

CIRCUS REPORT

AMERICA'S
FAVORITE CIRCUS WEEKLY
OUR 12th YEAR

Number 12

May 30, 1983



SHARON'S ALASKANS

Show Dates

Adams Bros. Circus
June 1 Princeton, NC

All American Circus
May 18-20 Santa Ana, Calif.
21 Costa Mesa
22 Corona
23 Las Vegas, Nev.
24 Indio, Calif.
25 San Bernardino
27 Fresno
29 Santa Barbara

Bentley Bros. Circus
May 30 Hollister, Calif.
31 Paso Robles
June 2-3 Eureka
4-5 Marysville

Big Apple Circus
June 2-7 Bronx, NY

Carson & Barnes Circus
May 30 Cameron Park, Calif.
31 Plymouth
June 1 Roseville
2 Woodland
3 Rio Vista
4 Pittsburg

Circus Vargas
May 30-31 Everett, Wash.
June 1-2 Yakima
3-5 Kennewick

Gerry Cottle's Circus
to June 10 Singapore

Hamid-Morton Circus
June 2-5 Providence, RI

Jules & Beck Circus
May 30 Jasper, Ga.
31 Ellijay
June 1 Fairmont
2 Benton
3 Madisonville
4 Harriman

Liebel Family Circus
May 31-June 1
Richmond, Va.

Oscarian Bros. Circus
May 20-21 Williston, Fla.
23-24 Lake Butler
27-28 Monticello
31-June 1 Cairo, Ga.

Pickle Family Circus
June 1 San Jose, Calif.
4-5 Palo Alto

Ringling-Barnum - Blue
June 1-5 Glens Falls, NY

Ringling-Barnum - Red
to June 5 New York, NY

Roberts Bros. Circus
May 30 Barnesville, Ohio

Roller Bros. Circus
May 22 Arlington, Texas
23 Halls
24 Huntingdon, Tenn.
25 Dresden
26 Clinton, Kty
27-28 Sikeston, Mo.

Wenatchee Youth Circus
June 4 Ellensburg, Wash.

--- OTHER DATES ---

James H. Drew Exposition
to June 3 Charleston, W. Va

Elliott Amusements
June 3-5 Detroit, Mich.

Morris Fantasy Players
May 30 Montgomery Ala
31 Dothan

--- MAGIC ---

Pf. Miller-Magic Time USA
June 5 Winchester, Ind.

Felix Snipes
June 3-5
Coon Rapids, Minn.

Samantha



This is an exciting act and one that I really enjoy. It's so much fun to fly through the air and to land on that fellow's shoulders. The audience goes wild when we do this and that is something all of us like. It gets to be habit forming, that's for sure.

I just wonder if the guy will every ask me out? I've been giving him some hints, but they just never seem to sink in.

New show in Canada

by PAUL HORSMAN

Al and Shirley Stencell's brand new Super Circus International opened the season, the show's first, at Smith Falls, Ontario, on May 8th. The show will play Ontario, Quebec, and Eastern Provinces.

The show moves on rental trucks, and all equipment is newly built or purchased. Performance is given in three rings. Center ring is on blue indoor matting and is orange with cut-out stars and lighting. Top of the ring is blue matting. Side rings are inflatable yellow and blue rings. Ring lighting is by scoop lights. Concession dept., has all new portable stands, blue and yellow, with lighted signs.

Concession dept. is headed by Ron Morris, author of the book, *The Wallendas*. Band is under the direction of Lee Maloney, organist, accompanied by Tim Tegge on drums.

Both music and the performance ran smoothly for the first show. Prop boss is Gary Maximena, with three assistants. The clowning is handled by the Tegge's, with Larry Sellon presented as a feature act at the first stand. Wayne Huronic will be clowning the rest of the tour. Due to Clark's Lions not being available until the second stand, Larry Sellon's Clown Police Car was used. This act will be with the tent show, Martin & Downs Circus.

Afternoon show drew a full house and the evening performance about a half-house. Announcing was ably handled by Giovanni Iuliani, who will be announcing the acts in French at Quebec stands. A titled coloring book is sold on the show.

As can be seen from the following line-up, the performance consisted of feature acts, of high calibre. Performance ran as:

Overture; Miguel Ayala, wire act; Les Chrissens, cradle act; Cimse's Russian Wolfhounds and Pomerianans; Michele Ayala, hair hang; Clowns, The Tegges; Miss Christianne, sword balance and rolling globe; Clowns; The Vikina Troupe, teeterboard/risley act; Aerial display with ladies from Chrissens and Vikina troupes on web, Philippe Visin on trapeze in center ring; Jacki Althoff's Bears; Man and Lady from the Vikina troupe, perch pole; Clowns; Larry Sellon, as Prof. Zamboni and his Comedy Car; William and Cindy Morris, elephants; Finale with all performers parading around ring, elephants in center.

Bill Morris gave the elephant rides before the show and during intermission. At the first show rides had to be given after the performance.

This show will tour for seven weeks. And meanwhile preparations continue at Campbellford quarters to ready the Martin & Downs Circus for its tent tour, opening on May 17th at Madoc, Ontario. At present, 25 people are being fed in quarters.

Some of the Martin & Downs personnel are: Dave Kohlriser, manager, animal acts; Bill Schreiber, jogs, horse, pony ride; Enoch Brafford, supt. of canvas; Brian LaPalme, announcer/ringmaster, magic; Ron and Lee Dykes, aerial, unicycle; Larry Sellon, producing clown; Arlene Morris, concessions; Cathy Wilson and sister, aerial, animal acts; Debbie LaPalme, novelties; Brian LaPalme, cookhouse; Shirley Stencell will travel with Martin & Downs and Al Stencell will be on the Super Circus International. Super Circus International uses standard circus billing.



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Baraboo show opens

by KEN HOLEHOUSE

Wisconsin's Circus World Museum at Baraboo opened its 25th season on May 7th, in cold, rainy, windy, stormy weather. But a large number of circus fans and a surprising number of other visitors braved the elements attending the morning and afternoon big top shows, leapfrogging puddles and large expanses of mud, wandering around the grounds and generally enjoying themselves, in spite of the fact that virtually every other regular activity at the Museum was cancelled.

