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# The Development of the Wenatchee Youth Circus as an Extra-Curricular Educational Experience

Paul K. Pugh

*Central Washington University*

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THE DEVELOPMENT OF THE WENATCHEE YOUTH CIRCUS AS  
AN EXTRA-CURRICULAR EDUCATIONAL EXPERIENCE

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A Thesis  
Presented to  
the Graduate Faculty  
Central Washington State College

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In Partial Fulfillment  
of the Requirements for the Degree  
Master of Education

by

Paul K. Pugh

September, 1968

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SPECIAL  
COLLECTION

THE DEVELOPMENT OF THE WASHINGTON YOUTH CENTER AS  
AN EXTRA-CURRICULAR BUDGETARY PROGRAM

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## CHAPTER I

### INTRODUCTION, PURPOSE, PROCEDURE, LIMITATIONS

#### I. INTRODUCTION

##### Types of Non-Professional Circuses

There are several non-professional circuses in the United States today. One type of circus utilizes youngsters associated with educational institutions. The Florida State University Circus at Tallahassee involves college students and the Sarasota Florida Sailor Circus uses students enrolled in the public schools.

Another type of circus employs members of the community, both young and old, who are interested in this kind of activity. Examples of this type are the Gainsville Texas Community Circus and the Circus City Festival in Peru, Indiana.

A third type of non-professional circus is the group that limits its performers to youngsters under the age of nineteen and which is a non-profit entity separate from the school. However, this type of circus attempts to extend the developmental tasks of youngsters within the prescribed age bracket. Robert J. Havighurst has defined a developmental task as "a task which arises at or about a certain period in the life of the individual, successful achievement

of which leads to his happiness and to success with later tasks, while failure leads to unhappiness in the individual, disapproval by society, and difficulty with later tasks" (11:2). The Wenatchee Youth Circus is an example of this type. While not all of the developmental tasks listed by Havighurst apply to the Wenatchee Youth Circus, many of them have been incorporated in the program of this circus. Some of them are:

1. Learning physical skills necessary for ordinary games.
2. Building wholesome attitudes toward oneself as a growing organism.
3. Accepting one's physique and using the body effectively.
4. Learning to get along with age-mates.
5. Learning an appropriate masculine or feminine social role.
6. Desiring and achieving socially responsible behavior.
7. Developing concepts necessary for everyday living.
8. Developing conscience, morality, and a scale of values.
9. Achieving personal independence.
10. Developing attitudes toward groups and institutions.

One of the better known of all amateur circuses is the Gainsville (Texas) Community Circus which had its start from little Theatre offerings in the early 1930's (5:314). Its

history has been one of growth with professional help from performers in the entertainment business. The Gainesville Community Circus has even purchased its own big tent and has played throughout Texas and surrounding states. Its personnel is comprised of townspeople interested in the form of self expression and entertainment known as "circus."

Since 1948, the Florida State University at Tallahassee has offered to its students the opportunity of participating in a circus entitled "Flying High." The school has awarded credit in physical education for this work. Performances have been given at the school and in adjoining states (2:235).

The Sarasota Sailor Circus in Sarasota, Florida began in 1950 and has presented young people from the Sarasota school system in annual performances. Because it is located in the proclaimed circus capitol of the world, many show people have acted in a guiding and training capacity (2:235).

The Circus City Festival in Peru, Indiana has for the past several years staged a circus program presented during its annual celebration. It uses interested members of the community to perform and in 1967 hired a former member of "Flying High" to act as advisor and trainer (17:32).

#### The Wenatchee Youth Circus

The Wenatchee Youth Circus evolved from an extra-curricular tumbling group for boys and girls at H. B. Ellison

Junior High School in Wenatchee, Washington. As a tumbling group, public presentations were made at basketball games, school assemblies, and community service club meetings. These presentations included acrobatics, tumbling, building pyramids, and juggling as well as a few clowns for comedy relief. Recorded circus music helped to pace the program and to bolster the performers spirit.

The concept of the Youth Circus met with adequate support from its student participants and the adult community. When the Director, a public school teacher and the author of this paper, left teaching to enter professional radio work in 1953, the program was transferred from the auspices of the public schools to the Wenatchee YMCA. This change was necessary because no other interested person employed by the public schools was available to direct the program and the children had expressed a strong desire to continue this activity. This group was named the Wenatchee YMCA Circus. It provided an out of school supervised activity for interested youngsters in the Wenatchee area.

Today the Wenatchee Youth Circus is known as "The Greatest Little Show on Earth." It is one of several non-professional groups presently performing in the United States.

The show includes all the regular circus acts with the exception of wild animals. The costuming is of professional quality, the band plays authentic circus music, and there is

an air callipe to furnish added circus flavor. Standard circus rigging of all types, red and gold canvas side walls, and dressing tents provide the atmosphere of an old-fashioned circus.

The Circus travels on two chartered busses, hires a local trucking firm to pull its thirty-five foot trailer van, and operates a kitchen facility to feed three meals a day to all personnel and guests. There are two performances a day wherever the booking engagement is contracted (25:22).

In previous years the Wenatchee Youth Circus has traveled from Alaska (37:1) to California (66:1) and from the Pacific Ocean to the Rocky Mountains.

The Circus now grosses between thirty to forty thousand dollars annually. At times the services of booking agents and promoters are used.

To publicize the circus performers and chaperones participate in local parades and celebrations; are interviewed by television, radio, and the press; and often perform for various service clubs and organizations.

Membership in the Circus is available to any young person under nineteen years of age when a vacancy occurs. However, there must be a sincere desire to belong to the organization on the part of the prospective member (52:1). Members of the troupe practice year around in some phase of training.

Since its inception, the Wenatchee Youth Circus has worked with more than seven hundred young people. As seen in Table I, the number of participants has steadily increased over the years. The length of time a participant has remained with the circus varies with the estimated average being approximately three years per participant.

## II. PURPOSE

The purpose of this study is to trace the development of the Wenatchee Youth Circus and its contribution to the educational growth and development of its participants.

It is an accepted fact that the development of boys and girls is not limited to the formal institution of the school. Many of the developmental tasks listed by Havighurst are carried over to out of school activities. The writer will show how the Circus has acted as an educational agent.

## III. PROCEDURE

In Chapter Two the operational and managerial functions of the Wenatchee Youth Circus will be described. Considerable planning is involved by the Director and the Board to provide the proper environment for educational experiences.

Chapter Three will describe what equipment is needed along with supplies and paraphernalia and actions taken for transportation and feeding and housing of Circus performers.

TABLE I  
NUMBER OF PARTICIPANTS IN THE WENATCHEE YOUTH CIRCUS  
BY YEAR\*

Year	Number of Participants
1953	35
1954	35
1955	45
1956	45
1957	65
1958	65
1959	65
1960	70
1961	70
1962	75
1963	80
1964	85
1965	88
1966	85
1967	85
1968	84
TOTAL	1007

\*Estimated by the Director of the Wenatchee Youth Circus.



Methods of selecting and training personnel along with informal learning experiences involved are described in Chapter Four.

Evaluative statements on the merits of the Circus from a wide range of observers along with its contributions to the development of the boys and girls involved during its years of operation comprise the summation in Chapter Five.

#### IV. LIMITATIONS

In a study of this type which deals with the growth and development of an organization based upon the needs and desires of its participants as well as the voluntary composition of its leadership structure, precise record keeping was often lacking. As a result of this factor, only estimated numerical data from the director of the Circus is available. For the same reason there are no written organizational policies.

Throughout the remainder of the paper, the reader is reminded of how the many developmental tasks listed by Havighurst relate to the operation of the Wenatchee Youth Circus as depicted in pictures and text. It will be shown that the development of the Wenatchee Youth Circus has been and continues to be an extra-curricular educational experience for young people.

## CHAPTER II

### MANAGEMENT

#### I. ORGANIZATION

The management of the Circus in the beginning was a loose structure of advisory authority. As the tumbling team of 1951 evolved into a production in 1953, the Wenatchee YMCA agreed to allow the group to use its facilities for practice. In return, the Y was the sponsoring body along with the Y's Men's Club.

The Director had to appeal to two governing bodies if any new equipment was purchased. The YMCA emphasized the show must operate financially solvent. A group of parents comprised an advisory group to help with decisions. Until 1961 the show was known as the Wenatchee YMCA Circus.

In 1961 the sponsorship became burdensome for the YMCA and a separation developed. Dissatisfaction with the refusal of the YMCA to foresee any promotional advantages and to reluctantly continue its support in name only brought about this break. This gave birth to a non-profit corporation known as the Wenatchee Youth Circus, Inc. (71:3). A group of parents formed the governing board with the manager as an ex-officio member.

The operation of the Circus continued under this organization through 1963. That year, while playing in

Alaska for a promoter, the show incurred indebtedness of \$15,000 due to bad promotion. The bank which loaned the money to keep the show solvent requested that two members from four Wenatchee Service Clubs sit on the Board and also stipulated that the President of the Board be one of these members. During the years the bank loan was being repaid, the Circus Board of Directors consisted of Service Club members along with six parents of performers. When the payment was concluded in 1966, the Board was reorganized to include the Circus Director and only parents of performers.

## II. POLICY MAKING

The governing board has been in charge of all final decisions involving capital outlay. At no time has the director been in control of finances. The actual management of personnel, training, staging, and producing the show remain within the jurisdiction of the Director. Equipment and costume purchases are brought before the Board for consideration. Policy permits minor purchases such as sledge hammer handles, stakes, cables, and ropes to be approved by the President or Vice-President without a full meeting of the Board.

The performers also have a representative on the Board and this procedure has been followed since the Circus came into being. Havighurst stated that one of the

developmental tasks for young people is the developing of attitudes and achieving more mature relations. What better way to foster this than by sitting in on decision making that actually affects your own future?

### III. SUPERVISING OPERATIONS

In the early years of operation from 1953 to 1956 the equipment was fairly limited in quantity and did not present a problem when leaving it unattended in someone's backyard. However, as more aerial rigging was added after 1957 and because of the "attractive nuisance" nature of the Circus when it was set up, the supervision of it became a twenty-four hour job. This was especially true while the show was traveling.

Because of this problem, arrangements are now always made for all people on the Circus to live and stay right on the show grounds. If, for any reason, the performers are away, there is always a small crew left to watch the equipment. While the actual setting up and tearing down is in operation, the Director is on the lot. After the rigging is secured, the business of promotion will often take time requiring a visit to the local radio or TV station. On these occasions parents and several of the older boys are left in charge.

During the actual performance of the show the Director assumes the role of "Guppo the Clown." This helps

augment the clown contingent and allows full control for pacing the show from the vantage point as Circus band leader. Guppo came into being when the author served as apprentice clown for several professional Circuses in his younger days.

