

# CIRCUUS REPORT

AMERICA'S  
FAVORITE CIRCUS WEEKLY  
OUR 11th YEAR

Number 27

July 5, 1982



BRUCE ANDERSON



BY  
DON  
MARCKS

At about the time you are reading this I will be in the hospital undergoing surgery on my eye. This is a sort of last minute move to save the sight in the left eye, for it has been gradually causing a great deal of trouble over this past year.

A transplant is expected to restore the sight and bring the eye back to normal. It should then provide me with new and better sight, something I have been without for a long time.

The actual hospital stay will be short, as it amounts to only a few days. However, the doctors say it takes four to five weeks for the eye to completely heal after such an operation.

This means we will have to delay some issues of Circus Report. There will be at least one more issue to follow this copy, then there will be a brief period during which the offices of Circus Report will be completely shut down. Things should get back to normal in late August, and we will resume the regular weekly schedule just as quickly as we can.

Some advertising and story material will be delayed, but they will be picked up where we left off once the regular operation is again underway.

We regret this inconvenience to you our rea-

ders and advertisers. We hope you will understand and will bear with us during this difficult period.

We appreciate your support and interest and look forward to serving you once more just as soon as we can.

## Route Changes

The Ringling-Barnum Route Card No. 2, for the Red Unit, listed the following dates:

June 9-13 Syracuse, NY  
15-16 Dayton, Ohio  
18-20 Louisville, Ky.  
22-23 Lexington  
25-27 Memphis, Tenn.

The No. 3 Route Card for the Red Unit now shows the following show dates:

June 9-13 Niagara Falls, NY  
15-16 Dayton, Ohio  
18-20 Lexington, Ky.  
22-23 Nashville, Tenn.  
25-27 Memphis

## PEOPLE

MARIO MANZINI presented his Aerial Strait Jacket escape suspended from a burning rope in the air nightly at the 2nd annual Westchester County Fair & Expo at Yonkers Raceway in New York. It was his second year there, along with HUGO ZACCHINI, human cannonball, the FOSSETT's with Killer Willard, boxing kangaroo, CHRISTINE's Chimpanzees, PRESTO the Magician a Puppet Act and others.

**Show Dates****Beatty-Cole Circus**

July 5-6 Lowell, Mass.  
7-8 Leominster  
9-11 Auburn

**Carson & Barnes Circus**

July 4 Champlin, Minn.  
5 Hutchinson  
6 Le Seuer  
7 Faribault  
8 Rosemont  
9 Winona  
10 Albert Lea

**Castle Int'l Circus**

July 6 Miles City, Mont.  
8 Deadwood, S.D.  
10 Pierre  
11 Winner

**Circus Knie**

July 5-6 Hutwill, Switz.  
7-8 Sursea  
9-11 Olten

**Circus Vargas**

July 5-6 Petaluma, Ca.  
7-8 Palo Alto  
9-11 Oakland

**Franzen Bros. Circus**

July 6 Antigo, Wisc.

**4th of July Circus**

July 3-4 Hoboken, NJ

**Make A Circus**

July 6-8 San Fran, Ca.  
9 So. San Fran.

**Ringling-Barnum - Blue**

July 7-11 Tucson, Ariz.

**Ringling-Barnum - Red**

July 5-6 Jackson, Miss.  
8-11 New Orleans, La.

**Swan Bros. Circus**

July 9-10 Greenfield, Ca.

**TNT & Royal Olympic**

July 1-3 Janesville, Wsc.  
9-11 Butler, Pa.

**Wenatchee Youth Circus**

July 9 Winlock, Wash.  
10 Kalona  
11 Stevenson

**--- OTHER DATES ---****Harry Albacker**

July 5-18 Moosic, Pa.

**Burr's Fun-O-Rama**

July 6-10 Sandwich, Mass

**Cold Nose Five Act**

July 9-18 Calgary, Can.

**Cole's Miniature Circus**

June 30-July 5  
Clearwater, Fla.

**James H. Drew Exposition**

July 6-10 Shelbyville, Ky

**Dune Buggy the Clown**

July 4 Pine Mt. Ga.  
10 Swansboro, NC

**Elliott Amusement Co.**

July 7-11  
Eaton Rapids, Mich.

**Foley & Burk Shows**

to July 11  
Pleasanton, Calif.

**Douglas MacValley Stunts**

to Sept. 12  
Storytown, NY

**Scott's Medicine Show**

July 5 Northfield, Minn.  
6 St. Cloud  
7 Alexandria  
8 Fertus Falls  
9 Breckenridge  
10 Valley City, N.D.  
11 Fargo

**Tent Troupe**

July 5 Springfield, Mass.  
6 Pittsfield  
7 Troy, NY  
8 Cooperstown  
9 Oneonta  
10 Endwell

**Tip Top Shows**

July 7-11 Two Rivers,  
Wisc.

## Royal Hanneford

by CLARENCE HASTINGS

Tommy Hanneford brought his Royal Hanneford Circus, under canvas, for the first time at Dimondale, Mich. (June 10). The show was sponsored by the Lions Club and presented under a red and white tent that was 120 ft. round.

The 2 p.m. show was presented before a three-quarters house and the 7 p.m. show filled the top.

The program included: Senor Rai, Ringmaster/announcer; Kay and Bob Parker, with drums and organ; Warren Adams, program director.

Acts were: The Dynasty Duo, Dennis and Anita Zoppe; Sangers Riding Academy; Bed Pan Betty; Danuska; Trudy's Dalmations; Warren Adams, juggling; Gorilla Act; Hanneford Riding Act; Intermission; Anita Zoppe, liberty horses; Laura and Betty, webs; Trudy Strong, P.O.A. Stallion Liberty Act; Clown, Mike Tables; Elephants presented by Mark Karoly.

Clowns were Cherly and Wally Jones, Peanuts, Raggedy Ann and Mike Wright.

## PEOPLE

JEFF McBRIDE will return to New York this summer to make his only N.Y. appearance at The New York Magic Symposium to be held, Aug. 19-22, at the Roosevelt Hotel on Madison Ave., in Manhattan. Along with Jeff will be KEVIN SMITH, fire manipulator and VITO LUPO, international magic mime artist.

## Variety Show

by Dr. DAVID E. REID

The Lane County Peace Officers Association Family Variety Show was held at Eugene, Ore., June 12-13, with two shows on each day.

Stan Kramien handled the announcing and did a creditable job. Back-up music consisted of organ and drums.