Under the big top, Rick Perry led the lively five piece band, augmented by the opening day guest trumpet of Lloyd Fengel. Young Peter Sturgis was the handsome ringmaster, reading his intros from 3 x 5 cards until getting everything memorized. His announcing was spirited and lively and, along with the rousing music, provided the perfect backdrop to a tight hour show.

The Woodcock Family and the Flores are back again. Bill and Trudy Strong, contracted for their two animal acts, were not available for the opening.

The show opens with the Great Gabriel (Flores) in a cloud swing. The new red and white top, with a new height of 40 ft. allows for more aerial displays than in the past. Gabriel uses all of the new expanse to perform one bounding maneuver after another.

Happy the Clown, a Circus Museum fixture, comes on next for a short balloon gag.

The Smaha's, performing only for the opening two days, put their Royal Lipizzan stallions through a fast-paced routine ending with General Patton's capriole capping off a spirited performance.

A very talented 13 yr. old, Shannon Woodcock, came on next, accompanied by his father, in a well-executed single elephant display. Shannon has lots of charisma and style and as he is climbing over and hanging on to every part of his massive partner, he keeps the audience transfixed. The display ends with a rock and roll number, featuring an elephant who keeps right in step with the band and Shannon pantomiming Elvis.

Next, in a striking yellow-sequined costume Miss Rayna (Flores) appears on the Spanish web. She is, of course, Marguerite's and Miguel's (Vasquez) sister, and has that center

ring star quality about her. She does a beautiful routine on the web.

January the Mule and her trainer, Happy the Clown appear next. I would call January educated, except that she didn't appear to be very educated at the shows I saw. After saying her prayers, she was supposed to tell how many days a week she worked. She picked four days at the a.m. show, five at the afternoon show and, with lots of coaxing the correct answer, six. In response to how many days Happy worked, she responded eight days a week at the morning show and seven at the p.m. show. She didn't do much better with math problems.

With a little prompting from her trainer in the form of a poem

Roses are red

Violets are blue

Mules that make mistakes

Are turned into glue

she was a little more successful in picking out colored handkerchiefs.

The Flores Duo, Happy the clown with a magic act, and William Woodcock and three bulls closed the show. The bulls do a walking long mount out of the tent for a rousing finish to the act.

After the afternoon show, the state meeting of Wisconsin Circus Fans convened in the big top. Jim Lackore of Madison was elected state chairman. Two other state chairmen present for the meeting included Tim Davison from Minnesota and this writer from Illinois. CFA Central V. P. Dale Riker and District Director Marilyn Parkinson were also present for the opening day and meeting.

Other guests included Kristen Meyer and Rosalie Hoffman, from Chicago, and David Gerard, formerly a clown with Ringling Red and Franzen Bros. Circus.

PEOPLE

PHILLIP "Dusty" SADLER is interested in learning more information about Harley Sadler, who operated a tent show in Texas many years ago. Anyone who can offer him information about Sadler or his tent show, can write to: Phillip Sadler, Int. All Star Circus, P. O. Box 3619, Sarasota, Fla. 33578

From Florida

by MARJORIE J. HACKETT

Recently in the news and on a TV special one of the staff members of the old Lone Ranger Radio show (now living in the Sarasota area) was interviewed, all of which was of great interest to me because I worked (scripting) on that show for a short 6 week period when it came out of the mansion on East Jefferson Avenue that housed WXYZ radio in Detroit.

The place was like a zoo with people coming and going at all hours and since they were (up to that point in time) using live musicians on the air, the extensive music library occupied the carriage house-garage on the back of the property. I lived in the Indian Village and could walk to work, don't confuse Indian Village with the character "Tonto", it was just that all the streets had Indian names like Seminole, Iroquois, etc.

The Lone Ranger, Sgt. Preston of the Mounties and the Green Hornet were all owned and produced by King-Trendle until the morning that Mr. Kunsy (King of King-Trendle) walked in and announced that they had sold all the shows and the rights to them to Jack Wrather (married to movie star Bonita Granville) who owns them to the time of this writing.

Everyone on the staff fell apart, what a blow! Not to me, I just picked up my stuff and headed to Minnesota and our lake cottage. Fran Striker who was the head writer was the only one who had the "moxie" to have a clause in his contract for residuals and no doubt collected for many years. Brace Beemer was the Lone Ranger in those days but made personal appearances, in western gear and on that horse mentioned not too far back by Faye Romig Snyder. Extremely handsome and a big man, he always looked great.

Whenever anyone writes or talks about those early radio productions you get the impression that it was "all male"; not so

and I was the second female writer and no one ever mentions a fine actress named Elaine Alpert (whose family were long time furriers in Detroit) that played all of the female roles on the air! Elaine, like myself, had attended Wayne U. where they did a lot of theatre. Betty Joyce, the other gal writer lived in the neighborhood also and the only picture in her living room was a framed, autographed photo of the famed J. Edgar Hoover!

Eduardo Werner who was the music conductor and librarian gave me many sheets of music because just as the Lone Ranger was sold, live music also was ended. The staff also improvised most of the sound effects, many ideas still in use on radio, at the present time.

Logos (religious magazine) and part of the Tampa Tribune ran an article and pictures of Circus Alleluia called "Salvation and Sawdust". Interesting cover shot of a single trapeze girl silhouetted against a cloudy sky. Excellent article was written by Steve Hill who is the religious writer for the Tribune. Circus Alleluia performers get no pay, they all work at other jobs. Free will offerings are taken after performances for expenses.

PEOPLE

WALLY NAGHTIN will have two of his bears in an upcoming movie that is being filmed in Canada. The film, starring Jodie Foster is titled "The Hotel New Hampshire"

BOB WELZ is performing with his juggling act at a night club in Switzerland. He also reports he has been visiting Circus Knie, which was playing just across the street from the night club.

RON MORRIS, has concessions, and PHIPS and BOBB HAKES have balloons on the indoor Al Stencell Circus called Super Circus International, now playing in Canada.

Circus in Africa

by DON COVINGTON

In the course of our around the world cruise on the USS Carl Vinson, we stopped in the capital of the Ivory Coast in west central Africa. Abidjan is a bustling city of one and a half million that is currently thriving in the midst of a prospering economy and a relatively stable government.

I was pleasantly surprised as we crossed one of the many bridges in the seaport city to see a European style big top set up nearby. Later investigation revealed the show to be Circo Ringland, a Spanish circus based in Madrid.

