



7th Year

September 4, 1978

Number 36

Tax Is Cut

A compromise agreement with the Minnesota Dept. of Revenue to reduce the impact of the state's tax on non-resident performers has been reached with members of the Minnesota Alliance, an organization of public assembly facility and convention bureau managers, ballroom proprietors and promoters, theatrical booking agents and related organizations.

Gerome T. Caulfield, director of the Minnesota income tax division, and Thomas H. Borman, Minneapolis attorney representing the Minnesota Alliance, jointly reported that the 7% with-holding rate formerly in effect will be reduced to 2% for those who choose not to fill out reporting forms. If the non-resident performer files a with-holding form, the rate of tax may be less than 2%. In return, members of the Minnesota Alliance have agreed to voluntary enforcement of the tax provisions.

The non-resident tax, M.S.A. 290.92, has been on the books since 1961, but enforcement was sporadic until last January, when the Dept. of Revenue assigned a special enforcement unit to collection of the tax.

When the enforcement unit began its work mainly in the Twin Cities metropolitan area, entertainment industry officials formed the Minnesota Alliance, which charged that the tax was unfair and had a negative effect upon the

entertainment industry in Minnesota.

The agreement, according to Borman, stipulates:

+ The with-holding rate applicable to Alliance members - those who ratify the proposal - is reduced from 7% to 2% in circumstances in which with-holding form MW-4A is not submitted.

(Continued on Page 2)

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Show Acts

by Mike Naughton

The program presented by the Holiday Hippodrome Circus at Catskill, N. Y. (Aug. 13) featured:

Sampion, juggling; Bradbury & Co., magic; Marco Polo, balancing; the Keppo Duo, globes/acro/juggling; Marie France, Yorkshire Terriers; Floyd Bradbury, balloon animals; Intermission.

The second half included: The Boothroyds, musical novelty; Floyd & Wally, ventriloquism; Mario Alberti, hand balancing and Mr. Andre, low wire.

The program offered at the Altamont Fair in New York (Aug. 14-18) included:

The Sikorskys, juggling; Clown levitation; Bill Golden and 6 tigers; Carmel and Kim Gowan, rope spinning; Tibor Alexander's Dog Revue; The Sikorskys, unicycles; Hannon's Ha-Money Piano and Bill Golden with 3 elephants.

TAX CUT (Continued)

+ The state's concerted collection and enforcement efforts against performers will be dropped. Non-residents will be audited in a random and non-discriminatory fashion, as is the case with other taxpayers.

+ Members of the Alliance who ratified the proposal pledged to seek compliance by performers who appear in their establishments or under their sponsorship. Members will assist performers because they can deduct their expenses, thereby reducing the tax bite to a nominal level.



RED SKELTON, comedian, concluded a special demand performance at the Nugget in Sparks, Nevada, on Aug. 30th, where he appeared with the elephants Bertha and Tina.

RICKIE LAYNE, ventriloquist and the HIYABUSA BROS., acro-comedy act are featured in the special show "Naughty . . . but Nice" at the Nugget, working three shows a day.

THE CIRCUS REPORT is published each week by Don Marcks, 525 Oak St., El Cerrito, Calif. - 94530. Phone: (415) 525-3332.

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SHOW DATES

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Beatty-Cole Circus
Sep. 5-7 Crawfordsv'le, Ind
8-10 Terre Haute

Bentley Bros. Circus
Sep. 8-10 Philadelphia, Pa.

Carden-Johnson Circus
Sep. 7 Dallas, Texas

Carson & Barnes - No. 2
Sep. 4 Neepawa, Man.
5 Gladstone
6 Treherne
7 Kilarney
8 Manitou
9 Winkler
10 Altona

Circus Vargas
Sep. 4-6 Salt Lake City, Utah
8-12 Lakewood, Colo.

Great American Circus
Sep. 4 Huntington, W.Va.
5 Paintsville, Ky.
6 Pikeville
7 Grundy, Va.

Happytime Circus
Sep. 9 Biggs, Calif.

Hubler Int'l Circus
Sep. 9 Rochester, N.Y.

Kay Bros. Mini-Circus
Sep. 6-10 Reno, Nev

Kool Aid Circus
Sep. 8-16 York, Pa.

Millette Amateur Circus
Sep. 9 Mesquite, Texas

Ringling's Blue Unit
Sep. 6-11 Fresno, Calif.

Ringling's Red Unit
Sep. 6-10 St. Louis, Mo.

Royal Hanneford Circus
Sep. 8 Holland, Mich.
9-10 Middletown, Ohio

Royal M & M Circus
Sep. 4 River Rouge, Mich.

Shrine Circus
Sep. 11-17 Dallas, Texas

John Strong Circus
Sep. 8-10 Vancouver, BC

TNT & Royal Olympic Circus
Sep. 6-10 Davenport, Iowa

---- OTHER DATES ----

Al's Lemon-Zeen Comedy Car
Sep. 8-16 York, Pa.

Century 21 Shows - Blue
Sep. 6-9 Dickson, Tenn,

Century 21 Shows - Red
Sep. 1-9 Chattanooga, Tenn.

James H. Drew Expo Shows
Sep. 4-9 Newport, Tenn.

Foley & Burk Shows
Sep. 6-10 Reno, Nev.

Gutis Family Jungle Parody
Sep. 8-16 York, Pa.

Ice Capades - Eastern
Sep. 5-10 Binghamton, NY

Ice Capades - Western
Sep. 6-12 Houston, Texas

Lipko's Comedy Chimps
to Sep. 10 Nebr. State Fair

Magic Time USA (Pr. Miller)
Sep. 9 Couer d'Alene, Idaho

Old Time Car Display
Sept. 9 Walnut Creek, Calif.

Ed Pedrero's Attractions
Sep. 7-10 Window Rck, Co.

Royal American Shows
Sep. 9-17 Hutchinson, Kans

The Sikorsky's - Jugglers
Sep. 8 Pottstown, Pa.
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Sep. 7-10 Rich'd Cnt, Wsc



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JIMMY and EVY FOSSETT salvaged their season by spot-dating Garden Bros. Circus, playing the Calgary stampede and signing the Texas dates. The troupe had been scheduled to go to Iran through an agency in England, in fact had consummated the deal last November, when a sudden cancellation turned their entire season upside down, especially when they had given up lucrative contracts here in the States. Jimmy told me the cancellation was caused by the excessive cost of shipping their rigging and baggage abroad.

The new boy in their Swaying Stars high pole act is **PETER**, formerly of the **HORTABAGY TROUPE**, now married to Jimmy's daughter **LUCY**. The young man looks good in the air and is doing a great job. **TUFFY NICHOLAS**, son of famed Count Nicholas, broke his nose diving into the shallow end of a swimming pool at a motel this summer. The alteration to his handsome face doesn't look bad at all, but Tuffy is very unhappy about it!

CIRQUE GATINI No. 1 is in Newfoundland - or was in early August and the commercials for the show were Teeveed all over the Maritime Provinces. Pulling into a truck stop in Quebec I saw a seat wagon from the No. 2 Unit, which had been dropped off for some reason, it was very good looking, well constructed. The CTV program **CIRCUS!** is being heavily flacked all over Canada as one of their fall prime-time shows.

WHEN JIM NORDMARK's magic unit took its summer hiatus, musical-comedy headliners **BONNIE & CLYDE** filled in on Int'l All Star. The team is now back with the magic unit which re-opened in August.

