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Lion & Mirror Bandwagon in 2017 Baraboo Circus Parade. *Photo by Bill Johnsen & Courtesy of Circus World Museum.*

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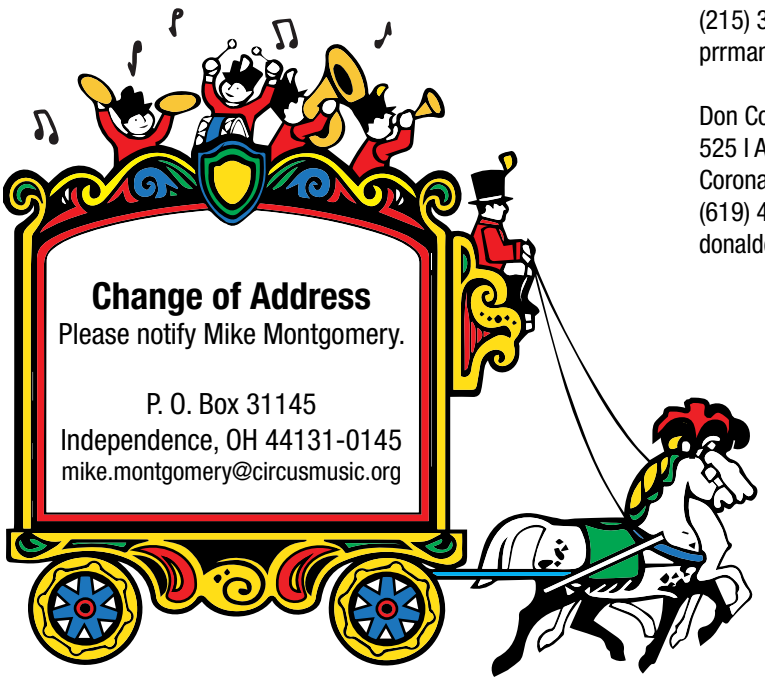

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THE CIRCUS PARADE

By Rod Everhart, WJU #1351

One of the significant innovations and highlights of our circus heritage, is the circus parade, the ultimate marketing ploy that let everyone know the circus had come to town. And the Windjammers in the various circus bands were certainly a key part of the success of that promotion.

Like most things in the circus, the creation of circus parades was an evolutionary process, and their ultimate demise likewise. In the early beginnings of the American circus, parades were not a concept because the shows were held in four-walled, roofless buildings built specifically to house the show over a period of time. In 1793, the first year of an American circus, President George Washington attended Bill Rickett's Circus in such a make-shift building in Philadelphia.

However, with the development in 1825 of the portable canvas tent, the circus quickly became a show on the move. Now, instead of having to focus only on large population cities where the circus building could serve patrons for weeks or months, the circus could be in a different town on essentially a daily basis. That meant small-town, rural America could now be entertained by circuses. While a few shows may have traveled by steamboat, most in that era were transported via wagons... lots of wagons! So, when that line of wagons appeared in a rural small town to set up the Big Top, their arrival in itself caused a bit of a stir with the townspeople who, if they became aware of it, ran to the street to witness the caravans, men on horseback, and, perhaps, even an elephant or two.

It didn't take long for circus management to recognize their arrival was attracting attention, and indeed, was, perhaps, the most effective way to let people know the circus had arrived and a show was soon to happen. In fact, with those early circuses, as showman Gil Robinson later observed, they were wholly "dependent on the caravan to stir up public interest." So, to further increase awareness, the next step in the evolution was to send a trumpeter on a horse into the center of the town well ahead of the wagon caravan, signaling the circus's arrival with a bugle call.

Circus promotions then took another leap with billposting, the use of pictorial advertising well in advance via numerous large lithograph posters. Surprisingly, this development actually reinforced the need for circus parades. The reason is not every circus delivered on the promises of its eye-catching and often highly-exaggerated posters. So, in order to lessen public suspicions, the circus parade started to take on a more formal and organized shape, hoping to demonstrate that THIS circus was worth seeing. Thus, Americans soon learned to judge the quality of the upcoming show by the parades, not by the hyperbole of the posters.

The circus parade evolution was now in high gear, with the obvious goal of turning parade watchers into circus attendees. With that in mind, circus showmen focused on making their parades as alluring as possible. The wagons became more elaborate, the costumes more colorful and amazing, and the pageant's music more exciting.

The May 12, 1835 *Salem Gazette* reported: "There never was a place so filled with strange sights and sounds as was ... Salem, during the latter part of last week. One pair of eyes seemed to be hardly sufficient ... to take in all of the wonderful, the beautiful, the comical, the ridiculous, which solicited attention ... on every side. *Here* are two huge elephants, a band of music, and a train of wagons, lumbering through the streets... *There* is a procession of Circus mummers in the most fantastic garb, mounted upon piebald horses, with trumpets sounding, and clowns ... chattering on the necks of their steeds."

