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Chapter 1

The 'Trip to the Moon' and Other Early Spaceflight Simulation Shows ca.1901-1915: Part 2*

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Part 1[‡] of this paper documented the history of the 'Trip to the Moon' lunar flight simulation attraction created by Frederic Thompson and presented first at the Pan-American Exposition in Buffalo, New York, in 1901, then at the seaside resort of Coney Island, New York, where it appeared between 1902-1907 and from 1910-1912 as 'A Trip to Mars by Aeroplane.' Part 2 covers carnival and other incarnations of the 'Trip to the Moon' shows up to ca. 1915. These highly popular shows were simple, non-scientific, and technically primitive productions compared to what is possible in our high-tech, computerized age today. Yet they demonstrate that there was a remarkably high interest in spaceflight during the early part of the century which was spread into both small and large towns throughout the U.S. and Canada and therefore offer us a new perspective in the history of spaceflight and popular culture.

By the same token, it is seen that this period was part of the fantasy phase of astronautics, although it involved mechanical and electrical scenic effects, and that a Part 3 of this study is now contemplated that may help us better de-

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‡ See Winter, Frank H., "The 'Trip to the Moon' and Other Early Spaceflight Simulation Shows ca.1901-1915: Part 1," AAS 01-258, in *History of Rocketry and Astronautics*, D.C. Elder and C. Rothmund, eds., *AAS History Series*, Vol. 23, pp. 133-161, 2001 (paper IAA-95-1AA.2.3.05 presented at the 29th IAA History Symposium, Oslo, Norway, 1995).

fine the evolution of popular concepts of astronautics from fantasy to the introduction of the idea of the space rocket into the public consciousness from the 1920s by the work of Robert H. Goddard and others.

I. Background

The American showman and architect Frederic Thompson conceived the 'Trip to the Moon' show during the winter of 1899-1900. With his financial partner, Elmer S. Dundy, Thompson built and operated the attraction at the Pan-American Exposition from May-November 1901 at Buffalo, New York, where it was contained in a specially designed 270 x 225 ft (82.3 x 68.6 m) Trip to the Moon building. Thompson also took out U.S. patent No. 725,509 (granted 14 April 1903) on the Moon ship which was simply titled "Scenic Apparatus." The attraction consisted of a boat-like craft, claimed to have been propelled by "anti-gravity." The craft, named *Luna*, accommodated about 100 persons and was made to gently rock upon departure while moveable scenery, lighting and sound effects provided the illusion of an ascent to the Moon after passing through a storm. The Moon was reached whereupon the audience debarked and found themselves in a beautiful and dazzling lunar grotto peopled by midget selenites. The 20 minute show concluded with a graceful dance by Moon maidens before the King of the Moon. The audience then exited onto the street. The show attracted wide attention at the time and many notables came to see it, including Thomas Edison, Supreme Court judges, and diplomats, like Wu Ting Fang, the Chinese Minister to the U.S.¹

The Trip to the Moon proved to be such a spectacular success that Thompson and Dundy made it their star attraction at the seaside resort of Coney Island, New York, first at Steeplechase Park for the 1902 season, then at their own Luna Park from 1903-1907. A later version appeared at Luna as 'A Trip to Mars by Aeroplane' from 1910-1912. Although quaint and crude by our later 20th century standards, these rides constituted among the world's first spaceflight simulations and introduced millions of people to the idea of spaceflight.²

II. First Imitators

In the wake of the financial success of Thompson's show it was natural that imitators should appear. (Thompson's Luna Park itself saw the emergence of other Luna Parks both in the U.S. and abroad although none appear to have featured copies of the original Trip to the Moon show, due less to Thompson's copyright than the great expense involved—the Trip to the Moon at the Pan-American cost the then very considerable sum of \$80-84,000 and involved 200 performers. Additionally, besides the collective business acumen of both

Thompson and Dundy, the presentation of the show required a high order of creative genius which Thompson had in abundance. Carnival men were apt to be primarily businessmen rather than creative showmen and were simply capitalizing upon the proven revenue producing success of The Trip.³

Even before the opening of Thompson and Dundy's attraction at the Pan-American Exposition on 23 May 1901, the Bostock-Ferari Mighty Midway Carnival Company was already on the road with their own Trip to the Moon attraction as one of their sideshows. The first play date for the Bostock-Ferari carnival was a month earlier, when they opened on 22 April 1901 at Shreveport, Louisiana. What had happened?⁴

In the first instance, news of Thompson being awarded the concession for his Trip to the Moon for the Exposition was announced in April, 1900, and due to its novelty received a fair amount of pre-publicity up until it opened in May, 1901. Secondly, Frank Bostock, the partner of Col. Francis Ferari of the Bostock-Ferari Midway Carnival Co., had his own attraction on the Exposition's Midway, Bostock's Wild Animal Show. Thus, Bostock, and possibly Ferari as well, before he took to the road as the General Manager of the carnival, had every opportunity to witness the construction of the Trip to the Moon buildings at Buffalo which had began on 28 July 1900, as well as to meet and make an arrangement with Thompson, or at least ask his permission out of a business courtesy to use the Trip to the Moon theme or title. Most likely, it was the latter situation because a portable carnival sideshow would have been quite different and in no way could compare with Thompson's massive Trip to the Moon building with its complex and hardly portable mechanisms, not to mention huge cast and crews.⁵

However, we can only speculate on the possible connection between Thompson and the earliest known carnival "spinoff" of his Trip to the Moon; only fragmentary clues exist in *Billboard* and *The New York Clipper*, American show business publications of the time and almost the sole published sources of early U.S. carnivals. Indeed, documentation on the development of U.S. carnivals is scant overall. Carnivals have not been considered "legitimate theater" because of their nomadic nature and, according to McKennon, no real history of the subject existed prior to his *History of the American Carnival* (1972), the earliest years of which were based in large part on *Billboard* and *Clipper*. Besides this, since *Billboard* and *Clipper* were trade journals they were not meant for popular consumption. Hence, there is likewise a singular lack of technical and design details of the Bostock and other carnival iterations of Trip to the Moon shows. Still other factors to consider are that the state-of-the-art of show business technology, advertising, and popular scientific journalism were not well developed and in those simpler times the advertising and reporting of carnivals and other road shows were limited to the briefest newspaper reports, posters, handbills, and word of mouth. In sum, tracing the history of the Trip to the Moon sideshows and learning their technical details has been problematical,

although descriptions of the early spaceflight simulations in amusement parks or at later expositions are literally and figuratively on more solid ground.⁶

Typically, the *Times-Democrat* of New Orleans, Louisiana, reported of the Bostock-Ferari carnival held there during 6-19 May 1901 only that the carnival included “an optical illusion ... and represents a trip to the Moon.” The paper added: “The show presented by the Bostock Company is the best that has ever been seen in New Orleans in connection with a fair.” While *Billboard* for 6 July 1901 observed the “most notable” Midway show of the Bostock-Ferari Company at the fair at Memphis, Tennessee, was “the Trip to the Moon, the moon being the same one in use at Buffalo....” *The Nashville Banner* reporting on the Elks Carnival of 9-21 September said, “The [Trip to the Moon] show comprises a performance moulded [sic.] on Jules Verne’s book ... [*From the Earth to the Moon*, 1865].”⁷