#### IV. BOOKING AND CONTRACTING

In booking and contracting, one of the first requirements is a salable product. The Wenatchee Youth Circus has not been only salable but unique. The aspect of Circus entertainment is intriguing and finds audiences everywhere, but young people performing casts a new light and puts this show into a class by itself.

From 1953 to the present time most of the booking has been done by the Director. This usually consists of writing letters to various organizations in cities and towns throughout the Northwest or in other areas where the show would like to travel. These have been personal letters with some printed materials enclosed. A certain percentage of the organizations will answer and tell of their interest. After the show has played for an organization it is much easier to get repeat bookings. This plan of repeat dates has been one of the successful factors in routing the show.

Although the sponsors today are often the same ones that the Circus has previously played for, the show now

books on a guarantee basis in all areas it can. The guarantee is based on a cost figure for daily expense which includes the cost of two chartered buses at a figure of three hundred dollars a day; a truck to haul the Circus van at twenty-five dollars plus forty cents per mile each day; and the cost of food which is usually figured between one hundred to two hundred dollars per day. The guarantee makes certain there will be sufficient money to cover all expenses plus a small surplus to finance the winter operational needs of some \$3,000 or more.

Throughout the year there have been some professional bookers that have helped bring the show into certain towns. The value of these men and their services has not always been evident. In some instances they have been more interested in financial remuneration than in the show's reputation and good will. Thus, in promoting the Wenatchee Youth Circus, the close tie between booking and public relations caused most of the job to fall to the Director, although occasionally outside help has been accepted.

Assistance with promotion has been accomplished in many ways since 1953 especially when there was no accompanying celebration or fair already promoted at which the Circus played. When there was a local sponsor, it was discovered that the sale of pre-show tickets was important to the financial arrangement. This developed in several ways.

The use of telephone promotions in some of the larger cities has been advantageous. Professional "phone men" come into a town and make calls to various business houses and individuals selling them groups of tickets at from \$10 to \$50 per packet. Many professional shows use this method all the time while the Wenatchee Youth Circus only occasionally resorts to this procedure for pre-selling tickets. In recent years it has been especially successful in larger metropolitan communities where there is considerable competition for the entertainment dollar. Other methods of promotion have included the sale of "patrons tickets," whereby tickets are sold to business or professional people for a \$10 or \$15 fee and the names of these people are listed as patrons. Technically this amounts to a donation and is a legitimate way of raising pre-show money for the sponsor.

The Circus sends the various sponsors packets of promotional materials which include posters, photographs, and stories for newspapers, television, and radio. When the Circus arrives in town, there is often a local radio or TV interview with the Director and a few of the performers.

Many bookings are now arranged by people who have seen the show in one location and would like to have the Circus perform in their own area. This often accounts for two or three bookings each year.

The Wenatchee Youth Circus has progressed from verbal agreements to business contracts as noted in the Appendix. Now any change of plans on the part of the sponsor may cost them money. For example, several years ago, a Seattle sponsor reneged just forty-eight hours before the Circus was to play. A two-thirds cash settlement was made. This helped protect the show from loss since its annual budget had already been established. This operates as a legal protection to save the show from undue financial loss.

#### V. FINANCIAL ARRANGEMENTS

The first money earned by the Circus came in as a result of shows in several neighboring North Central Washington communities in 1953. The Chelan County Fair assisted by engaging the Circus to provide entertainment for its grandstand during 1955 and 1956. The more the Circus performed, the more money came into the treasury for purchasing equipment and supplies. Thus, when the YMCA loaned \$1,500 for the purchase of a trapeze rigging, the amount was repaid within a year's time.

During those early years, just a few shows were given and only a small amount of money was earned each season as shown in Table II. The costs for a performance were on a flexible arrangement which depended on the sponsor and the location. During the history of the Circus, an attempt has



TABLE II  
ANNUAL MONEY GROSSED BY THE CIRCUS\*

Year	Amount Grossed
1953	\$ 1,500
1955	8,000
1960	22,500
1965	35,500
1967	43,500

\*Based on the records of the Director.

been made to keep the price of the show within the reach of any local sponsor. Realizing that it technically was an amateur performance, the costs were established low enough so that the show could be sponsored in small towns where live entertainment didn't often visit. This same idea has continued, although the extremely small towns are no longer on the route because of demand from the larger cities and because they cannot always afford the fee of \$1,500.

Financing the show has been accomplished in several ways. The most satisfactory and business like way has been the method followed in the past several years; require a flat fee or set price. The sponsor must pay for the show in one complete payment. In 1961 a percentage payment was tried with the sponsor earning 30% and the show 70% of the money earned at the gate. The thought being that the sponsor could realize a larger share if they worked hard. In most instances, however, without a binding guarantee sponsors simply waited for people to come through box office turnstiles. Inadequate promotion and publicity often caused crowds to be very small. The set fee that is now charged provides the Circus with the knowledge of what will actually be grossed each year. Budgetary considerations can then be made with that figure as the working point. The annual gross now varies from \$26,000 to \$40,000 for forty to sixty days on the road. The fee charged has been predicated upon

expenses allowing sufficient amounts to bring in a comfortable net profit.

The Wenatchee Youth Circus has been involved in several schemes involving professional and not so professional "confidence men." These incidents caused financial difficulties. A case in point includes the date that was played in one North Central Washington town for a sponsor who agreed to pay the show \$1,200 for two performances. However, when the show was not paid as per arrangement, the sponsor was contacted. They had paid all the local bills and then presented the Circus with what was left or approximately 50% of what was agreed. They then declared bankruptcy and the Circus took a \$700 loss.

Another time, a man in a small community wanted to promote a Labor Day celebration to attract tourists. The Circus contracted to play for the town after elaborate preparation had been made. Sagebrush had to be cleared from a hill side where the show was to be set. After the show on a Saturday night, the amount of \$900 was paid. An attempt to cash the check on the following Monday brought an announcement from the bank that there was no such account nor funds for this man. To this day the Circus still has an "nsf" check in its files as a bitter reminder.

In 1963 for the second time the show traveled to Alaska. At the end of the run, after giving two shows a day

for six days, the sponsors said they would pay all the money from the gate. This amounted to some \$17,300 and was \$10,000 short. However, the sponsor asked for a little more time to raise the money and stated that at the end of sixty days they would honor the request. At the end of the appointed time a letter reminding them of their obligation brought no reply. A second letter did no better and after several more letters and a phone call it was discovered that the organization had no intention of making good on its promise. This loss of \$10,000 plus another \$5,000 that had been lost through poor promotion of a drunken promoter totaled \$15,000. When the sale of tickets did not come up to expectations, he reverted to his former habit of excessive drinking. His lack of pre-sale tickets and medical bills caused the extra amount of deficit.

Since the Wenatchee Youth Circus is a non-profit corporation, this deficit caused considerable concern. However, the thought was that if the Circus could stay in operation the money could be earned and paid back with ease. The question was where to find a loaning agency that would be willing to take a chance with the Circus.

In the winter of 1963 and early 1964 every service club in the Wenatchee area was visited with a plea for backing by either individuals or groups to help secure a bank loan. Because of this plea, one of the members of a

local service club made it his personal project to gain fifteen local businessmen as note co-signers for \$1,000 each. The note was to be repayable in three years. This amount of money assured continued operation and during the summer of 1964 a sum of \$7,500 was repaid. In 1965 and 1966 the remainder was paid and the Circus was debt free. All of these experiences made it a necessity to operate with signed contracts and guarantees to cover all necessary expenses.

For many years the Circus did not have bookkeeping services to keep accurate records of all payments as well as income. Since 1963 an accounting firm has handled this for the show and as noted in the Appendix, it is much easier to check on various costs of operation.

## VI. INSURANCE

Since its inception, the Circus had carried insurance on its equipment. During the early years the amounts were not as large as today. Table III points this fact out with accompanying figures. It is covered by \$300,000 for public liability. This would protect the Circus in case a spectator was injured while watching the show or as a result of being hurt by any show equipment. There is also a \$25,000 property damage coverage which protects any location or property where the Circus plays.

TABLE III  
INSURANCE HISTORY OF THE WENATCHEE YOUTH CIRCUS\*

Year	Type of Coverage	Annual Premium
1953	Covered under YMCA policies.	\$ 475.00
1954 to 1961	Comprehensive General Liability	\$540 to \$975
1962	Comprehensive General Liability	\$ 967.62
1964	Comprehensive General Liability Equipment Floater	\$1,109.62
1968	Comprehensive General Liability Equipment Floater Accident and Medical	\$1,430.00

\*Based on reports from Jones and O'Brien, Inc.

Each participant has been required to be covered by accident and health insurance. There has been no minimum amount established but the policy has been mandatory for all members. Now, the Circus has provided its own accident policy which has no deductible and gives \$1,000 medical and some \$2,000 accidental death and disability.

#### VII. LEGAL RAMIFICATIONS

Since the early Circus membership numbered only thirty-five performers, it was not too difficult to get all the parents together to explain the program. Travels were somewhat limited with annual mileage being from 1,500 to 2,000 miles between 1953 to 1956. Now, yearly mileage may be as high as 10,000 with a complete logging of miles traveled shown in Table IV. This greater amount of travel has meant a deeper involvement on the part of more parents who travel along at their own expense (24:14).

All young people participating must have full parental consent with a full realization of what the program is and what it entails in time and effort. There are no signed waivers by the parents but every attempt is made to have the parents become involved so they will have a working knowledge of what their child is experiencing.

TABLE IV  
ANNUAL MILEAGE OF THE WENATCHEE YOUTH CIRCUS\*

Year	Miles Traveled
1953	1,000
1955	2,000
1957	5,500
1959	5,500
1961	8,000
1963	9,500
1965	10,000
1967	11,000

\*Based on the files of the Director.



### VIII. SAFETY PRECAUTIONS

Through the centuries the word "circus" has often brought an image to people of dangerous stunts being performed by others who carelessly risked their lives for the pleasure of paid spectators. In fact, state legislation is now in effect in New York state which prohibits circus cannon acts as "offensive exhibitions" (29:22).

Members of the Wenatchee Youth Circus have sustained accidents during the years although the numbers have been few. The serious mishaps included a broken neck, several crushed vertebrae, and a severe concussion. Broken arms have taken a small number of victims too. Of all the accidents, recovery has been complete with no exceptions. Maximum safety precautions have been taken at all times with the performers and other members of the show to remind them of their responsibility and safety.

To cope with minor emergencies, the Circus carries two first aid kits on each bus while traveling. These are then available in the cook shack after the show arrives at its destination.