The program featured: Diana, the Enchantress, magic, using records; Howard Hardin, juggler; Toni Madison's Poodles (had some difficulty working here due to slippery stage floor); Dave Miller, ventriloquist; Lou Eagon, chimp; Dick Zimmerman, Ragtime piano; Kramien, Guilotine number with kid from audience; Willettys, rola bola, hand balancing, plate spinning.

Note: Roger Day was booked in and made the first show then was cancelled because his act was primarily a night club act and for adults and the audience here was mainly little kids. The man said it was the first time he had ever been cancelled out in 48 years of being in the business.

I did not see the act, but a friend said it was out of place in this type of show and for this type of audience..

GEORGE HAMID, Jr., was a guest of the Sells Floto Ring No. 34, CMB, at a special dinner held in the Navftres (CPO) Club, Dvs, R.I. He was made an Honorary Member of Ring 34 and was presented with a certificate marking the event. After dinner the group attended the Hamid-Morton Circus playing for the Palestine Shrine.

**NOW BOOKING FOR 1983**

**THREE OUTSTANDING AERIAL ACTS**



**THE KNEISLEYS**

***THE KNEISLEYS - AERIAL CRADLE***  
***MISS NAJEAN - SINGLE TRAPEZE***  
***MISS DONNA'S SLIDE FOR LIFE***

**Contact:**

**WILLIAM K. BANNISTER**  
4030 Snyder Domer Road  
Springfield, Ohio - 45502

**Phone: AC 513 - 969 - 8468**

# Wm. Kay Circus

by RALPH HENDERSON

This writer was in Boise, Idaho, for a reunion and that gave me a chance to run over to Nampa to visit an old friend, Bill Vaughn. He was in town as part of the Wm. Kay Shrine Circus, and it gave me an excuse to see my 5th circus of the season.

This is the 23rd year that Wm. Kay has produced this circus. The staff included: William Kay, director; Patricia Kay, treasurer and talent coordinator; Sue Love, secretary; Ken Heller, supt.; Bill Miller, lighting; John Malett, musical director; Bill Vaughn, producing clown.

Pre-show activities of the El Korah Temple included a 30 minute concert by the Temple band, a motorcycle drill by the Caldwell Motor Patrol and the Black Light Mounted Patrol escorted the Color Guard, while the band played the National Anthem.

After an overture by the circus band, the show opened with Andre and His Serengetti Lions; The Fergus Troupe then took over the center ring with a trampoline routine with a lot of comedy. The Madhatters followed to put on a fine display of juggling before going into their trademark bit of throwing hats across two rings to land on their partner's head.

The Bill Vaughn Family of clowns make their first appearance with a humorous weight reducing machine. The next act was made with a bicycle built for eight, two trainers and four chimps. After a novel act on a "swimming pool" trampoline they all made their exit in the bike and that was Elsie's Chimpanzees.

The clowns came back to present their camera gag and the first half ended with the Flying Lantonys, three beautiful girl flyers and a good catcher.

The intermission wasn't long enough for all of the kids that wanted to ride the elephant, but they had to stop so the Three Zany Painters could get the arena into shape, ending up on a revolving ladder.

The next act was the Althoff Bears, a good act with 5 bears and some beautiful props. Bill Vaughn had a solo spot with three cigar boxes and a lot of vests.

The next act was called Teterbordeaux and could be described as an adagio act using a

teeterboard.

The clowns final appearance combined music and a large firecracker and was followed by Buckey Steele's herd of young elephants, three Indian and an African, worked by Miss Joan (sorry I didn't get her last name).

The show closed with The Pirates of The Sky, one of the best thrill acts on the road today.

Certainly the audience left well satisfied.

## PEOPLE

DALE LONGMIRE and TED POLK, who worked with Vince Carmen in Las Vegas have returned to Circus Vargas.

## In Memoriam

HELEN W. MAY (70), died March 12, in a nursing home in Houston, Texas. She was the widow of the late Tex May, well-known dog and pony trainer. She is survived by two sons and three daughters, and grandchildren.



- + Guaranteed 100% quality
- + Colorfully designed and durable
- + Uses inexpensive simple 9 vt. battery
- + Adjustable cloth hat in assorted colors fits all
- + 6 continual flashing and blinking red, green and yellow lights
- + Used by circuses, fairs and carnival concessionaires and butchers, joggers, nightwalking, skiers, campers, roller skating, disco places, etc., for fun and safety.

Only \$6.50 PPD; Battery included  
 Send Check or Money Order to:  
**J & M VARIETY ATTRACTIONS**  
 P. O. Box S-353  
 So. Attleboro, Mass. - 02703

# THE GREAT GOLDFINGER



## **SUPERBLY ARTISTIC HAND BALANCER**

*WITH AN ASTOUNDING  
ONE FINGER, "HIGH" HAND BALANCING ACT  
AND  
ROLLA BOLLA JUGGLING ACT*

## **GOLDFINGER**

**Will Be Available as of Mid-October**

Call or Write:

Leave Message:  
505 - 266 - 4636

P. O. Box 425  
Sarasota, Fla. 33578

# Play About P. T.

by **BOB STODDARD**

Rena "Candy" Brannon, my 5th grade clown granddaughter had been assigned to pass out programs at the 4th annual Spring Music Festival in the Duncanville (Texas) School Auditorium, and my wife and I had the privilege of driving her to the event.

When I left the house with this beautiful little clown (prejudiced opinion) I wasn't looking forward to much of an evening's entertainment at a musical joint effort of the combined 5th grade choirs from the seven elementary schools in Duncanville.

The new play "P.T., The Greatest Showman on Earth" is the latest effort by Grace Hawthorne and John F. Wilson (who also write for Sesame Street) and was being produced by the 5th grade music teachers of the same aforementioned seven schools.

If they weren't the first to present this new play, they were darn close to it, because they had to wait for scripts that went to press in January.

The musical is a unique presentation of the life story of P. T. Barnum as brought to light by a group of 5th graders who find an old trunk belonging to the great P. T. Their excitement over the marvelous possibilities of the trunk's contents melts to disappointment when they discover that it contains nothing but some old books.

As they read from parts of the books, the 300 voices of the combined choirs furnish the musical background for the players who dramatized each segment of the story while a pint-sized 5th grade facimile of P. T. Barnum made comments on his life that added interest and color to the story.