A few days later on May 18, the *New Hampshire Gazette* wrote the circus's arrival in Portsmouth "was announced by well-executed national airs from a large and distinguished band of music, drawn by four elegant bays, in a splendid music carriage. The train of wagons and cages was much more numerous than we have ever seen before, and both equestrians and pedestrians gathered in the streets to watch the passing parade."

By the 1840's, circuses increasingly deployed elaborately designed and colorfully painted wagons, all intended to further impress the locals and hopefully increase ticket sales. These circus wagons featured meticulously carved wooden images, artfully and, often, brightly painted to attract the most attention. Frequently, the very first of

these wagons purchased were bandwagons so as to provide a spectacular rolling stage for the circus musicians, now known as Windjammers. The bandwagon would then be followed by costumed performers on horseback, wagon cages featuring a variety of wild animals, and then other animals such as camels or elephants.

As an example, in 1850, Robinson & Elfred's Great Southern Circus advertised its "celebrated Brass Band" would ride on its "Chariot of the Sun, a magnificent work of art, constructed at an enormous expense" and "drawn by 20 beautiful Cream Horses, caparisoned in the most superb style."

The "showiness" of all wagons in the circus parade were important, but the bandwagons were at the head of the pack from a competitive perspective. Thus, circus management spared no expense in outfitting their bandwagons. The Raymond & Waring Circus claimed a 30-foot, $5,000 gilded wagon that stood 20 feet high. Often, these wagons were in themselves, considered to be "a big show," helping to transform what had once been modest processions into spectacular attractions that were both visual and auditory feasts to a population much more used to rural quietness.

In September, 1858, the Sand's, Nathan's & Co. Circus took another step in shattering tranquility with the introduction of something new to the circus -- the steam-powered calliope. It was pulled by six elephants and the advertising claimed it could be "distinctly heard for ten or twelve miles." Now THAT was an attention getter, and other circuses soon followed to remain competitive.

In the 1870's, starting with P.T. Barnum's circus, shows shifted from traveling via wagons to using railroads. Because of the additional capacity offered by rail cars, showmen were able to significantly increase the number of wagons and performers they could carry, thus expanding the impact circus parades could have in exciting the local populations.

Adam Forepaugh Band Chariot in 1893; Conover Set # 703/BB12; Photo courtesy Circus Historical Society (See Page 9)

As an example, the largest traveling shows twenty years prior displayed perhaps twenty wagons and a few dozen animals. In comparison, the Barnum & Bailey Circus of 1895 included 400 horses, 300 performers, 7 dens of wild beasts, 2 droves of camels, and 400 ponies. In addition, they proclaimed many "coaches of state" and "golden chariots" as well as the "allegorical chariots" illustrating nursery rhymes and children's fairy stories.

B&B's 1895 parade included 24 elephants, a steam calliope, and bandwagons with Windjammers playing exciting marches. The parade was over a mile in length, and typically took more than an hour from start to finish. At this stage, the promotional value of such parades was beyond measure. With each passing year, the competitive pressures pushed the extravagance even further. When Barnum & Bailey were about to return in 1904 from their five year European tour, both they and their now arch-rival, Ringling Bros. Circus, ordered an array of new, even more spectacular bandwagons.

Barnum & Bailey's Two Hemisphere's Bandwagon; *Photo courtesy of Heritage Auctions - Dallas. (See NOV-DEC 2016 Circus Fanfare for a feature on this bandwagon.)*

Unfortunately, however, with time other factors began to impact on the viability of the grand circus parades. In big towns, where the customer base was the largest for circuses, congestion on the roads increasingly proved to be a challenge. Also, for those towns and cities with public street cars, cable cars or trolleys, additional concerns were encountered since the parade significantly interrupted their schedules and usual traffic flow, and for that matter, the revenue flows and profitability of those carriers.

On April 26, 1887, the *New York Times* reported the Barnum Circus parade "kept the streets thronged and (street) car drivers swearing" as street traffic was suspended. There were also complaints of carriage horses bolting when seeing the elephants. And in reverse, the *Times* reported on March 11, 1888 that a group of circus elephants bolted when a train came across the elevated platform they were passing under.