During the more dangerous of the acts performed, spotters have been placed in strategic locations. They helped prevent a bad fall if a performer slipped from the rigging or was in danger. This means that even for the simple act of tightwire walking, a spotter has been close by

in case of trouble. Constant words of encouragement have been given, which is a kind of safety precaution in that it stimulates a performer to realize full potential and complete a trick satisfactorily. Largely psychological, it is merely talking a person through a complicated stunt. On the Flying Trapeze and the High Wire, spotters have been lined along the safety net in case a person should fall in the net and bounce towards the ground. Another example would be the Inclined Cable act where spotters have stood beneath the artists as they walked from the ground to a thirty-five foot tower.

There have been two cases in Circus history where the inclined cable became slippery and a performer fell. The first was in Seattle in 1962 at the World's Fair when a light rain preceded the final performance of an eight day stand. The two performers gained the pedestal, but on the descent began to slip. The last performer began to slide faster and foresaw a collision while still on the slanted cable. Rather than risk this and endanger them both, the young performer jumped off the wire. Two clowns, spotting beneath the act, broke his fall. There were no injuries and the two performers were able to take their bows at the end of the act.

In 1963 this same act ran into a similar situation while performing in Corvallis, Oregon. Again, the cable had

been slightly dampened by rain. This time the performer fell some eighteen feet, grabbing for the cable and missing a good hold. He plummeted straight to the ground but any severe injury was averted by the presence of one of the clowns. He was able to regain his feet and take his bow with no injuries except some skinned hands.

One of the more serious accidents occurred in 1955 when a young man was attempting a double forward somersault on the trampoline and opened his tuck too soon. He hit the mat and sustained a broken neck. He was hospitalized for a six week period and then was able to resume his normal activities.

In the same town just five years later another accident took place involving a girl on one of the Swinging Ladders who had not properly attached her hand in the safety loop and lost her grip falling some twelve feet to the ground. She suffered a crushed vertebrae but was able to recover quickly after a three day stay in the hospital.

In 1962 while performing at the Seattle World's Fair one of the tightwire girls lost her footing and fell about six feet backwards. Quick thinking by a spotter prevented her from greater injury but she did sustain a small chip in one of her vertebrae and was required to wear a soft neck brace for a month.

During the training of the performers, the same safety precautions are practiced that are used during each performance but sometimes accidents cannot be completely avoided. During a practice session before an afternoon show in 1967 a young girl performer fell eighteen feet to the ground from the trapeze take off pedestal. A rope knot fastened to a taut guy wire slipped and gave way. She was unconscious for two days and hospitalized for two weeks. No bones were broken and she has resumed normal activities again.

Quite often, when an accident does occur, it is because of the neglect of a performer to follow directions. A case in point was when a young property boy decided he would like to swing off the trapeze. Thought he had no knowledge of the equipment he tried it. On his first swing, centrifugal force pulled his hand grip away from the bar and he fell to the net at forty five degree angle landing feet first. Because of the force with which he landed his right leg was fractured at the ankle. Had he landed properly, the accident would not have occurred.

Occasionally some will criticize allowing young people to participate in this type of activity feeling it is too dangerous. In 1962 a letter from a lady in New York expressed great concern over the fact that no net was used during the Inclined Cable act. Her letter came shortly after

the famed Wallenda's High Wire Act fell killing two of its members. The young performers with the Wenatchee Youth Circus are under constant supervision and direction, and are taught how to correctly perform their various tasks. Too often the word Circus is connected with extreme danger for anyone involved in performing but in the experience of the Wenatchee Youth Circus adequate safety precautions have made the danger much more apparent than real.

## CHAPTER III

### LOGISTICS

#### I. TRANSPORTATION

Today's version of the Wenatchee Youth Circus travels with its seven tons of equipment in one big forty foot van. A local firm is hired to provide the tractor to pull the trailer. Circus performers ride in two chartered buses. Several cars driven by parents accompany the troupe and take any of the extras. However, it was not always as streamlined and dependable.

In 1953 when the Circus was getting started, the equipment was carried in the author's five passenger coupe. Shows could not be given a great distance from home. That same year, a metal Circus trailer was found abandoned in the local ball park. When an effort was made to procure it, it was learned that the local ball club had plans to convert it into a drying room for uniforms. A sheriff's sale was needed to obtain the trailer for the Circus and formal proceedings were instituted. After sixty days, the trailer was purchased by the Circus for \$26. The Circus was the only bidder at the auction and this metal trailer became wagon Number One.

It served adequately for awhile since the equipment owned by the show was limited. The trailer could have been pulled by a car but the hitch became unsafe and so other means had to be found to pull it. This was accomplished by buying a two-and-a-quarter ton Army truck from the local school district for one dollar.

During this period of development the Y Men's Club of the Wenatchee YMCA was acting as sponsor for the Circus. Several of the members questioned spending money on vehicles for additional transportation. However, when the Circus obtained more bookings throughout North Central Washington and at greater distances from home, it became obvious that added transportation was needed and justified.

In the early years of the Circus, performers rode in parent's cars or in the backs of trucks. As trucks were added more space was allotted for transporting performers which further justified the investment. However, because of a limited budget these transportation needs had to be met with older, second-hand vehicles.

As the fleet of vehicles became larger (as shown in Table V) older boys were assigned to help drive and did so with skill and pride. This is another instance where Havighurst's Developmental Tasks have been achieved. Occasionally fathers were pressed into service and during two summer seasons, 1956 and 1957, one performer's mother drove

TABLE V  
VEHICLE ACQUISITION

Year	Vehicle Acquired
1953	Metal Circus Wagon
1955	GMC 2½ Ton Army Truck
1956	Divco Panel Delivery Van 1½ Ton Ford Cab Over Engine
1957	Divco Panel Van
1958	International Railway Express Truck Van
1959	International 60-Passenger School Bus
1961	Dodge Truck 27-Foot Trailer Van
1965	35-Foot Van
1968	40-Foot Van Trailer



on several trips. The number of vehicles increased until the Circus traveled with four trucks, two trailers, and a bus. At the end of the 1958 season with the assistance of one of the fathers, the local Teamster's Union donated \$1,200 for the purchase of an old school bus. The author drove the bus while each of the trucks was driven by a team of two of the older boys.

The first venture of the Circus into Canada in 1960 provided many problems in transportation. During the three week trip into British Columbia two of the vehicles, a truck and a bus, broke down with irreparable engine difficulties and rebuilt engines had to be installed.

The first engine problem occurred when the bus was thirty miles north of Kamloops, B. C. at 10:00 a.m. one Sunday morning. One of the fathers was a mechanic and diagnosed the engine problem. Since Canada observes a very strict Sunday closure of businesses, a phone call back to Wenatchee reported the needs. A private plane flew in the necessary parts dropping them on a large field near the road where a large "X" had been made with paper towels. The equipment was dropped by small parachute. Under the circumstances, it was difficult to install the parts, and four trips were made into town to get proper fittings for the equipment. At 1:15 a.m. with all the repairs completed and the troupe back on the bus the journey was resumed. After

only two miles the same incident occurred as had happened earlier the previous day. The bus was pulled to the side of the road and everyone settled to sleep. Arrangements for further repairs were made the next morning in Kamloops and the trip continued in a rented bus.

Two weeks later, after returning to the United States, another truck engine wore out and a new one had to be installed. Within a period of three weeks, three of the Circus vehicles received newly rebuilt engines.

Flat tires, often caused problems with the trucks, but usually it was a mechanical failure for which help was needed. Whenever mechanical problems occurred, it always seemed to happen at inconvenient hours of the day or night. Although these were exasperating to the troupe at the time, it provided some material for story telling during the winter months.

The last year the Circus had all of its trucks, trailers, and bus driven by its own people was 1962. Even that year was not without its problems. Early in the season the troupe left Moses Lake, Washington after a Saturday night show on its way to British Columbia. Fifteen miles out of town at 2:00 a.m. Sunday morning, one of the trucks stalled. Rather than have it sit beside the road, the job of towing it began. Everything went well for awhile until the driving conditions became too risky. Several of the boys

were left with the truck and the show continued to the nearest town where a phone call was made to Wenatchee. A rental truck left home to unload the truck in distress and finally delivered the equipment to the show town in time.

At the end of 1962 it was decided that other means of transportation would be justified in the light of problems and uncertainties facing the Circus' own trucks and trailers. For the 1963 season, arrangements were made to have two chartered buses from Greyhound Lines transport the personnel and to hire a local trucker to haul the equipment. That year, the show traveled by bus, railroad, and airplane. The railroad transportation was a round trip from Wenatchee to Portland, Oregon while jet transportation was later used to take the troupe to Anchorage, Alaska.

At the end of the 1963 season it was decided to change from Greyhound Lines to a local charter service because it seemed financially feasible and supported a local business. The same arrangement continued the following year, in 1964, but in 1965 a new problem arose. The trucker who had been hired for the previous two years felt he could no longer afford to haul the Circus.

The Board of Directors had to decide what action to take. Because of storage advantages, it was decided that the purchase of a thirty-five foot van would prove to be economical when combined with the hiring of a local tractor and

driver. Thus, when the Circus was not traveling, the equipment could be kept in the van.

While the number of Circus trucks has decreased and the chance for the older boys to have the responsibility of driving is gone, many costs have been eliminated. With the present system there is no direct concern for fuel costs, excessive insurance costs, and truck permits. It is much easier now to figure per day costs for transportation. In the earlier days the more colorful transportation made promotional parades possible through most small towns. Like all professional shows, the Wenatchee Youth Circus yielded to progress and a more economical operation.

## II. SLEEPING

Sleeping arrangements for members of the Circus have been taken care of by each member bringing their own sleeping bags. Since ample chaperonage is available the arrangements have been for all girls to occupy the two dressing tents. The boys have slept under the trucks, on the trampolines, or in the grandstand areas. The baggage area under the buses has also been employed.

Sometimes when the Circus played in fairgrounds the boys slept in haybarns or in mangers. At the Los Angeles County Fair the company was allotted space in the dressing areas beneath the stage.

Since the Circus very often played near a school with locker room facilities, there have been times when the girls slept indoors in school hallways, gym dressing rooms, or even the gymnasium.

Once, in Anchorage, Alaska, in 1963, the personnel was bedded down in the locker rooms and gymnasium facility of the local junior high school.

### III. MEALS

An oft quoted saying that an army travels on its stomach could also describe almost any circus, particularly the Wenatchee Youth Circus. While the spectators are watching the aerial acts or the clown antics or hearing the band play its way through a performance, much work is going on the Circus backyard to accompany all this activity.

One of the basic problems that the show faces is providing three meals a day to a company of a hundred plus the usual number of daily guests. It has been estimated by the chief cook that the cook shack annually serves more than 200,000 separate meals. This can be borne out by figures which constitute a grocery bill of from four to six thousand dollars yearly plus assistance received from the Washington State Donable Food Program. The Circus is able to participate as a youth project since the program is open to camps and other youth groups on a no-charge basis for basic commodities.

