

**WINDJAMMERS UNLIMITED, INC.**

**CIRCUS**

**FANFARE**

Founded in 1971 by Art Stensvad and Charles Bennett, Jr.

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The Sheraton Hotel in Indianapolis--Site of the 2000 Summer Meet  
 \*Photo courtesy of Bob Peckham

**Windjammers Annual 29th Convention**  
**January 23 - 28, 2001**  
**Sarasota, Florida**



# << WINDJAMMERS CIRCUS FANFARE >>

<http://members.aol.com/eupher>

Circus Fanfare is published 6 times a year and distributed to Windjammer members. Letters, comments, articles and requests for advertising should be submitted to the Fanfare Editor, Bob Peckham, 195 Kingswood Dr., Athens, GA. 30606. **Change of address** should be sent to the Secretary/Treasurer.

Windjammer membership is available to all those interested in preserving the heritage of traditional circus music by applying to the Secretary/Treasurer.

Individual U.S. Annual Membership dues - \$15, Canadian Dues - \$20 U.S.

Family U.S. Annual Membership dues - \$22

Family memberships are available to persons residing at the *same* mailing address. Only one copy of the Circus Fanfare will be mailed to a family.

**Membership expires at the end of each calendar year.**

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## WINDJAMMERS HALL OF FAME AWARDS

Karl L. King	1974	Ramon Escorsia	1979	Earle Moss	1987	Hale A. Vandercook	1995
Merle Evans	1974	Charles Duble	1980	Henry Fillmore	1988	Perry G. Lowrey	1996
Robert Hoe Jr.	1975	J. J. Richards	1981	Douglas D. MacLeod	1989	William Pruyn	1997
Fred Jewell	1975	Albert Sweet	1982	Ward Stauth	1990	Everette James	1998
Vic Robbins	1976	Charles L. Barnhouse	1983	Clinton "Johnnie" Evans	1991	Edward Woeckner	1999
Henry Kyles	1976	Walter P. English	1984	James A. Perkins	1992	Robert Peckham	2000
A. Lee Hinckley	1977	Dr. Leonard B. Smith	1985	Ray (Red) Floyd	1993		
Russell Alexander	1978	Paul Yoder	1986	Paul Luckey	1994		

### WINDJAMMERS MEMBERSHIP APPLICATION - Dues \$15

Name \_\_\_\_\_

Instrument (if performing member) \_\_\_\_\_

Street, Route or Box Number \_\_\_\_\_

( ) \_\_\_\_\_  
Phone

City \_\_\_\_\_

State \_\_\_\_\_

Zip \_\_\_\_\_

Mail to: Mike Montgomery  
1204 Hobson Oaks Ct.  
Naperville, IL 60540-8136

(OK to Photocopy)



## CONTENTS

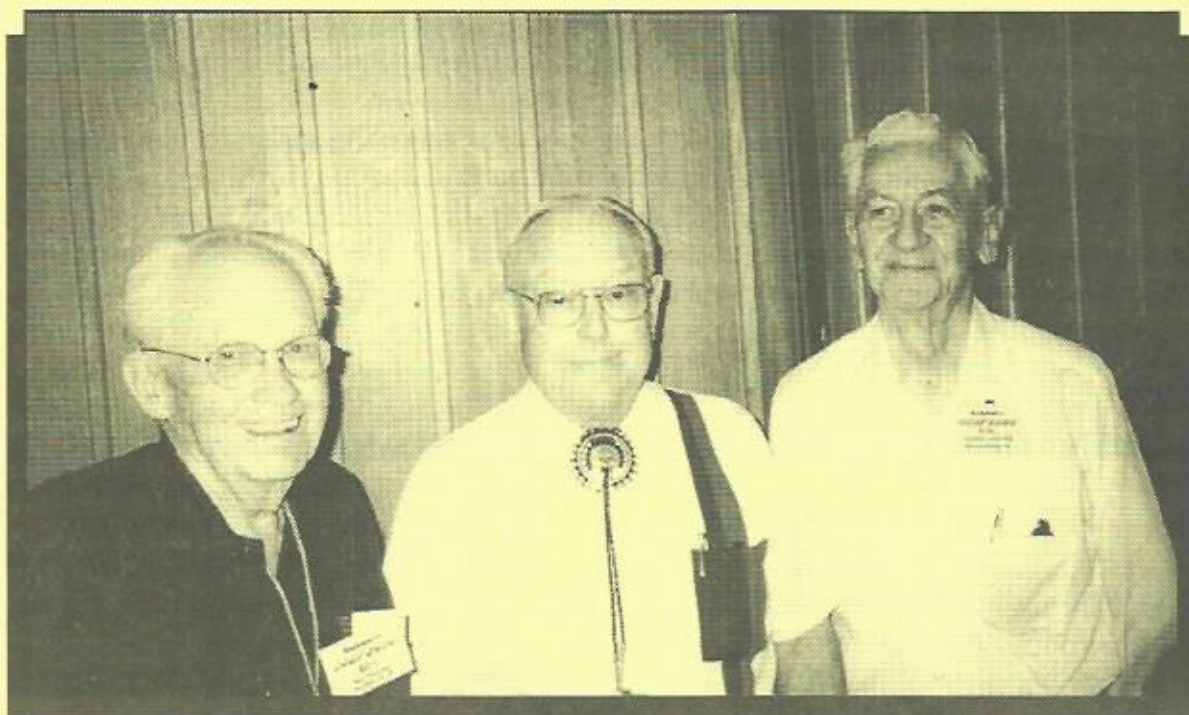
1. Cover Page
2. Officer's Page
3. People of Note
4. Indianapolis Meet Huge Success  
Warren Wilson Named Chairman  
of Nominating Committee
5. On Review
6. Big Apple Circus Interested in Finding  
Musicians  
Adventurous Musicians Wanted for  
Circus Band
7. Roster
11. Merle Evans Fellow -- Amy Wever
12. Music Performed at the Indianapolis Meet
14. Photos
15. Photos
16. Fred Jewell, Musician, Circus Bandmaster
26. New Members
27. Windjammers on the Sick List
28. Photo

## BILLBOARD of COMING EVENTS

December 9, 2000 Showfolks  
Annual Show, Sarasota, Florida

January 23, 2001 -- January 28, 2001  
Windjammers Unlimited 29th  
Annual Convention  
Sarasota, Florida

## "PEOPLE OF NOTE"



Planners for Summer Meet the "Over Eighty Committee" L to R: Bill Thomas, Chair, Ken Slater and Bob Hughes members.

\*Photo courtesy of Bob Peckham



## INDIANAPOLIS MEET HUGE SUCCESS

The Summer 2000 Windjammer Meet (July 19-July 23rd) was one of the most successful summer meets the organization has ever held. Over 240 members and guests enjoyed the luxury of the Sheraton Hotel and Suites, while listening to the performances of a 150-piece Windjammer Band. Credit for the success can be attributed to the "Over Eighty Committee" that planned and carried the meet to its fruition. The Committee, composed of members, all over the age of 80, included Bill Thomas as Chairman, with members Ken Slater and Bob Hughes, ably supported by Evelyn Slater planned for every contingency.

Located in the northeastern outskirts of Indianapolis, the hotel is surrounded by fine restaurants, numerous malls and boutiques, which were soon discovered by the distaff side of our organization. The hotel itself, 14 stories high, literally sprawls over a wide area, and features excellent restaurant facilities. The ball room, which was ours for five days for rehearsals, recordings, a concert and our usual banquet and dance, was immense, permitting over 400 persons to listen to the concert by the 150 member band with no crowding at all.