Circo Ringland was completing a one month stand in Abidjan which was the first stop on an extensive African tour. Senor Ruluv, one of the owners of the show told me that the circus was very pleased with business so far. They had visited Africa two years previously and had returned this year for an even more extensive tour.

He revealed that the only native African shows that he knew of were in South Africa

and that the residents of central Africa had not had an opportunity to see a real circus. Response, he said, was overwhelming. Live entertainment in the big cities is generally expensive or non-existent. His audiences contain an equal mixture of ex-patriot Europeans and Africans with word of mouth advertising being responsible for increasing business late in the month. It was especially interesting to hear that animal acts were especially popular. City residents in Africa's large cities do not have an opportunity to see the animals native to their own country. There are no zoos, and books, movies and television are luxuries that most cannot afford. Circo Ringland featured a caged rhino outside the main entrance and S. Ruluv said that crowds would stand for hours in front of the animal and stare.

The show is presented in a European style vinyl big top featuring an elevated single ring in the center of the seating area. Boxes surrounded by bleachers seat approximately 3,000 per show. Two shows are given each evening at 6:30 and 9:30. The program for the African tour featured a German beat act, Italian chimpanzees, an English iron jaw aerial number, French musical clowns, juggling, web and tightwire. Highlights of the show were a classical perch pole display, a fast-paced rola bola demonstration and a somersaulting miniature car (similar to the Rasini Rocket Car act which rolls down an inclined ramp and somersaults, car and all, into a net).

Circo Ringland will move by ship to the Cameroons after its one month stay in Ivory Coast. Future stops are planned in Togo, Benin, Senegal and Nigeria. Ticket prices range from the equivalent of \$2.00 to \$12.00. Advertising relied extensively on posters placed throughout the city, as well as sound trucks. The performance was given in French, the official language of the Ivory Coast.

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Miscellaneous

Jorhat, a 100 lb. baby rhino, was born at the San Diego (Calif.) Wild Animal Park on May 1st. The youngster's mother is 19 yr. old Jaypuri.

Jorhat is the fourth Indian rhino to be born at the park in its 11 year history.

East Coast News

by FRANK ROBIE

Probably one of the least read about circus dates in the East is the All American Circus given annually at So. Mountain Arena, West Orange, NJ. Now in its 12th season, the Coronas Circus is promoted by Phil Napolitano of Bloomfield. He owns the Jersey Belle Ven ding Co. This year the date was only for 3 days, whereas formerly it had been five and as many as nine days.

Phil's daughter, Phyllis Napolitano has been groomed as Ringmistress for the past few years and this year handled the whole program herself.

Of particular interest this year was the return, after a long absence, of Cucciolo, doing comedy trampoline. Also noted was Mike LaTorres' young elephant "Little Stony". To Mr. LaTorres credit the animal works fast and without being worked over by the bull hook.

On Jan. 26th, Ernest Schlee Millette died quietly in his sleep. The 1968 recipient of the Circus Hall of Fame Award was the author of the book "The Circus That Was". A top mounter with the Millette Brothers for ten years, he left show business after the death of his brother Willie, and went to New York University, became a teacher prior to World War I, obtained his Masters Degree and had a long career as a high school teacher.



ERNEST SCHLEE (Millette), center, was photographed with his niece, Helen Malkiewicz and her husband Stanley, as he celebrated his 100th birthday last year.

Lou Jacobs is going to write the story of his life with the help of Ernest Albrecht. Mr. Jacobs is 80 yrs. old and has been a member

of Ringling-Barnum since 1924. Fifty-nine years with one organization is something of a record. He attained Star status many years ago and is the only person ever to be depicted on a U. S. postage stamp while very much alive. Mr. Albrecht has written stories for Theatre Craft and several New York papers.

It is a great pleasure to see Dolly Jacobs in Center Ring on the Red Unit, a position many people thought she deserved for more than a couple of years. Her artistry and style is superb and her famous father is very proud and happy for her.

Rev. John G. Toner, M.S. is the new Ringling Circus Chaplain, succeeding the late Father David Hennessy, A.A. Father Toner has been a member of CFA for over 20 yrs. is from Hartford, Conn. and is delighted with his new assignment. He is distinguished looking, ramrod straight, friendly and outgoing and reminds you a little of Father Ed.

Michael Chirrick is currently appearing in a revue at the Chateau Madrid, Hotel Lexington, New York City, and if you'd like to see the talented successor to Lottie and Francis Brunn go and see him. He has a natural talent. Mr. Chirrick is the son of Lottie and the nephew of Francis. He was just recently with the Harlem Globe Trotters and just prior to that was at Loew's Monte Carlo and in Cannes.

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Show Producer

by CHRISTINA ENGLISH

The Tadmor Temple Shrine Circus, produced and directed by R. J. Kelroy & Associates Inc. recently played Canton, Ohio. It was by far the greatest, most innervating and lively show that town has ever had. The response to the production by both audience and the Shrine was one of amazement; it moved so quickly.

Most of the people in Canton are well acquainted with Kelroy and know of his reputation for extremely high quality production but they were surprised that he was even better than they had heard. The disbelieving have become ardent supporters of Kelroy's. They have found that dollar for dollar a Kelroy production, although more expensive than the rest, is the best investment they can make for the future. The show is strictly circus; no snake charmers, production number encumbrance; just all first class circus worthy of exhibition anywhere in the world. On the basis of strong shows like these many other Temples have increased their audience by an average of 50% within two years and about 20% more by the third year.

Kelroy has his own production department for public relations, headed by Miss Dianne Shapiro, who is not only a pretty young

lady, but definitely a go-getter in every way. Her days are long, but her energy remains high despite all of the responsibilities entailed by choosing to continue to work on her graduate degree, plus produce advertising material and travel extensively for this exciting circus world. I enjoyed speaking with her about some of the new advancements being made by her boss, Kelroy, and what she, herself, is doing in promoting the circus. Her future is bright beyond all doubt. She's a pleasure to talk to.

I also spoke with Ron's Uncle Ray who's been brought here to see what exactly Ron does to produce a show. He was all over the arena snapping pictures in childlike glee, enjoying himself to the maximum. He is now an ex-performer from Australia and wanted to see what his fellow Aussie nephew has been doing in America these past years (he's heard so much back there down under). From what I understood a show like this of such magnitude is relatively uncommon, but would more than likely exceed any show they've had down there. Given a chance the younger Kelroy will totally revolutionize the circus as we know it here; wait and see. The Kelroy following is increasing every day by leaps and bounds.