The Wenatchee Youth Circus cook shack was not always a part of the operation; it evolved through the years. During the first four years of its history the Circus did not feed its people in this manner. Arrangements were made with a local restaurant in each town, which was costly in both time and money. After discussion in Circus Board meetings concerning the cost of setting up a feeding program, one of the mothers volunteered to oversee the operation so that better feeding could be done less expensively. The summer of 1956 was the debut for the cook shack and it proved more successful and less expensive than restaurants. The mother, Mrs. Gwen Endrizzi, is still in charge of the kitchen operation and has the help of other mothers and a crew of kitchen girls (32:9).

Today the cook shack for the Circus boasts a highly varied menu. As with other phases of the Youth Circus operation, the cook shack is always in the process of evolution as quicker more streamlined methods of preparing food are tried. The Circus cook shack, with its many supplies, gas stoves, ovens, tables, food stuffs, and assorted paraphernalia is stored in the front of the Circus van. To have this easily available, a canvas canopy is snapped to the side of the van, thereby providing a tent arrangement where the cooking and serving are done.

Performers with the Wenatchee Youth Circus have three meals a day when the show is on location. A typical breakfast might consist of hotcakes or french toast, fried eggs, bacon or sausage, cold cereal, fruits in season, and all the milk one can drink. Second helpings are always available. Lunch for the Circus is usually a do-it-yourself combination of leftovers. Dinner, which may be served from four o'clock in the afternoon to one o'clock the next morning, can be a varied assortment of meat dishes: meatloaf, swiss steak, barbequed salmon, hamburgers, chuck steak, macaroni, spaghetti, and almost every other main dish possible. Fried chicken, roast turkey, baked ham, and roast beef have all been on the menu at one time. Performers with the Circus often gain weight even with the rigors of unusual eating times, travel, and exercise. Because young growing bodies need lots of food and the ample fresh air and exercise keep the Circus youngsters hungry all the time, there is always an evening snack of either cookies or pie and milk or hot chocolate before curfew. The author's wife helps Mrs. Endrizzi run this very important part of the organization (46:1)

#### IV. CIRCUS RIGGING

Much has developed in the rigging aspect of the organization from 1953 to the present. The Circus then had use of tumbling mats, a spring board, and a trampoline all

belonging to the Wenatchee School District. The first apparatus purchased was a tightwire which was supplied by Carl Sahlen of Evansville, Indiana, who has since become the main builder of the show's equipment. The original tightwire was requested and purchased by the local junior high school in 1952. The next pieces of Circus equipment were purchased after the organization was under the auspices of the Wenatchee YMCA. They included a double trapeze, teeterboard, and horizontal bars. With these additions plus the mats and the springboard, the nucleus of rigging was assembled. Next to be purchased was a bounding rope, a heavy two-inch rope that is attached to the tightwire setup.

The flying trapeze rigging, costing \$1,500, was more difficult to get. The money was borrowed from the YMCA's Y Men's Club and was paid back from gate receipts within a year. The problems of setting up the rigging and apparatus after it was received were considerable. The directions came long distance from Evansville, Indiana in a letter and diagrams. No one in the entire organization had ever set up a rigging such as this and it took many trial and error efforts. In 1954 the Circus was able to begin practice on its first Flying Trapeze act.

In 1957 the show purchased a high wire rigging and once more the task of setting a huge piece of equipment via long distance direction began. The task of teaching young



people to walk a half-inch cable stretched thirty-five feet in the air presented yet another challenge.

In 1958 the first web rigging, which also held the swinging ladders was added. That same year the show began to use a ring curb for center staging some of the acts on the show. A canvas backdrop was brought on in 1959 to act as a **background** setting for the show. Although this made more equipment to handle, the youthful performers were able to set up the show in three to four hours. The purchase of two trampolines and an additional web and ladder rig completes the heavy rigging inventory now owned by the Circus.

The equipment is constantly under close scrutiny for replacement of worn cables, frayed ropes, or to set up the apparatus in a more efficient method. At the present time the average set up takes three hours from unloading to completion. The teardown or "sloughing" after the show takes even less time and a record has been set of one hour and forty minutes from the time the show is over until the performers were on the road to their next destination. While the rigging is heavy equipment, it is all set and taken down by the boys and girls on the show illustrating another of Havighurst's developmental tasks.

#### V. SET UP AND TAKE DOWN

The setting up of a Circus could well be likened to a puzzle because of the many unknown factors awaiting at each

new location. During the early history of the group, a great deal of the actual physical labor of pounding stakes, hoisting the rigging into the air, and tying off was done by the writer and some of the fathers who went along. As the seasons went by, the young performers learned how to set the rigging and get it ready for show time.

Under recent procedures, after the truck is unloaded, the equipment is placed in location and adapted to a particular lot. Since the show plays on football fields, rodeo grounds, ballparks, and indoors in arenas, there are often many new challenges to be met in rigging safely and quickly. One person is in charge of each piece of equipment along with helpers. For many people this process of setting up is as interesting to watch as the show itself. Often spectators come early and watch the performers set the rigging into the air. As the accompanying pictures show, there is hard physical work involved in this project, but everyone helps. In fact, many of the better stake pounders are girls who take great pride in their ability to do this.

To get the various riggings into the air requires lots of block and tackle. Many high school student Circus performers have stated that they better understand applied physics because of their knowledge of Circus rigging. Since much of the equipment has to be laid out on the ground and then hoisted in the air with pulleys and strong backs, a



Figure 1. Show truck on the lot.



Figure 2. Beginning unloading.





Figure 3. Unloading Stakes.



Figure 4. Carrying equipment barrels.



Figure 5. More barrels.



Figure 6. Unrolling canvas backdrop.





Figure 7. Setting up dressing tents.



Figure 8. Stake pounding crew.



Figure 9. Guying tight wire.



Figure 10. Setting up flying trapeze rigging.





Figure 11. Additional guying on flying trapeze.



Figure 12. Staking down tight wire.





Figure 13. Beginning high wire set up.



Figure 14. Hoisting high wire pedestal into air.

cooperative effort is needed. Not only are individuals responsible for the Circus rigging, but for the canvas tents, back drop, placement of the wardrobe trunks, setting up the cook shack, and final inspection of the lot so no unneeded equipment clutters the scene.

While everyone helps set up there are certain ones designated as property boys in the show and they change rigging and act as spotters for dangerous acts as well as help knock down after the show.

When the show is nearly over, the kitchen area with all its various stoves and canvas is completely loaded. Then the truck is placed on the lot in a good location to begin loading the equipment. Since most of the rigging is made up of long metal poles, special racks are constructed in the truck to handle them. Other equipment is brought in as room allows, with a specific place for everything. Several of the performers are assigned the actual unloading and loading of the truck. They know where everything goes and direct the placement of the gear in the particular location as it is brought into the truck.

When the show plays indoors, special problems are encountered in tying off rigging. While stakes are driven into the ground for outdoor shows, equipment has to be tied off to pipe railings or to huge eyebolts fastened in the floor. The learnings of physical skills, mature relations,

and of using the body effectively as stated by Havighurst are thoroughly brought to bear by the Circus performers in this area.

## VI. COSTUMING

One facet of the Circus which has drawn many comments from people is the design and construction of costumes. This function has always been important because good costuming helps dress the presentation before the public.

The Wenatchee Youth Circus has always relied upon costuming by mothers or other adults interested in sewing. In some cases the older girls, who enjoy working with clothing, have made their own costumes. Great emphasis has been placed on the importance of an attractive and well groomed outfit.

Now, with the larger troupe, the annual costume budget amounts to nearly \$1,000. Because new and exciting costuming constitutes a fresh look to the show an attempt is made to renew about thirty to forty percent of the costumes each year. This means that in most instances a performer will get at least two and sometimes three years use from a costume. For many years, it has been the policy to provide material to make two costumes for each performer and the performer pays the cost of construction. If a person is in more than two acts, he must provide his own costumes above that number.

The costumes are well designed and created by several people interested in this type of work. One of the Circus performers, Elmer Noice, used his artistic talent and ability to design costumes for the show for three years. Now, one of the mothers has taken over this job. Performers turn in their wardrobe at the end of the season so that as years go by a collection of costumes will belong to the show and may be used again.

Newspaper writers, editors, and spectators often comment about the beauty of the costuming. One writer stated, "The Wenatchee Youth Circus has come and gone, thrilling a lot of youngsters of all ages. As I saw the very neat and attractive costumes worn by the troupe Thursday night, I was positive that a lot of love and care was put into their manufacture. It turned out I was right. The Circus girls told my wife that the show provided materials and the mothers had done the sewing. There are none of the worn and faded costumes so often found in professional Circuses that gives the impression the people don't care. Again, I think the Y Circus has the pro outfits beat in every way" (39:2).

With comments like these made throughout the years it appears that costuming for the Circus has been successful.

## VII. SUPPLIES

"Circus supplies" refers to items which may wear out or are expended through the seasons. These include sledge

hammer handles, stakes, rope, block and tackle, paint, cable, lamps, canned goods, and band music.

All items except the music are obtained locally from Wenatchee stores, In this way, the Circus helps support local business with its purchases. These expenditures add up to thousands of dollars each year.

The band music is purchased from music houses in Seattle, San Antonio, and Idaho Falls.

Paints are supplied by a local W. P. Fuller Paint store for advertising considerations. This saves the Circus many dollars each year.

#### VIII. SPECIAL EQUIPMENT

One item which has a special place in the life of the Wenatchee Youth Circus is the air calliope. This particular instrument was built by the Tangley Calliophone Company of Muscatine, Iowa sometime in the 1920's. It was purchased from a man in Long Beach, California by the Wenatchee Elks in 1956 and then donated to the Circus. However, before the calliope could be shipped there was a flood in Marysville, California where the instrument was stored and it was destroyed. Another calliope had to be substituted and was shipped to Wenatchee arriving safe and sound. Since that time the calliope has been an integral part of the Youth Circus and the Circus band.

## IX. LOCATIONS

The actual showgrounds for the Circus have varied greatly throughout the years. Since the troupe does not carry its own seating accommodations, the usual place for the lot is the local high school football field. Sometimes it is a ballpark or rodeo grounds.

The Circus has played indoors in arenas and coliseums and college field houses. The dimensions require that the aerial rigging can be safely set up and guyed out.

One stand in Anchorage, Alaska was played in a huge circus tent. This provided the real atmosphere of the old time shows. Several dates in Canada have been played where there were no bleachers available but with the audience sitting in a huge semi-circle on the ground or on logs placed for that purpose. Sometimes portions of shows have even been presented in shopping centers and on department store roofs (34:10).

The winter practice sessions take place in the Orchard Junior High School gym in Wenatchee (59:11). Since space is at a minimum as pertains to ceiling height, practice on the high aerial equipment is not feasible and must wait until March when the rigging is set up outdoors. The outdoor practice lot has been donated by parents of some of the performers (72:2). Thus, as with all performers, the ability to stage a





Figure 15. Representative circus posters.