Hank Edmundson did a very good job with his very long part. Together they make the story of P. T. come to life in a very interest-



## SIEGEL & CANTER

Attorneys at Law

### Immigration

- Permanent Resident Visas •
- Non-Immigrant Visas • Investors •
- Relatives • Labor Certification •
- Intra-Company Transfers • Students •
- Deportation • Naturalization •
- International Tax and Trade •

1634 Main Street, Sarasota, Florida 33577

Telephone: (813) 366-7935

ing and entertaining evening, worth sending to Circus Report.

The program credits a list of people for assistance on the production. One of these credits went to Mr. and Mrs. Robert Stoddard for loaning circus pictures and posters as props, but this effort was absolutely buried by Mrs. Delores Edmundson who "secured backdrops, posters, pictures and authentic playbills and information about P. T. Barnum from several circus museums."

These props provided as much to the success of the show as anything else. The Billboards on each side of the stage and the

(Continued on Page 16)

# BOSWELL-WILKIE

## C I R C U S

1981 was the end of an era in South African circus history - 1982 is the beginning of a new exciting era.

For some years it has been obvious that the rising costs of moving a long railway show around South Africa were increasing out of all proportion to the Boswell-Wilkie policy of low price tickets for family consumption. The solution was to move by road but the immediate outlay costs and the time to make the adaption from rail to road were impractical - plus the unknown new problems that would face a road show in this vast continent of Africa.

The solution was to mount an experimental road circus on a smaller scale which would pioneer the way and eventually be absorbed as the tried and tested nucleus when the big show was ready to leave the train.

In 1979, Wilkies International Circus took to the road and immediately indicated the vast new areas that a road show could reach for the first time. True, new and unexpected problems seemed to increase every day - but as fast as they appeared, solutions, adaptations and improvements were made.

Having proved the viability of a road show Mr. W. H. Wilkie, now decided to spend the last six months before the planned change over experimenting with the performance itself and the public and press reaction to it.

The circus received a new coat of paint, a new name - Robero's Circus (named after his son Robert Wilkie who was now being groomed for his future role). New experimental lighting and technical effects were used. The new show was based on the latest trend of circus in Europe where there is a close blend of circus and theatre - the results were startling; the press raved and one paper called it "a new era of circus". Not satisfied with this reaction Mr. Wilkie issued a questionnaire to his audience - the results were conclusive and the time for the planned merger had been reached.

On Saturday, Jan. 9th, Boswell Wilkie Circus was loaded onto the circus train for the last time. The next day both circuses rolled onto the circus farm together and almost immediately new paint was being applied to the rolling stock - the traditional Boswell-Wilkie yellow and red were now painted with Robero's blue and white stars. The circus front was painted red with gilt scrolls and a double tiered bandstand was installed with 24 track tape system sound. George Hayden was already writing the musical score for the new production and Reggie Wolschlager had her seamstress making the sparkling new costumes.

Neither traditional nor trendy music was to be used this year - instead George Hayden composed, scored and played (with a 24 piece band) every single piece of music in the 2 hour, 20 minute program.

In order to retain production standard and time it was decided that the circus would design, and make the costumes thus adding to their already incredible Sun City wardrobe.

A careful balance between the traditional and new trend of production and new trend of production was maintained throughout and a stunning new 1982 production has been the result of months of planning, preparation and exhaustive rehearsal - equalled only by the exacting and expert years of planning to move Boswell-Wilkie Circus on to the road.

### AIRSTREAM



Special Consideration for All Show People  
Trailers delivered anywhere at nominal rates

CALL OR WRITE

JOHN MAROONE

2550 Walden Ave. Buffalo, NY 14225

Phone: 1 - 716 - 681 - 1700

(Continued on Page 13)



## In the flood

The Beatty-Cole Circus was in the flood that hit Connecticut this past month. Both Milford (where the show was playing) and Essex were the hardest hit areas.

The circus was set up on a Mall on fairly high ground, but there was a creek just in back of the mall. When the water started to go over the bridge the show house trailers were moved to higher ground. The water did not get high enough to come onto the show lot itself.

During the night three cars tried to go across the bridge and were swept into the flood waters. Circus personnel worked for most of the night to rescue people trapped in their cars in the raging waters.

One man was drowned and another was washed downstream and disappeared, all of the other people were saved. At one point a circus man had to be rescued after he lost his footing and slipped into the water.

## Miscellaneous

In his autobiography, P. T. Barnum writes that his first circus experience was as a ticket seller with Arron Turner's Circus in 1836, where he also served as secretary/treasurer.

He received a salary of \$30.00 per month, plus 1/5th of the show's profit. He was with the show from late April through the end of October and ended the season with a profit of \$1,200.

## Big John's Show

by RALPH HENDERSON

On June 16th, Curly and Cue and I drove to Davenport, Wash., to see the 1982 edition of the Big John Strong Circus. The new three ring show looks pretty good.

We were so busy visiting that we didn't take in the side show. The big show started with a four pony drill worked by Miss Tina. Next came the clowns, Sam and B.J. who did the long shirt gag, after a little knock-about.

One of the better cradle acts, Sugar and Spice, followed and then the Amazing Seaton worked an illusion in each ring, ending with a strait jacket escape while suspended over the center ring.

Two rings of dogs followed with Curtis and Sherrie in ring 2 and Miss Sandy in ring 3. The clowns do a magic bit that really has a funny ending.

Jay Evans' act combined the juggling of cowboy hats, hatchets and rope spinning and was well received. Miss Tina and Miss Sherrie worked webs and were followed by Miss Sandy's comedy swinging ladder act.

Three rings of jugglers close the first half of the show, Curtis Cainian in ring 1, Jim Zajicek in ring 2 and Jim Hebert in ring 3.

Two rings of animal acts opened the second half, with Miss Sandy and four African Pigmy Goats, in ring 1 and Brian works Bongo the bear in ring 2. The next display has Sugar and Spice doing a perch act and Curtis Cainian doing a tightwire act.

Miss Tina holds down the center ring with a well executed single trap act. The clowns do The Dentist bit and then Mr. Jay and Miss Tina bring on the high school horses, and Jay ends the act doing some old time western trick riding on El Capitan.

(Continued on Next Page)

## In Memoriam

CLIFFORD MONNETT (70), a long-time Indiana businessman, died May 31st, after a brief illness. He owned and operated Monnett's Market in Greencastle, Ind., for 57 years. In his early days he traveled extensively as part owner of various circuses and rodeos.

In addition to his wife, survivors include four daughters and four sons, 24 grand children and 11 great-grandchildren, plus several nieces and nephews. His late grandson, Billy Ray Monnett worked in rodeos.