The show was visited by lots of interested

(Continued on Page 21)

Buck Jones Festival

by ALLEN "Slim" BINKLEY

Dominick and Marie Marafioti, of Rochester, NY, are to be congratulated for the success of the first Buck Jones Film Festival and Awards Dinner, held May 7-8. Dominick, who is National Chief of the Buck Jones Rangers of America, with the help of his wife Marie, demonstrated that where there is a will there is a way.

The Festival primarily to honor the great Buck Jones, who helped to shape the youth of America, was well attended. Everything took place in the Rowntowner Motel. At the Awards Dinner, Ted and Ruth Reinhart, writers and singers of western music did a tremendous job of entertaining about 130 guests.

Many of Buck's films were shown, along with some Tom Mix movies. A feature of Buck's was "Gordon of Ghost City" a 12 chapter serial.

Mrs. Buck Jones and daughter could not be there, but sent a tape expressing their interest and appreciation. Other special

guests were: Marion Daly, of Boston, Mass., who was the attending nurse for Buck after his fatal accident in the Coconut Grove Fire on Nov. 28, 1942. Buck died of burns two days after the fire.

Also on hand was Serge Darrigrand and wife, Brenda, of Onsted, Mich. Serge is our Tom Mix look-alike. Also Slim Binkley, who travelled three years with Tom Mix and his circus, Walter and Doris Kern, of Methuen, Mass., Mr. & Mrs. Armand Dubois, also of Methuen, Mass., and a fine gentleman cowboy actor Bob Allen, now 77 yrs. young, still active and as witty as he was during his film career. Bob appeared in several films with Col. Tim McCoy, and in 1935 starred in some of his own films. Be brought one of his best along for viewing and needless to say it was enjoyed by all present.

That's all for now, see you at the Tom Mix fourth annual festival in DuBois, Pa., Sept. 15th to 18th.

Bev Kelley's book

IT WAS BETTER THAN WORK by Bev Kelley. Published by Patrice Press, Box 42, Gerald Mo. 63037.

"It Was Better Than Work," the autobiography of Francis Beverly Kelley, has been published by The Patrice Press. Kelley served for nearly 19 years as a publicist with Ringling Bros. and Barnum & Bailey Circus and enjoyed a dual career as a theatrical publicist for both Broadway and road shows.

Perhaps Kelley's greatest skill has been the ability to make friends. It started in his hometown of Delaware, Ohio, where he was promoting backyard circuses as a pre-teen. His ability to impress powerful people continued through his collegiate years at Ohio Wesleyan, where he promoted and publicized his school's glee club on a European tour. He also promoted a hotsy totsy college dance band into some impressive gigs during the Roaring Twenties. He was its drummer, in both senses of the word.

But it was with the circus that the Kelley charm gained national acclaim. He was on a first-name basis with working pressmen and executive editors in major cities from coast to coast. He not only was able to win time on network radio shows, he himself was frequently the guest of honor. His skill with the microphone matched his ability to draft engaging copy on a typewriter.

Kelley authored several articles about his beloved circus people in *The Saturday Evening Post* and other key national magazines. When he came to New York's newspaper city rooms in February of each year he was greeted as the herald of spring, for he was bringing material to announce the annual spring opening of The Greatest Show on Earth, in the old Madison Square Garden.

He was at the helm of the crack seven-man Ringling Bros. and Barnum & Bailey press corps at the time of the tragic Hartford fire, and today, nearly 40 years later, his personal anguish still shows through.

Not many publicity men are buddy-buddy with the top newsmen; yet, when Kelley announced in 1947 that he was leaving the circus, it made page three of the *New York Times*. The following day there was a mournful editorial in that staid newspaper lamenting "The Passing of a Troubadour." A disbelieving editor at the old *New York Sun*

read the Kelley swan song, in which he said he was going back to Ohio to manage the family furniture store. "Tell Us It Ain't So, Bev" was the title of his seven stanza poem, which ran the next day.

But Kelley didn't retire, from the circus or from anything else. He was soon back in harness with other shows, promoting baby elephants into national magazine stories and putting a steam calliope (with the name of his circus emblazoned on its sides) in the Truman-Barkley inaugural parade in 1949.

Kelley's book describes his relationship with the stars of the circus - including his best friend, Lillian Leitzel, the spectacular aerialist who was killed in a fall in Copenhagen. Gargantua was his special pal, for it was through that monster gorilla that Kelley was able to cement his friendship with actress Lillian Gish, a friendship that endures to this day. He describes his experiences in the Melbourne Hotel in St. Louis, on the day that he "lost" his circus' Giraffe-neck Woman.

Kelley had a desk job in the latter part of his career, as president of the famed St. Louis Municipal Theatre, the "Muny Opera." It lasted just six years, from 1959 to 1965. But in those years he mounted some stupendous shows on that gigantic stage, and once brought down the wrath of the Central West End for his dress rehearsal of "Meet Me in St. Louis". It would have gone unnoticed except that it called for a spectacular finale, a fireworks display that exploded high above the city. That would still have been fine had it not been that the dress rehearsals concluded at 3:30 on Sunday mornings.

Kelley missed the Great White Way and he missed the open road, so he went back to the life he loved. He fronted for such blockbusters as *Fiddler on the Roof*, *Cabaret*, *Hello Dolly*, *George M*, *Applause*, *The Royal Family*, and *My Fair Lady*. After another dozen years he was really ready to retire and he did it. He now lives in west St. Louis County with his wife of 53 years, Ruth Stephens Kelley.

The forward to "It Was Better Than Work" was written by one of Kelley's friends, Dr. Norman Vincent Peale. Peale explains the book's title:

"Once sitting with him watching the Circus

(Continued on Page 18)

KELLEY'S BOOK (Continued)

in the old Madison Square Garden in New York and realizing his public relations and promotional responsibilities for the Circus, I asked, 'How do you like this job, Bev?' His reply was instantaneous and unforgettable. 'It's a lot better than working.' That told the whole story: Bev Kelley is still circus-struck, still an American boy following the sights and sounds of the big show with stars in his eyes. No one in the country is better qualified to tell the story of this great American institution than he.