Figure 16. Show lot at Shelton, Washington.



Figure 17. Show lot at Ronan, Montana.



Figure 18. Circus backyard at Anchorage, Alaska.





Figure 19. Big Top at Anchorage, Alaska.

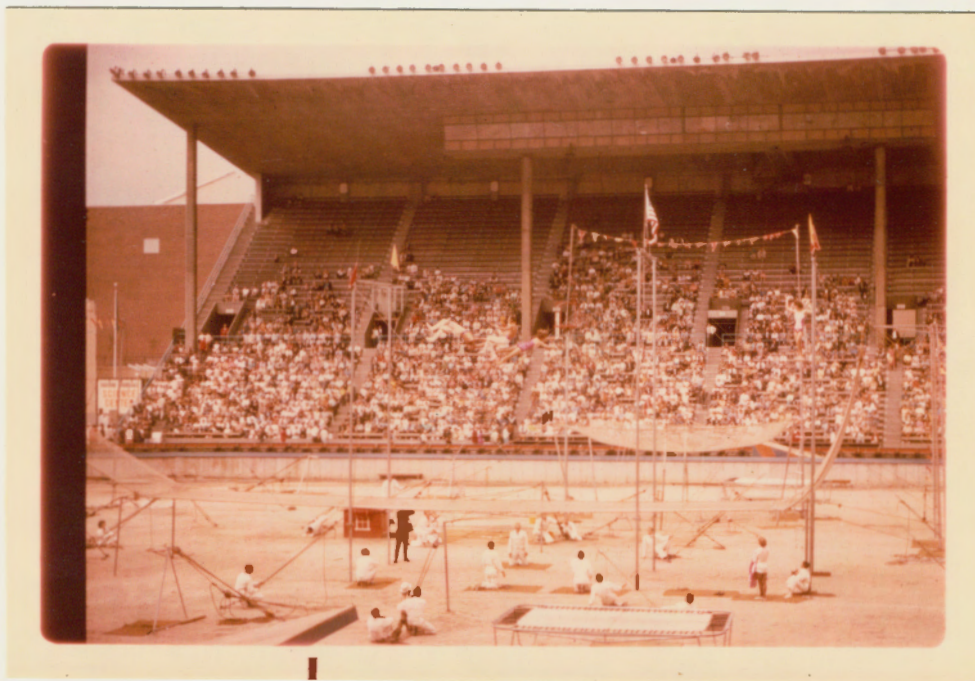


Figure 20. Seattle World's Fair--Century 21.

Circus show in almost any place has been learned by members of the Wenatchee Youth Circus.

## CHAPTER IV

### PERSONNEL AND THEIR TRAINING

#### I. WHO THEY ARE

A question often asked by spectators and press representatives after seeing a performance of the Wenatchee Youth Circus is "Who are the people who perform and where do they come from?"

The majority of the people connected with the Circus are boys and girls ranging from the ages of three to eighteen. They comprise the greatest number of performers and workers.

A faithful group of chaperones come along every trip and help in the kitchen and in other phases of the operation (55:18). Many parents visit the Circus on weekends or during their vacation time (42:1). Other adults included would be the bus drivers and the truck driver for the show.

Sometimes a professional act has performed as a guest appearance along with the show. These have been animal acts that have included a baby elephant and ponies as presented and trained by Roy Bible in 1957. A trained midget mule act was with the show in 1960 in Canada and the owner, Bob Hoffmeister, now tours professionally. In 1961 in South Eastern Washington the show was visited by Blackie Martine and his dogs and goats. During the tour to Anchorage, Alaska in 1963,

a trained sea lion act presented by Jack Dole joined the show. During the times these people were with the show, they were always treated as members of the Circus and classified as guest artists during performances.

## II. QUALIFICATIONS

One of the interesting features of the Wenatchee Youth Circus is the way in which it acquires new members. There is no real selection as such because the Circus is open to anyone interested in becoming a member (28:10). The only requirement is that they be between the ages of three to eighteen. While there is no monetary fee for becoming a part of the Circus, the individual joining must be able to afford the time necessary for many hours of hard practice to become proficient in developing an area of specialization.

The average time a member stays with the show is from two to five summer seasons although some have remained as long as eleven years (33:3).

When a boy or a girl becomes a member of the Circus, he is made to realize that his behavior, whether at home or away, reflects upon himself, his parents, the community, as well as the Circus. This has given rise to a unique "esprit de corps."

It has always been the aim of the Circus to treat every participating member the same, with no preference given

to seniority or longevity, but to develop a person's capabilities so that these unusual talents may be shared with others. In operating this way, there have been times when petty jealousies of a few have tried to influence the show's staging. However, since the organization is one for which a person volunteers, there is no compulsion to continue as a participating member if there is dissatisfaction. In the history of the Circus there have been few instances where this type of problem has come up.

No one has ever been turned away from becoming a member of the Wenatchee Youth Circus when an opening has been available. Because of the closely knit organization of the group, a person with problems of personal behavior or one who has difficulty in following the necessary disciplines involved is handled by group pressure. In all the years of Circus history there have been only two members that had to be sent home for breaking rules while on a trip.

The Circus holds different emotional meanings for all its members and throughout the years a loyalty to the group and its performers has been demonstrated especially by former show members who often come back and make a trip or help when they can with the local show productions. Havighurst stated that one of the important Developmental Tasks was to have a wholesome attitude toward groups and institutions which is shown in these instances.

### III. TRAINING

The usual way professionals stage a Circus is to hire the performers who already know their acts and then the performers and their equipment become a part of the Circus under a given title. The Wenatchee Youth Circus trains its performers from raw recruits and then gives them the necessary polish to be able to publicly perform.

From 1953 through 1960 the facilities for training on a twice a week basis were housed at the Wenatchee YMCA and the arrangement was very satisfactory during the winter months. During the spring and summer the equipment was moved outdoors where the high aerial rigging could be used. With new pieces of equipment added each year more space was needed until now nearly an acre of ground is used to set up the practice equipment.

The pattern for training young people has been consistent through the years. There never has been any solicitation of people with unusual talents, but any interested person could join and a place for their talent was found. From the beginning, the training has taken on an "around the year" aspect because of the skills involved and the necessary time needed to perfect these skills. Havighurst's Tasks again come into play in accepting one's physique and using the body effectively. The Circus starts its winter practice in October and continues indoors until March when it

again sets up outside until the summer road tour in early June.

During the early spring of 1958 the first Circus band was organized. A once a week practice after school was adopted and is still followed today. Before the band was organized the music for the show was furnished by an organ and drums.

The Circus today follows much the same schedule of practice for all its members that it has through the years. Indoor practice from October through March keeps everyone in physical trim and interest high. When the rigging is set outdoors in March, the practices intensify with daily workouts being done daily after school.

Much of the rigging and apparatus schools its performers to other types of acts. For example, a person who becomes proficient in gymnastics and ground tumbling will usually become adept at trampoline work and eventually in high flying trapeze work. This procedure is almost basic in the training of flyers for the trapeze acts. In much the same manner, the skill of walking the tightwire is a stepping stone to working the high wire some thirty-five feet in the air.

It has been found that one of the easiest ways to bring in new people to the Circus is to have them begin helping in the kitchen or as property boys. These assignments teach them the disciplines of Circus life and travel. They





Figure 21. Inclined Cable.



Figure 22. High Wire.



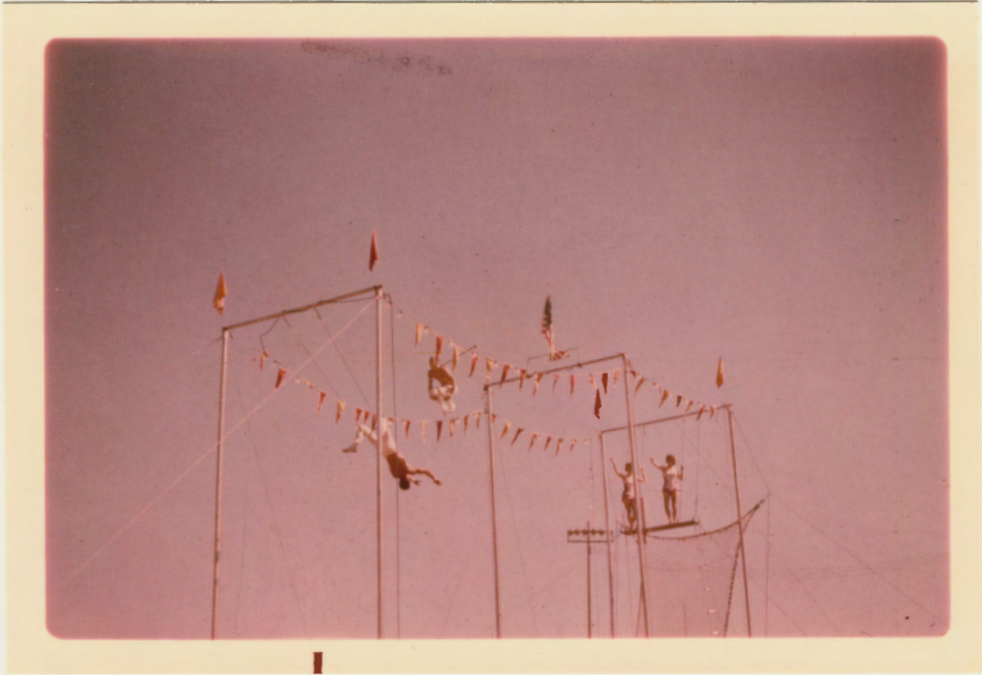


Figure 23. Double somersault on Flying Trapeze.



Figure 24. Awaiting the signal to go.



Figure 25. Single somersault catch on trapeze.



Figure 26. Twister on the Flying Trapeze.



help reinforce Havighurst's idea of developing necessary concepts for daily living as well as achieving personal independence. The newcomers are then given an opportunity to try as many of the acts or to work on the Circus rigging between shows. First year Circus youngsters are quick to attempt some of the more difficult stunts on certain pieces of apparatus and often become more proficient than those whom they will eventually replace. They are given as many fundamental skills as possible and explanations of various tricks along with ideas for new stunts. Then, perfecting is up to their own creativity and ingenuity. A good example of this would be the trampoline performers who often play the game of "follow the leader," trying stunts each more difficult than the previous one. When a newcomer is involved in this type of activity it isn't too long until a real skill is developed. This skill learning is directly tied in with Havighurst's ideas of learning physical skills necessary for ordinary games.

In the training of the Circus, experience has proven that almost anyone with incentive and normal coordination can develop the necessary skills to accomplish the type of circus stunts used in the show.