Since carnivals were traveling road shows which stayed in one location for only a week or less and Bostock-Ferari’s Trip to the Moon was one of 15 side shows costing only 10 cents admission compared with 50 cents for Thompson’s attraction at the Exposition, the carnival version was indeed far smaller and housed in a temporary structure with wood front and canvas sides compared with the enormous and imposing original Trip building at Buffalo. In American carnival jargon of the period, the Trip and other sideshows were frame-ups, meaning an elaborately decorated wooden front quickly set up on supports with a temporary wooden stage and a few props and lighting behind the front, the whole constituting a portable mini-theater. In fact, the Bostock-Ferari Company prided itself in having “all the fronts of the shows ... hand-carved, gold-embellished and mirrored inlaid structures, requiring the services of fourteen sixty-foot [18.2 m] cars, traveling by special train to transport this modern, up-to-date aggregation.”⁸

Posted before the front was the inevitable “talker” whose job was to talk people into patronizing the attraction. In reporting on the Bostock-Ferari carnival at Montgomery, Alabama, held during 28 October – 2 November, *The Montgomery Advertiser* said there was a “Megaphone man” on the platform “telling the crowd about the trip to Luna-land,” while a guide led the visitors to the entrance. Another necessary person stationed here was the ticket-taker. Because of the much reduced size and cost of this first carnival version of Trip to the Moon, the patrons of the show could probably not be seated in a simulated “working spacecraft” as at Buffalo. Rather, standing room only, and possibly chairs, were available for a limited number of people to witness a brief and simple stage performance of Moon maiden dancers or other acts against a scenic backdrop or two of the Moon, although in later versions of shows of this type there may have been a model, perhaps a moveable one, of an “airship,” or spacecraft. (At Buffalo, Thompson and Dundy had spared no expense in their painted, motorized moveable screens to convey the effects of ascending into space and towards the gradually enlarging Moon, while fans, buzzers, and stere-

opticons—a type of projector—heightened the effects of wind and movement.) That there were at least lady performers in the Bostock-Ferari show is confirmed in *The Times* of Richmond, Virginia, when the carnival played there during 7-12 October 1901. “There are some pretty girls in the Trip to the Moon show at Eighth [Street] and Broadway and some good living pictures are given,” reported the paper. Elsewhere, *The Times* added a little more: “the show is made up of a series of living pictures in which three very pretty girls engage and the ‘Girl With the Auburn Hair’ who sings in quite a good voice, ‘The Choir Celestial.’” *Billboard* for 23 November, however, characterized the Trip to the Moon as “a late electrical conception of the marvelous planet...” The “electrical conception” is not described, but “living pictures” had already been a long established, pre-motion picture visual novelty in vaudeville, circuses and other popular entertainment media in which the performers would pose on stage as frozen human reproductions, sculptures or characters, with or without the aid of painted backdrops. “Magic lanterns” or light projections were added by the 1890s to further dramatize the effect, although by 1901 “living pictures” were on the wane. Perhaps, the “living pictures” in Bostock-Ferari’s Trip to the Moon of that year were set against painted and lighted scenes of a lunar background which added a slightly new dimension to the technique.⁹

Although frustratingly few details are found on the Bostock-Ferari and other carnival versions of the Trip to the Moon, *Billboard* and *The New York Clipper* do provide play dates and locations of the shows. From these, along with the respective 1901 populations of these towns available for 1901 and based on the U.S. census of 1900, we may work out typical demographics and impact in terms of probable attendances. Thus, the following are known itineraries of the Bostock-Ferari Midway Carnival Company which, again, was very likely the first carnival featuring a Trip to the Moon attraction. Populations of the towns are given in parentheses.

Early April	- Texarkana (bordering between southwest Arkansas and northeast Texas) (10,170)
April 22-27	- Shreveport, Louisiana (Mardi Gras Carnival, also called the Elk’s Street Fair) (16,013)
May 6-19	- New Orleans, Louisiana (Street Fair and Festival) (287,104)
May 27 – June 2	- Memphis, Tennessee (Confederate Reunion) (102,320)
June 8-15	- Kansas City, Missouri (Shriner’s Imperial Council of North America) 163,752)
June 17-22	- Quincy, Illinois (Baldwin Park Fair, also called the March Carnival and Gala Week) (36,252)
June 24-29	- Kankakee, Illinois (unk.)
July 1-6	- Marquette, Wisconsin (16,195)
July 8 – unk.	- Winona, Minnesota (19,714)

July 15-20	- Mankato, Minnesota (Elk's Carnival & Golden Week) (10,599)
July 22-27	- Dubuque, Iowa (36,294)
July 29 – 3 Aug.	- Owasso, Michigan (8,696)
Aug. 5-10	- Aurora, Illinois (24,147)
Aug. 12-17	- Lexington, Kentucky (26,369)
Aug. 19-24	- Mt. Sterling, Kentucky (3,561)
Aug. 26-31	- Columbus, Ohio (Dayton Street Carnival) (125,560)
Sept. 9-21	- Nashville, Tennessee (Elk's Carnival) (80,865)
Sept. 23-28	- LaFayette, Indiana (Elk's Carnival) (18,116)
Sept. 30 – Oct. 5	- Charleston, West Virginia (11,099)
Oct. 7-12	- Richmond, Virginia (85,050)
Oct. 14-19	- Wilmington, North Carolina (20,076)
Oct. 21-26	- Macon, Georgia (Elk's Al Fresco Fair) (23,272)
Oct. 28 – Nov.2	- Montgomery, Alabama (Montgomery Free Fall Festival) (30,346)
Closed in	- Chattanooga, Tennessee (30,154) ¹⁰

Because the carnival business was a seasonal one, the Bostock-Ferari Carnival Company “wintered” in Kansas City, Missouri. (They made their headquarters there, reorganized, and rebuilt the shows for the next season.) It is noted that the total population of the towns the company visited in 1901 amounted to 1,185,724 (the total U.S. population was then 76,295,220), while the average population for each town was 49,405. Assuming only 15% of this number attended the Trip to the Moon show, we can conservatively estimate that at least 177,860 saw the show in the 17 states of Louisiana, Arkansas, Tennessee, Missouri, Illinois, Michigan, Wisconsin, Minnesota, Iowa, Kentucky, Ohio, Indiana, West Virginia, Virginia, North Carolina, Georgia, and Alabama. However, the various locations of the carnival were sometimes selected by carnival managers to attract as many people as possible within a wide radius (15-20 miles or 24-32 km from the carnival or fair location). In Part I of this paper it may be seen that the various iterations of the Trip to the Moon (and Trip to Mars by Aeroplane) at Buffalo and Coney Island over a total of nine years were conservatively estimated at 8,000,000. The additional 190,000 may therefore not appear to be much, but does show that these primitive though first spaceflight simulation shows were beginning to be spread throughout more rural and widespread areas of the U.S. compared with metropolitan New York and Buffalo.¹¹

