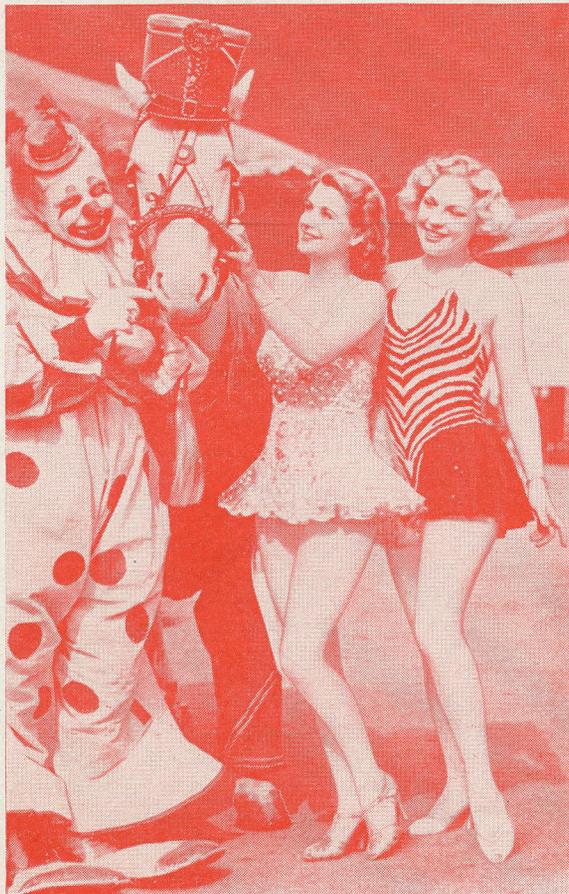
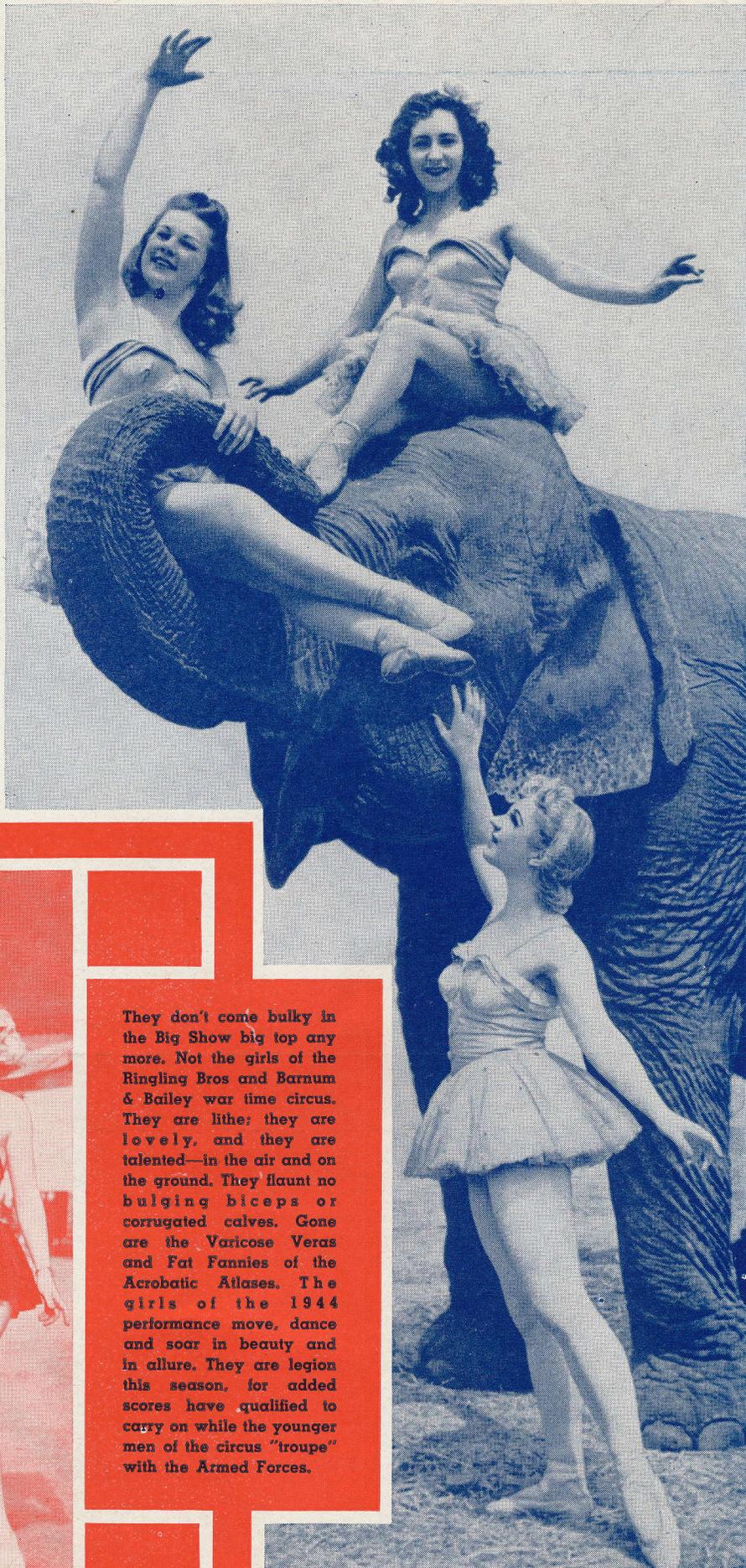
news. He wrote, "A war that reaches from Muscovy to Alsace, and from Madras to California, doesn't produce an article half so long as Mr. Johnson's riding three horses at once." And with reference to the man balancing a straw upon his nose, a contemporary journal, "The Citizen of the World", said, "A man came in balancing a straw upon his nose, and the audience were clapping their hands in all the raptures of applause." Davies, in his "Life of Garrick," said of this man. Mr. Maddocks, who balanced the straw, that he and the inferior talents of the players with him had made in one year a net profit of eleven thousand pounds.