Ken Slater was responsible for assigning conductors and the music. Bob Hughes Xeroxed all of the music, Bill Thomas busied himself with planning social activities and liaison with the hotel, while Evelyn Slater took care of the ladies luncheon at the Murat Temple. One of the unique features of the meet was the recording, by professional sound man, of all recording sessions and the concert. He is in the process of editing the tapes, and within several months will have two CDs featuring music of the meet for sale. Those in attendance have already been afforded the opportunity of ordering copies of the recording, while individuals who did not attend the meet will be able to place orders by using the order insert included in this issue of Circus Fanfare. Committee members were given a sneak preview of the recording and the report is that they are near perfect!

Hal Hazen and his Swingsters again provided 'oldies but goodies' dance music following a first class banquet. A new feature was added when Vinnie Gugleotti headed a six piece Dixieland Group which performed during a Swingsters' break and was warmly greeted by the dancers.

The meet officially concluded on Sunday morning July 23rd, following a plentiful buffet breakfast, and all departed the Meet and the Sheraton Hotel with many good memories.

Again the thanks of all who attended the meet goes out to that stalwart group who planned and laid on the whole affair—Bill Thomas, Ken Slater and Bob Hughes.

\*\*\*\*\*

## WARREN WILSON NAMED CHAIRMAN OF NOMINATING COMMITTEE

President Bill Albrecht has named past president Warren Wilson as chairman of the committee which will select the eight nominees who will run for four positions on the Board of Trustees of Windjammers Unlimited. The ballots for the election will be distributed in November and the new Trustees will take office at the conclusion of the 2001 Sarasota Convention. Any member interested in being considered should contact Warren Wilson at 1923 East Highland St. Allentown, PA 18103 (610) 437-1116.



## ON REVIEW

(Lightning Strikes Again!)

In the On Review Column in the issue immediately preceding this one, I made the remark that in trying to find good band recordings, every so often you will stumble across a sure-fire winner and that the CD by the Texas A & M bands more than qualified for this category. You can imagine my surprise in finding two other recordings that are straight from the "Mother Lode," and are ones that all Windjammers will be interested in knowing about. They are as follows:

CIRCUS DAYS, The Washington Winds, Edward Peterson, Conductor, Walking Frog Records, WFR 197. May be purchased from Walking Frog Records, P O Box 680, Oskaloosa, Iowa 52577, (515) 673-8397.

The venerable C. L. Barnhouse Co., annually publishes a goodly number of new selections, primarily for the school music trade, and to introduce band directors to these pieces has, for a number of years, produced CDs recorded by The Washington Winds, which are distributed to directors. At the conclusion of the yearly recording session, it has been customary for the band to record one of the many circus marches Barnhouse has published over the years as sort of a grand finale of the session. These marches, along with some additional circus tunes, have been put together and issued as a CD, under the title of Circus Days. The result is a recording that is a "must" for circus music fans.

The band, consisting of approximately 50 musicians, all gathered from the ranks of professional musicians in the Washington, D. C. area and includes retired members of the major service bands, as well as active duty members who happen to be available. With this type of personnel making up the organization, the recording is perfect. The pieces are taken at true circus tempos and there are absolutely no fluffs, missed notes or clams in the entire recording.

The CD contains 25 tried and true circus tunes by such greats as Karl King, Fred Jewell, Henry Fillmore, Merle Evans, Russell Alexander, "Woody" English, and others. One of the most interesting pieces is The Storming of El Caney Galop, by Russell Alexander. Most Windjammers have either played or heard this great old galop, but this rendition is different. Circus bandmasters have always given the instruction: "Leave out the Intro!" when playing this galop with the result that band commences playing at the beginning of the first strain. In this recording, the band begins at the very beginning and as a consequence you can hear the introduction, which is a definite treat.

If you are a "dyed-in-the-wool" circus music aficionado, by all means add this CD to your collection.

EMBLEM OF UNITY, The Music of J. J. Richards, The University of Kansas Symphonic Band, Robert E. Foster, Conductor, Walking Frog Records, WFR 198. May be purchased from Walking Frog Records, PO Box 680, Oskaloosa, Iowa 52577 (517) 673-8397.

Born in Wales, Joseph John (Johnny) Richards, immigrated to this country at the age of four, in 1882 with his family to their new home in Kansas. At the age of ten he began playing various brass instruments and was a member of various bands. At 19 years of age he was named bandmaster of the Norton-Jones Circus and began his 20 year career as a circus musician, and bandmaster, ending with 7 years as conductor of the Ringling Brothers Circus Band. His life as a trouper ended in 1919



## ON REVIEW

(Continued)

when the Ringling Show and the Barnum and Bailey Show were combined with Merle Evans as bandmaster.

Following his circus days, Richards had a busy career in public school music, community bands, and company bands in Illinois. In 1945, he moved to Long Beach where he conducted the Long Beach Band until retirement in 1951.

Although he had a long and successful career in circus music, his reputation doesn't seem to have risen to the heights of Karl King, Merle Evens, Fred Jewell, and others, and to my knowledge this is the first recording devoted exclusively to the music of "Johnny" Richards, and more is the pity. He was a first-rate composer and certainly was a competent conductor to have led the Ringling Band for 7 years. This CD by Robert Foster and the University of Kansas Symphonic Band is a step in the right direction of recognizing a musician who deserves appropriate recognition.

The CD consists of eight Marches by Richards *Emblem of Unity, Hail Miami, Salute to Sterling, Shield of Liberty March, University of Kansas, Golden Bear, and Hutchinson Field*; three galops *Con Celerita, Visalia, and Geneva*; a cornet trio *Triad*; Richards arrangement of *Andrea Chenier*, and the *March of Time*, the march arrangement written to honor the 50th anniversary of the C. L. Barnhouse, featuring marches published by Barnhouse, written by Fred Jewell, G. E. Holmes, Karl King, and Russell Alexander.

This is an excellent band and its members do a fine job performing the Richards material. The Heritage of the March Encyclopedia of Band Music indicates that Richards composed 94 marches, 4 instrumental solos, 7 overtures, and 7 "other works" so there is certainly enough music by "Johnny" yet to be recorded. It is hoped that other bands will follow the lead of the Kansas Band and give some deserved recognition to this musician.

\*\*\*\*\*

### **BIG APPLE CIRCUS INTERESTED IN FINDING MUSICIANS**

Windjammer Don Covington, Artistic Department Manager of the Big Apple Circus has asked that the following notice be placed in Circus Fanfare:

#### **ADVENTUROUS MUSICIANS WANTED FOR CIRCUS BAND**

The Big Apple Circus, a not for profit performing organization, seeks Musicians for its 2000-2001 tour to play top quality incidental music prior to performances.

Applicants must have their own accommodations (RV) and be able to travel from September 2000 to July 2001.