With the advent of automobiles, the anti-parade sentiment gained even more momentum. Further, when overhead wiring and traffic signals became more common, these presented a serious and potentially dangerous height restriction for the taller parade wagons. So, for the larger circuses operating in the mid-1920's, the circus parade became a thing of the past, especially in the larger towns and cities. However, in a 1926 piece, *Billboard* stated "Cutting out the circus parade is equivalent to cutting off the supply of circus fans." Perhaps they were right.

While smaller circuses continued with parades for another decade or so, these circuses did not have the quantity or quality of parade offerings to be truly satisfying to the public, so those faded as well.

True circus parades are now long gone. For a time, the famous annual Milwaukee Circus Parade served as a reminder of the past, and now Baraboo, WI has their annual parade as does Peru, IN.

To some degree, even the Macy's NYC Thanksgiving Day Parade has a "circus parade" touch to it. And some number of our Windjammers Unlimited members have had the honor and privilege of playing from a bandwagon in one or more of these "reenactment" parades. However, for the rest of us, we just have to use our imagination as to what it must have been like to be windjamming on a bandwagon in the Golden Era of the American circus.

Ringling's Columbia Bandwagon; *photo by Rod Everhart*

Ringling's United States Bandwagon; *photo by Rod Everhart*

In 1902, to better compete with the return of Barnum & Bailey from its European tour, Ringling purchased several new wagons from the Bode Wagon Works in Cincinnati, Ohio.

The **Columbia Bandwagon** was intended for Ringling's Adam Forepaugh & Sells Bros. Circus. When Ringling acquired B&B in 1907, the Bandwagon was reassigned to that unit. It was sold to Christy Bros. Circus in 1927 and then to Cole Bros. Circus in 1934.

Likewise, Ringling commissioned the **United States Bandwagon** for its primary Ringling Bros. Circus. It cost $1500, and by 1903 standards that was extravagant. However, it was large, ornately carved, and well built. It, like the Columbia, was also designed to carry a significant baggage load.

Following the 1920 Season, Ringling Bros. and Barnum & Bailey Combined Shows discontinued street parades. The United States Bandwagon was then stored, much of the time outside where it weathered badly. Ultimately, it ended up at Circus World Museum where, in the early 1990's, craftsmen there effectively rebuilt it from the ground up.

These two bandwagons have forever since remained as remarkable symbols of the old time circus street parades.

COVER COMMENTS

The Lion & Mirror Bandwagon featured on the cover with the Bill Johnsen 2017 Baraboo Parade photo, was in its original configuration called the St. George Tableau, and possibly imported from England prior to 1881. It then included a top-mounted figure of St. George in the act of slaying the fabled dragon, and was a parade wagon for the Forepaugh Circus. In 1889, Adam Forepaugh sold his circus acts to James Bailey, and his railroad cars and wagons to Ringling Bros.

Artist's rendition; *Richard Conover collection, CHS*

By 1891, the tableau had been modified to become Ringling Bros. lead bandwagon. It remained so until 1905, when it was replaced by the new Swan Bandwagon with a 24-horse hitch. At that stage, it became the secondary Ringling Bros. Circus bandwagon or sometimes the sideshow band's parade wagon.

It was retired in 1915 and remained in storage until George Christy bought it in November, 1925. At that time, he bought two bandwagons, two cage wagons, and three of the allegorical pony floats for $4,000. The Lion & Mirror bandwagon was used in the Christy Bros. Circus parades 1927 through 1930 before again going into storage. Then, in 1934, it was sold to the Cole Brothers Circus, headquartered in Rochester, IN, and they used it in 1935 and 1936.

1935 - Bob Good photo; *courtesy CHS*

After the 1936 Season, it was back in storage and eventually moved outside at a farm where it was not protected from the weather. Fortunately, the Block & Kuhl Department Store of Peoria, IL, eventually acquired it, restoring it for use in their annual holiday parades. When Block & Kuhl became Carson Pirie Scott & Co. in 1961, it gifted the bandwagon to Circus World Museum in Baraboo, WI, where it currently resides.

Circus World Museum postcard

For most of its circus life, the wagon was white with gold carvings. Soon after arriving at Circus World, however, it was re-painted green with gold carvings (See Page 3). Years later, it was painted again, this time red with a beautiful gold leaf applied to the carvings. Once again, we have the opportunity to see this beautiful bandwagon on display at Circus World Museum and in occasional street use at the Annual Baraboo Circus Parade.

At CIRCUS WORLD MUSEUM - *Rod Everhart photos*

OUT OF THE PAST

1. No doubt influenced by Barnum & Bailey Circus's Public Relations agent, the following is a July 29, 1915 article in the Watertown (WI) Gazette, announcing the planned arrival of the circus three weeks later.

The Barnum and Bailey Greatest Show on Earth is announced for two performances in Watertown on Thursday, August 19. The day is awaited with great interest. A new and brilliant street parade, a new menagerie and a large company of European artists are promised.