III. Later Carnival Imitators

“Reviews” of the Bostock-Ferari Midway Carnival shows for 1901 as found in *Billboard* and *The New York Clipper*, besides available newspapers for the respective towns and cities given above were generally favorable, although in mid-December Bostock called a general meeting of the company officers, stockholders, managers, and agents, and “made a surprising announcement,” reported *Billboard*. Bostock “...had definitely decided to discard the entire Midway equipment of the past season.” This evidently meant Trip to the Moon was dropped, especially as there is no mention of it in Bostock-Ferari’s shows early in the new season. Yet a trend had already been set as three similar shows appeared in carnivals in 1902. One was the Gaskill-Mundy Carnival Company featuring a Trip to the Moon which played at fairs like the Fall Festival at Fort Wayne, Indiana, for 25-30 August, and the company also played at Evansville, Illinois; Springfield, Missouri; Selma, Alabama; Jackson, Mississippi; and in Texas; at Beaumont, Galveston, Waco, San Antonio, and El Paso. The Oriental Carnival Company went further and by late 1902 started a Trip to Mars attraction. This company played in comparable sized towns in South Carolina, Virginia, Georgia and elsewhere in the rural American South, into the start of the 1903 season. Meanwhile the White Cannon Carnival Company were playing through Texas, featuring “Cannon’s Trip to the Moon.” Even tiny Wapakoneta, Ohio, then of a population of 4,000 and the future birthplace of Neil Armstrong, who was to become the first man on the Moon, was visited by one of these carnival attractions, “Hunt’s Trip to the Moon,” as part of the Wapakoneta’s Free Fun Carnival & Street Fair during 8-11 July 1903. (The carnival company is not named.)¹²

The trend continued for years thereafter, long after Thompson’s original Trip to the Moon and A Trip to Mars by Aeroplane had ceased. Up to 1915 an astonishing number of almost 60 carnivals carried either Trip to the Moon, Trip to Mars, Girl from Mars, and Girl in the Moon sideshow attractions as noted by the appended list. (Part 3 of this paper may survey these shows from 1916 up to an undetermined date.) The year 1904 alone saw a dozen such shows, while in 1914 there were at least 13 (including one in Canada), and in 1915 some 16 shows are counted. Nor were the itineraries of these shows confined to the east coast and southern United States. During 1904, for example, The Dixie Carnival Company featuring a Trip to the Moon toured towns up and down California as well as Oregon; the same company played in the remote desert towns of Carlsbad and Roswell, New Mexico, in 1905. In the same year, the Manley & Stacey Carnival Company with its Trip to the Moon was perhaps the first to play in Canada, including London (4-9 July), Toronto (11 July – 1 August), and resorts at Niagara Falls and St. Thomas. (Col. Francis Ferari Shows featuring a Trip to Mars played in Montreal, Quebec, and other Canadian towns of over 20,000 population during the 1914 season.) Besides Ferari, most all of the ma-

major U.S. carnival proprietors of the time adopted these shows, including: Charles W. Parker, J. Frank Hatch, T. W. Allen, James Patterson, Herbert A. Kline, and Johnny J. Jones. As another measure of the popularity of the shows, *Billboard* began to run advertisements from 1904 by the carnival companies who were seeking Trip to the Moon and similar attractions. The earliest of these want ads may have been the one placed that year by Capt. W. D. Ament's Big Carnival Shows of Paris, Kentucky. These ads appeared up to the 1915 period. This says much about the system of American carnivals then: side shows like the Trip to the Moon were often privately owned and sold as commodities between one carnival and another, on a contractual basis.¹³

One such manager-owner frequently mentioned in *Billboard* in connection with these shows was George Howk. Howk also seems to have been an innovator and may have helped create the Girl in the Moon type sideshow which first appeared about 1911. The Girl in the Moon attractions were on the unwholesome side of early U.S. carnivals as opposed to family entertainment. As described about 1913 by one newspaper, the *Leavenworth Times* of Leavenworth, Kansas: "Fifteen cents is the admission price for which a person is allowed to mount upon a high platform [by a stairway] and peep through a glass down upon a half dressed woman who stands about six feet [1.8 m] below and who by the aid of a number of cleverly arranged mirrors appears to be facing him. She first executes one or two movements of the famous hootchie coochie [belly] dance. Then she stops, smiles at the audience and by signs indicates that something different will follow, providing some money is dropped through a crack in the covering. When the necessary money is deposited safely she launches into the dance proper." The name Girl in the Moon came about because the lady posed or reclined on a cutout half Moon prop. A faded picture in the Barbara Charles collection of material on the Parker carnivals shows a stairway leading up to a small entrance to a high platform of one of these shows which had really little to do with space or spaceflight yet paradoxically is still part of the early history of the imagery of space in popular culture. Moreover, the Girl in the Moon was, in a sense, an inheritor of the "living pictures" of the Bostock-Ferari Trip to the Moon. Typically, *Billboard* simply referred to this show as an "illusion" or "novelty."¹⁴

We first find Howk as a manager of a Girl in the Moon with the Patterson Carnival in 1911, then playing in Illinois and Iowa. By 1912 he joined the Greater Parker Shows, one of America's largest and most famous early carnivals, headquartered in Leavenworth, Kansas, where Charles F. Parker's factory—the "world's largest manufacturer of amusement devices" like carousels and Ferris wheels—was situated. The Parker shows also played at their home base prior to heading on the road and at the completion of the season. "George Howk, with his Girl in the Moon show," said *Billboard*, "seemed to be getting his share of the good business enjoyed by all the shows during their engagement here [Leavenworth]. He has a very good frame-up for his show." Howk's

inventiveness came to the fore when he devised a way to speed up the process of unloading from the carnival train and loading up again after the close of a booking, normally a laborious and time-consuming work. As reported in *Billboard*: "George Howk, with his neat and attractive Girl in the Moon frame-up, constructed on a wagon in such a manner that he is the first up and down, in which he takes no part, is giving all the features a good chase and not exceeding the speed limit."¹⁵

The Girl in the Moon proved so popular, easy to handle, and profitable that Howk produced several, perhaps in the Parker factory. (*Billboard* for 19 April 1913 observed that Howk had "a swell frame-up just outside of the Parker factory," which could mean he either had the Girl in the Moon made in the factory or close to it.) Howk also signed contracts with other carnival companies for new Girl in the Moon attractions while he was still under contract to Parker. Thus, *Billboard* for 26 January 1913 commented: "George Howk, who will have a Girl in the Moon Show [sic.] with the Parker Shows No. 1, will also have one with the Wortham and Allen Shows." While in February, 1913, another of his Girl in the Moon shows was with Con [sic.] T. Kennedy Shows and *Billboard* for 22 March said, "George Howk, who will have a number of Girl in the Moon shows this year, will place Bud Boyer in charge of the one with the Wortham & Allen Shows. Mr. Boyer has been with George for the past two years and has attained considerable success. The shows have been newly built under the supervision of Mr. Howk and many improvements are noted in their construction. They are now complete and ready to out, though the first to go will be with the Kennedy Shows in early April, under the direction of Mr. Howk himself." It is also mentioned in *Billboard* of 3 May 1913 that Howk "owned" The Girl in the Moon.¹⁶

Yet, not all the Girl in the Moon shows were "peep shows." In 1913, the Happyland Amusement and Carnival Company tried to reform matters as *Billboard* says they intended to do "substantial business" but have up-to-date and "clean attractions that are instructive and amusing to all." One attraction was: "A. Murdock's \$5,000 Palace of Illusions, featuring The Girls in the Moon, with ten people. The company will try to instruct and amuse the public in a clean, moral carnival show. Their ideas will be original. They will not imitate anyone but will strive to please all." If this solution was short-lived, there was no shortage of reformers among the public who wished to clean up the carnivals of their "immorality." About 1913, M. F. Durham, a lady evangelist, called on the Mayor of Leavenworth and demanded the closing of The Girl on the Moon show advertised "for gents only," but the mayor professed ignorance of the show and suggested a board of several ministers should be set up. Whether Durham followed this path or not is unknown, although the concerned populace did occasionally succeed, as a Girl in the Moon of the Con T. Kennedy Shows was prohibited from running in Kansas City, Missouri in the same year.¹⁷