We know that Greece, which in the fifth century before Christ attained the highest intellectual level of citizenship that the world has ever seen, was so interested in track athletics that once in every four years when the national track meet, called the Olympian Games, was held, all wars were stopped "for the duration" of the games. I mention these things because they show the immense interest always taken by intelligent people in athletics and acrobatic feats. Their curiosity about these things is rational. It has to do with human nature and the capacity of the human



body. There is another and perhaps equally potent reason why the circus and outdoor sports should go on during a war. They please millions of children. Children are certainly not to blame for the tragedy of war; and they have a right to be amused, diverted, and entertained during the most terrible periods of tragedy.

The fact that the war began in Europe before it began in the United States has made it possible for Ringling Brothers-Barnum and Bailey to produce the greatest show the world has ever seen; for in addition to the animals and acrobats in their regular employment they have been able to secure from many countries in Europe marvelous men and women who in peace times would not have been able to come to America. I advise everybody to go to the circus and spend an afternoon or an evening in Wonderland. And I wish to congratulate the famous managers of this show for giving so much happiness to so many people at a time when happiness was never more needed.



They don't come bulky in the Big Show big top any more. Not the girls of the Ringling Bros and Barnum & Bailey war time circus. They are lithe; they are lovely, and they are talented—in the air and on the ground. They flaunt no bulging biceps or corrugated calves. Gone are the Varicose Veras and Fat Fannies of the Acrobatic Atlases. The girls of the 1944 performance move, dance and soar in beauty and in allure. They are legion this season, for added scores have qualified to carry on while the younger men of the circus "troupe" with the Armed Forces.



CIRCUS INTERLUDE

Relaxed and in resitful communion at their trunk in the Big Show's dressing tent, Charlie Bell, a star clown, and his dog partner in buffoonery, Trixie, await their next entrance into the big top. This

photographic study, made by Kenneth Heilbron, of Chicago, has to an amazing degree the quality of a Victor Anderson circus canvas. In it Charlie and Trixie seem to discuss a bit of funmaking "business," and the alert dog seems to suggest and to exemplify a new step in its development. Here surely is an outstanding circus photograph, one that is bound to endure for generations.

Felix Adler, famous Big Show clown, sighs for a new world—to discover, not to conquer. Felix, whose little pig assistants have cavorted at his side in the circus hippodrome track for 27 years, sighs for a land exclusively inhabited by pygmy pigs. This star droll has had to discard in a quarter of a century's laughmaking more than 58 porcine comics because they had become too large for audience appeal. Almost all of them had entwined their trusting and affectionate personalities amidst the cockles of Felix' heart, so he has ever parked them as pets with friends in cities played by the



show here and there over the land. Whether, in the end, they become pork chops is a matter that Felix had rather not ponder. But these many partings have left their scars on Felix' soul, and he longs for a land of miniature pigs, a land where little pigs never grow up.

Think of it! If Felix' first pig stooge, "Sweet Spirits of Nitre," had been a pygmy porker through all these big top seasons, what an association Felix and he could sentimentalize in retrospect. What beautiful memories! What an epic in ham!



NOTES ON THE CUFF

There are 73 miles of rope in the circus' canvas city, counting that used by the aerialists. Reduced to a single strand, this cordage would circle the globe.

The regulation diameter of a circus ring, throughout the world, is 42 feet. It is next to impossible for equestrians, trained in standard rings, to ride in larger or smaller ones without at least a week's practice.

Four hours sleep is sufficient for an elephant. In an emergency he can work the other twenty.

Wild animals love good music but they'll kill you just as quickly to the strains of "The Blue Danube" as "Pistol Packin' Mama," says Alfred Court.

The Ringling Bros and Barnum & Bailey Circus travels on its own 70-foot steel railway cars. The railroads furnish only locomotives and cabooses for the show's three long trains.

The big tent's towering center poles are raised upside down. The trees from which they're hewn are sturdiest at the bottom. The circus spar's stress is greatest at the top.

Contrary to general opinion, only one of the big top's center poles is the king pole. The king, first to be erected, is used for leverage to hoist the others.

The kangaroo is the only animal with the circus which cannot be led. This leaping marsupial from "Down under" has to be urged forward and steered by the tail, his tiller.

During the 1943 circus season, 684 bogus press identification cards were presented for admission—less than half the 1,471 that showed up in '42. As usual, these phony credentials were not honored, but their substantial decrease has given the Big Show's press men new hope.

Elephants like tobacco, despite the old fable. Some even prefer the weed to peanuts.

WOOD—Source of Various Types Used in Vast Equipment of the Big Show. . .

From NORTH CAROLINA the circus gets its WHITE OAK for Wagon Gears; from PENNSYLVANIA the BEECH for Grandstand Chairs; from TENNESSEE the POPLAR for Animal Dens, and from ARKANSAS the HICKORY for Wagon Wheels.

The Big Top Center Poles are made of OREGON FIR; the Wagon Carvings of OHIO BASS; the Sleeping Car Interiors are fashioned from KENTUCKY RED CEDAR, and from MISSOURI comes MAPLE for Saddle Stocks.