TOMMY BENTLEY is currently in Philadelphia heading up the Police Promo for the fall showing of Bentley Bros. Partner **CHUCK CLANCY** is in Dubuque, Iowa. "No way," screamed Tommy, "am I going to be stuck in Dubuque for two and a half months." Their gal Friday, **HARRIETT**, is running the Johnstown (Pa) Firemen's Promotion - a date which marked the debut of Bentley Bros; ~~last~~ season.

STARTING AT THE BOTTOM: IAN, Jr. and **RICKY GARDEN** spent the summer handling props on Garden Bros. Circus, really getting into it - however **MICKEY GARDEN** tells me neither of her sons has any real interest in the business and plan to enter other professions - considering how things are in our business nowadays one can hardly blame them for being so sensible!

SNAPSHOTS: VASHEK and KATHY are currently at the New York State Fair. . .the circus at the Michigan State Fair is once again being produced by **BAUER-HALL**. . .**GRACE and CHUCK** take their Royal M&M Circus Internationale to River Rouge (Mich) Sept. 4th. . .Add the Flying Espanas, the Cor-

onas, the Navarros, the Dolly Sisters, the Fornasaries, the Franconis, The Rocket Car, the Swaying Stars, and Sir Victor Julian to the Texas dates. . .The Moore Comedy Mule Act is very funny and very different. . .**JO ANN & SUNNY** played the Yarmouth (NS) Fair for **GASTONI**. . .The **YOUNG TROUPE** played a shopping center in Salem (Mass) enroute from the Maritimes to Texas for Carden-Johnson. . .**VIRGINIA FENTON** will be the organist on Bentley Bros. this fall. . .Organist **JOHN ASBURY** makes Hickory (NC) fair for **WES OLER**. . .**JOE SMILEY** and **GEORGIA** will also be there, as well as at a number of other fairs for the Oler agency throughout the south. . .**BONNIE & CLYDE** will appear at Orangeburg (SC) in Oct. for Oler, having been released for that date by **JIM NORDMARK**. . .Rumors are that **ROY WELLS** and the Hawthorne cat act will return to Garden Bros. in '79. . .Ian's season starts up again in early March. . .**FRANK and ESTRELETA** are currently in Canada playing fairs and will be with **SAM T. POLACK** this fall. . .**LOU ANN JACOBS** will appear for Sam at the Charleston (W.Va) Shrine date in October. . .The **QUASSARS** are now rocketing around at the Minnesota State Fair. . .go next to Puyallup (Wash), then **BACK** to Ontario (I). . .Maybe they're flying from spot to spot in their rocket ship these days! . . .Trudy and Bill hope to have their new Dalmation dog act ready for the '79 season. . .**NICK YOUNG** spent his days "fishing" during the troupe's Charlottetown, P.E.I. engagement in August - and kept everyone supplied with fish. . .The Emmett Kelly, Jr. Circus plays Greenville (SC) in mid-Sept. . .**CLARA BERTINI**, with her son and daughter, played Kennywood Park in Aug. with their bike act. With them on the bill were the **VASHEK DUO**. . .**SCALZO & Co.**, illusionists, are out on fair dates.

VANDALISM: LON GERAL & CO., a new magician from the New England area, returned home one morning to the Kennedy Coliseum at the Charlottetown (PEI) fair to discover his magic props had been vandalized the night before. Hoodlum kids had torn apart his zig-zag illusion and his trunk escape. The other acts' props were untouched, which was a miracle. **BAUER-HALL** set **ARIAS BEARS** at Storytown Park at the end of July where the act will remain until it opens with Bentley Bros. in Sept. The Bauer-Hall agency is busy at this time of year setting acts for Europe.

THE CASE of the Vanishing Juggler: The Dobritch Circus at Busch Gardens in Williamsburg (Va) appears on a stage, fronted by a moat. The Juggler was on and Ray Hartzell, who cuts the show listening to cues via

MAGIC TIME USA

MAGIC TIME USA

by Kathryn Holliday

I recently attended a convention of feature writers, whose contributions are read in magazines and newspapers throughout the country. This convention was held in Chicago and it was here I was told about the recent renovation of the old Paramount Theatre in downtown Aurora, a Chicago suburb.

When I arrived at this renovated palace, I realized the opportunity to visit the past through these hallowed walls was made even more delightful by finding that the stage attraction for the day was a magical-musical entitled "Magic Time USA". This 90 minute review starred Prof. Miller, whom I soon found to be Stuart Miller known as "Stu" to his friends and cronies. He was standing center stage directing the unloading and setting-up of the scenery and illusions of this magnificent road show.

"Number 23, stage right; 28 is wardrobe, dressing room 2, who's that broad that is sitting in the sixth row?" His attentiveness made me understand that I was the "broad" he was referring to; hence I quickly introduced myself. I learned that you don't wander into a theatre when an illusion show is being hung without the consent of the performing magician. However, my press credentials and a genuine interest to see a full blown magic show mellowed my host and he allowed me and seat in the house.

However, this was qualified with a, "Get out of the house until curtain time. Go out the stage door and turn right. The first trailer is mine. Tell Sara I sent you. She's got the coffee pot on." Stu made me feel like a starlet that was about to get her first big break.

Outside, amid a semi-trailer from which props were being unloaded by the stage hands; and two other trucks; one of which six men were unloading a cage with a real leopard in it, I found Sara. A beautiful Mexican girl whose talents ranged from gracious hostess to seamstress, juggler and unicyclist; to partner to Prof. Miller.

I was seated prior to the house lights dimming down and in time to hear the Magic Time USA show band begin a rousing overture. Conducted by a very talented trumpet player, Bill Case, this combination of two brass, an organ and drums played constantly to keep the show moving on cue. Appropriately, the final number in the overture medley was "Another Opening, Another Show". Then the kettle drums rolled a tympani and pink and blue spotlights danced excitedly on the grande drape, a voice-over announced the show.

The curtain opened as four girls danced on stage posing in front of an Oriental gateway. A flash of fire and Mephistopheles himself, Prof. Miller, appeared in black tails accented in rhinestones. Some small fast

magic of the hands followed with doves being produced and vanished only to reappear in a previously empty container, water changed to silk scarves and the biggest white rabbit I've ever seen appeared from nowhere. I'll never know how it became a duck nor will I dare ask the Professor how he did it.

The magician had fun with some children on the apron while another scene was being set. The full house was delighted when the moppet helpers turned the tables on the Professor. The thought crossed my mind that he must sometimes have the urge to make them disappear. As though by ESP he did exactly that, changing two of them into big geese that hissed and were chased off stage by two able assistants.

The curtain opened on an oriental palanquin that was empty and the side curtains were drawn. When they were opened a girl was seen reclining in the palanquin. The Professor hypnotized this beautiful female and caused her to float in the air. A solid hoop was passed over the girl, yet she continued to float higher and higher. "Stu" had somehow changed costumes as he was now dressed in white tails. The floating Princess descended onto a couch and when she was brought out of the trance you wondered if you had really witnessed this fantasy.

Prof. Miller closed the first half of the show by pitching a trick package to all the customers. I was amazed at the response he got from this offering. Who said magic is dead! Prof. Miller introduced a local magi, William F. Becker, 93 yrs. young and a veteran of the magic/circus game.

During intermission discussion ran high, relative to how the "tricks" were done. The levitation act seemed to capture the imagination of all. The best explanation came from a nine year old seat mate that confidently explained that, "it was all pre-arranged."