Burial was at Forest Hill Cemetery in Greencastle, Pa.

REA "Tiny" RIDLEY, of Santa Rosa, Ca, died on June 3rd. He was an active circus fan and model builder and it was he who had saved most of the old Foley & Burk Shows railroad equipment. Some went to the Circus World Museum, some to a local boys camp and one wagon went to the local Circus Model Builders Ring.

## PEOPLE

HELEN BILLETTI Warburton writes that she has been renominated to the Board of Governors of the Ladies Auxiliary of The Showman's League of America. Helen will be leaving July 11th for a month tour of Europe, where she hopes to see some circus programs in Germany and France.

THE LANCELOT CHIMPS (Bette and Joe Naud), and JOYCE VIDBEL's elephants and ponies are working at the Catskill Game Farm in New York this summer.

---

### BIG JOHN'S SHOW (Continued)

The Smith Bros. and Sherrie's revolving ladder act is a combination of skillful acrobatics and good clowning.

Sugar and Spice close the show with Neena the elephant.

Elephant rides were offered before and after the show. Red Johnson does a good job as the announcer/ringmaster.

TO

# ZAPATA

(Marcos Manuel Barragan)



**A GREAT CLOWN AND BROTHER**

**Regards to his Family**

***GOD BLESS HIM ALWAYS***

**JOHNNY PEERS**

# Bob Moore's Mongrel Revue



COMING SOON ON

**LOVE BOAT**  
**CIRCUS OF THE STARS**  
**THE GREATEST AMERICAN HERO**

CURRENTLY

**THE CALGARY STAMPEDE**

## Soviet Scandal

The Russian police recently arrested the national director of Soviet Circuses and confiscated \$1.4 million worth of illicitly obtained diamonds and illegal foreign currency from his apartment in Moscow.

News reports stated the MVD police arrested Anatoly A. Kolevanton at his home and found a cache of diamonds worth some 800,000 rubles and currency valued at 200,000 rubles.

Information obtained from office workers at Soyuzgoscirk, the national circus directorate, said Kolevatov had been accused of extorting bribes from circus performers who wanted to join the internationally acclaimed troupes, which the Soviet Union sends out on world-wide tours.

Kolevatov's deputy, identified as Viktor V. Gorsky, was also arrested, on similar charges.

As director general of Soyuzgoscirk, an agency under the Ministry of Culture, Kolevatov oversaw 20,000 employees, including 6,000 entertainers in more than 80 circuses, ice ballets and traveling zoos.

However, it has been said that his salary is far too low to have enabled him to acquire such a large quantity of diamonds.

It is reported that black market profiteers or bribe-takers will convert the money into gold or jewels, both for convenience and to obtain additional profit from their appre-

ciation in value.

Kolevatov is said to have been a member of the advisory group of the Ministry of Culture with a rank equivalent to deputy minister. He is one of the most senior Soviet officials to be accused of corruption since the late minister of culture, Yekaterina Furtseva, was reprimanded in 1974 for using state materials bought at bargain prices to build a \$170,000 country home. Furtseva, who was officially reported in 1974 to have died of a heart attack at the age of 63, after the reprimand, is widely believed to have committed suicide.

Kolevatov's arrest followed an earlier arrest of a part-time circus performer Boris Tsigan (Boris the Gypsy), who has long been rumored to be a close friend of Galina Brezhnev, the 53 yr. old daughter of Soviet President Leonid Brezhnev.

Galina Brezhnev's friendships with circus performers have been a source of gossip for many years. In the early 1970's, she married and later divorced a circus performer. She is now the wife of Lt. General Yuri M. Churbanov, second-in-command of the MVD.

Boris was arrested in possession of a large quantity of diamonds and news sources indicated that he had told police the diamonds were obtained from Galina Brezhnev. She is said to have denied the accusation and there is no indication that she is under investigation. It is also said that Boris led investigators to Kolevatov, the circus administrator.

In recent months Soviet officials have been conducting a campaign against corruption and black market speculation, but most of the cases thus far have involved store clerks accused of diverting scarce food items and consumer goods to the black market.

## Circus Books

Clown Alley (Ballantine, signed) ..	\$ 18
Tom Mix & Pancho Villa (fiction)	16
Monsters of Gilded Age (freaks) ..	11
Geo. Magazine - circus article ....	3
Life of Andrew Ducrow .....	25
Saga of Buck Jones .....	11
Book of Clowns (Spaight) .....	11
Independent Entertainer (clowns, et)	8
Seat at the Circus .....	17
Jenny & Barnum (Fiction) .....	16
Little ol' Show (Miller, signed) ...	10
Wild Elephants in Captivity (signed)	19
Elephants - Vanishing Giants .....	18
Circus Moves by Rail (signed) ....	35
Tom Mix Riding Up to Glory .....	13

FRANK BARRY

707 S. Warnock St. Phila, Pa. 19147

## PEOPLE

LOUISE PINCHER has been promoted to Secretary of Advance for Ford Bros. Circus.

DEBBIE PATSEL, advance clown with the American Continental Circus last year, has joined the show's Clown Alley this season. DEON AUMAIER is currently working advance for the circus.

## Amer. Continental

Enthusiastic crowds obviously enjoyed the powerhouse performance of the American Continental Circus as presented at the San Francisco (Calif) Civic Auditorium, June 19-20. Sponsored by the Knights of Columbus, the show gave five performances and was backed up by a 25 piece band, directed by Bill Reynolds, with Wilma Rench at the organ and Jack Rench on drums.

The lights, music and gorgeous costumes all contributed to the strong circus performance, making this one of the best shows in the west. There is no question, this is family entertainment at its best.

This year's program has a number of new faces including Mike Piel, the ringmaster/announcer. The blending of new and past performers has been skillfully handled to offer what can truly be called an all new show for 1982.

It is obvious that a great deal of money has gone into the show with new ring curbs, ring mats, elephant trappings, costumes and special lighting effects.

The program featured: Kay Rosaire, mixed wild animal group; Cradle display with The Ruben Duo and Mareiva Duo; Mr. Fred & Co., excess baggage; Goldfinger, one finger stand; Acadis, balancing; The Super Lokos, comedy; The Maridons, high wire; Display of juggling by The Darios, The Armondos and The Alvaros; Clowns; Display with Lemke's Chimps, Georgina's Menagerie and Adams' chimps; Latin Fire, aerial ballet; The Dancing Gauchos; Intermission.