This circus has stood at the head of the amusement business for more than fifty years. Their show is the source of perfect satisfaction. It is recognized in every country on earth as the leading spirit of amusement enterprises. It has traveled in every land where the sun shines. It has entertained millions upon millions of the earth's peoples. Its world-wide tours have given it many advantages over the other tented shows. They have kept it in constant touch with remote corners of the globe whence came all wonders.

Nearly all great arenic novelties originate in Europe and Asia. No sooner have they been exploited in foreign audience rooms than they are secured by Barnum and Bailey's agents. Invariably novelties are introduced to America by this circus. When they cease to be novelties, they are passed down to other shows and another imported budget of wonders takes their places. This year's program is particularly abundant. It is a circus of all nations. Over 100 startling acts are presented by 480 of the leading artists of the world. In its menagerie are 110 cages, pens, tanks and dens, in which are displayed 1,200 wild and semi-domestic animals.

The main performance is given in three rings, on four stages, on an immense hippodrome track and in a dome 400 feet long. The circus has newly built equipment. It was devised and executed in the foreign workshops of the show in England. Five long railroad trains are needed to haul it from city to city. It cost the management $3.5 million. With all these added improvements and expenses, the Barnum and Bailey show now stands in the zenith of glory. Never before in the history of splendid achievements has it been so attractive as now. It opened its spring engagement in Madison Square Garden, New York City, before the most distinguished audience that ever assembled in a circus arena.

2. Continuing the hyperbole, a week later the August 5, 1915 Watertown Gazette included this article:

On Thursday, Aug. 19, the Barnum and Bailey Greatest Show on Earth will present upon the streets of Watertown something entirely different from what people are in the habit of seeing on circus day. They have devised something new in the way of pageantry. It is three times as long as any seen in the past. It represents an expenditure of ten times as much money.

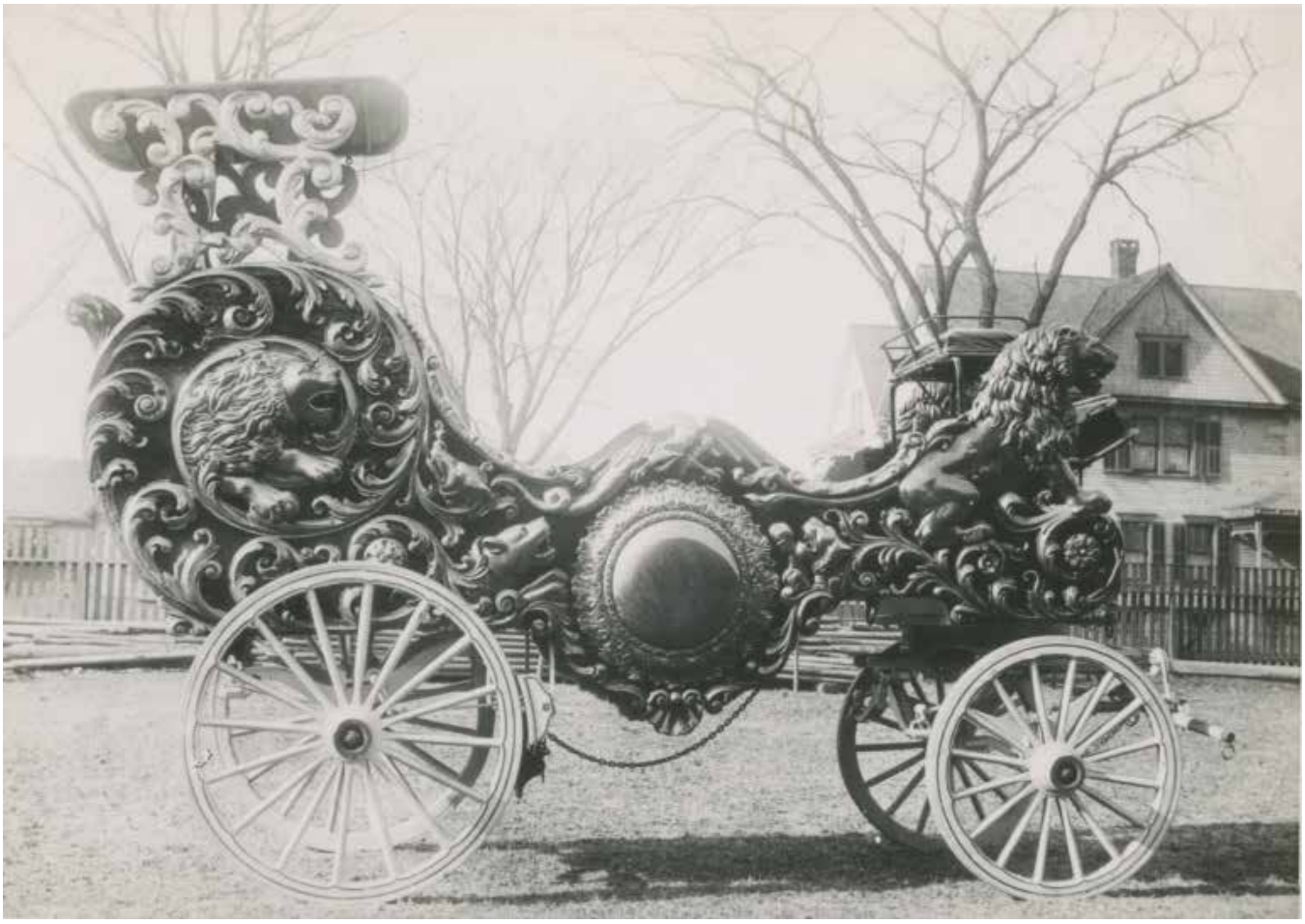
For the last two years the foreign agents of the show have been gathering novelties for this parade. They overlooked nothing that money could buy, unless it was too big to ship by boat. They invaded savage islands. Their expeditions extended into jungles where white men had never trod before them. They stripped art galleries and ancient palaces. They stopped at nothing. They spared no expense. The fruit of their labors cannot be expressed in words. It is a sight for the eye.