#### IV. INFORMAL LEARNING EXPERIENCES

The performers and personnel with the Wenatchee Youth Circus are engaged in many significant side activities.

Many are directly related to the Circus and its performers but many provide other experiences.

During the years a number of performers have participated in parades of various kinds throughout the West. Very often when the show had several trucks, trailers, and its own bus these vehicles would constitute a complete parade headed by one of the Circus horses whose rider would be bearing the American flag. The band or calliope would be included with clowns and performers walking and riding atop many of the vehicles (36:2).

Many small towns have had these parades throughout the years, but the Circus has also participated in some of the larger parades of the West. The Portland Rose Festival parade, the Portland-Merry Khana parade, and the Washington State Apple Blossom Festival parade are several.

Visits by performers to various crippled children's hospitals, mental hospitals, and other such institutions have been numerous. Entertainment in these hospitals has included juggling, fire eating, whip cracking, and many clowns spending time with patients of all ages.

Not only have performers and members of the Circus visited hospitals and performed in parades, but most have at one time or another been interviewed by radio and television as well as newspaper people. All television stations in the Northwest have included some mention, interview, or discussion

of the show while it was playing that particular area or as a special feature. In the case of KING TV in the summer of 1966, the Circus was used as a documentary presentation on their Community Workshop series. While the show is on the road and sometimes during the winter when everyone is at home, various service clubs request entertainment for their meetings and the Circus has always been willing to provide this.

Another activity that has complete participation of the members of the Circus is visitations to various professional shows whenever they play in the Pacific Northwest. This has included participation in some of these shows by our own performers. In 1958 and again in 1960 the Al G. Kelly-Miller Brothers Circus had our band play some pre-show band concerts. Other shows attended have included the Carson-Barnes Wild Animal Circus, Rudy Brothers Circus, James Brothers Circus, the Polack Brothers Circus, and Ringling Brothers, Barnum and Bailey Circus. During these visitations our Circus members have become acquainted with the performers of the professional shows starting many friendships.

Special visitations to the Western Washington Fair at Puyallup have also been on the itinerary for Youth Circus members.

One activity that the performers take part in which does not receive great attention but is worth noting is the unique church service which is held whenever the show is away from home on Sunday morning. All members of various denominations are able to attend the church of their choice and a church service is held on the Circus ring curbing some-time during the morning. This is attended by all persons and because of the unusual demands for Circus work, a come-as-you-are service is the rule. There is participation by various members in reading scriptures, leading prayer, or helping in some other way. Often one of the mothers volunteers to be a soloist for the group. At times the Circus has partaken of Communion. With the help of a local minister Communion was served around the ring curbing with the altar cloth, a black piece of clown wardrobe, placed over several equipment barrels. Services have been attended by Circus people of all faiths: Catholic, Protestant, and Jew.

These varied experiences have more than fulfilled Havighurst's requirements for young people developing morality and a scale of values as well as achieving a masculine or feminine social role.



Figure 27. Sunday morning church.



Figure 28. Roman Ladders.

## CHAPTER V

### EVALUATION OF PROGRAM

In evaluating a program such as the Wenatchee Youth Circus it is difficult to be objective as there are few other units like it to hold up for comparison. Therefore, the reactions are taken at random from people in many fields as well as from performers themselves.

#### I. OPINIONS OF PARENTS AND PERFORMERS

The strong feeling of what the Circus means to a family is typified by Mrs. Jerry Compton who stated, "In one lump sum I believe the Wenatchee Youth Circus is the best thing that could happen to a young person. It has meant they belong to something they can take an interest in. Not just in performing but in friendship, companionship with people their own age and lots of fellowship. The Circus is their spare time, leisure, and interest."

Another Wenatchee mother, Mrs. Jim Babst adds, "The privilege of belonging to the Circus is a meaningful experience. In attempting to describe the multitude of benefits to each child or parent who participates one begins with all the superlatives. Unfortunately these glowing adjectives have been misused by the commercial world and have lost the luster needed for my purpose. I am almost in awe of the truly won-



derful experiences my children have had and the fact that such a group exists with the particular kind of leadership it has, seems a miracle."

One of the five year chaperones noted, "My daughter takes an interest in what others are doing, enjoys making new friends, and can see the humorous side of things that happen at school and at the Circus."

One of the younger chaperones who has completed one full year with the show, Miss Jeanne Babst, remarked, "The life the children lead with the Circus during the summer makes them grow up to be young adults who care for and watch out for the feelings of other people. They learn to be self reliant yet also learn cooperating and team work."

The man whose property houses the winter quarters for the troupe, the late James O'Connor, commented, "This show is one of the things that makes our community a fine place to live--entertaining to children and amazing to adults."

The youthful performers also have many reasons why they evaluate their experiences on the positive side. A former trapeze catcher and now college student Joe Anderson summed it up with, "It's good experience, you get to travel around and you get plenty of muscle. It makes you feel great and that is what you work for." Melanie Miller, another performer, liked the Circus "because you got to go to new places, meet new people, and it's fun to perform." Marcia Preston,

another performer, gave as her reason "it's fun to make everybody happy."

Performer Rick Compton stated his thoughts in this fashion, "The Circus helps me to get along with other people. It has let me see places I wouldn't have been able to see otherwise and has given me a chance to meet professional Circus performers and movie stars." These remarks are a small sampling of the thoughts of both performers and parents alike regarding the concept of the Circus as an extra-curricular educational experience.

## II. REACTION FROM THE PUBLIC

This project has affected many people in the last sixteen years. Their reactions could be highly flamboyant or full of humility. The Circus and its many members have been exposed to all types of laudatory remarks. In the July-August issue of the White Tops magazine they recalled many incidents that occurred at the national Circus Fans convention in Seattle, Washington and stated as follows: "To the producers of that stupendous, colossal, special attraction, the Greatest Little Show on Earth, this surprising performance produced and directed by a CFA member, this great entertainment has no right to proclaim itself as the Greatest LITTLE Show. It is in fact a performance of professional caliber" (25:22).

The same issue of the White Tops quoted, "This youthful Circus itself astonished all the visitors to the state of Washington who have not previously seen their show. It seems there is hardly an act that these youngsters will not attempt and do it surprisingly well. Roly boly, flying return, double traps, fire eating, inclined wire, high wire, etc. are all included" (25:24).

Other authors and spectators have been complimentary with their comments on the Wenatchee Youth project. The Seattle Post-Intelligencer on Sunday, June 6, 1965, reported, "A Circus with the thrills, chills, greasepaint, and kaleidoscopic cacaphony of a steam pipe band played to a mouth open audience yesterday at the Coliseum. The Wenatchee Youth Circus tumbled and trouped through its first show of the summer in high stepping style. Starting as a junior high school tumbling act, it has blossomed to a full blown one ring show with all the savvy and professionalism of a Ringling Brothers production."

The Monday edition, June 6, 1966, of the Everett Herald summed up this way, "The Circus hit town Saturday. Members of the Lynnwood Kiwanis Club and Circus staff spent Friday night erecting paraphernalia for the Wenatchee Youth Circus, then came the big day. The traffic in front of the Edmonds High School was so thick that a traffic cop was needed and that is heavy traffic for South County. Hot dogs

were eaten, hard seats were sat on, clowns were laughed at, high wire acts were gasped at, the youthfulness of the performers amazed many, their poise amazed all. Two shows were given and each was well attended. The weatherman cooperated, although he did throw a little scare early in the day with blustery, chilly weather. It was such a day of enjoyment that people wended their way homeward, tired but happy" (30:18).

In Portland, Oregon, a staff writer for the Oregonian, William Swing, wrote, "Have there been any doubting Thomas's recently who wondered where lives the spirit of good cheer in America? Any pinched faces, too, who sniffed at Rose Festival entertainment? Well, be at ease Patriots, as part of that lively spirit will be found--at Alpenrose Dairy--where throbs, among milk parlors and other things of interest, a glorious, stupendous, colossal, breath taking, death defying, non-stop hour and a half extravaganza from the Apple Capitol of the Northwest, the Youth Circus from Wenatchee. An entertaining credit to any city in the republic--none need recoil either from the fact that the Circus costs the viewer not a red cent. The non-professional cast performed so ably Wednesday afternoon that the dairy's chief problem may be sufficient police to keep the droves of parents and children from innocent mischief. And what manner of show? Sawdust, red satin, balloons, all are parts of the Circus which moves from

twin trampoline acts to jugglers, Can-Can girls, ladder riders, clowns, tightwire artists, an Australian bull-whipper, a man shot from a cannon, and the grand finale--a troupe of aerialists robed in full apricot colored regalia. Remember Jumbo? Remember Barnum? Remember the Hippodrome? Much of it was there from the opening words of--Boys and Girls of all ages" (60:24).

The Oregon Journal on Thursday, June 15, 1963, commented as follows: "Youngsters filled the stands each Rose Festival day at the Alpenrose Country Fair; they munch on peanuts, slurp up sno-cones and lead their parents through the Southwest Shattuck Road amusement Dairy. On the other hand, youngsters prance into the tan bark of the open air Circus and present one thrilling act after another. It is all in a day's work for the eighty veteran members of the Wenatchee Youth Circus" (49:13).

Everywhere the Wenatchee Youth Circus has played, comments are similar. National magazines have made comments on the Circus. An issue of This Week magazine stated: "Take the Wenatchee Youth Circus from Wenatchee, Washington with high wire acts, acrobats and clowns, though no wild animals. We can't get parents to house pythons and tigers over the winter says Paul Pugh, a local junior high school principal and the empressario of the Circus, with a changing cast of eighty boys and girls each year, mostly in their teens. The

troupe, which has amassed \$50,000 worth of equipment in the dozen years of its life, hits the road every summer to play the West Coast and into Alaska. The show is non-profit but self supporting. The youngsters reward is the thrill of training that gives them alert, disciplined bodies that can soar through space fifty feet up in the great tent amid crescendos of applause from enthralled spectators" (31:7).

The Sarasota (Florida) Herald-Tribune on September 19, 1965 in a column by Helen Griffith commented: "Another Greatest Little Show on Earth. Sarasota has its Sailor Circus and other parts of the country have theirs, including apparently, a very great one, the Wenatchee Youth Circus of the state of Washington. I somehow like that word Youth in the title of a school Circus, for I have always felt that the word Sailor was misleading to the people who hail from this part of the country. I have been asked by out-of-town visitors if it is a Navy show. The White Tops Circus fans publication of July-August 1965 has an article on the Wenatchee Youth Circus, started over a decade ago....It is just such competition that spurs all school circuses on to bigger and better performances" (43:4).