Contact Don Covington, Big Apple Circus for details. (212) 268-2500 ext 203, or by E-Mail at [BACART@-NETCOM.COM](mailto:BACART@-NETCOM.COM):

\*\*\*\*\*



## SUMMER SCENES FROM INDIANAPOLIS



**Ken Slater on the podium during the concert.**

\*Photo courtesy of Bob Peckham



**Hal Hazen's Swingsters.**

\*Photo courtesy of Bob Peckham

# ROSTER OF ATTENDEES AT INDIANAPOLIS SUMMER MEET AS OF JULY 17, 2000

## Conductors

Donald Albright \*  
Vic Anderson\*  
Ed Ballenger+  
Bob Hughes\*  
Ken Kalina\*  
Joe Losh\*  
Rowland Nielson\*  
Bill Roosa\*  
Reg Schive  
Ken Slater  
Fritz Velke\*  
Fred Williams\*  
Bill Yoh, Jr\*  
Malinda Zenor\*  
(\* Indicates Plays in Band)

## Flutes & Piccolos

Donna Caneen  
Bill Foster  
Merv Freeland  
Anne Goodell  
Sandy Hulbert  
Kathy Marr  
Elaine Patelunas  
Irene Sladewski  
Nada Vencl  
Suzanne Wood

## Oboes

Freda Bales  
Kathy Velke

## Clarinets

Rudy Adler  
Mike Ash  
Ginnie Bonvicini  
Ross Cali  
Rich Copeland  
Bob Glenny

## Clarinets (Continued)

Herbie Greggerson  
Don Griesbach  
Vinnie Gugelotti  
Hal Hazen  
Jim Hunsicker  
Ken Kalina  
Bill Kierig  
Carol Lenz  
Patricia Mintun-Bont  
Joe Mock  
Jim Mougey  
Guy Poisson  
John Reeves  
Megan Renkiewicz  
John Roman  
Bob Skipper  
Bob Swartz

## Saxophones

Frank Blair  
Joe Burrier  
Dorothy Erler  
Val Hattemer  
Louis Hornbeek  
Mary Jones  
Ley Anne Perkins

## Cornets/Trumpets

Donald Albright  
Vic Anderson  
Ted Buenger  
Bob Bouchard  
John Brady  
Rod Everhart  
Nick Ezzone  
George Goodell  
Jim Gravitt  
Robert Gray  
Howard Habenicht  
Cy Harmon



# ROSTER OF ATTENDEES AT INDIANAPOLIS SUMMER MEET (CONTINUED)

## Cornets/Trumpets (Continued)

Mary Anne Harp  
Rick Hilgers  
Earl Holland  
Charlie Jay  
Robert Johnson  
Rudy Kane  
George Kotrch  
Jasper Logerfo  
Joe Losh  
Ralph McNulty  
Al Nacinovich  
Maury Oldham  
George Phillips  
Johannes Rasmussen  
Bill Roosa  
Art Sill  
Ken Sotherland  
Nelson Starr  
Russ Swanson  
Richard Thomas  
Connie Thomas  
David Thrasher  
Bob Ullery  
John Wetzel  
Amy Wever (Merle Evans Fellow)  
William Yoh, Sr.  
Rudy Zeman  
Lisa Zemlock

## Horns

Mary Ezzone  
John Galbreath  
Bob Manning  
Marjorie Manning  
Silvester McElroy  
Ray Monson  
Alice Nacinovich  
Mary Ann Torrence  
Malinda Zenor

## Trombones

Bill Albrecht

## Trombones (Continued)

George Anderson  
John Bales  
Ray Biedron  
Barry Blake  
Allen Botimer  
Don Cooksey  
Bill Eschbach  
Mary Lu Graves  
Jim Grosheider  
Paul Hefner  
Arnie Huntress  
Mike Montgomery  
Janee Morel  
Bob Peckham  
Charles Quinn  
Bill Thomas  
Fritz Velke  
Earl Whitney  
Bill Yoh, Jr.

## Euphoniums

Ed Ballenger  
Kenneth Bont  
Harold Chase  
Dwight Collison  
Merrill Erler  
Stevan Galbreath  
Scott Greene  
Jim Heyl  
Bob Hughes  
Dick Kreuter  
Ralph Landmeier  
Alan Littau  
Louis Mathes  
Ronald Olson  
Jerry Schmidt  
Ken Stall  
Judy Stewart  
Bob Strainm  
Bob Van Hal

## Tubas

Glen Barnhart



# ROSTER OF ATTENDEES AT INDIANAPOLIS SUMMER MEET

(CONTINUED)

## Tubas (Continued)

Ralph Barnum  
Bob Boettger  
Jim Caneen  
Ray DCamp  
Warren Feiszli  
Bill Glenny  
Bruce Keck  
Eugene Lederer  
Pete Marr  
Art Peterson  
Nick Roberts  
Johnb Stenstrom  
Herman Torge  
Bob Wig  
Fred Williams

## Percussion

Ben Buette  
Reba Burrier  
Murray Dickinson  
Tom Hildreth  
Lynn Hunsicker  
Doug MacLeod  
Rowland Nielson  
William Root  
Harold Shugart  
Harlow Stahl  
Karl Thompson  
Bob Unterreiner  
Helen Walter

## Non-Performing Members

Annie Ballenger  
Del Biedron  
Betty Boettger  
Helen Buenger  
Ruth Holland  
Bette Kalina  
Maxine Oldham  
Amy Reed  
Marilyn Wig  
Harold Yeglin

## Spouses

Barb Anderson  
Marge Anderson  
Jewel Ash  
Betty Barnum  
Ruth Blair  
Phyllis Blake  
Gigi Cali  
Jane Chase  
Janis Collison  
Gloria Cooksey  
Mary Lou Dickinson  
Jeanette Eschbach  
Aldena Everhart  
Dorothy Foster  
Eleanor Galbreath  
Marguerite Glenny  
Clara Lou Glenny  
Mary Greggerson  
Cathy Griesbach  
Margaret "Peg" Harmon  
Chjasrlotte Hazen  
Bobbie Hinsley  
Lynn Hunsicker  
Betty Anne Huntress  
Marj Jay  
Karen Johnson  
Charles Jones  
Valia Kane  
Shirley Keck  
Aileen Kierig  
Anne Kotrch  
Betty Kreuter  
Rowena Kuhn  
June Landmeier  
Mary MacLeod  
Anne Mathes  
Janet McElroy  
Dawn Monson  
Elsie Nielson  
Doris Peckham  
Maureen Reeves  
Nancy Roberts  
Lin Roman  
Donna Schive



# ROSTER OF ATTENDEES AT INDIANAPOLIS SUMMER MEET (CONTINUED)

## Spouses (Continued)

Sue Schmidt  
Elizabeth Shughart  
Grace Sill  
Sara Skipper  
Sladewski, Erwin  
Evelyn Slater  
Carol Stahl  
Lola Stall  
Carroll Strain  
Vieva Thrasher  
Marie Unterreiner  
Ann Whitney  
Virginia Yeglin  
Mjidge Zeman

## Guests

Glenda Buette/lappe  
Susan Galbreath/Fike  
Arnold Peterson  
Clara Rose Redick  
Candi Thomas  
Bill Thomas, Jr

\*\*\*\*\*

## MERLE EVANS FELLOW—AMY WEVER

As a memorial to Merle Evans, Windjammers Unlimited, following his death, established and funded the Merle Evans Fellowship, with the intent of exposing young bandsmen to the music of the big top, and thus to help perpetuate the music. This summer, the Merle Evans Fellow was a trumpet player, Amy Wever from Columbus, Indiana. Amy played in the trumpet section of the band and thoroughly enjoyed it. A member of Windjammer Charles Conrad's young brass group, Amy has written the following letter:

Dear Windjammer Members,

First of all, I would like to thank all of you for making me feel welcome in the group. I was a little apprehensive at first—being the youngster in the bunch, but everyone was very friendly and made me feel right at home.

I was recommended to Windjammers by Charles Conrad. I will admit when I found out the group was 170 people and most all retired, I was not expecting the band to sound all that wonderful. Boy, was I way off! I feel so privileged knowing I made recordings with people who are such accomplished musicians. Not only was I very humbled, but I was also grateful to have such a great opportunity.

Since I will be studying Music Education in college, I feel it's important to learn about all types of music. I have never played circus marches, prior to the Windjammers Meet, so I will be happy to know I have a little experience with the genre. Not only did I learn about the music, but also learned a few tips from the other players.