The Tent Stakes are hewn from INDIANA IRON WOOD, and Baggage Wagons are built with YELLOW PINE from GEORGIA.

The Sleeping Car Furniture is made with ALABAMA WALNUT; Seat Planks from MAINE SPRUCE and Tanbark Shavings from VIRGINIA PINE.

FLORIDA CYPRESS goes into the Animal Cage Walls, and FLORIDA PINE into Flat Car Decking.

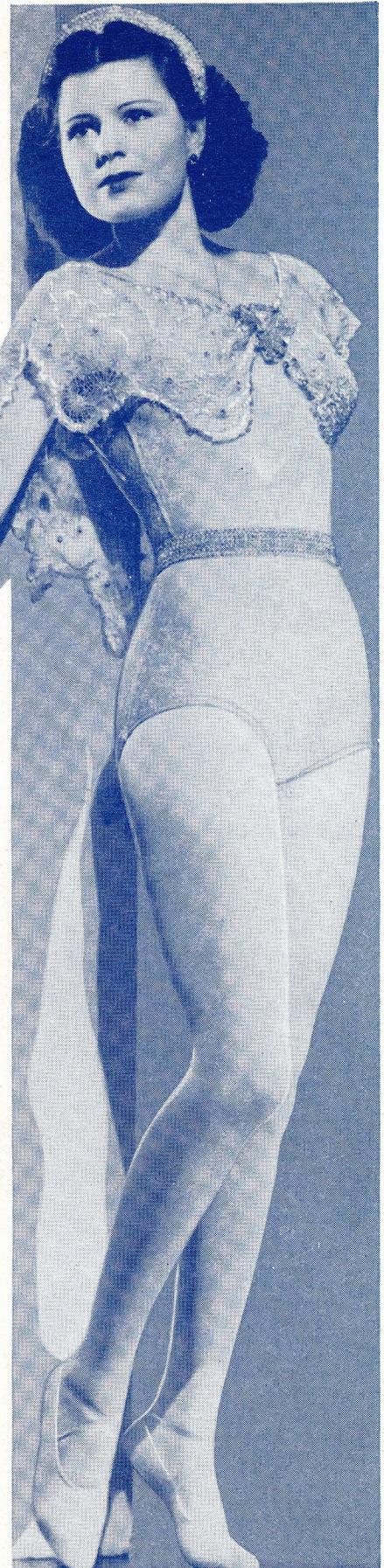
The Rope Splicing Fids used by the circus' tent makers are shaped from BRAZIL LIGNUM VITAE and BENGAL BLACK EBONY.



PAT VALDO, director of the Ringling performing personnel, was born and raised in Binghamton, N. Y., as Patrick Fitzgerald. He broke into the circus business after breaking dishes in the family kitchen, perfecting his juggling act for the big top.

PAINT Used Yearly by Circus:

5½ tons of white lead; 810 gallons of blue enamel; 562 gallons of red enamel; 498 gallons of silver enamel; 157 packs of gold leaf; 225 gallons of varnish; 6 barrels of asphaltum; 10 barrels of turpentine; 10 barrels of boiled oil; 100 gallons of steel car surfacer; 57 gallons of shellac, and 580 pounds of flat coach colors.



BIG TOP PIN-UP GIRL

BEAUTIFUL VICTORIA TORRENCE, daring, brown-haired, photogenic aerial queen of the Greatest Show On Earth.

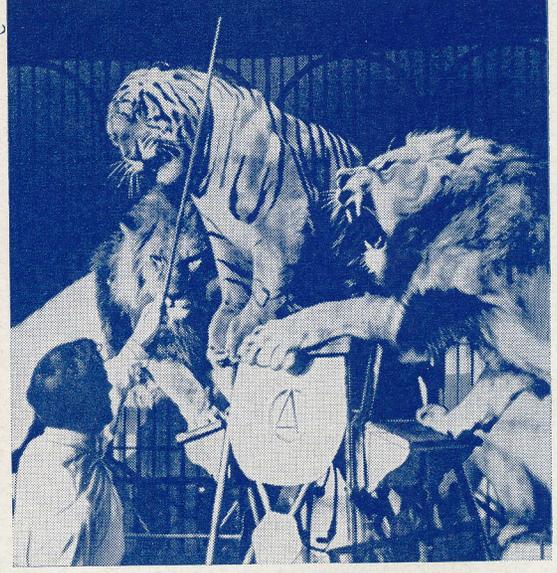
Big Top Moments That Thrill



The Famous Wallendas generate mass suspense in their new high wire double pinwheel spin of death.



Startling catch from the bounding trampoline by Adriana and Charly.



Alfred Court, master trainer, calms some of the fiercest jungle actors in his three great groups.



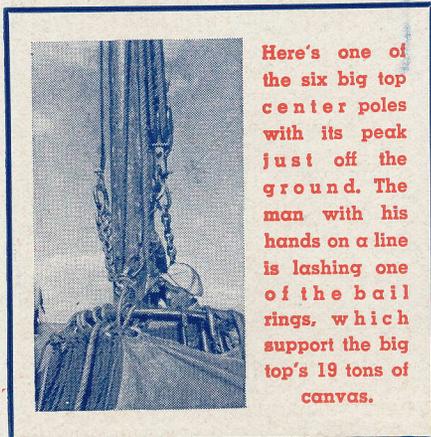
A sensational standing "leap-up" by one of the Arabian wonder horses, ridden by Arturo Konyot of Los Aseveras equestrian troupe.