Despite Howk's success with the prurient *Girl in the Moon* sideshows, the *Trip to the Moon* or *Trip to Mars* shows were the more predominant of this type of entertainment. In 1913, for example, Francis Ferari, who perhaps started the carnival *Trip to the Moon* trend back in 1901, now owned part of the Ferari-Washburn Shows which featured a *Trip to Mars*, this carnival averaging daily attendances of over 8,000 which was considered high for a road show. (Ferari was still proud of his sideshow fronts which were of gold and silver leaf and studded with electric lights, the color schemes differing with the seasons. In 1913, Johnny J. Jones Exposition Shows similarly advertised that his *Trip to Mars* and other paid attractions had "hand-carved wagon fronts.") Parker Shows were simultaneously running both Howk's *Girl in the Moon* and *Trip to Mars* attractions, while in 1915 Howk was the owner and manager of a *Girl in the Moon* show with H. M. Wright Shows as well as managing a *Trip to Mars* with the same company. Rice & Dore's *Water Circus* similarly featured both a *Trip to Mars* and a *Trip to the Moon* at the biannual No-Tsu-Oh celebration in Houston, Texas, in mid-November, 1914.¹⁸

Numerous want-ads for *Trip to Mars* also continued to appear in *Billboard* throughout this period, such as those by The Great Southern Shows, the Rice & Dore Water Carnival, K. G. Barkout Shows, Krause Greater Shows, and others, while Johnny J. Jones' advertisement even requested "Men with 'Trip to Mars' experience write at once." In 1915 alone, there were at least 14 such want ads, all for *Trip to Mars* attractions; one of these companies was H. T. Pierson's Canadian Shows of Toronto. In 1914, Col. Francis Ferari Shows United, of New York City, advertised its *Trip to Mars* attraction as coming "from Luna Park." Perhaps there was a Ferari-Thompson business connection at this date or Ferari's *Trip to Mars* may have been a smaller, mechanical-electrical version of Thompson's Luna Park show, "A Trip to Mars by Aeroplane."¹⁹

In 1914, the Tom W. Allen Shows featured a *Trip to Mars* which indeed appeared to be more substantial than simply a stage show. The Allen Shows, said *Billboard*, had "The Trip to Mars, produced under the direction of W. A. Spencer, [and] is all new this year, in that the theme carried out in the interior is different from anything of like nature ever seen before." William Spencer is later identified as being an "aviator" with the *Trip to Mars*, then with the Jarvis-Seeman Shows, although the previous year he had actually been the Chief Electrician with the Parker and Wortham and Allen Shows and may well have devised some electrical effects with the Mars shows, although his job was to primarily manage the Parker's three portable 50-horsepower dynamos to illuminate the carnival's 6,000 incandescent lamps. As for Spencer's aviator role, this is explained in *Billboard* for 8 May 1915 in its coverage of the Jarvis-Seeman Shows: "Imagination run riot is the best way to describe the entertainment to be found behind the elaborate forty-foot [12 m] front, carved with the *Trip to Mars* where aviator W. A. Spencer will personally conduct visitors through the realms of fancy." In short, he was now a guide in narrating the *Trip*

to Mars and doubtless used some impressive electrical or other technical terms to embellish his descriptions of the workings of the “airship” and its navigation to Mars.²⁰

The Johnny J. Jones version of Trip to Mars also stepped up its level of sophistication as it was reported during this year to have been “equipped with many new devices in the interior make-up...” and was decorated on the exterior “with a banner of a most attractive design.” More importantly, *Billboard* for 1 August 1914, reported of this show: “The Trip to Mars has been materially improved by the installation of an electric motor, to take the place of a gasoline engine.” Here, we at last find proof of some moving machinery that could have only meant a moveable spaceship, but more than likely still called an “airship” at the time. Jones’ Trip to Mars, was likewise one of the first to be depicted in *Billboard* (Figure 1).²¹

Like the Jarvis-Seeman Trip to Mars, Wortham Shows’ Trip was also humorous. “Wm. Rogers,” said *Billboard*, “has invented a brand new device that is devoted to laughing purposes, the Trip to Mars, where all who visit the Martians are satisfied with their reception from the appearance of their faces when they return. It is one of the biggest novelties of the season.” The Trip to the Moon theme was not forgotten, however, and were also elaborate enough that the one in the Roster Washburn Shows in 1915 required seven people to operate it: “Robert MacPherson, owner and manager; Grace MacPherson, tickets; Richard Wideman, engineer; D. J. Wright, Layton Costley and three assistants.”²²

For all the entertainment they provided, the carnival people had a hard life for several reasons. Among them were the uncertainties of revenue and changeable weather which could be especially hazardous because of the temporary and flimsy construction of the “frame-ups.” On 19 April 1913, *Billboard* reported of the Greater New England Shows: “The Trip to Mars was badly wrecked [in a storm].” For the first weeks of this season it had rained two thirds of the time and at one town they played at, Meriden, Connecticut, there was an “awful wind and rain storm, and quite a number of the shows were blown down.” Later that month, the Greater Patterson Shows opened at Paola, Kansas and “The Girl in the Moon has been rebuilt and it is all the people on the platform that it can take care of.” Because of the weather, as with circuses, the carnival business was seasonal, especially throughout the eastern and central U.S., with seasons usually lasting from April to October, although each carnival chose its own schedule and routes.²³



Panoramic view of the Johnny J. Jones Carnival, taken especially for reproduction in *The Bill board*.

Figure 1 The earliest known depiction of a simulated spaceflight show, the Trip to Mars attraction, center, as part of a panoramic view of the Johnny J. Jones Carnival, during 1913. The show appears to have used an electric motor powered spaceship, although called an “air-ship,” and undoubtedly used a backdrop simulating Mars (Photo: From *The Billboard*, Vol. XXV, 13 Sept. 1913, p. 32).

IV. The Vaudeville Connection

It was also during this period that another earlier form of popular American entertainment, vaudeville, may have seen occasional manifestations of these shows. Vaudeville differed from carnivals in that they were usually short humorous stage skits or acts, usually musical, but sometimes “novelty” acts performed in vaudeville theaters. Among the carnivals during these early years there was a specialty troupe known as Holines and Bayrooty’s Trip to the Moon Company which had been playing with both the Wright Carnival Company and Col. I. N. Fisk’s Syndicate of Shows in 1904, although nothing more is known of the nature of their act or if there were special effects which simulated lunar flight. Possibly Holines and Bayrooty’s Company may have started as a carnival show but was closer to a vaudeville group. Similarly, in 1905, The Girl from Mars, owned or managed by A. T. Hollister, appeared with the Heck Carnival Company and according to *Billboard* for 26 August of that year, the show was to feature “vaudeville, poses, plastique and electrical effects,” although the electrical effects are not defined. Earlier, *Billboard* for 11 July 1904 ran an advertisement for “The Girl from Mars Company Specialty Artists,” which appears to have been a true vaudeville act but which may have had nothing to do with the planet Mars or spaceflight but was merely capitalizing on the novelty name of Girl from Mars. The applicants, male or female, were to have a “good wardrobe,” preference was given to “clever monologists,” and an “An electrician [movie projectionist], who has Machine and some new Films.” The agent for this company was F. T. Montgomery, at Bonesteel, South Dakota. Another vaudeville act, simply titled The Girl from Mars, appeared with “a coterie of clever vaudeville artists” and toured theaters in Oregon in 1905 and perhaps was the same group. Vaudeville acts with space themes, or at least space names, continued to appear long after this time, since *Billboard* for 12 April 1913 mentioned A Trip to Mars “pantomime number” which featured ten pantomimists, starring Wilford E. David and Buck Regner. Research still needs to be done, however, on this little-known aspect of popular presentations which may not have included suggested simulations of spaceflight but which perhaps were “spinoffs” of the Thompson type shows.²⁴