Thank you very much for giving me such a wonderful opportunity and making my first Windjammer Meet memorable. I'm looking forward to playing with you again in the near future.

Sincerely,  
Amy Weaver



# MUSIC PERFORMED AT THE INDIANAPOLIS MEET

## Rehearsal/Recording Selections

### Wednesday (7/19)

Children's March, Fucik  
Arabian Sentinel, King  
Eclipse Galop, King  
Acropolis March, Hughes  
Boys of the Old Brigade, Chambers  
Booster (Slow Rag) Lake  
Hagenback-Wallace Grand Entry, Storm  
Old Glory Triumphant, Duple  
Miss Trombone, Fillmore  
Melody Shop, King  
Ringling Bros. Grand Entry, Duple  
Fan Tan, Anthony  
Basses on a Rampage, Huffine  
Under The Big Top, Storm  
Figaro (Paso Doble) Allier  
Pageantry, King  
Ambassador, Bagley  
Loose Lucas, Losey  
Bandmaster, Storm  
Center Ring, Storm  
Hot Time in the Old Town Tonight, Chataway  
Pumpkin Center Cornet Band, Jewell  
Royal Purple, Dalbey  
Neola Waltz, Wells

### Thursday (7/20)

The Southerner, Alexander  
Sheik Parker's Triumphant, Chenette  
Selections from Louise, Fulton  
Circus Bee, Fillmore  
Rameses March, Richard  
Jollity Polka, Kieffer  
Under White Tents, Duple  
Punjab, Payne  
Excelsior Galop, King  
Bombasto, Farrar  
Symphonia, Levans  
Auntie Skinner's Chicken Dinner, Morse  
Chicago Tribune, Chambers  
Showman, Akers  
Raggy Trombone, Kieffer  
Golmar Bros. Triumphant,

### Thursday (7/20)

Barnum, Richards  
My Lady Lindy, Rosenkranz  
Indiana State Band, Farrar  
Slyrocket, Grafulla  
Ghost Dance, Salisbury  
Warrior March, Duple  
Feature March, Hughes  
Noisy Bill, Losey

### Saturday A.M. (7/22)

Boss Windjammer, Geiger  
March Fantastique, Fucik  
Zip Boom Galop, Duple  
War March of the Tartars, King  
Coast Pacific March, Eisenberg  
Passing Fancy, Jewell

### Concert Selections, Friday (7/21)

Billboard March, Klohr  
Princess of India Overture, King  
Checkered Flag March, Jewell  
The Friendly Rivals (Cornet Duet) Godfrey  
Cyrus The Great, King  
Victor Herbert's Favorites, Arr. M. L. Lake  
The Viking March, King  
T-Bone Tim, Zenor  
Thunder & Lightning Polka, Strauss  
Red Rhythm Valley, Hill  
The Skaters Waltz, Waldteufel  
The Walking Frog, King  
Back Home Again in Indiana, Hanley  
Barnum & Bailey's Favorite March, King

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Symphonia, Evans  
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Chicago Tribune, Chambers  
Showman, Akers  
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Thunder & Lightning Polka, Strauss  
Red Rhythm Valley, Hill  
The Skaters Waltz, Waldteufel  
The Walking Frog, King  
Back Home Again in Indiana, Hanley  
Barnum & Bailey's Favorite March, King

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## SUMMER SCENES FROM INDIANAPOLIS



One of the rehearsal/recording sessions -- the 150 member band doesn't even fill a quarter of the room.



Bill Thomas keeping a watchful eye on registration activities.

Photos Courtesy Bob Peckham



## SUMMER SCENES FROM INDIANAPOLIS

(CONTINUED)



**The Eternal Search Through The Folder for Music**  
\*Photo courtesy of Bob Peckham



**Windjammers Engaged in Terpsichorean Activities**  
following the Banquet  
\*Photo courtesy of Bob Peckham



# FRED JEWELL, MUSICIAN, CIRCUS BANDMASTER

(ADAPTED FROM PHD DISSERTATION OF CHARLES CONRAD)

PART II RINGLING BROTHERS CIRCUS (1902-1904)

Fred Jewell joined the Ringling Brothers Circus in Chicago in April for the 1902 season. He was moving from a circus that loaded on five train cars and had a band of about a dozen, to a unit that required almost one hundred train cars for transport and had three bands: a big top band of twenty-seven, a side show of eight, and a clown band of seven. Jewell played the baritone in the big top band, which was under the direction of George H. Ganweiler, a well-known and respected circus bandmaster<sup>1</sup>

A general discussion of the function of the circus band and the daily circumstances of the players is necessary to understand Jewell's experiences. The life of a circus bandsman in the first two decades of the twentieth century was considerably different from the schedule of today's performers. In the earlier times, the entire band traveled with the circus, in most cases, by railroad.<sup>2</sup> A parade occurred daily about 10:00 A.M. to advertise the show. The big top band was generally split into two halves, each group playing on a bandwagon at either end of the parade. If there was a sideshow band,<sup>3</sup> it would be in another wagon in the middle part of the parade. Additionally, there would sometimes be a wagon with a calliope.<sup>4</sup> Following the parade and a lunch break, the sideshow and the menagerie would open. The sideshow and its attendant band would attract the audience (at an additional charge, in most cases) to a line of tents and booths that featured all sorts of physical oddities, "freaks" and unusual performers, such as fire eaters and sword swallowers. The area in front of the sideshow was called the "bally," and it was the spot where the band and the ticket hawkers would make a lot of noise to attract the crowds.<sup>5</sup> The menagerie was a tent next to the big top where the animals were displayed to the public (again, often for an additional ticket) for around an hour before the main shows held at 2:00 or 2:30 P.M. and at 8:00 P.M. The big top band would give a concert, usually one half hour in length, immediately prior to each show. Not only were these concerts an attention-getting feature, many local citizens made it a point to hear them, because

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<sup>1</sup>1902 Ringling Brothers Circus band personnel list, TD Parkinson Library, Circus World Museum, Baraboo, Wisconsin.

<sup>2</sup>This is as opposed to the modern set of circumstances, in which most bandmembers will be local players who are hired only for the run in that city. Typically, only the conductor (often also the trumpet soloist), the drummer, the keyboard player, and perhaps one or two brass players (usually lead trumpet and trombone) will travel full-time with the circus.

<sup>3</sup>The sideshow bands of the time were generally much smaller than the big top bands. The players in the sideshow bands were usually African-American. There was no integration in the bands during the early part of the century, much to the disgust of Jewell. He often remarked to his son about the waste of talent that occurred in this situation.

<sup>4</sup>The correct pronunciation is ka-li'-o-pe. While this is well known to circus aficionados, it is confirmed in the August 1932 edition of *The Etude*, where Tod B. Galloway in "The Music of the Tanbark Ring" (p54) credits the name not to the mother of Orpheus but to the inventor F. L. Caliope of France.

<sup>5</sup>Patricia Backhaus, "Screamers, The history of circus marches." Paper presented at the Conference on American Band History of the Great American Brass Band Festival, Danville, Kentucky, 11 June 1993.