Erik and Bobbi, dogs; Trampoline display with The Langellas and Tadeosz Troupe; Porredon Perch; Clowns; Rola Bola display with Rafael Suarez, Duo Ramon and The Medros; The Flying Valencias; The Wozniak Troupe, teeterboard; the American Continental Circus elephants presented by Tom and Pom Pom Donoho.

---

MARTIN ALVAREZ, 14 yr. old flyer is a feature of the Beatty-Cole Circus where he performs the triple at each show. Others in the flying act are CAROLINA, 6 yrs. old, plus RAUL ALVAREZ and GEORGE FARRIA, catcher.

**BOSWELL-WILKIE (Continued)**

One of the most delicate questions in Mr. Wilkie's questionnaire had been "What are your comments on using animals in our circus?"

The answers were reassuredly favorable: 89% of the public liked and wanted to see animals in the circus, while all the remaining 11% while objecting to using animals in principle, complemented the circus on the condition and handling of their animals. One of the results of this was to establish a trainer with new animals on the farm; thus having two groups of animals - enabling each group to alternate a year travelling with the circus with a year resting and practicing on the farm.

The farm, as well as building all circus equipment, props, trucks, trailers and effecting repairs and maintenance; has also been developed into a training center for new acts and artists - most noticeable of these being "The Survivors" with their chilling no-net casting routine and also "Dimitri" with his "Elvin Bale" type of heel catching act.

Providing local talent the circus has the Toni Troupe from Cape Town, tumbling, balancing as the Vulcans and Living Statues; Charles, Colin and Merl as the Castellor Troupe and Quzan providing the whirlwind juggling and macabre illusions. Andre de Beer returns from the "Flic Flac" Circus in Germany to star as a human pin cushion and fakir.

Tommy Turnbull returns to Boswell-Wilkie after an absence of over 20 years to join Charlie Taylor (Ireland) and Donald Crofts (Border) to handle the clowning together with the Spanish National clown - Piti.

Dave and Carol Freeman (English) train and present a new fast-moving act - with even a lion on a swing!

The elephants and horses are in the care of

brother and sister Robert and Suzanne (Suzie) Wilkie.

The Flying Icarus from Portugal provide the thrill of the flying trapeze. The Popescu Trio perform the head-to-head over a fixed ladder and before joining this circus were the star attraction of Zavata Circus in France.

The Garcia Family has been imported from Spain with the Rissley, tight wire and Russian swing acts.

The Irish family with George and Allan McCormacj are responsible for keeping the transport rolling and Diane McCormacj is wardrobe mistress.

Lighting for the unit and performance is again in the never idle hands of Acker - still no holiday! The all important advance unit are invincible with the combined efforts of Theo Florees and Ralph Bacon's teams.

Maurice Carre and staff hold the fort at Johannesburg Head Office while on the road the show is under the control of Mary and Terry Cripsey.

Keith Anderson is responsible for conception and production. Charlie Taylor and Oupa Muller are tent masters and Daniel controls and heads the roustabouts as well as assisting in the animal acts.

The new 1982 version of the circus rolled out onto the South African highways and byways on Feb. 27th, to start a new era for the biggest and finest show ever seen in this country.

**PEOPLE**

STEVE CHURCH has been promoted to Secretary of Promoters for the Ford Bros. Circus.



## IT TAKES A GREAT AUDIENCE:

The Clyde Beatty-Cole Bros. Circus stole into Waterbury, Conn., like a thief in the night, on June 9th for a three-day stand. The performance was one of the very great-est ever, the physical equipment, the person-nel and the animals looked just super.

I understand that the advance telephone promotion had successfully underwritten operational movement of the 65 vehicular unit truck circus and that financial prob-lemes were under control. But where were the *enthusiastic crowds*?

From what I learned, this situation must be the rule and not the exception almost every day if my informants are accurate.

Let's look at the big tent circus in the town of Waterbury, for example. First of all there was no public visability. The huge big top was hidden in the woods, way out of town on a bad cinder-strewn, black-top lot.

A large, local carnival was day and dating the circus on a better circus lot downtown and their advertising paper was everywhere. It took me, an expert, one hour to find the Beatty show and the first few citizens that I talked with didn't even know that the big circus was in their town. What a lovely, huge hide-away entertainment!

Buying a circus ticket takes some impulse buying. Where is the knowledgeable advance advertising brigade of the past? Maybe they have been pushed out of the way by a new-mod bunch of know-it-all marketing troglodites who really don't know their beans from apple butter, much less the fact that a

great tented circus like the Clyde Beatty-Cole Bros. Circus needs warm, enthusiastic bodies out there cheering for the perform-ers as they sit on those hard folding chairs and bleachers.

I don't imagine the salary of one more ex-perienced circus publicity person for the advance brigade would put the Beatty-Cole Circus into bankruptcy. The need is there most certainly.

Tent circus is a great American heritage. It should be perpetuated. I see a simple solution.

## Special Note

*by C. C. DAY*

Miss Naomi McDowell was the second cir-cus lady to be taken to a Preachers home after being injured. She was an aerialist on Christy Bros. Circus and also had been with the 101 Ranch Show. She also played the calliope.

Her legs were injured this spring and as a result she almost got blood poisoning. So after her hospital stay she was sent to the Methodist minister's home to be looked after.

She thought it was like the play "Polly of the Circus" since the same thing had taken place in that play.

# Indoor Dates

by MIKE SPORRER

In the Nov. 9, 1981 and Feb. 1, 1982, issues of Circus Report, I covered the 1931 season of the Milton Holland Indoor Circus.

Milton Holland was the start of almost all the west coast sponsored dates and they were the first west coast touring indoor circus. In May of 1933 the title was changed to Eastern States Indoor Circus and in Sept. 1934 they became Polack Bros. Circus, the best known Shrine Circus.

For some reason the complete route was never published in Billboard. I have been able to locate bits and pieces. If I am able to complete it, I will run it some time in the future.

Milton Holland Winter/Spring Tour 1932.

Opening date - Corvallis, Oregon

Jan. 2-9 Corvallis, Ore. - Elks Club Rooms

13-18 Chico, Calif. - Memorial Hall

Feb. 6-12 Visalia, Calif - Municipal Aud.

19-25 Burbank, Calif - Elks Home

Apr. 18-23 San Diego, Ca. - Elks Bldg.

May 4-10 Bakersfield, Ca. - Elks Ballroom

23-30 Marysville, Ca. - Memorial Aud.