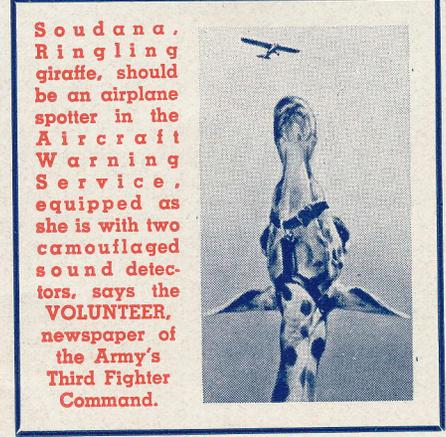
The world renowned Loyal-Repensky bareback riding family balances at a gallop in an amazing equestrian pyramid.



Nio Naitto, of the Chinese Naittos, executes her astounding forward somersault on the tight wire, while her sister, Ala, stands guard.



Here's one of the six big top center poles with its peak just off the ground. The man with his hands on a line is lashing one of the bail rings, which support the big top's 19 tons of canvas.



Soudana, Ringling giraffe, should be an airplane spotter in the Aircraft Warning Service, equipped as she is with two camouflaged sound detectors, says the VOLUNTEER, newspaper of the Army's Third Fighter Command.

Ringling Bros and Barnum & Bailey Circus Arrival Box For Newspapers.

(Press agent to fill in local data)

CIRCUS DAY INFORMATION

ARRIVAL—

The Ringling Bros and Barnum & Bailey Circus, traveling on its own long steel railroad trains, is due to arrive on the _____ railway sidings _____ morning, coming from _____.

LOCATION—

PERFORMANCES—

_____ at 2:15 and 8:15 P. M., with doors open at 1 and 7 P. M.

PHYSICAL MIGHT—

41 tents, including world's largest big top—50 elephants—hundreds of pure bred and standard bred horses—Mr. and Mrs. Gargantua the Great—huge congress of wild animals—9 electric light plants—267 cages and baggage wagons—cookhouse serving 4,800 meals daily to 1,600 people with circus.

SEAT SALE—

Reserved grandstand chairs and general admission seats on sale _____ at _____ as well as at the show grounds.

DEPARTURE—

After the _____ night performance, the circus will leave for _____, where it will exhibit _____.

VIGNETTES... Circus Men Who Contact The Press

George W. Smith, general manager, hails from Worcester, Mass.

His rise from coffee boy in the cook house to his present post is a big top epic. Smith was for several years superintendent of the main entrance, where he made newspaper contacts daily. George saw to it that people from the press were made to feel at home on the lot.

Since his advancement he retains their friendship and enjoys meeting them each season.

Fred De Wolfe, veteran treasurer with the show, was born in Marion, Ohio.

As a youth he left the accounting department of Standard Oil in Columbus, Ohio, to assume like duties with the circus. He has dealings with hundreds of newspaper business office men annually, as he pays their bills.

Nearly 40 years with the Big Show, he has never sat through a performance, for that's his busiest period.

His brother, Jimmy De Wolfe, was a circus press agent and one of the best.

Roland Butler, veteran general press representative, a New Englander, left the editorial and art staffs of Boston newspapers for circus publicity work to relieve eye strain.

He has done far more work of the same nature during the many years he has grinded out colorful copy and art work for The Greatest Show On Earth.

Allen Lester, press agent, of Roseville, Ohio, who has for twenty years been trying to make America Muskingum College conscious, is elated over the fact that the Navy chaplain, who cried "Praise the Lord and pass the ammunition," is an alumnus of his alma mater.

"We're practically in the Ivy League now," he chortles.

Bernie Head, contracting press agent, of Hot Springs, Arkansas, has a unique record under Ringling banners.

Twenty-five years ago, he was agent for the R. T. Richards Circus, named for and operated by the late Richard T. Ringling.

In 1942, as special agent of the Big Show, Bernie was assisted by Richard's son, Paul Ringling, now a member of the U. S. Army Signal Corps.

Hal Olver, story man, born in Nome, Alaska, was raised in Chicago. Coming from a theatrical family, he was educated in military schools and Colby College. After agenting Lew Dockstader's Minstrels, he settled down for a couple of years on newspapers.

He next heralded a wild west show, circuses and major stage attractions.

Last season the Ringlings handed him the tough assignment of following the Big Show into Madison Sq. Garden, N. Y., to publicize their summer circus, "Spangles." He joined the Ringling Bros and Barnum & Bailey fold last August.

McCormick Steele, of New York City, front door superintendent, greets and seats thousands of newspaper people each season, as well as folks from all other walks of life.

Before joining the circus, Mac was manager of the technical division of the New York State department of labor.

His work with the Big Show requires a knowledge of protocol and human nature in general. Among other things he has learned that a pass holder who hollers "Press!" and bangs his fist on the exchange ticket desk does not hail from the city room.

Ringling Press Men Do Picture and Story



Roland Butler, general press representative, weighing picture values for the circus publicity campaign of 1944. Insert in red: Hal Oliver,

story man (at typewriter), Allen J. Lester and Bernie Head of the Big Show's press staff.

Home Work at Circus Winter Quarters



THERE is no slack season for the Ringling Bros and Barnum & Bailey press department and the closing of a circus year really marks the beginning of the next for the men who prepare the amazing volume of publicity matter carried by the boys who ballyhoo The Greatest Show On Earth.

Most of their work is done in the winterquarters press office at Sarasota, Florida. As the Ringlings sketch the form of the coming season's performance, they write of the thousand and one allurements in store for America's circus-going millions.