# FRED JEWELL, MUSICIAN, CIRCUS BANDMASTER

(CONTINUED)

because the concerts were usually far superior to local town band presentations. The show generally lasted about two hours, with tear down beginning after 10:00 P.M. Loaded trains pulled out very late, with an all-night ride to the next performance site. Sunday was almost always a day off, but sometimes a long run in one city would include one or more Sunday performances. This schedule certainly challenged the bandmen; both mentally and physically. W. N. Merrick, writing in a 1911 *Billboard Magazine* observed that "no amount of practice in the conservatory can accomplish this embouchure." Additionally, a circus band had to be able to play at double the typical volume of a theater orchestra.<sup>6</sup> Karl King, one of the great circus music composers and also a fine baritone player, had this to say about circus musicians: "Qualifications for musicians for a good circus band were: Good technique, power and endurance, good attack, etc. No place for a panty-waist type of performer. Had to play it out good and strong all the way through."<sup>7</sup> Bud Jewell recalls that his father wrote the words "confidential player" in his black book next to the name of musicians who could not handle the volume necessary for outdoor circus work in the days before amplification.<sup>8</sup>

As mentioned above, the Ringling Brothers big top band consisted of twenty-seven players, under the direction of George Ganweiler, a cornetist. The instrumentation was known to include five cornets, Eb clarinet, three clarinets, three horns, two baritones, two tubas and snare and bass drums.<sup>9</sup> While the instruments the remaining ten players played have not been verified, it is likely that there would have been at least three trombones. Woodwind players probably doubled on percussion for parades, and may have been missed in the listings in some accounts. The center ring concert was performed by this group under the name "Ringling Bros. Challenge Concert Band" with "Prof." George Ganweiler conducting.<sup>10</sup> The repertoire mentioned in the route book was impressive and extensive, as the following list will attest:

## Overtures

*Norma*, Bellini

*Franz Schubert*, Suppe

*Schauspiel*, Ch. Bach

*Idealistic*, Brooks

## Characteristic, Descriptive, etc.

"*Finale*" from *Ariele*, C. Bach

*The Holy City*, Stephan Adams

*Hail to the Spirit of Liberty*, Sousa

Popular Songs

*Columbus*, Herman

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<sup>6</sup>Backhaus, "Screamers"

<sup>7</sup>Sverre Braathen, "Circus Windjammers," *Bandwagon* 15, no. 3 (May-June 1971); 13

<sup>8</sup>Bud Jewell, interview by author, Worthington, Indiana, 8 September 1992.

<sup>9</sup>1902 Ringling Brothers Circus band personnel list. The Parkinson Library of the Circus World Museum assembles rosters of circus personnel and performance schedules of circuses, taken from research from various sources such as route books, photographs, newspaper clippings and family histories.

<sup>10</sup>1902 Ringling Bros. Route Book. The title "professor" was used in the early twentieth century to indicate a general expertise. It did not imply that one had taught at the collegiate level as would be the case later.



# FRED JEWELL, MUSICIAN, CIRCUS BANDMASTER (CONTINUED)

## Comedy - Opera Hits

*King Dodo*, Pixley and Luders  
*Floradora*, Leslie Stuart  
*Dolly Varden*, Julian Edwards  
*The Casino Girl*, Englander  
*The Chaperons*, Whitmark  
*The Explorers*, Lewis  
*A Runaway Girl*, Caryll and Morton

## Grand Selections

*Attila*, Verdi  
*Lucia*, Donizetti  
*Lombardi*, Verdi  
*Ernani*, Verdi  
*Lucretia Borgia*, Donizetti  
*Carmen*, Bizet  
*Un Ballo*, Verdi<sup>11</sup>

With this type of : "legitimate" repertoire included in the concerts, the importance of instruments such as oboe, bassoon and a full complement of clarinets cannot be overstated, even though these woodwinds would not have been heard during the parades. The importance of circus bands and other touring bands such as Chautanqua and theatrical company ensembles in exposing Americans to European "classical" music, particularly in the smaller towns, should not be underestimated. There was little radio available, few recordings and even fewer orchestras. Many Americans heard operatic music, overtures and symphonies first as band transcriptions.<sup>12</sup>

The 1902 Ringling Brothers route began on 9 April in Chicago with a fifteen-day run in Chicago and then proceeded through the midwest.<sup>13</sup> The only city other than Chicago to host the circus for more than one day was St. Louis where the entourage spent a week. From late July through early September, the show worked the northwest, then headed back across the plains to Arkansas, Texas, and Louisiana, where the season ended November 16.<sup>14</sup>

Jewell, however, did not complete the 1902 season, returning home in September, ill with typhoid fever.<sup>15</sup> Bud Jewell relates that Fred was too sick to walk, and the family wheeled him home from the train station in a wheelbarrow.<sup>16</sup> His recovery took time, but the *Worthington Times* of 4 November reports that "Fred Jewell played with the Brazil Band three days last week at a corn fair at Ladoga, Indiana. He returned home from Brazil last evening." The Ladoga paper provides the following information about the performance and the attitudes of many towards musicians:

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<sup>11</sup>1902 Ringling Brothers route book. Obviously, each concert used only a portion of the total repertoire.

<sup>12</sup>An important factor in this process was the four-hand piano arrangements of symphonic works as well. These were particularly familiar to music teachers and students.

<sup>13</sup>Jewell was fortunate enough to have the circus travel close to home and according to the *Worthington Times*, his family visited him in Terre Haute for a May 1 performance. The show also played in Indianapolis and in Bedford late in May.

<sup>14</sup>Circus World Museum route sheet.

<sup>15</sup>*Worthington Times*, 12 September 1902.

<sup>16</sup>Bud Jewell, interview by author, Worthington, 8 September 1992.



## FRED JEWELL, MUSICIAN, CIRCUS BANDMASTER (CONTINUED)

The attraction committee was especially fortunate in securing the services of the Brazil Band to furnish music for last week's carnival. The organization is one of the best in the state and the members are gentlemen who would be welcome visitors to any home in Ladoga. The music they furnished was decidedly the best that has ever been heard here at any public gathering.<sup>17</sup>

The only piece that Jewell released during the circus season and remainder of 1902 was "The Huston March," published by Barnhouse and dedicated to a friend named J. Hamilton Huston. This composition does not use saxophones but includes parts for an oboe and two bassoons.

The year 1903 began with Jewell at home in Worthington. He was back at work by February 6, when he traveled on business to Terre Haute. Jewell was active in church music throughout his adult life, particularly during the winter months that he was not traveling with the circus. On 10 March, the *Worthington Times* ran the following account: "The M. E. church choir surprised Fred Jewell at his home last Tuesday evening and presented him with an elegantly bound hymn book, a token of their appreciation for his services to the choir." Jewell left Worthington on 31 March to join the Ringling Show in Chicago, where it would open on April 9 for a sixteen-day run.<sup>18</sup> George Ganweiler returned as conductor of a group that had been increased to forty: eleven members of the previous year's band returned for the new season.<sup>19</sup> Instrumentation included seven cornets, one Eb and two Bb clarinets, four horns, trombone, two baritones, two tubas, two drummers and a pipe organist. Seventeen other names are listed without instruments, and it is assumed that they would be mostly woodwind players. The baritone section was especially noteworthy in that it included two of the best performers on that instrument, Jewell and Charles Sanglear, also a composer.<sup>20</sup> The prolific circus-band historian Sverre Braathen gave the following account of the 1903 Ringling baritone section:

...on the Ringling Show Jewell played baritone with another of the great circus baritone players, Charles Sanglear. One day when some musicians were sitting in the seats listening to the Ganweiler Ringling band, they tried to determine which one was playing, Jewell or Sanglear. Jewell was playing on a Boston baritone and Sanglear on a Besson. It was next to impossible for these musicians to determine when Sanglear was playing or when Jewell was playing.<sup>21</sup>

Richard Prince also mentioned the section:

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<sup>17</sup>Ladoga (Indiana) Leader, 7 November 1902

<sup>18</sup>*Worthington Times*, 31 March 1903, 1903 Ringling schedule, Circus World Museum, Baraboo

<sup>19</sup>1903 Ringling Band personnel list, Circus World Museum, Baraboo

<sup>20</sup>Very little personal information is known about Sanglear (1881-1915). Robert Hoe, Jr., writing in *The Heritage Encyclopedia of Band Music*, credits him with writing twenty-six marches among his thirty-five known band compositions. Hoe reports that a Holton Company advertisement in which Sanglear endorses Holton baritones, mentions that he lived in Philadelphia. The majority of his works were published by York and Fillmore Brothers.