V. Space Rides at other Parks and Expositions

In 1905, the story of Frederic Thompson’s Trip to the Moon in the eastern United States was almost mirrored on the West Coast. Just as Thompson had first operated his Trip to the Moon at an exposition for seven months in 1901 which was then transferred to a Coney Island resort park further south, so, during the five months of 1 June to 15 October 1905, an attraction called A Trip to Venus was featured at the Lewis and Clark Exposition at Portland, Oregon, held

to commemorate the centennial of the pioneering exploratory expedition of William Clark and Meriwether Lewis, and was afterwards to be similarly shifted to a resort further south. The Trip to Venus was situated on an amusement midway area of the Lewis and Clark Exposition aptly named The Trail, as Thompson's Trip to the Moon had been placed on The Midway at Buffalo. Then, following the close of the Lewis and Clark Exposition, the Trip to Venus was to be transferred to Venice of America, a new seaside resort near Los Angeles. It was ironic too, that Venice of America was dubbed the "Coney Island of the Pacific." But here, the similarities with Thompson's ride ends.²⁵

Venice of America had been created by a far sighted businessman named Abbot Finney who had made a fortune manufacturing cigarettes. He had moved from Washington, D.C. to California for his health but in 1905 purchased many acres of unused tide-flats and salt marshes along the California beach south of Ocean Park. In a "remarkable spirit of enterprise," says one history of the area, Finney immediately built a resort in which he cleverly used some of the water inlets to make canals, lagoons, and bridges as the original Venice in Italy, as well as arcades and a Midway-like pier featuring theaters and all kinds of amusements. Finney hired F. V. Dunham to travel east to visit seaside resorts like Sandy Hook, New Jersey; Atlantic City, New Jersey; and Coney Island, New York, for ideas. Dunham must have surely visited Thompson's Luna Park and seen his highly successful Trip to the Moon, for when he returned, Finney made arrangements for many of the attractions at the Lewis and Clark Exposition like Darkness & Dawn, the Streets of Cairo—and A Trip to Venus—to move to the Midway of Venice of America, known as the Midway Plaisance. Progress was rapid and already by January, 1905, over \$300,000 worth of buildings had been put in at Venice. The opening was to be in mid-January, 1906.²⁶

At the close of the Lewis and Clark Exposition, the *Oregon Daily Journal* indeed announced that Darkness and Dawn, the Midnight Sun, the Streets of Cairo, the Haunted Castle, the Trip to Venus, and other attractions were to go to Venice of America and that the steamer *Roanoke* had been chartered to take them on 24 October 1905. The *Roanoke* was to sail for Los Angeles by way of San Francisco and the port of San Pedro, south of Los Angeles. The papers also reported that the *Roanoke* was to carry a cargo of grain. The steamer *Roanoke* left on time but for days, then weeks, the *Los Angeles Herald* showed only that the *Roanoke* was "on the way," although the distance between Portland and San Pedro was about 870 miles (1,400 km), or 550 miles (885 km) between Portland and San Francisco. Finally, on 31 December, a message was published in the *Herald*: "A portion of the steamer *Roanoke*'s cargo was brought into port today by the steamer *Newport*." The *Roanoke* had been disabled on the Humboldt Bar and was to head into San Francisco for repairs. A few days earlier, on 2 December 1906, *Roanoke* herself had limped into San Francisco Bay. The story of her misfortune and the coolness of her captain, Robert J. Dunham

(possibly a relation to F. J. Dunham?) in devising makeshift rudders for keeping the ship afloat and on course on heavy seas after freeing her from the sand bar was treated as an act of heroism that made page one of the papers. "The passenger diet," said the *Herald*, was "reduced to pretty simple fare, and it was necessary to broach the cargo." By this was meant that the food stuffs in the cargo were opened. According to Jeffrey Stanton, the historian of Venice of America, the Venice of America attraction never appeared in the complete lists of attractions at the park, so it is assumed that this part of the cargo was sacrificed to keep the ship afloat or was picked up by the steamer *Newport* but probably not in salvageable condition enough for use at the park (at one point in her ordeal, the *Roanoke* was drawing 19 ft. or 5.8 m of water). Thus ended the fate of the Trip to Venus.²⁷

Later, in 1911, Finney's old partner, Alexander Fraser, formed the Fraser Million Dollar Pier Company to build a 285 foot (86.8 m) wide amusement pier upon the existing pier at Ocean Park, near Venice, which was to feature, among other attractions, a Trip to Mars. The grand opening was to be in June, 1911, but this reanimation of another early space simulated ride also never materialized. Stanton judges that Fraser's Trip to Mars was one of several promised concepts which, for a variety of reasons—mainly monetary, perhaps—did not make it. So far as is known, the Trip to Venus and Trip to Mars concepts were as close as California came to seeing these types of rides until the opening many years later, in 1955, of Walt Disney's famous Trip to the Moon in his Tomorrowland as part of Disneyland in Orange County, adjacent to Los Angeles County. This was followed by a Trip to Mars attraction at Pacific Ocean Park, in the late 1950s, on Venice Pier. Accounts of these attractions and overall development of these far more sophisticated, computerized and "modern" space ride simulations, may be examined in a future paper.²⁸

Of the Trip to Venus itself, as operated at the Lewis and Clark Exposition, little is known, although the *Oregon Daily Journal* called it an "illusion of national fame." It shared a building with Roltair's Haunted Castle and was thus more modest than Thompson's Trip to the Moon which enjoyed its own large, separate structure. In fact the attraction at Portland was jointly called "Roltair's Haunted Castle and a Trip to Venus." According to a rare description of the attraction in the Lewis and Clark Journal, visitors could enter the Trip to Venus via the Haunted Castle. It is not clear if this was the only entrance to The Trip, but the Trip to Venus did have its own admission price of 25 cents. After the visitors were led by a guide through secret passageways and into a medieval castle and treated to several illusions, they went through rocky gorges and magic gardens to a "Slide for Life," which brought them "back to childhood's happy days." This was a toboggan ride which conveyed them down "to the cyclorama below, where you behold the world in miniature and infinite space beyond." "Here," the description continues, "Venus holds sway and allures you by her dazzling splendor. Your transportation is unique, and a refreshing recre-

ation. You transcend the times and live in a dreamland among the naiads [youthful Greek mythological figures gifted in music and dancing], the wood nymphs, and the fairies ... The invention of this startling combination is worthy of the skill and ingenuity of a master mind. When the voyager has alighted on the shores of Venus he enters a magical boat and glides over tranquil waters, through a labyrinth of canals that are garnished by the most charming and picturesque scenes.”²⁹