(Fishing/Vacation travel time)

Jun. 6-13 - Boise, Idaho - Elks Ballroom

(End of Tour)

— Fall Winter Tour —

Sep. 8-15 Ogden, Utah - Spanish Ballroom

17-24 Rock Springs, Wyo. - Elks Hall

26-Oct. 3 Casper - Elks Auditorium

Dates followed in South Dakota, North Dakota, Minnesota and Michigan.

(All above dates were played for Elks Club)

Note: No west coast dates in 1933, coming up next is the 1934 tour.

# SAMANTHA



**SURPRISE!** Bet you didn't recognize me with this makeup on? I'm just filling in for a sick clown. This is fun, but I hope it isn't going to be too much work to get the old greasepaint off afterwards.

# HOTLINE

June 7 - Grand Rapids, Mich - The elephant 'Trumpet' with the Royal Hanneford Circus, was electrocuted in a freak accident just prior to showtime at Calvin College. A stake to which the elephant was tied apparently touched an unground cable which was connected to a sprinkling system. When the sprinklers were turned on the elephant was hit with about 440 volts of electricity.

June 8 - Tipp City, Ohio - An elephant handler with Hoxie Bros. Circus was hospitalized with chest injuries after being knocked down by one elephant, and another elephant doing a headstand on his chest. The incident occurred as the animals were being unloaded.

June 9 - Covington, Ohio - Four elephants with the Hoxie Bros. Circus wandered about town after one of them reportedly backed into an electrical board and charged out of the circus tent. Three elephants were captured within a short time, and the four was caught several hours later at a nearby lake.

## P. T. PLAY (Continued)

poster collection in the lobby, that must have included all of the posters in the one hundred and eleven years of the combined shows.

This poster collector's dream, plus the "authentic playbills" were purchased by Dr. and Mrs. Edmundson and donated to the school's library, along with many beautiful black and white glossies of the early circus days.

This beautiful gift set the circus atmosphere in the great P. T. Barnum's own brassy, flamboyant style, but the enthusiasm of these hundreds of fifth graders unmistakably reflected the motivation of the music teachers in each of their respective schools, who were the real heroes of the circus night.

# A UNIQUE MEDIUM, Wonderfully Handled - Ali Circus

by JOHN GAIZICK

The invitation reads: "Ali Circus, an exhibition of cloth paintings and serigraphs by Boston area artist, Alison Cann-Clift will open at the Fitchburg Art Museum, Fitchburg, Mass., on May 16, 1982. The trustees of the museum cordially invite you to preview the exhibition."

Preview I did and was totally fascinated by the 28 exhibitions that graced my eyes. Ali brings together cloth of various kinds of material, chosen for their color and texture, sews layers of veil material over them to achieve greater ranges of hue and tonality; constructs and draws pennants, tents, acrobats, performers and balancing poles with yarns and threads. The tents and flags almost literally come into being, of course, being represented by cloth. But the landscape and skies, the dark rectangle of em-



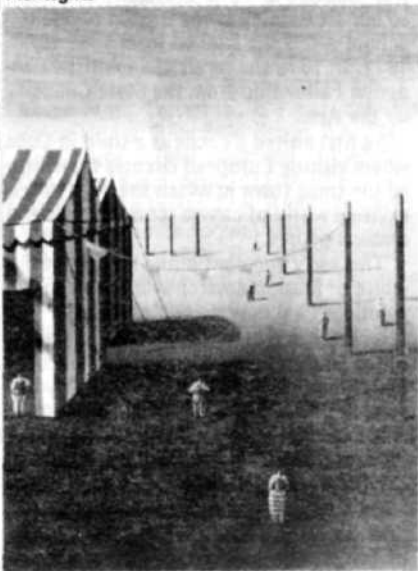
ptiness inside a tent, the mood of charged mystery, are a result of the metamorphosis of material into light and space.

Ali's works range in size from 6 ft. x 8 ft., to 7 ft. x 18 ft., yet, despite their varying scale, are all characteristically "ALI" - tiny circus figures dotted throughout a vast space pennants and circus tarps waving in the breeze, vertical canvas stripes and posts, diagonal support wires, linear and special perspective and subdued, eerie, yet poetic color.

Each one is appropriately titled and this writer's favorite ones included titles such as: "Banners Above The Big Top"; "Criss Cross-

ing Spotlights"; "On The High Wire"; "Balancing In The Far Ring"; "Late Afternoon Shadows"; "Walking The Wire"; "Under Canvas"; "Admit One"; and "Tent Show".

Remaining titles included were: "Center Ring"; "Banner Above The Far Ring"; "Acrobat On Blue Rope"; "In The Spotlight"; "Circus Landscape 1"; "Circus Painting"; "Send In The Clowns"; "Tent At Night"; "Balancing"; "Inside Out"; "Silent Voices"; "Intermission"; "Banner Above/Juggler Below"; "The Juggler"; "Crossing The Wire"; "Through the Flame"; "Side Show 1 & 2"; and finally, "Circus Grounds At Night."



Paul T. Nagano, art director for the Pucker-Safari Gallery, Boston, which represents "Ali", said, "They could not be called appliques, they were not embroidery or stitchery. To me they were paintings, as Picasso and Braque collages were paintings. Ali's medium happened to be layered fabric and yarn and thread. But the results were paintings."

Nagano describes the feeling of the works as being "affectionate but unsentimental." He said, "Her interpretation of the circus

(Continued on Next Page)

## ALI CIRCUS (Continued)

is an essentially poetic one: a metamorphical conception, freed from the common vision of glitter and glamor. She sees the circus both literally and figuratively "in perspective" - a human activity representative of all human endeavors in the context of a vast, unknowable universe."

"The sobriety of this thought is felt in the color, which, though not lacking in richness and resonance, is limited, deep, evoking an atmosphere of introspection."

Ali although considered today a New England artist was born in 1949 in Yarmouth, Nova Scotia, and lived in Ermita, Cuba. She was educated at Tufts University and received her art training at the Boston Museum School where she studied from 1967 to 1972. In 1979 she received an Artist Foundation Fellowship from the State Council on the Arts.

She first visited a circus as a child in Cuba where visiting European circuses transformed the small town in which she lived into an exciting world of canvas tents, animals and unusual people.

"This early and continuing interest in the world of illusion developed into the cloth paintings I am now doing," states Ali.

Her work is represented in the collection of the Boston Public Library, The Decoroda Museum, The Newton - Wellesley Medical Building, The New Britain Museum of American Art in New Britain, Conn., and the William Rockhill Nelson Gallery, Kansas City, Mo.