The second half opened with Sara Miller being visibly transformed into a snarling leopard. This beautiful animal, I found out later, actually belonged to the Millers, who raised it from a cub. More small magic with an empty cylinder and a French poodle. Then a trip to London where an authentic Punch & Judy act was presented by the Professor. The entire wardrobe in this show is dazzling with much of it being manufactured by Sara Miller.

To my amazement Stu Miller again changed costumes. His changes are very fast and when you least expect them. The chimp act that followed (Horwath Family) was well received by the audience, and the heavy-weight (?) fight act was funny. Prof. Miller in his fifth costume change produced girls and more girls from empty boxes. He selected one and cut her into six parts. However, he also put her back together again to the relief of my fellow theatre goers.

The finale was the disappearance of Prof. Miller in a

(Continued on Page 23)

IN MEMORIAM

La BELLE & RAY

GLORIA and MERVYN

SEPT. 30, 1927

—

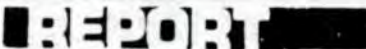
AUG. 12, 1977



SADLY MISSED BY THE WHOLE FAMILY

YVONNE
LEANNE
ERNEST

MERVYN
and
BOB STEPHENS



by Robert C. Toll

Minstrelsy's unprecedented success demonstrated the great, almost unlimited, demand for popular entertainment that spoke for and to the great masses of middling Americans. It also exposed some of the central strains in American popular culture. Intense nationalistic and aggressively egalitarian, minstrelsy took common people as its central characters and employed a robust humor to ridicule foreigners' "strange" ways and to debunk the pretentious. Besides laughter, minstrelsy also contained a wide variety of attractions that virtually anyone could understand and appreciate along with a strong current of sentimentalism. Cutting across all boundaries - age, sex, literacy, region and national origin - it provided a light-hearted diversion that continually adjusted itself to public moods, desires and tastes.

But minstrelsy was much more than merely amusing. As it entertained, it served critically important social and psychological functions. To please their widespread, vociferous audiences, minstrels constantly worked on new material, dropping the unpopular and retaining, honing and expanding anything that evoked laughter and/or applause. Although they always tailored their material to suit their audiences, they did much more than just reflect a particular group's ideas. They created concrete images out of abstract notions and beliefs and performed them throughout the country. Furthermore, minstrel material that was familiar and "old-hat" in one area or to one audience might be strange and new when minstrels introduced it to others. A great many 19th century Americans must have gotten their first and perhaps only, exposure to such subjects as plantations, cities, Negroes, Irishmen or Germans while watching a minstrel show. In the same informal and even unconscious ways that basic social and cultural values are transmitted to children, minstrels communicated their implicit messages to their audiences as part of their performances. The jokes that were told and re-told, the songs that were on everyone's lips, and the vivid, literally living, characters that minstrels created all embedded minstrels' imagines and symbols into the structure and assumptions of American popular thought. While building their repertoires, minstrels in effect evolved a kind of "national folklore" a collection of images, definitions, symbols and meanings that most white Americans could and did share.

From the beginning, minstrels helped audiences cope with their concerns, frustrations and anxieties. Lambasting aristocrats and making extensive use of frontier language and lore, minstrels asserted the worth and dignity of the white American common man. They created ludicrous Northern Negro characters that assured audience members that however confused, bewildered or helpless they felt, someone was

much worse off than they were. These ridiculously stupid black characters who had to learn everything the hard way, also enabled minstrels to answer their audiences' need for information about modern life - inventions, natural laws, the proper use of language, urban problems, and interpersonal relations - without threatening or insulting them. Similarly, minstrelsy's ethnic caricatures made America's first "foreign" immigrants seem understandable. Their caustic jokes about such topics as woman's rights or the problems of urban living made threatening matters seem less ominous by letting people laugh at them. Their maudlin, sentimental songs reaffirmed traditional values while also providing emotional release. And their unwavering patriotism gave all "good Americans" a sense of belonging to the great country on earth.

Perhaps most important of all its social and psychological functions, minstrelsy provided a non-threatening way for a vast number of white Americans to work out their ambivalence about race at a time when that issue was paramount. Consistent with their nationalism, egalitarianism and commitment to the status of whites, minstrels ultimately evolved a rationalization of racial caste as a benevolent fulfillment of, not a contradiction to, the American Creed. If Negroes were to share in America's bounty of happiness, minstrels asserted, they needed whites to take care of them. To confirm this, minstrels created and repeated ly portrayed the contrasting caricatures of inept, ludicrous Northern blacks and contented, fulfilled Southern Negroes. Besides providing living proof that whites need not feel guilty about racial caste, the minstrel plantation also furnished romanticized images of a simpler, happier time when society was properly ordered and the loving bonds of home and family were completely secure. Minstrelsy, in short, was one of the few comforting and reassuring experiences that 19th century white Americans shared.

Beginning with early blackface entertainers who adapted aspects of Afro-American music, dance, and humor to suit their white audiences, minstrelsy also brought blacks and at least part of their culture into American popular culture for the first time. The enthralling vitality of this material, even as adapted by white performers, accounted in large part for minstrelsy's great initial impact. Although minstrel use of black culture declined in the late 1850's as white minstrels concentrated on caricatures of blacks, when Negroes themselves became minstrels after the Civil War, they brought a transfusion of their culture with them. Again, Afro-American culture intrigued white Americans. But black minstrels had to work within narrow limits because they performed for audiences that expected them to act out well-established minstrel stereotypes of Negroes. Within these restrictions however, black minstrels began to modify plantation

(Continued on Page 21)

MAILBAG

by Hayes Ganiard

An article appearing in the Sept. issue of "Horse, of Course!" states that so many people have shed a nostalgic tear over the breakup and sale of Dick Sparrow's famous 40-horse hitch that an effort is being made to hold an annual reunion at the Agricultural Hall of Fame at Bonner Springs, Kansas, whereby purchasers of the matched Belgians would get together once a year to recreate the "40" for years to come.

This seems like a great and worthy effort. If you'd like to help, they can use it at the Agricultural Hall. Those big dudes still eat a bale of hay a day plus grain and other costs.

For full information on deductible contributions to the "Preserve the 40" effort and on Ag Hall memberships, write: Agricultural Hall of Fame, Bonner Springs, Kansas 66012.

IN MEMORIAM

JEAN-GUY LECLAIR, who performed as "Grand Melvin" died on Aug. 20th at La Tuque, Quebec, about 130 miles north of Montreal. The 25 year old entertainer lost control of a 7½ foot boa constrictor used in his act and was strangled before an audience of 150 people.

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PEOPLE

THE FLYING LAR-RAYS worked in Toronto for the TV series "Circus" then jumped to Chicago for dates for Fleckles, followed by a two week engagement at Kennywood Park and this month they are appearing with EDDIE ZACCHINI's Kool Aid Circus.

RICK LEGG (Harry the Clown) worked dates in August for Klein's Attractions and this month is working for JIMMY DOUGLASS and JERRY CONKLIN.

WELDON LOWRY BURDEN, father of Young Kansas Bozo (Patrick) underwent surgery on Aug. 2nd after suffering an accident on the job. On Aug. 4th, his mother Mrs. Loyette Burden and daughter Melissa (age 7) also had surgery. They are all doing fine now and expect to be back to normal soon.