<sup>21</sup>Sverre Braathen, unpublished lecture notes, Special Collections, Illinois State University Library, Normal, Illinois.



# FRED JEWELL, MUSICIAN, CIRCUS BANDMASTER

## (CONTINUED)

During the period 1902 thru 1904 Fred Jewell played baritone in the Ringling Brothers Circus under Bandmaster George Ganweiler. This was one of the finest circus bands of its day and had two baritone players. Thus Fred Jewell was able to prove to the listeners that he was one of the finest baritone players around.<sup>22</sup>

Still called the "Ringling Bros. Challenge Concert Band" in the route book, Ganweiler evidently utilized a larger band for the center ring concert. While many bands repeated numbers from one year to the next, Ganweiler chose a completely new repertoire for his band, as will be noted by comparing this repertoire list to the aforementioned 1902 list:

### Grand Marches

*La Reine de Saba*, Gounod  
*Tannhauser*, Wagner  
*Welcome Polonaise*, Hecker  
"Wedding" *Midsummer Night's Dream*  
*Mendelssohn*  
"Coronation" (The Prophet), Meyerbeer

### Overtures

*Tancredi*, Rossini  
*Poet and Peasant*, Suppe  
*William Tell*, Rossini

### Characteristic, etc.

*Anthony & Cleopatra (Suite de Ballet)*  
Gruenwald  
1. In the Arbor  
2. Dance of the Nubians  
3. Solo Dance, Minuet  
4. Anthony's Victory  
*Benediction des Poignards*, Meyerbeer  
*Providence (Sacred Fantasia)*, Tobani  
*Southern Memories*, Hecker

### Comedy - Opera

*Chinese Honeymoon*, Tabbot  
*The Prince of Pilsen*, Luders  
*Foxy Quilllen*, DeKoven  
*The Wizard of Oz*, Baum and Tietzen  
*Little Duchess*, DeKoven  
*The Sultan of Sulu*, Ade and Westhall<sup>23</sup>

A performance from this repertoire would certainly be a daunting program for any band, particularly just before a "two-hour blow" during the circus.

The following account of the 1903 season is paraphrased from the Ringling Brothers Circus route book. The rehearsals ran for ten days, with three rehearsals per day. The Spectacle, the first event

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<sup>22</sup>Richard E. Prince, "Fred Jewell - One of the Best!" *Circus Fanfare* 22, no. 4 (20 August 1992) 18. *Circus Fanfare* is a publication of the Windjammers, an organization which studies the history and repertoire of the circus bands and their personnel. The Windjammers hold annual conferences where they form bands and record old circus music.

<sup>23</sup>1903 Ringling Bros. route book, Circus World Museum, Baraboo



## FRED JEWELL, MUSICIAN, CIRCUS BANDMASTER (CONTINUED)

of the circus, was the main reason for the extensive rehearsals.<sup>24</sup> Arranger and producer John Reittig of Cincinnati painted the scenery and designed the costumes, weaponry and accouterments. He also assisted Al Ringling in the staging of the production. "The Sublime Historical Spectacle[sic] Jerusalem and the Crusades." The production was accompanied by music titled "Crusade Hymns set to modern music by Fetis."<sup>25</sup> No parades were held in Chicago because the animals were inexperienced but the troupe did make this exaggerated claim in the route book: "Baby Boo, the only elephant successfully bred in America was very prominent in the menagerie, along with Rose, the sole surviving member of the rhinoceros species, and with Nellie and Snoots, the giraffes, the last of their kind on Earth."

The Ringling Brothers Circus left Chicago for South Bend on 27 April and inaugurated their new portable pipe organ in the parade, which was described as "Grand, Glorious, and Glitter: Three miles of Opulent Splendor." The circus then moved a few miles east to Elkhart where the band members were reported to have visited the C. G. Conn Musical Instrument Company during their time off.

The *Elkhart Truth* ran the following advertisement about the show: "The Biggest Show on Earth to which has been added without any addition in price, the sublime spectacle, Jerusalem and the Crusades. 1200 characters in the cast 300 dancing girls, 50 musicians, 200 chorus singers, 68-stop pipe organ, 2000 costumes." The claims about the menagerie mentioned above were repeated and the following statistics were included to entice potential audience members: 85 double length railroad cars, 40 big and little elephants, 1280 people, 108 wild animal cages, 650 horses, 40 fun loving clowns, \$3,700,000 capital and \$7400 actual daily expense." The acts mentioned as the headliners (aside from the Spectacle) were the Nelson Family of acrobats and two troupes of acting seals. The show was advertised to be held at 2:00 and 8:00 P.M., with the parade at 10:00 A.M.<sup>26</sup>

The circus continued travel in Indiana with stops in Marion, Anderson, and Terre Haute, before heading for St. Louis (where the pipe organ was left for repairs) for a week-long stay, with an interim stop at Decatur, Illinois.

A performance in Indianapolis on 11 May was the first stop on the return trip from St. Louis and *The Worthington Times* reported that several Jewell family members traveled there to see the circus and to visit with Fred. Then the circus went to Ohio for one night stops in Hamilton, Dayton, Springfield, Columbus and Zanesville, before crossing the state line to Pittsburgh for a two-day run. It then returned to Ohio to play in Youngstown (where Ringling Brothers was the third circus to visit in

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<sup>24</sup>The opening act of most large circuses was referred to as the "Spectacle." It was generally a grand performance which fused the entire cast and filled the entire big top. These extravaganzas usually were set in historical periods and exotic locations, taking full advantage of all of the resources available with a large circus. There are examples which used a chorus made from the circus cast.

<sup>25</sup>It is not known if this is the same Fetis who edited the French music encyclopedia.

<sup>26</sup>*Elkhart (Indiana) Truth*, 16 April 1903.



## FRED JEWELL, MUSICIAN, CIRCUS BANDLEADER (CONTINUED)

eight days), Canton (where Baby Boo was nearly killed in an elephant fight), Akron and Cleveland. Then it was on to New York, with stops in Buffalo, Rochester, Utica, Troy and Albany where the parade was postponed until 11:00 so as not to conflict with an annual parade by "grizzled veterans of the Civil War."

The circus opened the month of June in Canada, with two days in Montreal and one each in Cornwall, Ottawa, Kingston (where two pickpockets, ostensibly following the circus to prey on the large crowds, were captured), and Belleville, which was followed by a two-day stay in Toronto. The next two weeks were one-nighters in Hamilton, Brantford, Guelph, Stratford, London, Woodstock, St. Thomas, Chatham, and finally back into the United States with a stop at Port Huron, Michigan. This stop was remembered for a near run-away of the bandwagon, several band members jumped and Henderson, the bass drummer was seriously hurt. The remainder of June consisted of a swing back through Ohio and Indiana, continuing into Illinois. The swing began a run of seven weeks of one-day stops. The circus played at Detroit, Toledo, Lima and Findlay, Ohio, the Indiana cities of Muncie, and Lafayette and Danville, Illinois, where the pipe organ was returned to the show. Other stops in Illinois were Bloomington, Dixon, Freeport, Elgin, Rock Island, Galesburg, Peoria, Lincoln, and Springfield, then followed a brief northern trip to Wisconsin to play in Racine; and stops in Iowa included Clinton, Burlington, Muscatine, Cedar Rapids, Glenwood, Waterloo and Fort Dodge, where a hard rain forced the first cancellation.<sup>27</sup> The hottest part of the summer was spent moving west, through Missouri, playing in Kansas City and St. Joseph, then to Nebraska where the towns of Omaha, Lincoln and Hastings enjoyed the show. On 27-28 July, the long string of one-night stops ended with a stay in Denver. From there, the Colorado towns of Colorado Springs, Pueblo, Canyon City and Leadville were visited, followed by an excursion into Utah where one-nighters were played in Mount Pleasant, Provo, Salt Lake City, Ogden and Logan.