"So if the years are adding up and life sometimes gets a bit on the dull side, tell you what you do; just read this great book and let Bev Kelley wave a magic wand which will make you feel young again."

The 285 page book contains 110 illustrations and a full color dust jacket drawn by Kelley's old friend, clown-artist-educator Bill Ballantine. The book is available by mail from: The Patrice Press, Box 42, Gerald, Mo. 63037. The price is \$14.95, plus \$1.75 for shipping. Missouri residents are asked to add 69c for sales tax.

HOTLINE

May 16 - Norristown, Pa. - Fred Logan, who is in charge of the elephants with the Beatty-Cole Circus, was hospitalized for an emergency ulcer operation. At press time he was reported out of Intensive Care and steadily improving. His daughter, Eileen, was called back to the show to handle the elephants.

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Circus in New Orleans

Circorama 1983, produced by Norbert Kreisch and presented at the Civic Auditorium in New Orleans, April 6-9, featured the following program:

Overture; Mixed Animal Display; Georgie Jr., Trampoline Troupe; Miss Noby - Arden, teenage star of the Spanish web; Canine Performers; Miss Olinka, aerialist; The Riding Hanneford Family; The Great Rudolpho, comedy; Intermission.

Victoria's Miniature Equines; Princess Diana, walking upside down; Norbu, the Al-most Human Gorilla; Tino Wallenda, high wire; George Hanneford's elephants; Exit March.

Clown Alley which included Danny Chapman and Ervin Ross offered numbers during the show. Kent Clayton served as the announcer and Lee Raynolds was the show organist.

PEOPLE

LARRY RICH has been touring his Circus Clown Capers show in the Carolinas. Included in the show is comedy magic, pranks, gags, audience participation stunts and balloon sculpture.

Lipizzan Show

This year's edition of "The Royal Lipizzan Stallion Show" is filled with some of the best music in the world - from Strauss waltzes to stirring military music, movie and television themes known by everyone, and a host of musical segments that you'll readily recognize at the show, now making its 1983 tour of the country.

The heritage of the Lipizzaner stallions takes them back through 400 years of European history, through famous battles and the grand halls of the reigning nobility. With the help of Gen. Patton, they were saved from near extinction during World War II.

This year's performance of "The Royal Lipizzan Stallion Show" brings out the ultimate in classical dressage movements. These beautiful white horses dance across the floor in movements much like a ballet

dancer uses; at the ease of the rhythmic music in the background.

David Jay, principal trainer, presents two horses during the show, the first being the famous movie horse "Shiek", who appeared with Yul Brynner in "Westworld" and with Lynda Carter in the "Circus of the Stars." Next, David presents the beautiful Andalusian horse "Jahill," whose routine with all its complex movements shows the agility that the Andalusian horse from Spain is famous for.

The stars of the show pace their routine to unique military marches. Viewing these horses will take your imagination back to the days of royalty, along with the regal sounds of Tchaikovsky, Mozart and Strauss.

In Memoriam

ETHEL "Mickey" FREEMAN (77), widow of the late Freddie Freeman, passed away in Sarasota, Fla., on April 26th.

Born in Queensland, Australia, she went to Florida from Peru, Ind., in 1952. She had been an aerialist and a bareback rider with a number of circuses and last toured with the Ringling-Barnum Circus.

Survivors include a son, Frederick Freeman as well as a grandson and two great grand children.

SHOW PRODUCER (Continued)

parties eager to catch a glimpse of the big show. Evidently they were quite impressed, for they kept coming around to talk to Ron and asked lots of questions. On the night Ron was given his honorary membership in Tadmor, he was surrounded by various committees clamoring to speak to him.

There are lots of so-called circus producers in the world, but it is becoming increasingly obvious, that this man is the only one who is working to keep our poor, dying industry from collapse. We are in the midst of a Renaissance headed by one man, Ron Kelroy.

Micheal Earl

by BOB STODDARD

"There is a time to pray and a time to fight".

Fortunately in 1960 he didn't have to choose either of these options, but the words were clear enough, chiseled as they were in the gray stone across the top of the State buildings in Harrisburg, Pa., where 13 year old Michael Earl Klucker had grown up. It did point out nevertheless that there were times in one's life - when one was absolutely fed up with everything - that important decisions had to be made . . . so he made his.

There would be no more schooling. He would run away with the circus . . . which he proceeded to do . . . with Hamid-Morton . . . as a roust-a-bout. A working man - working "props."

Young Klucker tackled his job with gusto. In his spare time he practiced juggling and soon had a juggling turn in the show. Then it was plate-spinning and another turn. But the boy's eyes were on the clowns. In his heart he knew, "This, for sure, is where the real happiness lies."

Being a Klucker was one thing, but being "Toe Toe the Clown" was something else.

Within two years, Toe Toe was involved with Wimpey the clown working with him in the ring as one of the clowns in the paint gag . . . then with Frenchie the clown in his break-away bicycle act.

"Me and Wimpey didn't get along too well," Toe Toe said. "He used to slap me in the gags when it wasn't necessary. Frenchie was very close to me and he watched over me because I was so young. He used to fight with Wimpey about that. He told him, 'let the kid alone. Someday he'll do something.' I guess he was right."

Right now, sitting before the make-up mirror in the small dressing room in the lower reaches of Reunion Arena in Dallas he seemed perfectly cast as a modern circus clown. He wore a loud shirt with suspenders holding up gaudy oversize yellow clown pants. His multi-colored shoes were at least sixteen inches long and a full six inches wide. He carefully applied the make-up, building his clown face while he discussed his circus career. Toe Toe's clear blue eyes flashed out of his slightly chubby face when he said, "I know that this is where I belong." He

thought about it for a few seconds and added, "You know, a lot of people can't say that." Then he nailed it down. "This is my home."

He picked the story up again. "What a thrill it was for a 15 yr. old to be working with professional clowns like Albert White, Blinko, Dime Wilson and all of them. When they moved on to other circuses, more great clowns like Jimmy Douglass, Gene Randow, and Rex Young took their places." He shook his head as he remembered. "I worked with a lot of the old greats, like Al Ross, who have passed on."