THANK YOU

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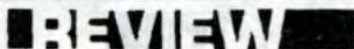
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YEARS AGO

In 1934 the Harrington's Nickel Plate Circus & Pawnee Bill's Buffalo Show opened the season in Oklahoma City, Okla (Apr. 15-21) then toured the mid-west area, using an 80 ft. with three 30 ft. center pieces as a big top.

Managed by E. A. Harrington; Charles Aldrich was a assistant manager; Mrs. Aldrich handled privileges; Chief Yellow Eye had the concert with Pawnee Bill,

**KOOL AID CIRCUS**

by Bill Galloway

A unit of the Kool Aid Circus appeared at the Erie County Fair, Hamburg, N. Y., Aug. 18-26. Produced by Olympic International (Eddie Zacchini, executive producer), the three ring show was set-up near the educational-recreational exhibits at the fair. No top was used and bleachers formed the "long and short sides."

The show line-up consisted of: Production number and opening spec featuring the Ramon Twins, contortion; Seguras, trampoline; The Charlies, acrobats; The Seguras, trampoline; Clowns with Big and Little Firecracker; Joanne's (Pinson) canine review; Merle Cook and his Comedy Car; The Gutis Family, Jungleland Parody; Clowns with Acupuncture; Arturo Segura, bounding rope; the Kool Aid elephants, presented by Joanne and Dennis Pinson; The Flying Espanas, flying trapeze and the Sensational Leighs, giant space wheel.

Clown Alley featured: Dime and Connie Wilson and Dennis Pinson, Jr.

The show's announcer was Al Dawley and the bandmaster was Russ Darr.

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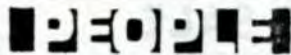
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EDDIE PEDRERO, JR.



JOHN MOLINARI, former circus bandleader, is the musical director touring with Ice Capades' Western Unit.

REV. DAVID HARRIS, formerly of Circus Kirk, is now working for the Wichita Daily Eagle-Beacon in Wichita, Kansas.

FRANK BINK, son of George Bink well known slack wire artist and **LEO DEMERS**, a retired acrobat, and now residents of the War Veterans Home in Wood, Wisc., recently visited Circus World Museum in Baraboo. They were escorted to the museum by the home's chaplain **Father ALEX J. GRATAROLA**.

Miscellaneous

A local citizen reports "his most stupid moment" was at the circus.

The citizen asked for a box of popcorn, then handed the salesman a \$10 bill. The salesman asked if he would hold the entire basket of corn until he could come back with the change.

The salesman never returned, said the citizen and so I "bought" a wicker basket of popcorn.

Mailroom

Mail has been returned for the following people and the Post Office advises they are "Unable to Deliver As Addressed."

Karlle and Cherry Fisers
Tim Wise

DEADLINES

Several readers have complained that they were not notified far enough ahead to take advantage of the last minute subscription renewal at the old price. As a result if you will rush in your CR renewal now we will still accept it at the old price of \$12.00 for the year. Henceforth the cost is \$15.00 per year.

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Twice each day audiences crowd the rail at Circus Circus Hotel/Casino- Reno to watch the unique blend of unicycle and teeterboard acrobatics performed by the Esqueda Troupe. And twice daily these same audiences wildly applaud one certain trick, a somersault from a springboard to a three-man high mounted on a tall unicycle.

But few spectators realize they are witnessing a supreme example of the three "P's" required of the world's outstanding circus artists. They are: persistence, patience and practice. Infinite practice. Hours and weeks of practice. And for the spectacular climax to the Esqueda's routine - six solid years of practice.

"No one had ever done it," says group leader Alfonso. "Other groups have tried, but none has yet mastered it. The bottom man, mounted on the high unicycle, not only supports the living weight of the two men standing on his shoulders, but he must absorb the impact of the fourth man catapulted from the teeterboard. It's a lot more dangerous than it looks."

From Mexico, Alfonso and brothers Alex, Armando and Leo are no strangers to the demands of success in sawdust circles. With four sisters, they are descended from more generations of circus performers than they can count.

Alfonso originally performed with his parents, brothers and sisters. After establishing themselves in Canada and the U. S., the group found themselves in

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Miscellaneous

Acts seen working at the '78 Kingston, Ontario Exhibition were: The Dolly Sisters, aerial; Kenny Young, magic; Navarro's unicycles; Sir Chadwick Chase and his Rolls Rotten and the Reynoso Duo.

Other entertainment included the RCMP Musical Ride, Carlsberg Breweries 8 horse hitch; Carlton Showband and the Trans-Canada Hell Drivers with Merle Cook's Comedy car. Bookings were arranged by Gastoni.

Nebraska. It was there Alfonso found himself a golden-haired beauty from Finland, appearing in another acrobatic act in the next ring.

Graceful and lithe as a ballet dancer, Annell had been working with her own family since she was 3½ years old. "My parents found it easier to bring me on stage than to find a baby sitter."

Alfonso and Annell were married after a 3 year courtship and following the birth of their first child, Lill, Annell joined the troupe.

Little Lill is still continuing the circus tradition and audiences at Circus Circus tend to "Oooh" and "Ah" as the 9 year old mite demonstrates her poise and showmanship on a unicycle as tall as she is.

"We couldn't keep her out of the act without breaking her heart," said her mother. "And Already her 5 year old brother Alfonso, turns up for the family practice sessions."



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HE HAS SUCCESSFULLY BRED 3 FEMALES THUS FAR, AGES 7, 8 AND 14.

NEGOTIATIONS HAVE BEEN MADE FOR THIS COMING NOVEMBER WITH LION COUNTRY SAFARI, GRANDE PRAIRIE, TEXAS, TO BREED THEIR 3 ADULT FEMALES, AND WITH HUBERT CASTLE TO BREED TWO OF HIS FEMALES.

DUE TO THE TRACTABILITY OF THE ASIATIC MALE ELEPHANT AS AGE PROGRESSES A STRONGER MUSTH PERIOD ALSO HEIGHTENS. FOR THIS REASON BUKE WILL BE DONATED TO THE HOUSTON ZOOLOGICAL GARDENS WITHIN A COUPLE OF YEARS. BECAUSE OF HIS YOUNG AGE THE MUSTH IS MILD AS YET AND IS FROM LATE MARCH TO EARLY MAY.

AS FAR AS CAN BE DETERMINED THROUGH MY PERSONAL RESEARCH AND STUDY THE HEAT PERIOD OF THE FEMALE IS ABOUT EVERY 28 DAYS. I'VE COME TO THIS CONCLUSION FROM THE ATTITUDE OF THE MALE AND THE THE TEMPERATURE INCREASE OF APPROXIMATELY 6 DEGREES IN THE FEMALE FOR 5 DAYS. CLIMATE TAKEN INTO CONSIDERATION, OF COURSE.

GESTATION IS 17 TO 22 MONTHS, I HOPE.

WHILE THE OPPORTUNITY IS HERE FOR STUD SERVICE I HOPE TO FIND AVAILABLE FEMALES. OUR FACILITIES ARE LIMITED BUT I AM WILLING TO TRANSPORT HIM.

I STAND TO BE CORRECTED ON THE FOLLOWING: THERE ARE APPROXIMATELY 44 MALE ELEPHANTS IN THIS COUNTRY AT THIS TIME AND ONLY TWO ASIANS ARE WILLING TO BREED . ONE IS PACKY IN A ZOO AND UNMANAGEABLE, THE OTHER IS BUKE.