Heading the Ringling Bros and Barnum & Bailey publicity staff is Roland Butler, general press representative, who left Boston newspaper editorial and art departments nearly a quarter of a century ago to publicize the big top. Butler shapes layouts, pictorial designs and compositions from masses of picture material and turns out winter copy for periodicals near and far. He also designs and writes the show's newspaper advertisements, and does covers and art work for press books and circus magazines.

Hal Olver, story man, is a veteran circus press representative. He has also handled the publicity campaigns for many of the legitimate theatre's foremost stars. Olver's story material complements Butler's work at winterquarters, where both men greet hosts of their newspaper friends who come to sunny Sarasota during the winter months to record the new show's

manifold wonders in word and picture.

Allen J. Lester is another veteran of the white top who is known in every newspaper office in the country. So is Bernie Head, contracting press agent, who travels in advance of the story men during the road season.

Butler, Olver and Lester follow the trail blazed by Head. They have their special cities to cover and then leap-frog each other into new stands. Always on the move, the story men each handle two or three towns in succession ahead of the show and then double back to them on circus days.

Yes, it's a fast, exacting business—the job of publicizing the world's largest traveling amusement organization.



**RINGLING
BROS AND
BARNUM
& BAILEY
CIRCUS**

W H O ' S W H O A N D I N T H E 1 9 4 4

Producers **ROBERT RINGLING, AUBREY HALEY
and MRS. CHARLES RINGLING**

Staged by **ROBERT RINGLING**

General Director **PAT VALDO**

Art Director and Designer of Costumes **BILLY LIVINGSTON**

Technical Director and Designer of Properties & Decor. **A. A. OSTRANDER**

Director of Music **BERT KNAPP**

Ringmaster **FRED BRADNA**

Aerial Director **VANDER BARBETTE**

Bandmaster **MERLE EVANS**

Dance Director **LAURETTA JEFFERSON**

SUPER FEATURES

Spectacle Supreme

"PANTO'S PARADISE"—Exhilarating new processional pageant featuring **EMMETT KELLY**, the world's foremost pantomimist.

A fanciful funfeast, produced at a cost of \$250,000. The most delightfully entertaining, as well as the most pretentious production ever created for circus spectators.

New Aerial Sensation

THE NEW CLOUD BALLET, introducing the intrepid **VICTORIA, RIETTA** and **FRANK** starring in a 60-girl aerial ensemble daring, spectacular and dazzingly beautiful.

Maids and Mastodons

All new 1944 edition of **"THE CHANGING OF THE GUARD"** with a huge host of gorgeous girls and elephants in mass military maneuvers, new and surprising.

Equine Innovation

For the **FIRST TIME IN AMERICA**—Giant work horses performing in a circus ring. Great, proud, purebred Percherons, most aristocratic beasts of burden, presented by their trainer, **ARTURO KONYOT**, in the most amazing liberty horse display in history.



LALAGE

WHAT'S WHAT PERFORMANCE

THE
GREATEST
SHOW
ON
EARTH

New Wonder Band

Ringling Bros and Barnum & Bailey NEW WONDER BAND—The first All-Brass band ever with the Big Show, far greater in size and scope than its predecessors and richer in beauty of tone. With revolutionary new instrumentations from a new school of out-and-out circus music, this superior musical organization more adequately interprets the circus, thus making it still more "circusy."

Thrillers

VICTORIA AND TORRENCE, "THE COUPLE IN THE COMET"—Artists of consummate skill and daring in perilous pursuits at dizzy heights.

Multitude of Marvels

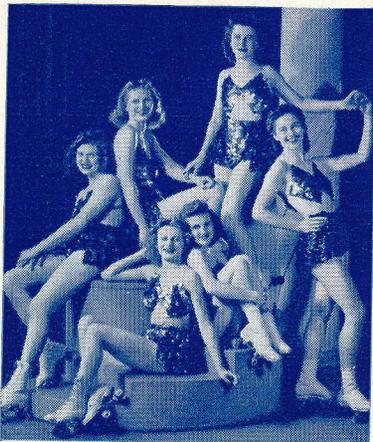
ALFRED COURT'S marvelous new performing wild animal displays, enhanced by an ultra-smart new introductory presentation. . . . THE WALLENDAS, high wire daredevils. . . . LOYAL-REPENSKY Family of bareback riding stars. . . . LALAGE, "high priestess of rhythm aloft." . . . CLARKONIANS AND ROYALS, flying thrillers. . . . LOS ASEVERAS TROUPE, top equestrians on Arabian wonder horses. . . . ADRIANA AND CHARLY, trampoline artists without equal. . . . DR. HERMAN OSTERMAIER and his famous horse, "Doheos". . . . THE NAITTOS, Chinese tight wire wizards. . . . CAPT. TIEBOR'S amazing SEA LIONS. . . . REYNOLDS AND DONEGAN SKATING STARS. . . . FOUR MACKS. . . . ERNESTINE CLARK. . . . CARTIER SISTERS. . . . THE WOLTHINGS. . . . DE OCAS. . . . MARDONS. . . . LOPEZ TRIO. . . . THE RITTERS. . . . BRANNOCKS. . . . HARRY RITTELY. . . . all incomparable artists of world fame, and others to the number of 800, including 100 CLOWNS, contribute to the unprecedented appeal of The Greatest Show On Earth's 1944 performance.