Apparently satisfied with the face in the glass, Toe Toe stood up and slipped into his clown coat (the yellow one with the huge red and blue overplaid). After all, people expect that when he steps into the ring as Earl Michaels, assistant ringmaster, he will look the part.

He continued, "I did that for ten years and then, at the age of 25, I became the ringmaster for Hamid-Morton Circus. Charlie Basile had been their ringmaster for many years until he passed on in 1972. And I've been doing it ever since."

He adjusted his hat until it suited him and turned away from the mirror. "This is my tenth year as the assistant ringmaster on these Texas Shrine dates," he said, "and I'll be honest with you. I want to be the ringmaster here so bad that I can taste it."

I asked him what he would like to do now - besides getting Ernie McLean's job.

Earl laughed. "Right," he said. "I do want to be ringmaster on these Shrine dates. You can print that per se because I have been wanting that for ten years. I haven't gone behind Ernie's back. I have never gone to the Shriners and said, 'Get rid of him and use me.' I've never mentioned it to Bob Atterbury. I've done nothing. I'm just waiting for them to say, 'Okay. We want you.'"

He opened the dressing room door and listened for a moment to the music of Keith Killiner's circus band until he knew where the show was on the schedule, and checked his wrist watch.

"They've seen me work," he said. "They know my ability and what I can do on a microphone, so I'm just waiting for them to come to me, and hopefully, next year, it will happen."

(Continued on Next Page)

MICHAEL EARL (Continued)

I tried to help some. I mentioned that if Ernie would spend the whole year with Tarzan Zerbini instead of leaving that show for the Shrine dates, that would help.

"That might," he agreed, and then added, "That's my goal - to be one of the best ringmasters that I ever knew. You've seen it yourself. I have three coats. I wear three different coats. I try to sing right and project the act right. I try to build up the enthusiasm for the acts and the show. I really don't want to give up clowning, but that's what I want. To be a ringmaster for 52 weeks a year. Then I'll be happy. I want to be the boss of the show."

He turned a quick ear for a musical cue and checked his watch again.

"I've been to Hawaii and lots of other neat places but I want to go to Japan and more. I've signed up with Hamid-Morton for six months in 1983: January through June. I have July, August and September open and then there's the Texas Shrine dates in October and November. They start on October 4th in '83."

From the hall, the sounds from the circus

band and the roar of the circus fans presented the cue and with a quick, "I gotta go," he was gone.

Earl was married and has two children. Anna Marie is 11 and young Michael is 9. "She was in the business," as Earl explained, "but we just couldn't see eye to eye, so we got a divorce."

He calls Atlantic City "home" now and he's one-third of the way through a book he is writing. "It's about how every boy dreams about running away with a circus," he said. "Running away is one thing. To fulfill the dreams and become someone is the fantastic part."

Right now Toe Toe the clown and Earl Michaels, ringmaster, is on the road with Hamid-Morton. We'll have to wait and see about the ringmaster/assistant ringmaster situation on the Texas dates.

Whatever happened to Klucker? Earl put it this way. "Who would remember a name like Klucker?"

"The same ones who remembered Engelbert Humperdink," was my guess.

Lewis Bros. opens

by GORDON TAYLOR

Bullseye! With a cheering, overflow crowd, brand new Lewis Bros. three-ring-under-the-big-top-Circus marked its world premiere on Apr. 2nd in Bainbridge, Ga. For John Lewis it had to be a heady moment. Somehow he has found the wit, capital and tenacity to do what only a handful of others have ever accomplished. Starting from scratch he has built a new American circus. A circus that turns out to be delightful to experience and formidable in scope.

If establishing a new circus is an enterprise fraught with risk, Lewis has had the foresight to assemble a cadre of solid management pros; some of the most sophisticated and knowledgeable veterans in the business.

The first entertainer a visitor might see is veteran clown Jack Looney, who works the house before the show. "I love the circus," said Looney. "I've been in it since 1945. I was on Ringling in '45. I swallow swords, in the side show here. I was (Great Chief) Tonka Aba Dramah. ('the man who swallows two three, four and more of those razor sharp swords at one and the same time. Don't miss it.') on the Clyde Beatty show. I love Ringling. They have that beautiful wardrobe." he is waving, shaking hands with every kid he can reach, somehow acknowledging every kid in the place.

There's always something breath-taking about walking into a big top - a canvas cathedral half a mile long. Exactly the effect that John Portman designed into his hotels the contrast of the small entrance and the huge space. Lewis seems to have done everything imaginable to present a "Big Show" appearance. The tent is almost the size of a Beatty top. He uses two 80 foot rounds with two 40 ft. centers. The nine-row-high seats are blue for general admission and red for reserved.

Working the front door tonight are Lewis himself and past CFA president John (Tiny) Phillips. Fan Phillips has driven to Bainbridge for the occasion in his jumbo LaSabre Buick Custom. Two chrome elephants profiles each salute the cars state license tag which reads "Zirkus." The car is spotted on the midway tonight beside the office trailer.

By the time Lynn Michaels seats herself at

her organ, excitement is in the air. Drummer Howard Brady and bandmaster Jack Jackson both look impressive in black ties and tuxedos.

There is a brief, rousing overture and then ringmaster Gary Holveck runs to center ring with a wireless microphone and exclaims, "Good Evening Ladies and Gentlemen and Children of All Ages. Welcome to the 1983 edition of Lewis Bros. Three Ring Circus," Holveck makes a sweeping gesture that could easily encompass all of heaven, "under the Big Top." Featuring the very finest in circus entertainment with performers of world reknown! We now, proudly, present an international assemblage of Circus Artistry on Parade.

A few lusty chords from the band and Holveck is singing "Join the Circus" from "Bar-num." Beautiful Barbara Wood leads the parade. "She's first because she has the horse," Holveck had said, but, undoubtedly her great beauty has something to do with it too. Wood waves and smiles brilliantly. Jim Mighells is next followed by young clown Rick Hargrove. For some reason, Birmingham, Ala., has a reputation for being a hot-bed of clowning interest. Hargrove is a product of that school.