I WOULD APPRECIATE CORRESPONDANCE FROM ANYONE INTERESTED IN BREEDING THEIR FEMALES OR JUST PLAIN INTERESTED IN ELEPHANTS. I'D BE HAPPY TO SWAP INFORMATION AND DATA ON THE PROBLEM OF WHY THE MAJORITY OF MALE ELEPHANTS HAVE NO INTEREST IN BREEDING IN CAPTIVITY.

YOU MAY REACH ME AT THE FOLLOWING ADDRESS UNTIL MID-OCTOBER.

Bucky Steele
P. O. Box 611
Orange, Calif. - 92666

My Permanent Address is:
P. O. Box 264
Seagoville, Texas - 75159
Phone: 214 - 287 - 4226



FROM ENGLAND

by Jack Niblett

"Direct from the U. S. A., Buffalo Bill's Wild West Show returns to London for the first time in 80 years" was how the posters proclaimed the two weeks run in the spacious covered Wembley Arena.

The performance opened with an Overture by the Cow boy Band, playing music composed for Buffalo Bill's appearance in London in 1886. Then followed the introduction of Col. William Frederick Cody, portrayed by Rudy Robbins of San Antonio, Texas. He is an impressive, convincing figure, mounted on a white horse.

Next came the Grand Entry with the Congress of Rough Riders of the World, well costumed, and be-flagged and filling the arena. Roman riding followed with some good classical stuff; an exhibition of Australian whip cracking led up to the real Buffalo Bill classic - The Attack on the Deadwood Stage Coach. As anticipated Cody was on hand to beat off the dreaded Indians and soothe the fair passengers. Chief Grey Otter exhibited the dangerous art of knife throwing, using a live target. Trick and Fancy Roping by American and Australian cowboys and cowgirls filled the arena, and then came an item which seemed to capture the hearts of Londoners, as the "Original Americans" representatives of the Navajo, Maricopa, Hopi, Kiamath-Modoc, Osage-Pawnee, Sioux, Santa Clara Pueblo, Seneca and Cherokee tribes, gorgeously costumed and be-feathered, took over the arena with their teepees and their dances.

After intermission the Los Argentines, South American gauchos, very lively, noisy artists gave an incredibly athletic display of native songs and dances, an act which almost stopped the show. A special attraction followed, Barrell Racing, with American cowgirls and English equestriennes competing in the intricate clover leaf pattern in furious racing.

The Mounted Artillery in a display of marksmanship of 100 years ago was listed but did not perform. John Brady showed his mastery with the aboriginal boomerang and then followed an exciting, but all-too-short "Hide Race." We were treated to a "Western Town scene" as portrayed on the film screens, and then came some hair-raising stunts with accidents being missed only by a hairs-breadth. Joyce Rice captured the imagination of the English audience with her baton twirling and juggling.

The last scene of all was the Wagon Train, depicting the life of pioneers on their way west. Once again the menace of the Indians was only averted by the appearance of Buffalo Bill. This time assisted by the U. S. Cavalry, who came along with their cannon to settle the Red Man's hash. Then it was all out and over with a Grand Finale and a farewell from Buffalo Bill and the Congress of Rough Riders of the World.

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PEOPLE

JOHN E. LENKER (P. O. Box 544, Redlands, Calif) is seeking information about a circus that played in Sunbury, Pa. in 1912. Anyone having information regarding the show should contact him.

RED GATES has been handling the concessions with the Hubler International Circus this season.

*CHET and MARY LOU SLUSSER were among the many people who attended the CMB Meet at the engagement in Anaheim, Calif., with Ringling-Barnum Blue Unit.

CARLOS OBANDO is recovering from the hand injury he received earlier in the year. He expects to be back performing very soon.

The Wild West show was produced by Montie Montana who also acted as announcer. Members of the company included: Jones Benally, chief of the Indians and champion hoop dancer; Los Argentines (Daniel and Mario Garcia Celario and Hugo Victor Lopez); Penny Lyon, trick rider; The Bradys, whip crackers; Joyce Rice, batons; Rudy Robbins, "Buffalo Bill"; Phil Spangenberg, shooting and riding; Jess Montana, riding, roping, etc.; The Marvells (Jim, Jan and daughter Sonna) fancy riding; and of course there were plenty of Real Indians to thrill everyone, myself included!

2

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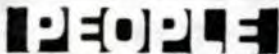


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CLIFF VARGAS is the ringmaster in a TV special of Circus Vargas which was shown on CBS-TV's "60 Minutes" program on Aug. 27th and will be reshowed on Sept. 10th.

TOM OGDEN, magician, has been signed to work on the riverboat "Mississippi Queen" for two weeks, and he will be dressed like an early day gambler, doing his close-up features.

MERLE COOK and **HAPPY DAVIS**, both of whom have comedy car acts, got together in Ontario last month and had a great reunion. They worked on the same bill almost 30 years ago.

REV. WELLS NEWELL GRAHAM, Chaplain for the Ringling-Barnum Circus, was the banquet speaker for the National Gathering of Circus Model Builders Meet on Aug. 11th. The CMB's display their models during the annual Southern California RBBB date.

CHARLES RAYMOND was recently elected president of the Kansas State Alley, with **VELMA LOWRY** named vice president, **Dr. HOWARD KILLOUGH**, state coordinator and Mrs. Howard Killough, secretary/treas

BONNIE & CLYDE, musical act, joined the Int'l All Star Circus at Pittsfield, Mass., on Aug. 20th.

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BEATTY-COLE CIRCUS

by Don Sandman

The Clyde Beatty-Cole Bros. Circus played the mall at Muncie, Ind., Aug. 11-13 and drew good crowds. When seen by this reporter the show had a full house

The performance opens with Count Nicholas' introduction of the circus band, directed by Charles Bertini (8 pieces) and is followed by a long mount of 9 elephants on the track.

The program featured: Dave Hoover's lions and tigers; Rita & Elba and the Flores Duo, aerialists; The Clowns; The Ramos Family, riding act; The Ruwills, plate spinning; The Antoys, teeterboard; Tina Storey, juggling; Mr. Gabriel, trapeze; Miss Pittenger, trapeze; Clown Boxing match; Julio & Antonio and The Ferreiras, perch poles; The Lancelots, high wire; Javana's Baboons; Aerial ballet with Marlyn, the girl in the moon; Intermission with the Clowns being introduced and autographing programs and color books

The second half opens with The Flying Aztecs, The Clowns; Charmain's Animal Revue (3 ponies, 3 dogs and a monkey); The Estradas and Hans & Sigrid, acrobatics; The Oscarrians, risley; Fred Logan and the circus elephants.

The front lot includes a ticket wagon, pony ride, side show (2 trucks with banners), concession truck, pit show and souvenir stand. All trucks are freshly painted and look great.

The town was well covered with paper and the mall had a ticket booth set up with window cards and paper in all the stores, plus old lithos from the by-gone days. Free children's tickets were given out by all of the merchants. Reserved seats were priced at \$6.00 with the blues set at \$5.00 for adults.

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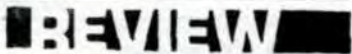
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CIRCUS VARGAS

by Mike Sporrer

Good things are worth waiting for and that's what Pacific Northwest circus fans found when Circus Vargas arrived to spend nearly three weeks in the Tacoma-Seattle area. This was their first major tour of Western Washington and was quite successful.