Her work was included in the exhibition "Center Ring: The Artist" (an Exhibition of Two Centuries of Circus Art) which traveled nationally in 1981 and currently is on view at the Corcoran Gallery, Washington, DC. She has been included in exhibitions at the Milwaukee Art Museum, the Columbus, Ohio, Art Museum, The New York State Museum, the Boston Museum, and the Rose Museum at Brandeis University.

The Fitchburg Art Museum exhibition is her first one-woman museum show. From here the exhibition will travel to the Art Gallery of Nova Scotia this September.

Ali states that ideas for her works develop themselves. The artist played around with the technique of cloth paintings for a long

time. Often she set them aside but would always return to them for completion.

She feels the methods are the same as painting with oils but she doesn't run into as many color problems with cloth as with oils. Fabrics give you a wider range of color; many options to try out. The limitations of cloth are few such as piecing together large sizes so that seams do not show, and scaling some of her larger works which can be a problem. The artist prefers to work on pieces 4 ft. x 5 ft. in size and finds the larger murals more difficult.

Ali knows in advance what she wants the painting to be and has no trouble visualizing her finished work. Starting with a background piece of polyester cut to the desired size, she places the piece on a wall securing it with push pins. She continues to build her color by gradually overlaying pieces of cloth deciding at that time if the effect is to her liking.

Ali says that 100% silk chiffon is the hardest material to find and she purchases most of it in New York. Once stretched most types of fabric are adaptable to her work, but she feels rayon is not dependable. She also claims a lot of material isn't marked so you also have to be careful in selecting those which can be effectively used.

In the beginning she designs 'loosely' to get feeling; then Ali cuts out people and objects from small pieces of colored fabric; and places them where she wants them to go. Shading where desired is then done with crayons as well as with thread. She uses no animals in her work as she says they get a little cute, they detract from the painting and are less abstract than people. In a few of her earlier pieces she used animals but not anymore. She also does not use pictures or designs as they might appear on printed cloth. She says, "They just wouldn't fit in and would be very foreign, almost like cutting up someone else's painting."

Ali feels because she works with fabric, she is frequently asked, "How long does it take to complete a piece?" This particular question drives her up a wall and she firmly answers, "It takes me as long as it takes me!!!"

Her husband is also an abstract artist and she feels to a degree he has influenced her work. Ali's talent is an extremely skilled

(Continued on Page 20)

## Musical Note

by *ROBERT BARNES*

Carson & Barnes Circus moved into the central Missouri area, Monday, May 24th.

First showing was in Eldon, Mo. on the eastern edge of Lake of the Ozarks. Both shows had extremely good business. Audience response was very enthusiastic.

I sat in on tuba for both performances, so did not see much of the show.

The next morning they traveled north 30 miles, through my town of Jefferson City, crossed the Missouri and headed 35 miles up to Columbia where they raised the big top on an old grassy air field. The lot would have been perfect except the rains had started early that morning and by 4 p. m. show time, it was a mess under foot. Needless to say, it dampened the crowd also.

For the first show, I was joined by trombonist Tabor Stamper from Jeff. City and we both had a ball playing Charlie's book. That evening, veteran windjammer Prof. Keith House from Fayette (trumpet) and Brian McCallister (trumpet) from Fulton joined us on the bandstand. They are both "barn-burning" blowers and together with Will Roop, Bill Doyle and Matt Dickey just came on like Gabriel.

The band is excellent. Bob Gardner drives those tempos and sparks the whole crew.

Personnel is the same as reported in CR on May 17th except new trombonist, Pamela McKay has taken the place of William Burnett.

Caught up in a wave of excitement over the sound of the band, I drove in to St. Louis on Sunday, May 30th to sit in on both

shows there.

The big top was pitched behind the South County Shopping Mall near I-55 and Lindbergh. First show went on time to fair house. Riding to St. Louis with me was Hugh Waggoner, trombinist and joining us there was Andy Glover, Euphoniumist. They both had a ball playing the book.

Immediately after the afternoon show, the weather acted up on us and the 4:30 show got underway about 5:30. There were some pretty mean winds for awhile and hard driving rain.

Following is repertoire for show as best as I could copy (an act or two was cut here and there) and still try to play:

Overture; Greatest Show on Earth (Victor Young); Cradle, Mack the Knife, Zing Went the Strings of My Heart (J. Hanley); Patricia White's cats, Colossus of Columbia (R. Alexander), Jungle Queen (G. Barnard), War March of the Tartars (K. L. King), Big Cage Galop (King); Rola Bola, Sunny Who? (J. Kern), Stop It (Mel Kaufman), Broadway One-Step (King); Spec, I'm An Old Cowhand, I'm An Indian Too, Ragtime Cowboy Joe, Jingle Jangle Jingle; Dressage, Galop Zip Boom (C. Duple), Don't Fence Me In, Macarenas (Monterde); Bareback, Passing of the Red Man (King), Cowboy Capers (Thos. Allen), Himalaya (S. R. Henry and D. Onivas); Shrine Clowns (towners) walk-around, Walking Frog (King); Liberty Horses, Robbins Bros. Triumphant (O. A. Gilson), Ohio Special (King), Let Me Call You Sweetheart and Robbins Bros. for a chaser.

Slack Wire and Balance Acts, Tenderly (W. Gross), When the White Lilacs Bloom Again (Doelle); Single Elephants, "One" from

(Continued on Next Page)

**MUSICAL NOTE (Continued)**

Chorus Line Show (Marvin Hamlisch), New York, New York from show of same name (John Kander); Teeterboard, LaSorella (Borel-Clerc), Odekas Galop (Eyraud-Bon-signour); Cradle, Love Boat theme, Para Los Sombreros Cha-Cha; Dog and Pony in Center Ring and Camels in Rings 1 and 5, Pink Lemonade One Stop (Weidt), Alabama Jubilee (Cobb & Yellen), Blow Gabriel Blow (C. Porter), Hallelujah (Vincent Youmans), Galop-Go (Fred Jewell), Trombonium (B. Withrow) chases them off and brings on more clowns.

Jugglers, Copa Cabana (H. Walters), Bim Bam Bum, Mexican Hat Dance, Mambo Jambo (Perez Prado); Big elephants (17 in the long mount), opens and runs four Karl King marches in a row, Carrollton, Woody Vans, Hosts of Freedom, Canton Aero Club, March of the Toys (V. Herbert) and back to Hosts of Freedom as they come around for the long mount. Walsenburg Galop is used for a chaser (King).