Jeanne Holveck, wife of Gary, is next in parade wearing her harem suit. Everyone smiles and waves. Tiny, 5 yr, old Maria Wood is next riding an equally tiny pony that draws ohhs and ahhs from children in the audience. Another very young performer, Roland Tabak, follows Maria. Next a groom leads a camel. Louis Tabak, father of Roland, follows and after Tabak the eye-filling spectacle of Mia Arnosi in a sequined bikini and voluminous feather boa. She is all smiles too and gets good mileage out of waving that boa. The 13 yr. old clown, Sunshine, (Gary Holveck's son Tommy) marches next. A second groom leads one of the llamas. The daring young trapeze man John-Paul Arnosi, brother of Mia is next.

Irma Tabak (wife of Louis) is aglitter in a gold sequin gown. She is followed by her son Robert, who's athletes body is a visual contrast to buffoon Jack Looney. Col. James Silverlake follows with two elephants. We can see Camel cigarettes through the pocket of Col. Silverlake's white shirt. Clown Bill Lane marches behind the elephants, car-

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LEWIS BROS. (Continued)

rying a shovel . . . smiling, waving and winking. There's no doubt by now about anyone not getting \$4.00 worth of entertainment. Very much like Cliff Vargas, almost a decade before, Lewis has clearly opted for a program of attractive, young performers - isn't this the Disneyland formula too? - doing a program of solid traditional circus skills.

Parade over, Holveck is back in center ring. "Direct from Hungary, an auspicious array of acrobatic athletics, featuring 8 yr. old Roland The Tabak Teeterboard Trio."

Louis Tabak, son Roland and also teenage son Robert appear in blue and silver outfits. This surprisingly strong act opens with a very fast series of gymnastics. Roland faces his dad, runs towards him and leaps with his foot toward his father's cupped hands. Louis springs Roland who goes flying into a backwards somersault, only to land, standing upright, on the shoulder of his brother Robert. Robert and his dad join hands and then Roland leaps from Robert's shoulders to their hands. The two men spring Roland up into the air and he does a second backwards somersault. Again, Roland lands, standing upright, on the hands of his father and brother. Without hesitation they again toss Roland into the air and he does a third somersault and is landing, this time, upright, back on the shoulders of his brother. Robert has his hands under Roland's feet and he "presses" Roland up in the manner of a weightlifter. *They stop, at this point, to acknowledge the applause.*

Later, the trio shows again their capacity to execute backwards somersaults almost with abandon. Roland is on the near side of the teeterboard. His dad and Robert are behind his back. Louis Tabak leaps to the far side of the teeterboard, Roland is catapulted into the air, does a backward somersault and lands upright (what the 82nd Airborne used to call "The John Wayne position") atop Robert's shoulders.

At this point opening night, it has become obvious that the circus unquestionably has a straw house. John Lewis is inside now acting as an usher and clearly enjoying the large crowd. But people are sitting on the ground. (How owners must like this. I've never seen Cliff Vargas' horse

act but I sure have seen him working as a smiling, polite usher). The house is definitely watching the luminary entrance of Mia (and, slightly older brother) John-Paul Arnosi. They wear white bikinis speckled with silver sequins. John-Paul wears an arrangement of mirror covered straps that suggests a vest. Both he and his sister wear mirrored arm bands. In an age of electronic everything it is easy to lose sight of the over-riding beauty of strong, disciplined human bodies. If ever there is an act with contemporary and all-American look, say, of a Coke commercial, this is it. They conclude with a neck-to-neck helicopter spin. (In the 70's Mia and John-Paul grew up trouping with RBBB, where, it is said, they loaded their water pistols with warm water and a little ammonia and hid under the bleachers near the tiger cages and waited for the band. . .)

The four Lewis Bros. clowns pop into the ring. One second they were not there, the next second they were everywhere. Given the fortunate combination of three bright young clowns full of enthusiasm and a fourth, master clown of this alley has the potential of developing true ensemble clown work - almost of the order that has distinguished Beatty in recent years.

Gary Holveck is introduced and if the wardrobe for his illusion turn is wonderfully traditional, the lightning fast pace of his performance is strictly contemporary. Holveck materializes a cane, visibly changes its color and, again, visibly dematerializes it into two silk scarves in less time than it takes to read. He produces wife, Jeanne from an empty glass box, catches doves from thin air, vanishes them and then vanishes Jeanne in a tiny castle he has pierced with hands full of swords.

Clowns are back again for a balloon gag. When one clown bends over to inhale air, all the clowns bend over with him.

Miss Marla (Wood) is back riding the same pony that got such a response in the parade. Children in the audience seem to respond to a child performer without envy and with open delight.

"From Paris," says Holveck. "The idol of international audiences. Performing deeds of sultry stamina never before attempted. Trapeze Temerity with our Goddess of Flight,

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LEWIS BROS. (Continued)**Mademoiselle Mia."**

Beauty and class are what this act is all about. But there is more. This act has that very characteristic and special "look". There is no such thing in America, I know, as gentry. Still, in Charleston some beautiful young daughters learn ballet or piano. Sarasota gentry, if there was such a thing, sees to it that their beautiful young women learn single trapeze. And they make their debut at Showfolks so it better be good.

So, in addition to the look, the act is pretty much a virtuosa turn. Ms. Arnosi goes from one improbable position to another in very rapid succession. Daring is about right, too. In a demonstration of wonderful strength she works up, above, not touching the trapeze bar at all but suspending herself only by her arms holding on to the two ropes of the trap. She doesn't climb up the latter; she points her toe all the way up above her head and then returns her foot to the rung above where she stands.

After intermission the (four) Lewis Bros. tigers are presented by Jim Mighells and then Mr. Robert "Vincent" (Tabak) on the tight wire. He attempts and completes a backwards somersault and lands balanced upright on the wire - a breath-taking sequence.

There is a sponsor acknowledgement at this point (in Bainbridge it was the Lions Club) and then Gary and Jeanne Holveck are back with a wonderfully staged presentation of the Metamorphosis illusion. Holveck finds four audience volunteers who witness the "machine stitching down one side and across the bottom and machine stitching up the other side," of the bag into which they tie Jeanne. The trunk is padlocked with six color-coded locks and keys. Finally, the four men from the audience each hold one corner of a black cloth tent that covers the trunk.

Then in the twinkling of an eye, Gary and Jeanne change places. She is out of the bag and trunk and he is locked up and tied within the bag and trunk.