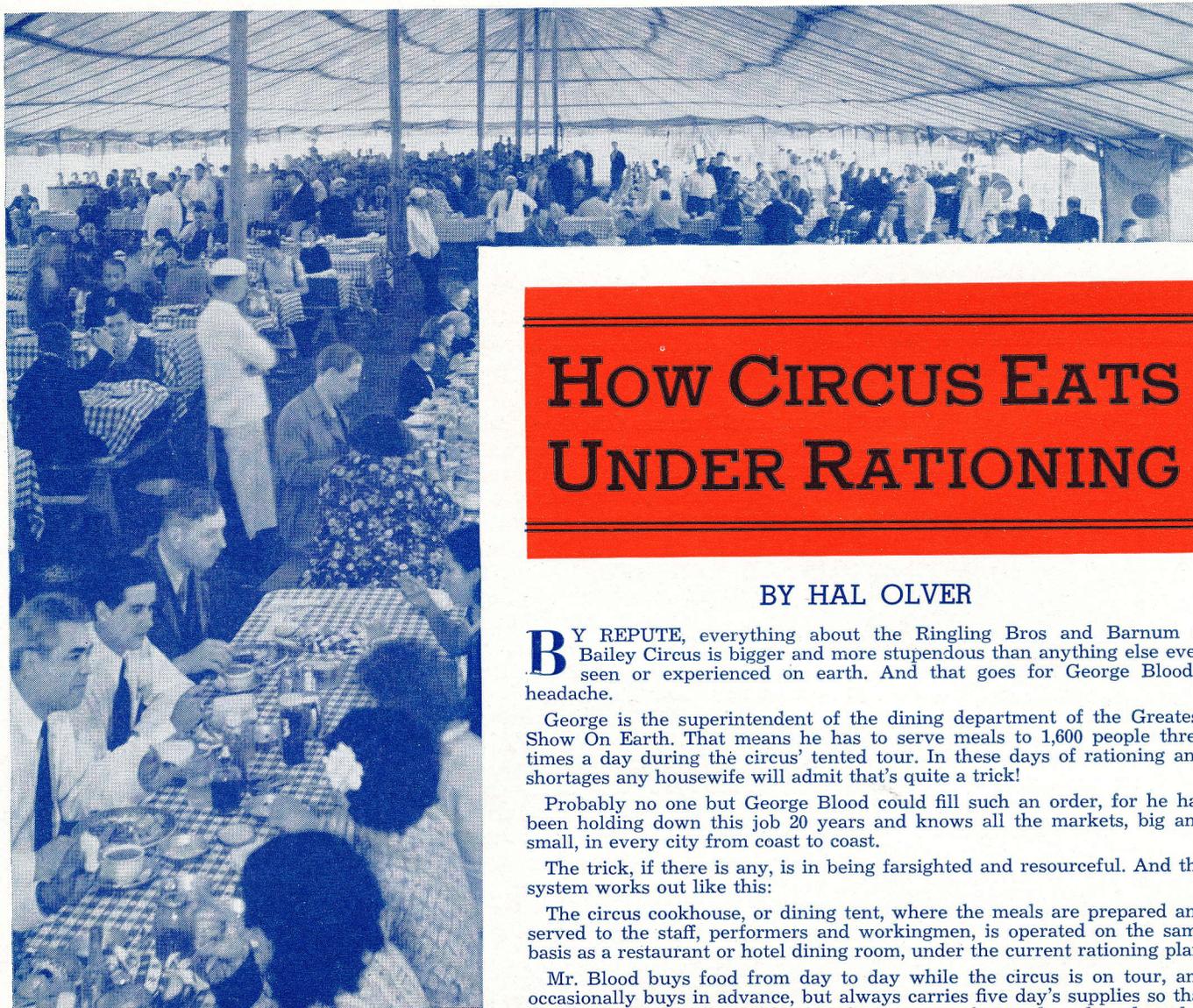
EMMETT KELLY



DOCTOR OSTERMAIER AND DOHEOS



REYNOLDS AND DONEGAN GIRLS



Performers' section of the Ringling Bros and Barnum & Bailey Circus dining tent—the world's largest traveling restaurant.

HOW CIRCUS EATS UNDER RATIONING

BY HAL OLVER

BY REPUTE, everything about the Ringling Bros and Barnum & Bailey Circus is bigger and more stupendous than anything else ever seen or experienced on earth. And that goes for George Blood's headache.

George is the superintendent of the dining department of the Greatest Show On Earth. That means he has to serve meals to 1,600 people three times a day during the circus' tented tour. In these days of rationing and shortages any housewife will admit that's quite a trick!

Probably no one but George Blood could fill such an order, for he has been holding down this job 20 years and knows all the markets, big and small, in every city from coast to coast.

The trick, if there is any, is in being farsighted and resourceful. And the system works out like this:

The circus cookhouse, or dining tent, where the meals are prepared and served to the staff, performers and workingmen, is operated on the same basis as a restaurant or hotel dining room, under the current rationing plan.

Mr. Blood buys food from day to day while the circus is on tour, and occasionally buys in advance, but always carries five day's supplies so that in case of shortage, he is able to tap his reserves of canned goods and staples.

Imagine raiding the icebox for 1,600 helpings!

In normal years the circus people had a choice of two main dishes at each meal. Now the choice is cut to two. There are two meatless days. . . . Tuesday and Friday . . . when fish is served. And when meat supplies are short, fish again takes a turn at bat. When potatoes are short, Mr. Blood substitutes such dishes as Spanish rice, macaroni or spaghetti.