The fact that the circus had visited so many cities through the first week of August offers an insight into the incredible travel schedule involved in this endeavor. Other states on the August leg of the tour included Idaho, Washington, Oregon and California, where the circus performed through all of September. October was spent in the state of Texas, and in two territories, Oklahoma and the Indian Territory, (both now part of the state of Oklahoma). The first week of November saw the circus in Arkansas, and the 1903 season closed on 6 November in Malden, Missouri. Bud Jewell recalls his father's comments regarding his travel. Fred claimed he had visited every state except Maine, and had been across the country to the Pacific and back eleven times.<sup>28</sup>

On 10 November, the *Worthington Times* featured an account of Jewell's return home:

Fred Jewell, who has been playing in the Ringling Bros. circus band all summer arrived home Sunday for the winter months. The Tecumseh Band of which he is the instructor met him at the depot.<sup>29</sup>

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<sup>27</sup>The location of this rainout is, perhaps, interesting as it occurred in the town that would later be the home and headquarters of one of the greatest circus composers of all, Karl King.

<sup>28</sup>Bud Jewell, interview by author, *Worthington, Indiana*, 8 September 1992.

<sup>29</sup>The Tecumseh Band was the musical organization of the local chapter of the Order of Red Men.



# FRED JEWELL, MUSICIAN, CIRCUS BANDMASTER (CONTINUED)

Jewell wasted no time in returning to local musical activities. The local paper mentioned the Tecumseh Band's performance at the Red Men's Social on 20 November, also describing the group's new uniforms of scarlet with maroon trimmings.

Jewell must have left Worthington shortly after 1 March, as the Ringling Brothers opened their 1904 season on 30 March in Chicago, probably with at least a week of advance rehearsals. The run in Chicago lasted twenty days followed by two stops in downstate Illinois before a week's stay in St. Louis. The tour then visited Indianapolis on 2 May.

Jewell had written at least one composition during the off-season, the march "Baby Boo" named after the Ringling's baby elephant. It was published on 9 April by the John Church Company, which also published an orchestra version in July. It is unfortunate that no full sets of parts have been located since this was Jewell's first effort at orchestrating one of his band compositions. Extant parts held in the Music Division of the Library of Congress include the piano accompaniment,<sup>30</sup> oboe, second A clarinet, bassoon, horns in D (2), first violin and cello. The key is D major, which is one-half step lower than the band arrangement, but there are no structural changes. Church gave no composer credit on the card sent to the copyright office for either version.<sup>31</sup>

The 1904 Ringling Brothers show again used the "Jerusalem and the Crusades" Spectacle, and George Ganweiler was back for his fourteenth season of circus band conducting, the final seven for Ringling Brothers. Ganweiler died during the winter of 1905-06.<sup>32</sup> The center ring concert repertoire list included a few repeat selections from the 1903 season, but it is notable for the amount of new literature it contained:

## Part I

*"Overture"* Raymond, Thomas  
*Gems from Babes in Toyland*, Victor Herbert  
*Patriotic Airs from Two Continents*, Rollinson  
*Selection (The Yankee Consul)* Robyn  
*Scenes from The Bohemian Girl*, Balfe  
*"Overture" The Italian in Algiers*, Rossini  
*Sultan of Sulu*, Ade and Wathall

## Part II

*The Hunting of the Snails*, Rollinson  
(An epical parody in six cantos)  
*Songs of Scotland*, Godfrey  
*Melodies from The Tenderfoot*, Heartz  
*Airs from The Chimes of Normandy*, Planquette  
*"Overture" Franz Schubert*, Suppe

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<sup>30</sup>Theater orchestras of this time generally included a pianist. Many of the orchestrations labeled the piano part as accompaniment, whether it was a necessary feature of the instrumentation or not. Often, the piano part had melodic cues and served as the conductor's score.

<sup>31</sup>Several of Jewell's earlier works, published by a variety of companies, do not include his name on the copyright card. Perhaps this was a simple oversight, but it seems that it occurred much more frequently with early works, so it may be an indication of status early in his career.

<sup>32</sup>*The Billboard*, 14 April 1906[n.p.]



# FRED JEWELL, MUSICIAN, CIRCUS BANDMASTER

(CONTINUED)

## Part III

*Grand Scene from Aida*, Verdi  
*Petite Suite (The Forest Ranger's Courtship)*  
Eilenberg  
*Excerpts from Mr. Pickwick*, Klein  
*Southern Memories*, Hecker  
"Overture" *Norma*, Bellini  
*Echoes from the Runaways*, Hubbell

## Part IV

*Melodies from Daughter of the Regiment*,  
Donizetti  
*Mam'selle Napoleon*, Luders  
*Overture Hungarian*, Keler-Bela  
*Mosaic from Ernani*, Verdi  
*Airs from The Wizard of Oz*, Tietzen  
*Popular Medley*  
*Whoop-de-doo*, W. T. Francis

The pre-circus center ring concert was obviously an important feature, one which the band must have taken very seriously, considering the amount of rehearsal time needed to perfect that type of repertoire. Robert Holt attributes the center ring concert's origin to the 1895 performances of the "Great Liberati's Grand Military Concert Band," a sixty piece group engaged solely for the purpose of playing an innovation in the circus; the center ring concert. Holt also describes an actual center ring concert from later periods:

The circus performance begins with a thirty-minute band concert in the center ring while people are coming in. This was a classical concert where the band could shine as an attraction. Usually it opened with an overture, such as "Forza del Destino" by Verdi, "Oberon" by Weber, "Ruy Blas" by Mendelssohn, "Overture to Barber of Seville" by Rossini, or "Mirella" by Gounod. This was followed by a lighter selection like Friml's "Rose Marie" Gershwin's "Rhapsody in Blue" or Romberg's "New Moon." Next was either a march or a suite like Safranek's "Don Quixote." A modern fox trot frequently closed the concert.<sup>33</sup>

The repertoire mentioned above by Holt obviously dates these comments from a later time period. It is thought that the center ring concert began before the turn of the century as an hour-long event and gradually became shorter over time. The center ring concert eventually disappeared, but the actual circus grew longer with many of today's shows coming close to the three-hour mark.<sup>34</sup>

There is no comprehensive personnel list available for the 1904 Ringling Band, but it is likely that the band remained at the same strength since the Spectacle used the same music. Large cities in which the circus appeared included Cleveland, Boston, Montreal, Toronto, Denver, Seattle, Portland, Dallas, Houston, New Orleans, Los Angeles and San Francisco, which received a week-long visit, in

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<sup>33</sup>Robert Holt, "The Circus Band's Music," *The Holton Fanfare* 7, no. 3 (Spring 1964), 6

<sup>34</sup>Today, it is unlikely that a show will exceed three hours, the band and other local union workers start "overtime" after three hours.