The Trip to Venus bore resemblance to Thompson’s Trip to the Moon in its fantasy and quaintness. Its creator—whose name we do not know—was undoubtedly influenced by Thompson, but the Venus trip was not as elaborate in its effects as Thompson’s production, especially in its lack of a spacecraft appearing to fly from Earth through space. Like the Trip of the Moon, there was no pretext in its wholly non-scientific, fantasy portrayal of another planet. The Trip to Venus was nonetheless another colorful and unique look at pre-Space Age concepts of space and other worlds that was bound to lean toward fiction than fact. The Trip to Venus was one of 35 concessions on The Trail and averaged \$1,200 in cost, which was another indication that the show was on a smaller scale than Thompson’s. A Sanborn map of the exposition indicates the Trip to Venus had a plastered first floor (i.e. a front plastered over) and a second level with a painted canvas front. The Lewis and Clark Exposition had attracted 2,500,000 during its operation which likewise meant that far fewer people saw it than Thompson’s Trip to the Moon since the Pan-American Exposition claimed 8,000,000 visitors, although the Exposition was the first major one on the West Coast and at a time when the population in this part of the country was far more sparse than it is presently. Nonetheless, Vice-President of the United States Charles W. Fairbanks represented President Theodore Roosevelt on opening day and the Russian Count Michael Bareimoff who was in attendance, said the Exposition “was well known in Europe.” Whether this meant the Trip to Venus was also famous in Europe and had imitators there is unknown.³⁰

According to *Billboard* for 24 February 1906, a new park known as Dream City was to be built at Pittsburgh and to feature “all modern outdoor amusement devices besides the great Thompson & Dundy attraction A Trip to the Moon.” Whether Thompson and Dundy were actually involved in this development has not been found, nor whether the attraction was ever built. *Billboard* reported additionally in its issue of 28 April only that Dream City was under construction, with W. F. Hamilton as the general manager of the park who was supervising the work. But if this project also came to naught, the Trip to Mars at Chicago’s White City did exist.³¹

White City, at 63rd Street and South Park Avenue and opened in 1904, almost rivaled Thompson and Dundy’s Luna Park in size, expanse, grandeur, and myriad of lights. Indeed, Coney Island was the model. So too was Thompson’s Trip to the Moon. “The Trip to Mars” attraction at White City, like Thompson’s Trip, was in “a building especially erected for it,” observed *Billboard*. In many

other respects it was much closer to the Thompson original than Trip to Venus. (The larger Midway attractions at White City, probably including Trip to Mars, occupied spaces of 150 x 100 ft [46 x 30 m]. As at Buffalo, the entrance to Trip to Mars, reads the official souvenir guidebook to the park, was “through a beautiful lobby ... which leads into a reception room from which are seen the airships in which this wonderful journey is made.” The lobby was decorated with palms and electric Sun bursts. The travelers were then taken on the “airship” which ascended with an “uplifting motion,” through clouds, storms, and past Venus, Mercury, Jupiter, and the “lesser satellites,” until reaching “our great neighbor, Mars, where all its beauties are unfolded to your vision.” “Beautiful grottoes are traversed, where many queer things are seen, not the least being a session of the ‘Down and Out Club’ and many other things humorous and beautiful. This wonderful journey takes you to the Polar Regions [back on Earth?] as well and all wonders of the Polar night are unfolded before you. Then comes a dive beneath the ocean and submarine that rival Verne’s Twenty Thousand Leagues Under the Sea... A special moving panorama evolved at a great expense makes this trip under the [Earth’s?] sea most realistic and is continued until you have landed finally at the place you started from and your exit is made through lover’s lane, a fitting ending for this trip.” The ride “was so natural,” said one visitor, “that I almost got airsick.”³²

Perhaps one reason we do not hear of plagiarism charges from Thompson is that the destination was Mars instead of the Moon and the finale was also different. White City’s Trip to Mars opened on Saturday, 19 May 1906. The originator is not given but available old White City records indicate it was designed and built by the White City Construction Company, rather than exported from elsewhere. Thirty-two year old Paul D. Howse, from Champaign, Illinois, was the creator and General Manager of White City and may have had much to do with building the attraction even though the original concept was liberally borrowed from Thompson. The public’s reception was high, one Chicago paper commenting that the show had “a big share of patronage.” On Independence Day of the previous year, the park had received 50,500 people and a total of more than 2,000,000 for the season. It continued to flourish but for some unknown reason the show was dropped after only one season, perhaps because Thompson and Dundy complained after all, or perhaps because of the high cost of running the attraction, especially since admission to Trip to Mars and other attractions was only ten cents. *Billboard* reported the following year (1907) that the Trip to Mars building had been taken over by Col. P. J. Mundy’s Big Trained Wild Animal Show, especially as the building was one of the largest on White City’s Midway. Years later, in 1933, after fires and decay, White City went into receivership and a new group of investors renamed the park the City of Mars in order to compete with the futuristic attractions of the Chicago World’s Fair or Century of Progress of 1933-1934. But this failed to give it new

life and like Fred Thompson's Luna Park, in 1939 the City of Mars was finally condemned to be razed to make room for a housing project.³³

Meanwhile, back in 1907, its namesake, the White City park in Indianapolis, Indiana, advertised for a Trip to Mars, but there is no indication they ever acquired one; similarly, in 1909, Lakeside Park at Denver, Colorado, advertised for a Trip to the Moon, as did White City Park in Toledo, Ohio, in 1910, but these too never materialized. But one park is recorded to have had an operating spaceflight simulation attraction prior to World War I, although this claim cannot be substantiated. This was Revere Beach, Riverside Park, Massachusetts. According to *Billboard* for 10 April 1915, this park, owned by the Park Amusement Company of Springfield, Massachusetts, "...placed an order for a \$32,000 roller coaster" and "has an additional attraction ... A Trip to Mars..."³⁴

VI. Carnivals as Conveyors of the First Space Films

Finally, the early American carnivals at the turn of the century also served to convey among the first space films. This is relevant because films too may be said to constitute simulations of spaceflight, if fanciful. Unfortunately, the documentation on the early carnival connection and the space film is even more obscure and arcane than for carnival and park Trip to the Moon or Mars side-shows. There are several reasons for this. First, films of the period were all very short and not well advertised. Nor was itself advertising developed. The movie industry was also in its infancy and there were no movie magazines to advertise films, play dates and locations. Rather, movies were still in the realm of novelties and were treated as such by the carnivals. According to McKennon, films and carnivals grew up together as American carnivals actually started showing films in the 1890s, when the modern form of carnivals began to appear, although ironically, films later put the bulk of U.S. carnivals out of business. At first, the carnival films were shown in standard white tents which did not work well but they were later shown in especially blackened tents. Also in these early years, American carnivals ran the films in what they called "Electric Theaters." Again, because of the limitations of advertising, with few exceptions the titles of the films presented were not given.³⁵

While we have no early carnival movie schedules, there is an excellent extant photo from the C. W. Parker collection in the Kansas State Historical Society which shows the front of Parker's Electric Theater in ca. 1904 with the name of the film, "A Trip to the Moon." This was the American release of Georges Méliès' 1902 classic, "Voyage dans la Lune." (Figure 2). The film is renowned today as the first science fiction and space film in which Méliès marvelously adapted trick photography and other techniques for its special effects in showing a Jules Verne space cannon launching a giant manned projectile towards, and eventually hitting, the Moon literally in its face. (The Electric The-

ater photo may be dated to ca. 1904 because it also shows the sign for another film, “The Great Train Robbery,” the first major American movie which was produced in 1903.) Another example of a “space film,” or one that contained scenes of spaceflight, was Méliès’ “Impossible Voyage,” presented in Seeman-Millican’s Electric Theater in 1905. The choices of “space films” during this time were admittedly limited, however. Among other titles were Méliès’ “Voyage Around a Star” [1906], “A Trip to Jupiter” [Pathe,1909], and Edison’s “Trip to Mars” [1910].³⁶



Figure 2 The film “A Trip to the Moon,” an American release of the Georges Méliès 1902 classic, “Voyage dans la Lune,” presented at C. W. Parker’s Electric Theater during ca. 1904. Portable “theaters” like this one was another early carnival feature and helped bring among the first motion pictures to many smaller U.S. cities and towns in this period (Photo: Courtesy of Barbara Charles of Alexandria, Virginia).