Anchorage, Alaska sent an Associated Press report in 1957 which stated, "A band of Circus troupers from Wenatchee has taken this town by storm. The performers are all kids,

members of the Wenatchee Youth Circus. They have come North to perform for the local Shrine Club" (67:1). Later in 1963, when again the Wenatchee Youth Circus went Northward, the Anchorage Daily Times staff writer Bill Heard stated: "The performers work with professional ability. Tightwire artists pushing a human wheel barrow. A girl suspended by the neck from a strap around her partner's neck twirls as the two hang suspended from a trapeze near the top of the tent. A unique young girl of eight steps out upon the high wire thoroughly at ease. She is chewing gum and suddenly it hits you, she is just a child; then you realize they are all children. All the performers doing these professional acts, but it's the Wenatchee Youth Circus and what did you expect?" (45:12).

From far and near people comment upon their feeling and their attitudes after having met members of the Greatest Little Show on Earth. Writing a column in the Grandview (Washington) Herald, the President of the Yakima Valley Junior Fair, Paul Darby, said, "It was with awe that we stood in the background and watched--the next hour and forty-five minutes flew by. The Circus is one of the most outstanding performances we have had the pleasure to watch. These young people truly enjoy their work. After the last act is finished, the band music silenced, all of these youngsters packed their costumes and donned coveralls to begin the job of tearing down and packing for the trip to the next show. No adult

helped in the dismantling, just the young performers. The girls as well as the boys. When the truck and trailer was pulled into the arena everyone knew his job and went about it without a word. Seeing these young people in action was one of the most rewarding experiences our group has ever encountered. This is what is in store for the residents of the valley at our Fair" (38:3).

In Canada the press has treated the Circus with acclaim. The Grand Forks Gazette noted, "More than 1,700 Grand Forks and District residents crowded into the Firemen's Park to see what turned out to be an outstanding display by youngsters and teenagers ranging from six to nineteen years of age....It is hard to pick individual stars of the show, they showed teamwork and appreciation of one another's performances throughout the show. What was almost a show in itself was the way the workers could shimmy up the tall poles. After seeing the Wenatchee Youth Circus, the polite and hard working and respectful young people that go with it, those who saw Wednesday night's show have to agree it was the finest they have ever seen" (57:1).

The Nelson (B. C.) Daily News summed up their feelings in an article by saying, "The Wenatchee Youth Circus, Greatest Little Show on Earth proved to be one of the best drawing cards in the Civic Center this year...of the 3,600 Nelson and District people filed into the portals of the Civic Center to



catch the acts varying from high wire and trapeze acts to clowns and animal acts during the three shows" (35:3).

Newswriters from Alaska to California have written how the show impresses them. Pomona, California's Tony Navarro penned, "A group of Washington youngsters achieved with derring-do and colorful showmanship at the Los Angeles County Fair on Friday something which most people have dreamed of at one time or another. That is the Big Top or Circus Life. A Circus the eighty-five youths staged and they did so well" (53:3).

Many other national publications have seen fit to comment or write stories on the Youth Circus. Sunset, Christian Science Monitor, American Youth, Together, Hi Way, Western Wonderland, and Alcoa News are among those that have featured the Circus with stories and pictures.

On the local level the Wenatchee Daily World newspaper has always been a great supporter for the Circus and has editorialized many times on the show. As early as 1954 the Daily World wrote articles mentioning the Circus and its positive benefits. "As a public relations agency, this little group of boys and girls are advertising their community but there is another phase of this project that is more important. It is a character building project for youth. The value of such an enterprise to the boys and girls who take part in it is one of the intangibles which cannot be measured.

It provides an outlet for the exuberance of youth and satisfies an inborn ambition of every boy and girl who at some time or other in his life usually dreams of being a Circus performer. With enough of such enterprises over the nation, our juvenile problem would be solved" (63:4).

A gratifying example in a postcard from a spectator received after the hometown showing in Wenatchee dated August 10, 1966, "In all of my eighty-two years I have never enjoyed a Circus as I did your Wenatchee Youth Circus last Monday evening here. We do appreciate your contribution to our youth, many more successful ones, we hope to you all. Sincerely, Mrs. Maude Potter."

Another and more recent letter of this type came after the Circus played the Los Angeles County Fair. "Only being a layman in the eyes of such performers last Sunday (17th) at the Los Angeles County Fair, may I say for all those who attended the Sunday night show--Well Done. I've worked with young people for many years from scout master, advisor, house father, to father of three of my own. Your Circus in the minds of the youth of today is a 'being.' I can only say that the show held me spellbound--it was great showmanship for all concerned. May your show continue for another fifteen years under the very able directorship and provide the know-how to all of those concerned. May God bless and keep you all from harms way. Most sincerely, Vern Armstrong."

(See Appendix E, page 114.)

It is this type of reaction that perhaps can best answer the question, "Why the Wenatchee Youth Circus?"

### III. PROFESSIONAL COMMENTS

Professional Circus people often comment on the youth project from Wenatchee. In a letter Mr. Harold Genders, General Manager of the Ringling Brothers Barnum and Bailey Combined Shows, Inc., stated, "I want to thank you again for inviting me to your performance while we were showing in Seattle. As you know, we have been friends for several years, but this was my first opportunity to really see what you have done. I am particularly interested in this type of Circus as I first became interested in circuses through the YMCA Circus in my hometown of Bloomington, Illinois some forty years ago. We started out without professional help, but at Bloomington at that time were at least a dozen fine trapeze acts and as the years went by and the Y Circus progressed, the professional performers became interested and naturally gave us lots of professional help. As you know, there is also a very good school Circus in Sarasota, the Sailor Circus. My son was connected with it for his four years in Sarasota, so naturally I heard about it and was involved in a lot of his problems. There again, Sarasota, as you well know, has more circus people than any other town in the world we might say, so naturally they have had lots of professional help over the years.

The reason I bring this out is that while you know lots of Circus people from your visits to our show and to others, I am sure that these people are not in the position to help you as we were helped. So the Youth Circus is Paul K. Pugh, plus a little boost from Mrs. Pugh, plus sans all this professional help that these two ventures I spoke about had. Thanks again, Paul, and I hope that your thesis on the benefits of the Youth Circus accomplishes what you want it to do."

Robert Dover, Performance Director of the Ringling Brothers Barnum and Bailey Combined Shows, Inc., comments, "It has been my good fortune these past two years to be near enough to catch the performances of the Wenatchee Youth Circus during a day off. I found the performance not only to be of high caliber reflecting a tremendous amount of work, rehearsals, and planning, but they also gave one the feeling of the amazing amount of enthusiasm and vitality of these young artists. I feel sure that the specialized training thus accorded these youngsters will help them throughout their entire lifetime both physically and mentally. I very much do believe that your work is a great help to all of the young people."

While subjective in nature, the evaluative comments come from a wide enough range to show that the developmental tasks as set forth by Havighurst are all covered and done so rather thoroughly within the Circus project.

## CHAPTER VI

### SUMMARY AND CONCLUSIONS

It has been the purpose of this paper to trace the development of the Wenatchee Youth Circus and to evaluate its contribution to the growth and development of its participants using Havighurst's Developmental Tasks as a rationale.

#### I. REVIEW OF THE FACTS

To set the stage, the background of other non-professional shows has been examined along with the early development of the Wenatchee Youth Circus.

Providing a proper setting to allow Havighurst's Developmental Tasks to be workable is one of the main concerns of the managerial end of the project: from policy making through the supervisory role to adequate safety precautions for its performers.

In dealing with the transportation, sleeping facilities, and feeding of the Circus troupe the performers learn many of the concepts Havighurst has stressed in learning to get along with age mates, achieving personal independence, developing concepts necessary for everyday living and attitudes towards groups.

While learning to be responsible for Circus rigging and its maintenance a youthful member learns an appropriate masculine or feminine role and necessary physical skills.

The training of the personnel in the various circus skills teaches them to use their bodies effectively as well as to achieve emotional independence of parents and other adults.

In evaluating a project such as the Wenatchee Youth Circus it is difficult to keep from being subjective in nature. However, the evaluation has been given through the eyes of a wide array of critics with a broad spectrum of opinions solicited to be as objective as possible.

## II. CONCLUSIONS

One underlying goal of the Circus has been the attempt to give responsibility to young people. The events have been recorded with the desire that others might be encouraged to develop activities that offer other youngsters opportunities to obtain benefits similar to those available to members of the Wenatchee Youth Circus.

Experience of sixteen years has led to certain basic operational truths that need to be stated.

A project of this magnitude should be allowed a gradual growth and not attempted in a few short years. Public acceptance and acceptance by potential performers needs to be nurtured and cannot be a rushed process.

Also, while many decisions can be made by a Board of Directors involving equipment purchases, routing, and finan-

cial arrangements, the Manager-Director needs to have final authority while the show is on the road.

It is equally important, if traveling a show of this type, to own rolling stock that can carry the equipment. This helps allow for accurate budgeting of fixed costs as well as storage.

Probably the most important factor to keep in mind is the extreme number of hours of hard work that must be spent to make the project successful; a project that will find its participants facing every type of weather, headache, and heartache imaginable, and yet as with the clown who makes the small boy laugh--it will all be worthwhile.

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APPENDIX A  
MAGAZINE REPORTS ON CIRCUS

Please note:

Pages 94 - 102 have been redacted due to copyright concerns.

This image has been redacted due to copyright restrictions:

Front Cover. *Saturday Evening Post*, vol. 235, no. 5, February 3, 1962

These articles have been redacted due to copyright restrictions:

Hampton, Kathleen. "The Greatest Little Show on Earth." *Saturday Evening Post*, February 23, 1962, pp. 16 - 21.

Deakman, Elizabeth. "100,000 Saw Circus Teens Come to Town". *Hi Way*, September, 1963, pp. 15 - 17.

Mc Corkle, Verne. "Teens on a tightwire." *The Alcoa News*, September, 1963, pp 14 - 17.

APPENDIX B  
SELECTED NEWSPAPER CLIPPINGS



Please note:

Pages 104 - 105 have been redacted due to copyright concerns.

These articles have been redacted due to copyright restrictions:

"Youth Circus Comes Home After First Triumphal Tour." Wenatchee Daily World, June 21, 1966.