"We're really getting along very well," Mr. Blood says. "There's a big sign up in the cookhouse reminding the folks that there are shortages, and they aren't grumbling a bit. For myself, I just have to think faster, that's all. And the 110 men in my department, including 27 chefs, have to be more careful there is no wastage."

A typical day's menu in this war year of 1944 follows:

Breakfast:—Oranges, corn flakes, French toast, bacon and coffee.

Lunch:—Barley soup, franks and sauerkraut or salmon salad, fried potatoes, lemon pudding and tea.

Dinner:—Soup, barbecued spareribs or braised lamb, lettuce and tomato salad, Spanish rice, spice cake and coffee.

Feeding the circus animals—the elephants, horses, jungle cats and rare animals, including, of course, Mr. and Mrs. Gargantua—also is in George Blood's department, except that another circus unit buys the hay and grain. So far, there has been no great difficulty in obtaining stock feed.

The carnivorous animals are fed unrationed government inspected horsemeat, of which, according to Mr. Blood, there seems to be no scarcity. The cats get 700 pounds of horsemeat a day. The monkeys and gorillas are fed fruits and vegetables in season—bananas, when they are obtainable, and apples, oranges, grapes, celery, lettuce, carrots and so on.

A good-natured but harrassed man of stocky build, George Blood was born in Waterloo, Iowa, and was a baker in New York City before he ran away to join the circus. He still bakes much of the cake and rolls served circus people. Often consulted by the government and others on large-scale feeding problems, Mr. Blood makes his winter home in Miami.



GEORGE J. BLOOD, veteran superintendent of the Big Show's dining and commissary departments.

Curt Comment from CLOWNVILLE

A serious job with the Big Show, oddly enough, has for generations been held by clowns.

It is the highly responsible position of postmaster for the Ringling Bros and Barnum & Bailey Circus and its 1,600 people.

Among clowns who have held the post are: Jules Turnour, Jack Slater, Irving Nelson and Willie Moser, the present mail official.

Willie is the elongated chap who convulses circus-goers with his famous "stop and go" mule on the hippodrome track. He is also the show's locksmith and judge of the Kangaroo Court in the "back-yard," where he settles minor disputes and deals out justice with an iron hand.



For generations circus clowns have been nicknamed "Joey." The term originated with Joseph Grimaldi, a celebrated English stage comedian in the Charles Dickens' period.

Strange to say, Grimaldi was never with a circus.

PRIOR TO PRIORITIES, Lou Jacobs, famous Ringling clown, for twenty five years, made millions laugh with this big, bulbous beak of purest Para.

Jacobs, a patriot to the core, anticipating further restrictions on rubber, now sports a bezer of nose putty.



Emmett Kelly, the world's funniest pantomimist, brings Ringling-Barnum crowds to the verge of tears before he makes them laugh.

Master of the melancholy mood, this truly great big top comedian believes that laughter is the by-product of sorrow, or at any rate, of sympathy.

Nutshelling his art, Emmett says: "I aim to look as though I'm all befuddled and forlorn and having lots of trouble. The spectators sympathize with me before it dawns on them how utterly nonsensical it all is. Then come the laughs."



Sometimes called "brothers under the zinc," the hundred members of the Ringling Bros and Barnum & Bailey clown contingent use hundreds of pounds of oxide of zinc, olive oil and glycerine for make-up annually.

Each of the Big Show funsters has his own individual facial design. It is his and his alone and the other clowns respect this property right.

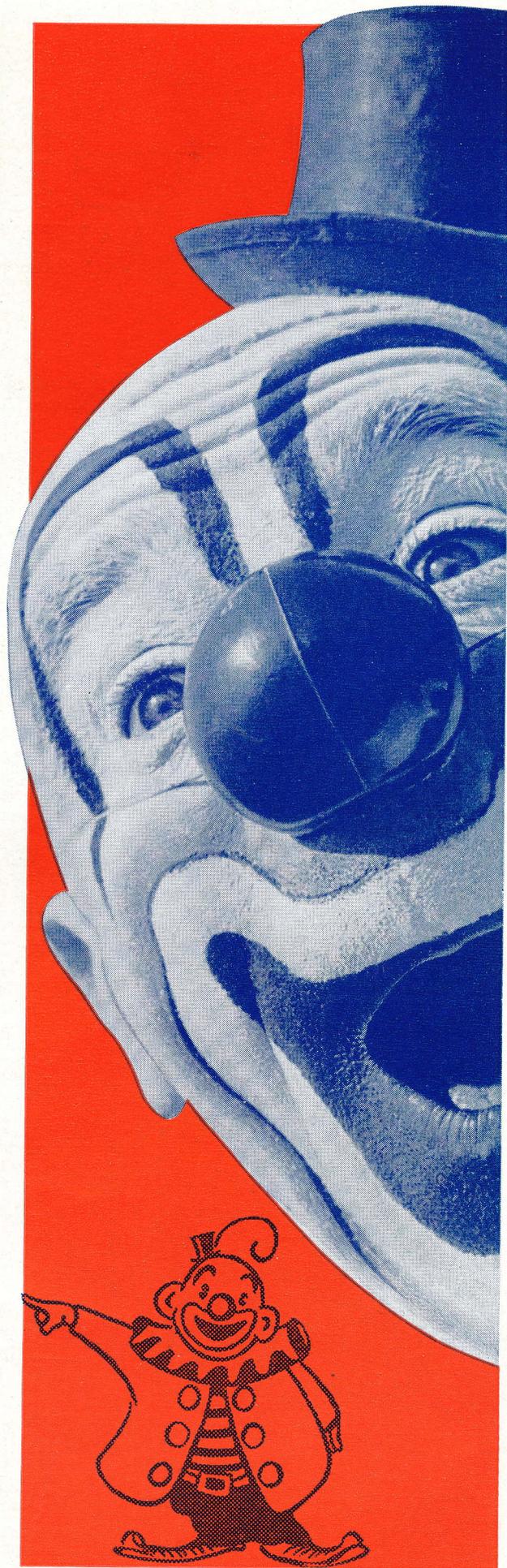
Paul Mortier, better known as "Chesty," one of the Big Show's outstanding older clowns, was featured up to a few years ago as the man with the "funniest laugh in creation."