Back in 1972 the show was known as Miller-Johnson and appeared under sponsorship of the King County Police. The following year it appeared at Bremerton for the police. By 1974, the title Circus Vargas was in use and they were in Tacoma for three days, sponsored by local merchants and 4 days in Portland. The circus skipped the Northwest in '75, but returned in '76 to start their trans-Canada tour in B. C.

This year's physical layout is the same as last years. The 2 year old blue big top (150 with 3 - 50's) is still in excellent condition, being used at almost every stand. The stand-by orange top is still carried but is seldom used and is rolled into 10 bundles on a flat bed truck.

Catching the show's set-up at Eugene's (Ore) Lane County Fairgrounds on July 10th, I found the whole operation was being handled in an efficient manner. The top is unloaded with a fork lift and then spread out and laced. Poles are all set by a fork lift. At each stand they hire help for setting up and teardown, cutting the number of full time help required and cutting the cost of the operation.

The motor fleet of tractors is the finest on the road, using Peterbilts, Kenworths and Whites, painted various colors - red, white and blue. All tractors have a plastic title logo with the show's address on the door panels. The new Arden ticket wagon and office 5th wheel trailer is pulled by a pick-up and has 10 windows for the sale of tickets. New this year are printed tickets for the box seats.

The Comfort Station unit is the finest of its kind, and the 4 yr. old concession trailer is a beauty. Sadly missed is the side show, which had been operated by Jim Windland. In its place are 12 elephants, 2 camels, a zebra and the show's liberty horses. A 6 pony sweep and novelty stand complete the midway.

The marquee tent with its white lettering "Circus Vargas Main Entrance" and the ticket lane dividers with logo present a pleasing effect to the public. Managed by Bill Biggerstaff and crew, including past president of the CFA Gene McDonald, the patrons move quickly to the seating areas.

Inside a novelty stand is at the left, and programs are sold by Jan Joyner (\$1.00 each). They were designed by Bill Biggerstaff and the book is a classic with color photos, program and show roster.

The seating layout is the same as last year with box seats front and back at \$8.00. The preferred front

PEOPLE

GUNTHER GEBEL WILLIAMS was featured in a special three page story, with photos, in the Milwaukee Sentinel (Wisc.) on Aug. 18th.

MARY MAYNARD, former wife of the late cowboy star KEN MAYNARD, is reportedly writing a book about their life in show business.

TERRI LA PORTE, an RBBB Blue Unit clown has been featured in recent San Francisco area papers.

Show Report

The past season hasn't been as good as previous ones according to George Hubler, producer of the Hubler International Circus. His show generally plays various sponsored dates and spot locations.

The Hubler International Circus also plays several fair dates each year. "The money is not as good as some other spots but fairs are good, steady work," says Hubler, "and I plan to seek more next year."

side is \$6.75 and general admission for the back side and ends runs \$5.50. A steel seat trailer is used and next year a fleet of aluminum 5th wheel seat trailers will replace the present jack and stringer seating. New ring curbs are also planned.

Business throughout the Western Washington run was excellent. About 3,000 people were on hand to watch the set-up at Tacoma on July 28th. Turnaways were then the regular thing at the Mall engagement.

At Tukwila the show ran into the annual Seafair celebration which resulted in a drop in attendance, but at South Seattle things picked up. Two radio stations sponsored shows, both of which were turnaways.

This year's program can best be described as "Class" and is by far the best ever. Many of the performers are appearing on the west coast for the first time and each comes in for their share of applause and appreciation. The band is also a great feature of the show.

The performance includes: Color book sales by the ringmaster, Mike Gorman; National Anthem, Overture (Jim Gibson, band leader); Spec, Circus on Parade; The Bounding Plunketts, trampoline; The Flying Lantons and The Flying Lanes; Gary Thornton, dogs; The Baker Family clowns (4); The Eight Alexanders, teeterboard; Sir Wm. Baker, horses; Tommy Baker, horses; Ron & Mitzie, iron jaw; Semon's chimps; The Abulet Bros., high wire; Intermision. The second half features: Lawrence Grant, lions; The Glorions, swinging perch; Christopher James, tight wire; The Baker Family Clowns; Naghtin's bears; Bridget Ballentine, revolving trapeze; Rex and Ava Williams, elephants with a long mount ending.

MINSTRELS (Continued)

caricatures and first attracted large numbers of black people to American popular entertainment.

By the turn of the 20th century, the popularity of the minstrel show was waning and black minstrelsy was generally restricted to a Southern and primarily rural base, including blacks. Tin Pan Alley, musical comedies and vaudeville became the major vehicles through which blacks could reach a national audience. Bert Williams, for example, began his career with one of Lew Johnson's black minstrel troupes, but achieved national eminence in musical comedies, vaudeville and the Ziegfeld Follies. But Williams and a handful of other black stars and celebrities were exceptions. Generally as minstrelsy declined so did opportunities for Negroes to participate in the mainstream

of American popular entertainment. But before long, black entertainers were basically limited to performing for largely Negro audiences. Although this nourished Afro-American culture and laid the foundation for the professional black entertainment circuits that flourished virtually underground in the 20th century, it also meant that blacks again became just the unpaid sources of the material - music, dance and humor - that periodically revitalized American popular culture and made white entertainers famous and rich.

Despite its great impact and extensive influence on both popular thought and popular culture, minstrelsy lost its dominance of the entertainment business in the 1890's. From its inception, its portrayals of the plantation and of Negroes, especially Southern Negroes, had been its greatest asset and its distinguishing characteristic. Its popularity directly coincided with public curiosity, concern and interest in these

subjects. When these waned, minstrelsy was doomed.

White minstrels, caught between their "authentic" black competitors and the versatility of variety and musical shows, prolonged the life of their form by shifting to more lavish productions, greater variety, urban topics and even an abandonment of black face.

But these changes simply made it easier for vaudeville to absorb the blackface act and take minstrelsy's place as the most popular and therefore the most significant entertainment form in the country.

But like the Cheshire Cat in the topsy-turvy world through the looking glass, where appearances offered few clues to reality, the minstrel show, long after it had disappeared, left its central image - the grinning black mask - lingering on, deeply imbedded in American consciousness.

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IN MEMORIAM

CRESTON J. SHOEMAKER (81) a former side show boxing champion and mayor of Doylestown, Pa., died June 28th at West Chester, Pa. As a youngster he was a roustabout with the Buffalo Bill Show. Survivors include his wife, Marvinia and a son.

ALFRED SOMMERSVILLE, who spent 50 years in the circus and carnival business, died July 4th at Toronto, Ontario. He was a past president of the Canadian Chapter of the Showmen's League of America.

HENRY J. TREFFLICH (70) retired animal importer died at Bound Brook, N.J. on July 7th. At one time he was the major U. S. importer of animals for circuses, zoos and private citizens. He co-authored two books "They Never Talk Back" and "Jungle For Sale". Survivors include his wife, Alberta, two sons and two daughters.

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HANNEFORD FAMILY CIRCUS

by Don Sandman

The Hanneford Family Circus played the Drake Co. Fair at Greenville, Ohio, on Aug. 18-25, giving four shows a day. Acts were alternated throughout the day so each performance was different.

Among the acts used to make up the various programs were: The Bounding Kays, trampoline; Rico and Teto, clown sharpshooters; George Hanneford and the Royal White Ponies; Princess Morning Star, trapeze; Ron Perry, juggling; The Hanneford elephants; The Hanneford Dog act; Amazing Mr. Kay, illusions; The Hanneford Riding Act; Ron Perry, wire act; Mixed Animal Revue.