VII. Conclusion

The foregoing is a new and difficult area of historical and cultural research. There is a dearth of contemporary material on spaceflight rides and other popular entertainment attractions that appeared during the 1901-1915 period and again, the few facts that do emerge are largely fragmentary. The technology involved, whether for carnival or amusement park machinery, was in its infancy, just as the carnival and amusement park businesses were in the early stages of their evolution. These were also simpler times and the literature and language to describe these devices were rudimentary or almost non-existent. Nonetheless, groundwork has been laid for future research to unearth more facts and interpretations about the first public presentations or simulations of spaceflight concepts fanciful or quaint to us as they are. The above also demonstrates that there was a much wider interest and public exposure, at least in the United States, to the spaceflight dream in the early 20th century than previously believed, although these dreams and knowledge were not yet mature.

Indeed, this is an era of astronautics that has been little examined with the exception of the first bonafide scientific astronomical concepts of pioneers like the Russian Konstantin E. Tsiolkovsky and the interplanetary science fiction literature of the period. Here we may pose a similar question asked in Part I of this paper, namely: Why were the carnival and amusement park showmen *not* scientific and more serious or “realistic” in their presentations? For example, why didn’t they exploit the concepts of Tsiolkovsky? And why *airships* and not true spaceships flying through the vacuum of space? The answers are much the same as found in Part I, namely that the popular concept of the true, rocket-propelled spaceship had yet to be disseminated among the broad populace, both in Europe and in the U.S.

Tsiolkovsky had written his now famous article “Exploration of Cosmic Space by Means of Reaction Devices” in 1903 as published in the Russian journal *Nauchnoye Obozreniye* (Scientific Review), in which a rocket for spaceflight is described. However, this journal was all but impossible to obtain in the U.S. and outside Russia at the time and there was a much more acute language problem then than exists now even if copies would have circulated abroad. It is said in any case that the journal was soon unavailable even in Russia itself because this particular issue also contained a politically sensitive item and was soon confiscated by the authorities. As for Tsiolkovsky’s other writings from this period, they were likewise limited because he published his pamphlets out of his own pocket and they were consequently not likely to be spread abroad, much less circulated throughout Russia.

What of Tsiolkovsky’s near contemporary, Robert H. Goddard? It was not until 1909 that Goddard had independently “discovered” that the rocket would work in space since the rocket works not by *pushing against air* as was commonly believed, but by Newton’s Third Law of Motion which can also function

in a vacuum. It was not until 1919 that Goddard's more fully developed theories of the rocket as used for spaceflight were published in his *Method of Reaching Extreme Altitudes* which was released to the public by his sponsor and publisher at that time, the Smithsonian Institution, in January, 1920 (or 11 January 1920, to be precise). Upon the appearance of *Method*, as mentioned in Part 1, Goddard and his space rocket instantly received the widest possible attention in the worldwide press. In short, he made the world conscious of the space rocket.

The early amusement park and carnival showmen could thus not be faulted for their almost total lack of science. Above all, they were showmen whose purpose was not to educate, but entertain for profit. In a larger sense, we also see that the 1901-1915 period was a continuation of the *fantasy* of spaceflight in popular culture, but one that began to experience an infusion of early 20th century technology, especially in mechanical and electrical effects in films as well as in expositions and carnivals; this period may be termed the fantasy and technology era of astronautics. As such, it was a colorful but little recognized epoch of popular culture and space that immediately preceded the mass discovery in 1920 of the rocket as the feasible means of true spaceflight as established by Goddard. It may thus be more readily appreciated that the year 1920 was the transition from the astronautics of fantasy to science so far as the general public was concerned, and in short, the seeds of a technological revolution.

A future Part 3 of this paper is contemplated which would cover spaceflight simulations for mass audiences from 1916 to an undetermined date *after* 1920 and may therefore reveal marked differences in popular conceptions of spaceflight and especially space vehicles throughout this period. Indeed, a preliminary survey in *Billboard* only for January, 1920, offers evidence that the trend of Trip to Mars shows in U.S. carnivals still flourished. It was also randomly found, in the 1 July 1925 issue of the entertainment business magazine *Variety*, that a "new" addition had just opened in Coney Island—named Trip to the Moon. At any rate, Part 3 would include the first bonafide scientific and educational simulations of spaceflight for mass audiences, in observatories, both in the U.S. and in other countries. Thus, again, after January 1920, we may well be able to discover if, in these popular culture presentations, there was a sudden or gradual disappearance of "airships" and "anti-gravity" as accepted and unquestioned methods of spaceflight as used by Frederic Thompson and his imitators, and their replacement by concepts of the space rocket. In sum, this study could lead to a rewriting or reinterpretation of the opening chapter of the history and evolution of modern astronautics in this century.³⁷

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Appendix

U.S. Carnival Companies with Moon/Mars Attractions, ca. 1901-1915

Aiken Shows, Famous (Trip to Mars) - 1915
Bostock-Ferari Midway Carnival Co. (Trip to the Moon) - 1901
Brundage Shows, S. W. (Trip to Mars) - 1914
Cohn's Carnival Shows, W. David (prob. Girl in the Moon, 1913)
Coppings Shows, Harry (Trip to Mars) - 1915
DeKreko Brothers (unnamed "moon show") - 1914
Dixie Carnival Co. (Trip to the Moon) - 1904
Empire Shows, Great (Trip to Mars) - 1913
Evans Greater Shows, Ed A. (unnamed "Luna show" or "moon show") - 1915
Faulkner & Wolcott [Brothers] Shows (Trip to the Moon) - 1907
Ferari Shows, [Col. Francis] (Trip to Mars) - 1913-1914
Foley & Burk Shows (Trip to Mars) - 1914
Happyland Amusement and Carnival Co. - 1913
Hatch-Adams Carnival Co. (Trip to Mars) - 1904
Heck Carnival Co. (The Girl from Mars) - 1905
Hewitt [Exposition] Shows, Fred (Trip to the Moon) - 1904
Hunt's Trip to the Moon, carnival co., unk. - 1903
International Show, The (Girl in the Moon) - 1912
Jarvis-Seeman Shows (Trip to Mars) - 1915
Jones Shows, Johnny J. (Trip to Mars) - 1912-1913, 1915
Kennedy [Shows], Con T. (Girl in the Moon and Trip to Mars) - 1913
Kennedy Shows, Con T. (Maid in the Moon) - 1914
Krause, [Benny] Greater Shows (Trip to Mars) - 1913
Lackman & Lewis Carnival Co. (Trip to the Moon) - 1914
Levitt-Meyerhoff [United] Shows (Girl on Mars) - 1915
Littlejohn Shows, Thomas P. (Trip to Mars) - 1915
Lone Star Carnival Co. (Trip to Mars) - 1914
Manley and Stacey Carnival Co. (Trip to the Moon) - 1904
Miller's Greater Shows, A. B. (Trip to Mars) - 1915
Monumental Carnival Co. (Trip to the Moon) - 1904
Montgomery, F. T. (F. T. Montgomery's The Girl from Mars Company) - 1904
New Orleans Mardi Gras Co. (Trip to the Moon) - 1906
Oriental Carnival Co. (Trip to Mars) - 1902