"Kla-Ha-Ya Exceeds Expectations." Snohomish County Tribune, pp 2, July 25, 1968

"Just Like the Old Days." Snohomish County Tribune, pp 2, July 25, 1968

APPENDIX C  
CIRCUS CASH FLOW STATEMENT, 1967

WENATCHEE YOUTH CIRCUS  
CASH FLOW STATEMENT  
 through

<u>INCOME</u>		
Cash on Hand -	[REDACTED]	[REDACTED]
Donations		[REDACTED]
Spotlight Rent		[REDACTED]
Insurance Rebates		[REDACTED]
Insurance Claim		[REDACTED]
Petty Cash Redeposited		[REDACTED]
[REDACTED]		[REDACTED]
Show Income		[REDACTED]
Less: Canadian Exchange to Bank	[REDACTED]	[REDACTED]
<b>TOTAL CASH AVAILABLE</b>		[REDACTED]
<u>DISBURSEMENTS</u>		
Transportation		[REDACTED]
Food		[REDACTED]
Petty Cash Checks Written		[REDACTED]
Salary and Payroll Taxes		[REDACTED]
License		[REDACTED]
Costuming		[REDACTED]
Repairs, Maintenance, Supplies		[REDACTED]
Equipment		[REDACTED]
Gas and Utilities		[REDACTED]
Insurance and Accounting		[REDACTED]
[REDACTED]	[REDACTED]	[REDACTED]
<b>TOTAL DISBURSEMENTS</b>		[REDACTED]
<u>CASH IN BANK -</u>	[REDACTED]	[REDACTED]

<u>Bills to be paid as of</u>	[REDACTED]	
[REDACTED]	[REDACTED]	[REDACTED]
[REDACTED]	[REDACTED]	[REDACTED]
[REDACTED]	[REDACTED]	[REDACTED]

Please note:  
 Budgetary data has been redacted due to security reasons.

APPENDIX D  
CIRCUS CONTRACT

Table Two.                      AGREEMENT

THIS AGREEMENT, made and entered into this \_\_\_\_ day of \_\_\_\_\_, 19\_\_, between THE WENATCHEE YOUTH CIRCUS, INC., hereinafter referred to as the "Circus," and the \_\_\_\_\_, hereinafter referred to as the "Sponsor,"

W I T N E S S E T H:

For and in consideration of the mutual covenants as hereinafter set out, the parties agree as follows:

The Circus agrees:

1. To perform \_\_\_\_\_ show of approximately two hours duration on \_\_\_\_\_ 19\_\_, in \_\_\_\_\_, \_\_\_\_\_ at the \_\_\_\_\_ or such other location as may be designated by the sponsor.

2. To carry sufficient insurance on its own performers and equipment and hold harmless the sponsor from any and all liability arising from injury or damage to any circus personnel or circus property.

3. To reimburse Sponsor for any out-of-pocket expense incurred up to the sum of Two Hundred Dollars (\$200.00) in the event the Circus fails to fulfill the terms and conditions of this contract; provided, however, the Circus shall not be so responsible if such failure is caused by Act of God or by others over which the Circus has no control.

4. To handle, erect and dismantle all Circus equipment at its own expense, and to leave all premises occupied or used by the Circus in as good condition as upon arrival.

Sponsor agrees:

1. To pay to the Circus for the said performance or performances the sum of \_\_\_\_\_ (\$ \_\_\_\_\_) Dollars immediately after the completion of said performances.

2. To furnish at their own expense the grounds and seating for said shows and all costs incident thereto.

3. To provide toilet and, if at all possible, shower facilities in the reasonable vicinity of the grounds for use by the Circus personnel, it being understood that the Circus personnel will eat and sleep on the grounds.

4. To provide and furnish all necessary electrical power and hook-ups, said power to be 220 volts at 100 amps.

5. To assume all expenses of promotion, printing, ticket taking, etc., incident to the performance.

IT IS MUTUALLY AGREED THAT:

1. In the event it is impossible to put on one or both shows because of some event over which neither party has any control, that the consideration to be paid shall be adjusted in accordance with the equities of the situation provided, however, that rain shall not be deemed as such an event and that the Sponsor shall be responsible for loss, including the consideration to be paid to the Circus, occasioned by cancellation or delay caused by rain.

2. In the event the consideration paid to the Circus includes a percentage of the net proceeds, the allowable expenses to be deducted from gross proceeds shall be as follows:

- a. Printing and Advertising Costs.
- b. Rental of grounds and cost of electricity.
- c.
- d.

3. That Sponsor shall have full control of all receipts and all the duties and obligations of any and all concessions.

4. That this is the complete agreement of the parties and any changes or amendments hereto shall be in writing and signed or acknowledged by letter by both parties.

DATED this \_\_\_\_ day of \_\_\_\_\_, 19\_\_.

WENATCHEE YOUTH CIRCUS, INC.

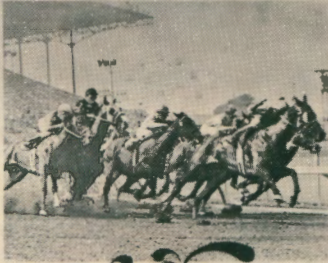
BY \_\_\_\_\_ By \_\_\_\_\_  
(Sponsoring Agency)

By \_\_\_\_\_

Please note:  
Signature has been redacted due to security concerns.

APPENDIX E  
SELECTED CIRCUSIANA

# EXCITING RACING



### THEY'RE OFF!

Thrilling, action-packed horse races daily (except Sunday) on the fast half-mile track... Thoroughbred, Quarter Horse and harness racing feature the 12-race card... Pari mutual wagering, plus DAILY DOUBLE. Buses direct to entrance, unlimited parking.

NOTE: Major operational expenses and losses of California fairs are made possible through taxes on horse racing in California tracks.



**You've got to see it to believe it!**

THE FABULOUS FORTIETH!

Los Angeles County Fair  
Pomona, California  
SEPT. 15 - OCT. 1, 1967

40th ANNUAL  
**LOS ANGELES COUNTY**

# FAIR

**SEPT. 15  
OCT. 1 '67**  
POMONA, CALIFORNIA

YOUR EXCITING FUN-DAYS!



SEPTEMBER 15, 16, 17

WENATCHEE WASHINGTON

# Youth Circus

"Youth with a cause... Youthful performers with fantastic skills present THE GREATEST LITTLE SHOW ON EARTH!"



WILD 'N WOOLY RCA

# ROPEO

SEPT. 18, 19, 20, 21 and 22



**FREE!**  
GRANDSTAND SHOWS  
NIGHTLY AT 8:00 P.M.  
SUNDAYS - 2:00 and 7:30 P.M.

SEPTEMBER 23- OCTOBER 1

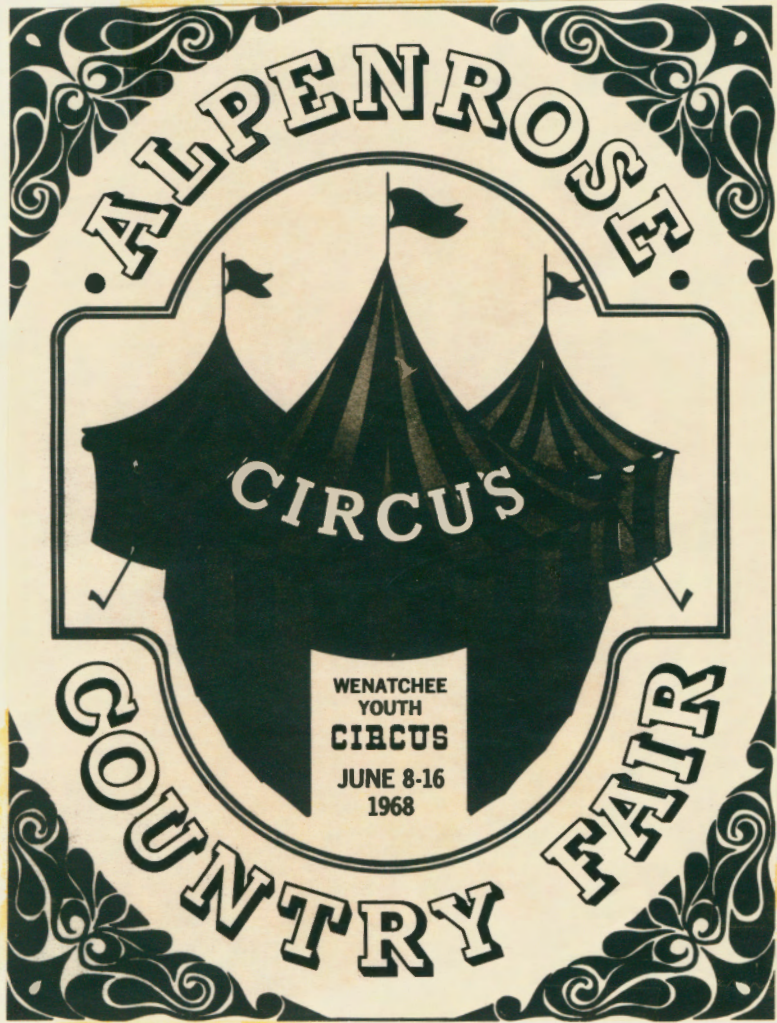
POLACK BROS.

# CIRCUS

Wild beasts of the jungle together with the stars of the big top by America's favorite big time circus!







18 September 1967

Mr Paul K Pugh  
 Manager-Director  
 Wenatchee Youth Circus  
 1412 Madison Street  
 Wenatchee, Washington

Dear Mr Pugh and Jeop:

Only being a layman in the eyes of such performers last Sunday (17th) at the Los Angeles County Fair, may I say for all those that attended the Sunday night show...WELL DONE. I've worked with young people for many many years from Boy Scout Master, Advisor and housefather, to father of three of my own. Your Circus in the minds of youth of today is a "being". I can only say that the show held me spell bound with the young man going and down the 45° wire and then lying down on it; the high wire acts, the aerial artistry not only was startlingly well done, even with the two bad transfers, but their debriefing that took place by the net after the show, to see what just went wrong and how to correct it. Not just to say... "Look what you did"... type attitude. It was great showmanship by all concerned.

My your show continue on for another 15 years under the very able directorship and provide the knowhow to all of those involved. My God bless and keep you all from harms way.

Most sincerely,

DEAN ARMSTRONG

3945 Ridgeley Drive  
 Los Angeles, Calif 90008

Please note:  
 Signature has been redacted due to security concerns.



FOR YOUR NEXT FUND RAISING PROJECT

## THE GREATEST LITTLE SHOW ON EARTH

THE WENATCHEE  
YOUTH CIRCUS



### GUPPO SAYS . . .

The Wenatchee Youth Circus . . . is a solid circus show which presents good fast paced circus entertainment to audiences of all types and is all staged by young people. It presents a show case for young people with interesting talents and shows what today's youth can do if given the opportunity. Playing in cities both large and small . . . spectators are always amazed and entertained by the wholesome presentation which can be scaled into a 60 minute grandstand production or a full hour and 45 minute show. Featuring all the standard circus acts . . . rigging . . . beautiful costuming . . . 24 piece circus band with calliope . . . it all blends into an enjoyment long to be remembered.



THRILLING  
CROWDS  
THROUGHOUT  
THE WEST  
IS OUR FUN.

Washington  
Oregon  
California  
Montana  
Idaho  
British Columbia  
Alaska

The Wenatchee Youth Circus has been featured nationally in:  
Saturday Evening Post,  
This Week Magazine,  
Christian Science  
Monitor,  
Sunset Magazine,  
and in  
numerous other  
business publications.