His laugh, which vibrated to all parts of the mammoth main tent and put spectators in stitches, was nothing short of sensational.

Chesty's powerful and infectious cachinnations are a thing of the past. His dentist wrote finis to them.

When the store teeth went in, the guffaws no longer came out.

Some of the greatest clowns, who won fame and fortune in European circuses and on the stage, have failed to score in the American big top. The famous Marceline, whose name was magic in the days of the New York Hippodrome, was lost in the circus arena. Fellow clowns had to encourage and persuade him to finish his only big top season.



Facts & Figures of the 1943 War Time Tour

NOTE: The data below, covering last year's tour is in some respects unique and out of line with the statistics of former years.

Due to wartime restrictions, the circus reduced its railroad mileage to about half of normal, and the number of its railroad cars from 90 to 76, traveling on three trains instead of four.

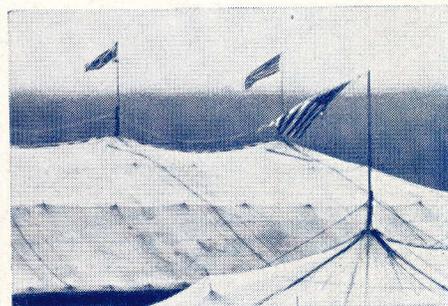
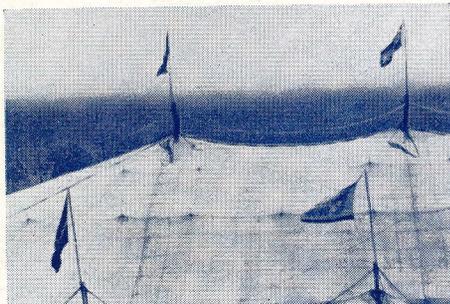
Further cooperating with the Office of Defense Transportation, the circus, in order to stay off railway lines as much as possible, extended the engagements in most of its exhibition stands.

During the full length season of 1943, the circus visited but 57 different cities, compared with 103 played in 1942.

Total Miles Traveled	7,443
Number of Railroads Used	18
Length of Season, Exhibition Days	188
Number of Performances Scheduled	374
Length of New York Run, Days	36½
(Opening Season with Night Performance, April 9)	
13 Day Stand, Boston	1
12 Day Stands, Philadelphia, Chicago	2
10 Day Stand, Detroit	1
6 Day Stands, Washington, Baltimore	2
3 Day Stands, Bridgeport, Waterbury, New Haven, Hartford, Worcester, Springfield, Mass., Cleveland, Toledo, Milwaukee, Indianapolis, Akron, Atlanta, Miami	13
2 Day Stands, Wilmington, Harrisburg, Newark, Paterson, Buffalo, Youngstown, Columbus, Ohio, Dayton, Cincinnati, Louisville, Evansville, Nashville, Chattanooga, Knoxville, Birmingham, Jacksonville, Tampa	17
1 Day Stands	17
Half Day Stands (One Performance Only)	1
Number of Sundays Played	15
Number of Cities Visited	57
Number of States Visited (Also District of Columbia)	17
Number of State Capital Cities Visited	10
Longest Run of Season, Springfield to Buffalo, Miles	387
Shortest Run of Season, Detroit, from Livernois Ave. Lot to Harper and Conner Aves. Location, Miles	10
Shortest City-to-City Run, York to Harrisburg, Miles	27
Number of Employes	1,467
Meals Served to Personnel in Circus' Dining Tent, Daily	4,300

Number of Different Nationalities in Personnel	24
Double-Length Steel R. R. Cars Used by Show	76
Number of Circus Railroad Trains	3
Gross Tonnage of Show, Tons	70,000
Tents Housing Circus	41
Amount of Canvas in Tents, Yards	74,000
Ground Space Required for Tented City, Acres	15
Weight of Mammoth Main Tent When Dry, Tons	19
(Three and a Third Times As Much When Wet)	
Miles of Rope Used	70
Huge General Motors Diesel Plants From Which Circus Generates Its Own Electrical Power	7
Cable Laid by Show to Carry Current, Feet	22,070
Paint Used on 1943 Equipment, Gallons	2,780
Hay Consumed During 1943 Tour, Tons	1,766
Oats, Bushels	17,180
Water Used to Check Thirst of Elephants, Gallons	535,000
Entire Performances Donated to the U. S. Treasury Department and Given Free for Purchasers of Extra War Bonds	8
Number of Free Tickets Given Bond Buyers at All Other Performances	288
Number of Bond Buyers Given Free Tickets During Season	194,656
Total Amount of Their Extra War Bond Purchases	\$100,000,000
Special Morning Shows for "Swing Shift" Defense Workers in Detroit	2
Number of Persons Who Attended 1943 Performances Men and Women in U. S. Armed Forces Admitted Free During Season	4,270,000
	36,750

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BARNUM
& BAILEY
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