Vicky Hanneford was the show's announcer while Dean and Les provided the musical background with organ and drums.

Heinrich Garbelmann is Rico and Chuck Kay is Teto who are the clowns.

For this date the show was using the Kelly Bros. big top and seating was set around the one ring with an entrance from the front. All seats were free. Outside the show's concession trailer was set up at the entrance.

The horses and elephants were staked out in back of the tent and people visiting the fair were welcome to view the animals between performances.

PEOPLE

WAYNE BOLZ presented **DOREY MILLER** with a plaque from the Seils Sterling CFA Tent No. 79 on Circus Day at Sheboygan, Wisc. "In appreciation to a great showman D. R. Miller from Seils Sterling Tent No. 79". The presentation was made at the afternoon performance on Aug. 4th.

KEN BENSON, along with **BOB** and **ROSA GIBBS** recently visited the Canadian International Circus at an arena date in Canada.

BOB EMERICO, **JOE LEMKE**, **BUCKY STEELE**, **THE CONKLINS** and **AL STENCELL** were among the show folks seen visiting the No. 2 Unit of Carson & Barnes Circus in Canada last month.



No matter what your political preference everyone agrees Circus Report is the best show paper available so order your copy now - Just \$15 for the year.

Write: Don Marcks, 525 Oak Street
El Cerrito, Calif. - 94530



• "It's not much, but it gets me there and back."

MAGIC TIME USA (Continued)

skit that kept you guessing. In fact, he "out guessed" the entire audience and came running down the aisle from the back of the house, bounded onstage via a small trampoline and landed in the midst of his well-trained cast for a well-deserved curtain call.

He introduced his cast of eight young people and four musicians. I learned one of the Professor's tricks. Each of these people had been especially selected and came from towns throughout the U.S. The secret is that when you have the largest and best magic/illusion show playing continually throughout the U.S., you can get the best people. That's also why he calls it, "Magic Time USA". Afterward, I had the pleasure of meeting some of the Professor's old friends, Ward Hall, of Wondorama fame, from Gibsonton, Fla., De Yip Louie and family, oriental wizard from Chicago; Dick Berry, illusion creator, who had flown in from Jackson, Miss., to bring Stu a new illusion to be featured next season. Both De Yip Louie and Dick Berry had worked as assistants for the late Harry Blackstone.

I overheard both of these experts saying that Magic Time USA was the largest traveling magic show on the road, working the longest continual season. They were confident that as long as Stu and Sara Miller continued to troupe, a part of our vanishing theatrical culture, the old time illusion show, would be kept alive for children of all ages.

Magic Time USA is produced by Mearl and Audrey Johnson, owners of North American Productions.

MAIL BAG

I would like a retraction of part of an article in Circus Report (Aug. 21) about the dedication of a Historical Marker, concerning the Seils Sterling Circus. Because of the death of my husband, our eldest daughter, Shirley Lindemann Bentley, did the unveiling of the marker. Not Shirley, the Carson & Barnes elephant.

The rest of the article was fine.

Mrs. Orval (Verna) Lindemann
Box 213
Glenbeulah, Wisc. 53023

PEOPLE

JOE SHERMAN, clown, visited with BILL GALLO-WAY at Rochester, N. Y. last month enroute to the Hanneford Cape Cod date. Joe will be working the Texas dates this month.

FRANK and RUTH CLARK (Francarro and Estrelita) presented their high act at the Monroe County Fair (NY) Aug. 3-12. Frank is still hard at work on the interior of their bus mobile home.

WANTED

CONTORTIONIST

Have all the props. No experience needed to join show.

ALSO WANT

Partner for Comedy Dog Act, Willing to become a circus performer.

ALFRED MEDEIROS

P. O. Box 847

Sarasota, Fla. - 33578



by Clayton Wood

Dubsky-Jordan's "Wonderful World of Circus" with Karla Wallenda, invaded the Chicago area in late July and early August. They had a two week stand at White Pines Deer Park near Ogeron, Ill. The park, which is 100 miles west of Chicago, was celebrating its 20th anniversary. The show also played a four day spot at Stonebridge Mall in Hazelcrest, Ill (south edge of Chicago).

Dubsky-Jordan is a real family venture. A mighty lot of circus packed into a two hour span. Wardrobe is spectacular, the animals look good, all in all it is a fine show. Their huge concession trailer and box office is a sight to behold.

At the conclusion of the show in the big top the audience goes outside to see Karla perform on her very high sway pole and finishing with a one leg slide for life. Karla returned to the park a couple of weeks later for a three day stand and is tentatively booked for Labor Day weekend. Bob Edlund, owner-manager of the park, said the circus and Karla had been a successful venture for the park and based on the fact, he expects to see sight acts or a circus for most of the 1979 season. Karla already has a contract for the park in 1979.

PEOPLE

MICHAEL BURKE, president of MadisonSquare Garden Productions, Inc., and CYRIL B. MILLS (son of the late Bertram Mills) have joined forces to produce the "Centre Circus" at Brighton, England.

WEARY WILLIE, clown with the American Continental Circus, was the subject of an AP photo release last month.

WILLIAM WELDEN, French hand balancer, recently visited Circus Gatini and reports that ERNA BERTINI has just recovered from a broken bone in her shoulder and that ARMIS ZAMPERLA has sustained a broken leg as a result of an accident in the trampoline act.

Billy Barton (Continued)

a headset, was playing away when, by chance, he turned and noticed the juggler had vanished. "My God," he thought, "the act is finished already!" Thoroughly puzzled, Ray stopped playing, at which point he saw a hand come up out of the moat and grab the edge of the stage. It wasn't a new "vanishing" routine after all - the juggler had simply juggled his way off the stage and into the water!

See you down the road, luvv.



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CHICAGOFEST

by John Goodall, Jr.

Move over Milwaukee, Chicago has just completed a successful summer festival which attracted crowds that far exceeded estimates made by the planners.

Chicagofest activities included a musical entertainment festival on Navy Pier for 10 days, Aug. 4-13, and concluded with the annual Lakefront Festival, Aug. 13-21.

In addition to the music festival which included special stages for rock, blues, country and jazz, Chicagofest had a circus and Goodings Million Dollar Midway. A group from Milwaukee's Summerfest pulled away last winter and organized Chicagofest.

The L. N. Fleckles & Co., Circus performed at Navy Pier twice daily and three times on weekends through Aug. 13th. Music was provided by local musicians, directed by veteran circus bandleader, Al Youngman.

The circus program at Chicagofest consisted of: Clown warm-up; National Anthem; Martin Lamberti, juggling; Miss Elizabeth, hair hang; Miss Lydia, trapeze; Miss Tina, upsidedown Loop Walk; Cimse's Russian Wolf hounds and Pomeranians; Clowns; Pablo Rodriguez Troupe, high aerial bars; The Hortobagyi Troupe, teeterboard; The Burketts, hanging perch; Los Argentinos, high perch; The Flying Lar-Rays; Pam Rosaire's pups; Clowns; The Great Lamberti, one finger stand; Joselito, high wire and Col. Marvin Seabright, swaypole.

Featured in Clown Alley were: Al "Prof. Goofy" Hasan, John McKay and Mustafa.