Knock-about clowns, Muppet Show Theme (Jim Henson), Cantine Band (John Williams); Flyers, Zacatecas (Codina), Tesoro

Mio (Becucci), Roses and Orchids Waltz (King), Dreamy Dawn Waltz (King), Will Roop March (Robt. Lewis) and Finale, No Biz Like Show Biz (Irving Berlin).

For the pre-show, Charlie mixes three or four Karl King, Fred Jewell or Russell Alexander "warhorses". All to all, a fine show and the band is "on fire."

**ALI CIRCUS (Continued)**

technique and whatever credit and recognition she may achieve I feel is indeed justly deserved.

*(I want to thank Alex Osgood, Director of Public Relations at the Fitchburg Art Museum, Fitchburg, Mass., and Bernie Pucker of the Pucker-Safari Gallery in Boston, Mass. for their contributions to this article.)*

## MARINE WORLD'S CAT COUPLE

"We ran away and joined the circus." That's how Roxanne (Roxie) Whitfield describes her early married life with wild animal trainer Ron Whitfield.

Today, their circus days behind them, Ron and Roxie work in Marine World/Africa USA's Jungle Theater where they put on a lion and tiger show and an elephant act.

The cat act is unique according to the Whitfields. For one thing, the big cats are all males. For another, they have not been castrated or declawed. Plus, Whitfield has mixed two highly intelligent but behaviorally different animals. Lions are social creatures, while tigers are solitary and independent.

Ron says that if the lions ever decide to fight, they would fight as a team. But human loyalty plays a big part in the relationship between trainer and lion, as Ron illustrates with the true tale of a wild cat trainer who was downed by one of his 12 lions during a show.

"The lion was trying to pull him into the tunnel to eat him. Another lion came down and fought off the first one," says Whitfield. When that favored king of beasts died, his trainer lost interest in the lion act and switched to an all tiger show.

Ron Whitfield has been pretty lucky. He laughs when asked about bites or clawings. "I had all my battles and fights when they were between 3 and 5 years old," he says of his 11 lions who now average 7 years of age. The tigers rarely caused problems but when the lions were younger and reaching sexual maturity they gave Ron trouble. He points to the caged arena of the Jungle Theater and says, "Sometimes I didn't want to go in there."

But go in he did, and with pati-

ence, love and an understanding of his animals, he trained them in the European style in which there are no staged fights. He didn't start out with the idea of being an animal trainer. "I fell into it and fell totally in love with it," say Whitfield.

He received his bachelor's degree in biology from California State University at Northridge. He learned that Africa USA in Southern Califor-



nia was looking for an animal trainer. Monty Cox was the head trainer and Ron says, "I bugged him for six months." Persistence paid off. Cox hired him and, says Ron, "He put me right to work with tigers."

At Africa USA, which later merged with Marine World, the animals were trained for movie and television work. Some of the animals trained by Ron appeared in the television shows Gunsmoke (an elephant) and Night Gallery (leopards, tigers

and a vulture). He also trained the lion that appeared in the Dreyfus Fund commercial.

What is special about Ron's training technique is the physical rapport he has with his animals. Using what he calls "tactile reinforcement," Ron gets down to the animal's level. He allows the cats to mouth him. They rub heads. He scratches them, grooms them and says that he talks lion talk to them.

Whitfield gives a demonstration by throwing his head back and emitting a sound that is a combination of a bay and a groan. Sure enough. He sounds like a lion.

All the cats in the show are owned by the Whitfields. It may seem that it would take a lot of money to acquire 11 lions and five tigers. But out of the 16 animals, the Whitfields only paid for four. Their first lion, Zamba, cost them \$500. Ty, their first tiger, cost them \$1. The cats came from zoos, wild animal parks and one was a rejected "house pet."

There is so much overbreeding in zoos, say the Whitfields, that there is a surplus of lions and tigers. In many cases, Ron and Roxie were the cat's last chance. "We'd have to take the animal or it would be killed," says Ron.

As the soft-hearted Whitfields acquired more and more lions and tigers, the strain began to tell on their budget. It costs \$27,000 a year to feed all the cats. With a food bill that size, Ron explains, "To maintain them, I have to work them." Roxie puts it more bluntly by saying that they told the cats, "You have to sing for your supper."

When asked if they think they are exploiting animals by having them perform, Ron says that if he hadn't taken the cats in, at least half of them would be dead by now. Be-

sides, the lions and tigers enjoy their work, claims Whitfield. He says that before a show, "They'll get up and get ready to work." Not only do the cats enjoy their work, they thrive on it. Ron says that they are in better physical shape, better adjusted and more mentally alert than non-working animals.

But there are still misconceptions about the performance. The training whip Ron flourishes at the beginning of the show confuses some viewers. He explains to audiences that the whip has a string "popper" on the end, so called because it makes a



popping sound when cracked. The whip is never used to strike a cat. It is used to cue the animal by sound.

Another misconception is that the animals are kept hungry and perform only for the food rewards offered. Ron laughs at that suggestion and says, "You don't work hungry lions or tigers." His cats are fed a special commercial feline diet containing minerals, vitamins and horsemeat. Every Thanksgiving each cat gets its own turkey. They get the same vaccinations that a domestic house cat

gets and if one of them gets sick, Ron will climb into the cage and stay with it.

The cat show will not go on when it is raining. It is too easy for a lion or tiger to slip on a wet surface and Ron says emphatically, "I don't take any chances on hurting them."

The Whitfields also don't take chances by allowing others to assume responsibility for the animals. They work 10 hours a day, seven days a week, 365 days a year, grooming, cleaning, feeding their animals.

The longest vacation the couple has had in the past 10 years was a five-day trip to Disneyland: Roxie says, "I went crazy the first half of the vacation out of boredom. Ron went crazy the second half, worrying about the animals." Roxie describes how they spent their time in Disneyland: "We played with plastic animals."

The Whitfields have no children. They have no time, no interest. "I couldn't be a housewife or a mother," says Roxie. They know

that their lives do not belong to them any more. Their lives belong to 11 African lions and five Bengal tigers. And the Whitfields love it.

If you wonder whether or not the animals return that affection, go to Marine World/Africa USA's Jungle Theater to see the show. During the winter, the park will be open week ends and school holidays.

Ron will be inside the cage arena and Roxie will be standing off to the side watching her man and their cats. They will put on their show, working together for their dream of retiring to Southern California or Arizona "where it is good for the cats."

The cats. They always come first with Ron and Roxie Whitfield.