The show is clearly building to a climax at this point. The clowns clowns are back for another turn and then Holveck introduces the "lady who hangs by her hair and her hair alone." Irma Krystal (Tabak). She wears a dazzling full-length gold sequin robe with

pink fathers. In a flash Robert has attached her hair to a hook and Miss Irma is soon swinging around the top of the tent. Off comes the robe. She is in a bejeweled bikini and she juggles and spins and, yes, Marguerite Michele does come to mind and it is not a comfortable thought.

Out behind every rural home in South Georgia, now, in 1983, is a satellite TV dish. Along with everything else comes HBO with beautiful photography of Mary Chipperfield at her circus in London regally riding those beautiful horses. This is the exception "small town" audiences have now. Nobody lives in the sticks.

Now, just before closing, Holveck introduces "Equestrian Excellence! With the only woman to train her own horses." At this moment Holveck checks the saddle blanket color of Mrs. Wood's mount. If it is red, he says; "Featuring the All-American Thorough bred 'Cassanova.' Trained and ridden by the Phantasmagorical Miss Barbara" (Wood.).

Phantasmagorical? Is there one other person in the tent who knows what that one means? Not me. Webster's New Collegiate defines it as an optical effect in which "figures appear to dwindle or rush towards the observer with enormous increase in size . . . a constantly shifting complex succession of things seen or imagined." For example - fasten your seat belts - "drugs that can project the mind into a phantasmagoria lasting hours."

If the blanket is blue, Holveck introduces her on the "Nunvane Anglo-Arab, 'Bartagnan'." And the audience, on those shows will see, along with other maneuvers, one of the loveliest in dressage repertoire, a three legged canter.

Mrs. Wood has the sort of open, glorious smile that is a celebration. What passed thru my mind was Grace Kelly back when she was making movies. She looks confident, she looks bright, she looks well-brought up, she looks pretty. And there is her hair. Her hair reaches her waist. Light catches in her hair and it is like shining silk.

Col. Silverlake presented elephants Stacy and Betty in, frankly, a turn in which, on this opening night, one elephant largely watched the other. And with that it was over.

Holveck says, "You've been a wonderful

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A CFA Circus Party at Seattle - 1982



Fans George and Marian Buyken with one of the clowns on Circus Vargas.



Alain Zerbini (Le Bloc High Wire) looks at the photo albums and finds a picture of his act.

(All photos by Ushler-Bartholomew)



Even the elephant came to the party and was treated to some cookies by fan Gina Ushler.



Members of Clown Alley were interested in some of the old circus programs.

LEWIS BROS. (Continued)

audience. God Bless you. Have a good night."

It runs 90 minutes. As the crowd exits the band plays, "Keep on Smiling . . . 'cause When You're Smiling . . . The whole world smiles with you."

A new entity. A new life. Spot lights and brake lights, spangles and sponsors, tinsel and tires. Dream on, Bronco Billy, it's one hell of a life you've chosen.

There are two hundred million of us and Charlie Campbell says four of us - John Lewis included - are starting a circus this

year. Lewis may have to stretch every dime the way Vargas did that first year. One of the things he has clearly done right is bring together a company that will make friends for circus everywhere.

PEOPLE

MARY DIXON MAHER, of Derby, Conn. is the oldest registered member of Clowns of America. She celebrated her 103rd birthday this month, and she entertains patients at the Derby Nursing Center where she lives.

The Kelroy Show

by CHRISTINA ENGLISH

Oleika Temple Shrine Circus played April 4-17 in eleven towns, closing on the 16-17 in Lexington, proper. It was unbelievable how quickly and efficiently such a huge show moved in and out of the different buildings.

Ron Kelroy produced, by consensus of opinion of the Shriners, the biggest, finest, most elaborate three ring circus that they had ever had in recent history. Contrary to expectations there was immense camaraderie among the members of performers and crew and producer. Ron was made an Honorary member of Oleika Temple and honored with his Oleika fez which came right off of the Potentate's head (there were no other jeweled fez's, and of course, they would only give him a jeweled fez). This makes a record for Kelroy who has become an honorary member of every Shrine Temple he has played so far this year.

The big show ran as follows: Introductions; National Anthem; Overture '83 Starfire; the Grand Entry parade; Miss Marleen, slide-for-life; The Kneisley Duo, aerial cradle; 3 ring display of Hans-Sigrid Duo, The Gonzales and Carl Mikardo; Mario Zerbini, horses; The Winn Brothers, high wire; Cimse's Russian Wolfhounds and Pomeranians; Clowns, Duck Hunt; 2 ring display with Les Gasperys, comedy table and The Ruwills, balancing; The Karinas, comedy trampoline; Alan Gold's tigers; Intermission.

Overture; Roberto Troupe, teeterboard; Sir Chadwick Chase and His Rolls Rotten, comedy car; Clowns, telescope gag; 2 ring display with Maya, sword and ladder balancing, Miss Jill, sword balancing and the Great Dietrich, balancing on rolling globes; Donnie Johnson's elephants presented by Doug Terranova; The Astros, aerial motorcycle and Grand Finale.

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The really "big show" at Rupp Arena the closing days featured a double display of chair balancing featuring Senor Bello, comedy low wire presented by Camarge and in towards the end, the Nerveless Nocks, four swaypoles led straight into the Astros and then the finale; of course fireworks were featured.

Karen Davis performed as ringmistress, doing a very nice job. Just back from Japan, Bill Bannister assisted in running the floor, and he and Happy Davis shared the monumental task of keeping total order. As usual Ron was on the floor at all times supervising and even helping strike the cat arena and giving some light cues. Ron's still under a doctor's care for his left leg and shouldn't be on it too much (it's still wide open). Yet,

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THE KELROY SHOW (Continued)

he must, he feels, be there at all times. It's all part of being professional.

Ron's uncle is coming to visit from Australia and is bringing his camera and notebook along to record for the family back home all of the sights he sees, and all of the shows their ahead of the times nephew is producing here in the USA. Everyone down under is quite curious about Kelroy's secrets of success. Ron is the 11th generation member of the wonderful circus world and his immense talent and creative imagination have a noble heritage. He doesn't brag;

and in fact doesn't have to . . . others do it for him!

PEOPLE

CLARK McDERMOTT and his "Cold Nose Five" act worked dates at Mercedes, Corpus Christi and Wharton, Texas, before moving on to Las Vegas and California. He also recently worked a shrine date for Donni Johnson's Clyde Bros. Circus.