The show's staff included: L. N. Fleckles, executive producer; Dorothy E. Winn, general manager; Ernie McLean, announcer/vocalist; Ron Kelroy, prop boss; and Al Youngman, musical director.

A number of logistical problems had to be overcome to get Navy Pier ready for Chicagofest. When Ron Kelroy arrived to set-up the circus and seating in the various entertainment areas, he found several railroad box cars on a track where the circus was to be spotted. After arranging for an engine to remove the box cars, he

requested work crews to lay asphalt over the tracks to provide a base for the circus.

Kelroy is credited with rigging the first two story outdoor circus. Most of the rigging was erected on the floor of the Navy Pier, however, 3 acts were rigged on the upper deck walkway of the pier. A sway pole was placed on the west end of the circus, Tina's loop walk apparatus was spotted on the north walkway and the Burkett's rigging on the south side.

Early Monday morning, Aug. 14th, the first day of the Lakefront Festival, Kelroy moved the Thrill Show into downtown Chicago onto the Dailey Civic Center Plaza where rigging for various acts was anchored to huge cement blocks. Kelroy utilized knowledge acquired when he rigged the Fleckles Circus on the astro turf in Busch Stadium for the annual Shrine Circus in St. Louis this past June. Stakes could not be used in either location.

The Aerial Thrill Show appeared twice daily at noon and 3 p.m. through Aug. 21st, and attracted a multitude of downtown workers and summer visitors.

The order of appearance for acts was: Miss Elizabeth, hair hang; Miss Lydia, single trapeze; Miss Tina, upside down walk; Johnny Luxem, giant wheel; The Flying Lar-Rays; The Pharohs, cradle; the Burketts, hanging perch; Pablo Rodriguez, aerial bar act; Joselito on the high wire; Col. Marvin Seabright, sway pole; the Quassars, space ship hanging traps.

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CIRCUS ACTS

MARITIME EXHIBITION - Aug. 7-12 - Appearing on the Vaudeville Show at Charlottetown (PEI) were: Mr. Sweep, comedy; Young Troupe, teeterboard; Ethel Jennier, greyhounds; Lon Celon & Co., magic; The Juggling Jewels; Prince Najvez, aerial, plus a local MC and an 8 piece band.

AK-SAR-BEN FAMILY SHOW - Aug. 15-20 - Appearing at Omaha were: Eddy Haddad's orchestra; The Great Junior Hortobagyi's; Willy Lenz, chimps; The Klementis, bicycles; The Elkins Sisters, acro; Chase & Park; The Rolling Diamonds, roller skaters and the Super Kid Variety Show.

KIDDEELAND CIRCUS - Sept. 4 - Michigan State Fair (Detroit): Co Co and Coconut; Prince Najvez, aerial; the James Zoppe Resinback Riders; the Fabulous Lamberti, one finger stand; Chandler & Co., illusions; Martin & Co., juggling; Coco's Musical Comix and Paulette's Peerless Pups. Phil Chandler was the ringmaster in this show set by Bauer-Hall.

KLEIN'S CIRCUS CONTINENTAL - Berrien Springs (Mich): Clowns Joe Sherman and Rick Legg (Harry); The Bounding Kays; Princes Morning Star, trapeze; Joe and Harry, magic hat; Johnson's Bears; George Hanneford, ponies; Harry and the Artist; LaVon, cloud swing; the Hanneford Elephants; Carmen, wire; Joe and Harry, long shirt; Cathy and Dianne, dogs and the Hanneford Riding Act.

MONTREAL - Featured in a Federally funded Canada Day celebration were: The Karinas, trampoline; The Michelles; Angela Wilnow's collies; The Dijons; the Corbinos, skating; Pat of the Clown, a TV star was the announcer in this show set by Gastoni.

SAWDUST TRAIL

by M. L. DUPONT

South Louisiana, Texas and Mississippi fans will be disappointed to learn the Beatty-Cole Circus isn't going into New Orleans this year. In reply to a request for this year's dates showman Douglas Lyons says the circus will probably return to N.O. in 1979.

A bulletin from the Millette Tent of Dallas shows the Carden-Johnson Circus will be there Sept. 7th, the annual Millette Amateur Circus is in Mesquite on Sept. 9th (rain date Sept. 16), the local Shrine Circus is set for Sept. 11-17 and Hall & Christ will be there Oct. 6-22 and of course there is the annual Dr. Pepper Circus at the State Fair.

For the first time CFA's are able to plan ahead for the upcoming conventions and we salute the officials who have made it possible for us to look ahead and thus attend future meets.

In a recent letter Trudy Luvas, mother of Peter, the owner of Dixiana Circus, reports she debuted her new poodle act "The Poodles Fantasy Revue" in Beaumont, Texas. She is interested in obtaining a list of malls in the South, so why not write her at: P. O. Box 1785, Beaumont, Texas 77704.

Jackie Mitchell Jenkins and Harry Jenkins, Jr., former clowns, are expecting their first addition to the family. Our best to both of them. Harry Sr., a retired Air Force Col. and show organist, lives in San Diego and traveled with many shows.

There aren't too many tramp clowns around these days, most of the new clowns have gone in for white face or Auguste types. However there are some excellent tramp clowns still on tour.

Gunther-Gebel Williams has joined the TV commercial people and is now plugging the American Express credit card. There are more and more commercials with a circus theme, using clowns, tightwire, trapeze and a variety of circus backgrounds. Why there is even an elephant carrying a body of a car!



DWIGHT HANSEN, performance director; SR. RAI, ringmaster; KAY PARKER, band leader; WALLY JONES, producing clown; AL LEONARD, vocalist and PHILIP MORRIS, production director are some of the staff members who will be making the fall tour with the Royal Hanneford Circus.

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TOUGH RULE

Owners of exotic pets residing in the State of New Jersey may have a harder time keeping their rare animals if rules proposed by the state Dept. of Environment Protection take effect this week.

The proposed regulations would allow more than 50 common species of birds and animals to be kept without a permit. These include hamsters, gerbils, rats and mice, bull frogs, dusky salamanders and the boa constrictor. Domestic dogs and cats would not be affected by the new regulations.

Under the proposed regulations another 29 less common birds and animals would be allowed only after the owner has filed a written application and received a permit. These include ferrets, llamas, several types of parrots, king snakes and pythons.

Species on the list could be permitted if the agency finds the wildlife is free from disease, will be adequately fed and will be caged so it can perform its "natural behavior patterns", but it can't escape. The owner would also have to show he acquired the pet legally and can secure veterinary care.

Wolves, bobcats and leopards are classified as dangerous under the regulations.

Possessing a regulated species without a permit could net the violator a fine of up to \$3,000.

Pot-Pourri

by Mike Naughton

Al and Joyce Vidbel are enjoying a busy summer season at the Catskill Game Farm where they are presenting their elephant act and liberty pony display.

CFA Joe Mitchin enjoyed a surprise birthday party, celebrating his 90th. The bash was given by fellow New Jersey fans: John 'Tiny' Phillips; Neil Lime; Frank Mara and Frank Robie.

Phil and Linda Chandler will work a fair date for the Bauer-Hall Enterprises, and some spot dates for the Royal Hanneford Circus.

Dorian Blake, illusionist, will be at Six Flags Over Georgia theme park during the early part of Sept. The engagement was negotiated through Mike Naughton Productions of New York.

The Maine Clown, Frank Hannon, had a busy season since the New England Shrine dates in the spring.

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