Parker Shows, C. W. (Trip to the Moon) - ca. 1904
 Parker's Greater Shows, B. R. (Girl in the Moon; Trip to Mars) - 1912, 1914
 Patrick's Greater Shows, B. H. (Trip to Mars) - 1915
 Patterson Shows, Greater (Girl in the-Moon) - 1911-1912
 Reithoffer's United Shows, J. (Trip to Mars) - 1915
 Reynard's Shows, H. W. (Trip to Mars) - 1915
 Rice & Dore Shows (Trip to Mars) - 1914
 Riddell's Carnival Co. (Trip to the Moon) - 1904
 Rutherford Greater Shows (Trip to Mars) - 1915
 Seeman-Millican Mardi-Gras Co. (Trip to the Moon) - 1904
 Sheeseley Shows, Greater (Girl in the Moon) - 1914
 Sibley's Pit Show (Trip to Mars) - 1914
 Sigfried. A. (A. Sigfried's Trip to the Moon) (with Seeman-Millican) - 1904
 Six Luna Park Shows, Harry J. (Trip to Mars) - 1913
 Southern Amusement Co. (Moon show) - 1914
 Southern Fair Shows (Girl in the Moon) - 1913
 Sutton Shows, Great (Trip to Mars) - 1914
 Washburn's Mighty Midway Shows (Trip to the Moon) - 1915
 White Cannon Carnival Co. (Cannon's Trip to the Moon) - 1902
 Wortham Shows, C. A. (Trip to Mars) - 1914
 Wortham and Allen [Carnival Co.] (Girl in the Moon) - 1913
 Wortham and Allen Shows (Trip to Mars) - 1915
 Wright's Carnival Co., [H. L.] (with "Holines and Bayrooty's Trip to the Moon Company" which closed with I. N. Fisk's Syndicate of Shows) - 1904
 Wright Shows, H. M. (Trip to Mars: Girl in the Moon) - 1915
Sources: Primarily, issues of *Billboard*, 1901-1915, although 1903 was only partly available.

Explanatory Notes

5. Bostock must certainly have met Thompson through the Amusement Concessionaires Association of the Exposition of which Thompson and Bostock were undoubtedly members and which convened in the Trip to the Moon building itself, the largest on the Midway, on at least one occasion, on 4 April 1901.
9. Still another interpretation of the Trip to the Moon show in the Bostock-Ferari carnival, as described in *The Montgomery Advertiser* (Montgomery, Alabama), Ref. 9, said: "it consisted of several really clever poses representing famous paintings. Notwithstanding, the lights were bad the performance was more artistic than we expected to see in a tent show."
10. The cities visited by the Bostock-Ferari Carnival Company were actually larger than the average toured by the early U.S. carnivals, but do give some idea of carnival patterns and some possible demographics.
11. The actual number of such "Trip to the Moon" and similar shows in U.S. carnivals during this, and later periods, may not be known with certainty because of inadequacy of reporting; also, in some years, such as 1905, *Billboard's* coverage was less on carnivals than in other years, but a page-by-page search from 1901-1915 of this journal does reveal there were almost 60.

24. A true stage show and a lavish one was produced by Frederic Thompson himself, known as "A Yankee Circus on Mars," which opened in Thompson and Dundy's huge Hippodrome Theater in New York City on 25 February 1905. This show featuring some 600 performers as well as numerous circus animals, proved that Thompson continued to have a penchant for extraterrestrial and spaceflight themes for his productions both in the parks and on the legitimate stage. However, although the plot—and set—included a 30 ft (9 m) high Martian "airship," the available literature on this play does not indicate that any simulated flight of it was made on the stage although in the show's hit song, "Moon, Dear," there was a couple sitting and singing on the Moon. In its day, the show was highly acclaimed and "Yankee Circus" went on the road, playing in Chicago, Boston, and perhaps elsewhere.

28. Stanton's opinion appears corroborated as an advertisement of Fraser's Million Dollar Pier, appearing in *Billboard*, XXII, 10 Dec. 1910, p. 97, does not include a Trip to Mars among the concessions.

31. *Billboard* for 14 March 1911 reports that Dream City in Pittsburgh "has been closed for the past two seasons, [and] was visited by fire on [the] 6th."

36. Early "space" motion pictures also appear to have been spread overseas not necessarily by carnivals, but apparently by independent traveling projectionists. Kerrie Dougherty of the Powerhouse Museum in Sydney reports that her grandmother, Jessie Seward, saw at age 10 in ca. 1906, Méliès' film "Trip to the Moon" ("Voyage dans la Lune") at the town of Forbes, New South Wales, Australia, about 180 miles (290 km) west of Sydney, presented by a "traveling road show." It may be safely assumed that such showmen traveled far and wide throughout Australia and perhaps elsewhere as well: There were certainly traveling projectionists in the U.S. and Canada since the advent of movies in the 1890s. See Allen (Ref. 9), pp. 98, 105 and 183.

References

¹F. H. Winter, "The 'Trip to the Moon' and Other Early Spaceflight Simulation Shows, ca. 1901-1915: Part I," AAS 01-258, in *History of Rocketry and Astronautics*, D. C. Elder and C. Rothmund, eds., *AAS History Series*, Vol. 23, pp. 133-161, 2001 (paper IAA-95-IAA.2.3.05 presented at the 46th International Astronautical Congress, Oct. 2-6, 1995, Oslo, Norway), *passim*; Frank H. Winter and Randy Liebermann, "A Trip to the Moon," *Air & Space Smithsonian*, Vol. 9, Nov. 1994, pp. 62-65; "Mr. Wu Sees the Fair," *Buffalo Express*, 21 June 1901; "Minister Wu Here," *The Commercial* (Buffalo), 21 June 1901; "This is the Apotheosis of Incandescent Light," *Buffalo Courier*, 1 Aug. 1901.

²Winter, "The..." (Ref. 1).

³Winter, "The..." (Ref. 1).

⁴"Notes from the Bostock-Ferari Midway Carnival Company," *Billboard*, XIII, 22 June 1901, p. 3; Bostock-Ferari Midway Carnival Co. ad., *New York Clipper*, IL, 18 May 1901, p. 267.

⁵"Concessions ... Names of the Winners," *Buffalo Commercial* 17 April 1900; "Ground is Broken for Dock for Airship Lunette [sic.]," *Buffalo Courier*, 29 July 1900; "Some Features of the Pan-American Midway. A Trip to the Moon," *Buffalo Express*, 27 May 1900; *Buffalo Times*, 5 April 1901.

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