## FRED JEWELL, MUSICIAN, CIRCUS BANDMASTER

(CONTINUED)

comparison to the two days spent in Los Angeles.<sup>35</sup> The season ended on 18 November at Grenada, Mississippi.<sup>36</sup> There is a report that Fred Jewell did not complete the season with Ringling, however, this can neither be substantiated nor disproved with information currently available. Charles Bennett, Jr. writes: "At the start of the 1904 season Fred Jewell was on the Ringling show, but later in the season he jumped to Sells-Floto, where he played baritone in the band. Jewell stayed with the Floto show for the seasons of 1905 and 1906."<sup>37</sup> While Jewell did, indeed move to the Floto circus in 1905 there is no other corroborating evidence concerning a mid- 1904 switch.

Fred Jewell, had two other marches published during 1904, "Our Special" published on July 18, and "In the Lead" copyrighted on 3 November. These works exhibit a change in writing style that may be attributable to the increasing experience Jewell had with a larger band. The woodwinds do not have as much decorative obligato, but participate more fully in the melodic sections. There are parts for alto, tenor and baritone saxophones, and parts for four Bb clarinets rather than three. Additionally, the second and third cornets are no longer used to supplement the alto horns on the chord structure, since four alto horns are now available. The trombones still have a larger share of afterbeats than would be the case with Jewell's later writing, and Jewell still shows a marked "baritone player's mentality" when he assigns the baritone an important countermelody not doubled by trombones.

(TO BE CONTINUED)

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<sup>35</sup>This is a good example of the migratory patterns and the changing influences and sizes of cities from the early twentieth-century to today. Los Angeles now is the second largest in the country, much larger in population than San Francisco. In 1904 San Francisco was the more important of the two stops.

<sup>36</sup>Ringling Brothers 1904 route sheet, Parkinson Library, Circus World Museum, Baraboo, Wisconsin

<sup>37</sup>Charles Bennett, Jr. "Circus Musicians Who Composed Music," *The Little Circus Wagon* 34, no. 1 (December 1970-January 1971)(n.p.) In a recent letter to the author, Charles Bennett recalls that some of the information for the article was taken from conversations with Karl King. Bennett rightly pointed out that it was quite common for a musician or bandmaster for that matter to play for several different circuses during the course of a season. The author recalls a letterhead used by a musician of the 1910s and 1920s who listed more than twenty positions in the course of about fifteen years, pointing to these changes as proof of his valuable performance skills.



## NEW MEMBERS

And here is this issue's list of our newest Windjammer members:

ROBERT BEUTEL, 5120 Twana Drive, Des Moines, Iowa. Robert says he is an insurance company trainer "soon to be retired." He lists the tuba as his primary Instrument with the bass trombone as his secondary. He currently plays in the Des Moines Community Band; the Urbandale Community Band; The Sacred Heart Band and The Altoona Community Band. He knows Windjammers Vice Anderson, Janeen Morel, Mary Lu Graves and Jim Selland, and learned about Windjammers through them.

SUSAN BEUTEL, 5120 Twana Drive, Des Moines, Iowa 50310. Susan, who is married to Robert (above), plays the flue as her primary instrument with the Piccolo (C or Db) as her secondary. She plays in the same bands as Robert and knows the same Windjammers as he does.

J. ROBERT STRAIN, 6001 North West 39th Avenue, Gainesville, Florida 32606-5862. Robert plays the euphonium in the Gainesville Community Band and the Santa Fe Brass. He knows Windjammers Mike Montgomery, Ed Saba, Don Kaiser and Ed Ballenger, all of whom he met while playing in the Association of American Concert Bands.

RICHARD McMAHON, 400 Kelly Road, Northbridge, Massachusetts 01534-1136. Richard is in the Wholesale business. Although he does not play an instrument, he collects band recordings in the CD format. He knows Windjammers Richard Whitmarsh and William McMahon (his brother). He found out about Windjammers from his brother and attended the 1999 Convention as his guest.

VINCENT MAURO, 29623 Bluebird Avenue, Hagerstown, Maryland 21742. Vincent is a bass drummer who spent 32 years in the U.S. Marine Corps, 29 years of which he was in the U.S. Marine Band. He currently plays in the New Horizons Band, and collects band recordings in all formats. He knows Windjammers Ollie Zinsmeister, Ken Slater, Karl Thompson, Chris Williams, Joe Rasmussen and was a good friend of the late Windjammer Boyd Conway. All of these friends urged him to join Windjammers.

AMY WEVER, 955 Norwood Court, Columbus, ~diana 47203-1008. A student, Amy plays the trumpet as her primary instrument, with the piano as her secondary. She currently plays in the Columbus North High School Band and knows Windjammers Charles Conrad and Bill Thomas who urged her to become a member.

TIMOTHY RHEA, Adams Band Building, Texas A & M, College Station, Texas 77843-3153. Timothy is the Conductor of the Texas A & M University Bands and is a saxophonist. He collects band recordings in all formats and learned about us through the review of the CD by the Bands at A & M which appeared in the June issue of *Circus Fanfare*.

KEITH NELSON, PO Box 1917, New York, New York 10009. Keith plays the tuba as his primary instrument with the baritone/euphonium as his secondary. He says he is an entertainer and in response to the question "Are you currently playing in a band?" pencils in "sometimes" in the Bindlestiff Family Circus Band. He says he can't remember when he first heard of Windjammers—either at the Circus World Museum or through his father Windjammer Holli Nelson.



## NEW MEMBERS

(CONTINUED)

ELAINE PATELUNAS, 2021 Brook Lane, Jamison, Pennsylvania 18929-1351. A music teacher, Elaine plays the flute in the Tri-County Band, and knows Windjammers Richard Copeland and John Roman. She says she learned about Windjammers from the many members in the Tri-County Band who go to Windjammers conventions and meets.

BYRON FOUCHT, 5 Cole Street, Beverly, Massachusetts 01915-1953. Byron is a retired music teacher who plays the trombone. He currently plays in the Aleppo Shrine Band, The Wakefield Retired Men's Band, the R. & R. 2000 Swing Band, and The Larry Drovin Concert Band. He knows Windjammers Wayne Killian and Bob Hornyak and learned about us through them.

GUY OYLER, 930 Highland Avenue, Gettysburg, Pennsylvania 17325-2909. Guy plays the saxophone as his primary instrument with the clarinet as his secondary. He is a retired mathematician, and plays in the local Shrine Band. He knows Windjammers Lincoln Fogelsanger and Joe Mock, and heard about Windjammers from them.

JAMES KING, 107 Dexter Drive, Taylors, South Carolina 29687-3875. James plays the tuba and the string bass. Retired, he plays with the Greenville Concert band and collects band recordings in tape format. He knows Windjammers Al Bergman and Bob Snider and found out about our group through them.

JIM SETTLE, 28 Beverly Drive, Watsonville, California, 95076. Jim is a retired dentist who plays the B



## SUMMER SCENES FROM INDIANAPOLIS



**TED BUENGER** leading the concert band in the cornet duet (John Wetzel and Jo Rasmussen).

\*Photo courtesy of Bob Peckham

### NOTE FOR ALL READERS

If you find mistakes in this issue, please consider that they are there for a purpose. We publish something for everyone, and some people are always looking for mistakes!!

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## Windjammers CD ORDER FORM

The professionally recorded music of Windjammers INDY 2000 will be carefully edited and processed into two separate CDs. The music produced at the rehearsal/recording sessions will be titled *The Best of Windjammers INDY 2000*. The second CD was recorded at the Friday evening concert and will be titled *Sounds of the Big Top— A Center Ring Concert*.

You should place your order now to insure the earliest delivery of your CDs.. You may order either of the two CDs singly, priced at \$15.00 each. Or you can order both for just \$25.00 for the pair. There will be no shipping or handling charge.

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