

the canvas-men to put up and take down the huge tent. When that is struck, their work ends. Then the razor-backs start in loading the cars. It is a matter of three or four hours and of the most trying sort of work, and when done, they throw themselves on the floor of the cars, under the cages, and snatch what sleep they can. They reach the next stand at 3 or 4 o'clock in the morning, and then it is the work of unloading again. Six months of this work leaves a man a shadow at the end of the season. But the performers are rich, fat, and cheerful, and the proprietors are from \$200,000 to \$300,000 better off than they were when the season began. But in winter quarters, where this immense lot of animals must be fed, these profits are pulled down by about \$50,000.

#### PERFORMERS.

The best gymnasts are Americans, but the best riders are English. Robinson and Fish are both wonderful riders and both Americans, but they never received that rudimental training that gives afterward such grace and pose to the English professional. Madame Eloise Dockrill is unquestionably the greatest living rider, and draws a salary of \$350 a week. The first lesson a rider is taught is about the same as that taught an actor—that is, to dance. They should be thorough dancers and masters of motion before they are placed on a horse. The greatest male rider is James Robinson; he receives from \$300 to \$400 a week. He has been for several seasons with Sells Bros. The greatest jockey rider is Frank Gardiner. He is also the most celebrated leaper. His salary is \$250 or \$300 a week. Gymnasts are numerous, some very good, others the reverse. Perhaps the most finished and daring are the celebrated Livingston Brothers.

#### OLD CLOWNS.

"The 'Old Clowns' Song and Joke Book,' only ten cents!" Who that has visited the circus has not listened to this monotonous cry of the peddlers on the seats? Clowns and all that pertain thereto are of interest to every one. Gus Lee, who is one of the old time clowns, and one of the best that ever put foot on the sawdust, started as a clown in 1859 with the Great Western Circus, a small concern known as a "cross-roads show." They had John Davenport, now in Toledo running an equestrian training school, and Hiram Marks, well known as "Marks, the

clown." Gus was three years with Barnum, and was principal clown most of the time. He was with L. B. Lent's New York Circus one season, and went to Europe for Hengler, performing in England, Ireland, and Scotland. He tells some good stories of the ways and salaries of English clowns. J. K. Walleit is known as the "Queen's Jester." He gets percentages from circuses, but plays only with the best. If he wants a date all he does is to write for it. Should he write Hengler that he wanted to play at his Dublin circus, and the latter did not send a favorable answer, Walleit would bill Dublin that he would appear there, and Hengler would be obliged to take him or the patrons of the circus would create a grand disturbance. English clowns are poorly paid, only getting £4 to £6 per week, while in America the same men receive from \$75 to \$150 per week. Halloway is one of this class, and while here a year ago he was well paid, and proved a great favorite, but he went back to the old country. He got sick of it there, however, and last season came back and worked for Coep. Walleit was here some years ago for Dan Rice, but did not take well at first.

Dan Costello was the best leaper of his time. He first started many years ago and is still at it, only badly demoralized. He used to be part owner with Barnum in 1871, '72, and '73, and was equestrian manager, worth about \$100,000. He is now advance man, or something of that sort, for Haven's Circus. Costello took the first tented show that ever went to California.

The old clowns received good salaries in their day. They were allowed the profits on the sale of their song books until the season of 1874, when the managers nearly cut this out. Dan Rice made \$29,000 in twenty-nine weeks at one time, this being the largest amount ever made by a clown. He had previously made \$13,000 in one season. It was the usual thing to call twenty-nine weeks a season. Patent medicine firms published the clown's song books mostly free for the sake of putting in their "ads." The clown formerly depended on the song-book privilege as part of his salary. Now a great many of the big shows, like the Inter-Ocean, Forepaugh, and Barnum, sell the privilege of selling these books to the lemonade and candy-stand people.

As to salaries, there are only six or eight principal clowns now in the business. Clowns are divided into principal clowns, who sing in the first act; the jesters,