Naturally enough this parade bears not the slightest resemblance to those of the past. It excels anything before attempted in beauty. It is world-wide in its variety. In novelty it is right up to the last tick of the clock. Every strange type of the human race is found in it. Every animal recently discovered by science is displayed, in an open cage. It is a world's fair on wheels with a thousand wonders in every mile of it. Constantly passing before the eye are the crude vehicles of savagery, the howdahs, rickshaws, palanquins and chariots of Oriental despots, carriages of state from rich empires, fanciful floats of bronze and burnished gold, engines of war, grotesque images of the pagan, Italian statuary, mythological spectacles, horse fairs, fairyland carnivals, brass bands, barbarian orchestras, tom-tom players, weird pipers, silver chimes, cathedral organs, siren pipes, chanters, dervishes, Castanet ballets, kirmiss scenes, fete-day tableaux, and mardi gras pageantry.

The hundreds of vehicles are built of the finest materials. They are carved by hand labor and emblazoned with pure gold leaf. The tapestry and throne rugs were woven in Persia and Turkey. The costumes were made in France. The laces are from Ireland. The scarfs, flags and banners are from Japan. In this parade are employed 1,280 people, 700 horses, forty elephants, thirty camels and many teams of zebras, deer, dromedaries and llamas.

When under canvas the Barnum and Bailey show covers fourteen acres of ground. It operates its own dining room, where 4,000 meals are cooked and eaten every day in the week. It has its own post office, library, practice rooms, dynamo plant, doctors, dentists, detective force and lawyers. Every kind of shop found in a small city is there.

SOURCE: Watertown Historical Society



Adam Forebaugh Band Chariot. *Photo courtesy CHS ... 1893 Conover Set #703, Photo BB11*
This band chariot was built for the Adam Forepaugh Circus in the late 1880s and used by them through the 1894 season. Then it was used in the Buffalo Bill Wild West Show. By 1896 it was being used by Barnum & Bailey where it remained until 1909. Thereafter, it was in the hands of several other circus owners. In 1925, a calliope unit was installed inside the wagon, last used in 1931.

Early 1900's Street Parade in Osborne, KS; Cole Bros. 1909 Lion Bandwagon. *Photo courtesy kansasmemory.org, Kansas State Historical Society*

Al G. Barnes Bandwagon - 1916

Big show band on the Al G. Barnes 4-ring Wild Animal Circus, 1916 season, with Eddie Woeckner as Bandmaster. *Photo courtesy of Charles Bennett Jr.*

This bandwagon was unique in that it was battery powered, giving it the "Electric Bandwagon" name. The means of motivation was not obvious in that era, especially to children. The driver, behind a screen, can only be seen when viewed directly from the front.

It was used by the Al G. Barnes Circus as its primary bandwagon from 1916 to 1922. The wagon is mounted on an Alco (American Locomotive Co. of Providence, RI) truck chassis with the mechanical parts, other than the wheels, completely hidden. In 1912, a 2-ton Alco truck chassis cost $2,950.

Al G. Barnes Electric Bandwagon in 1916 – *Photo courtesy Circus Historical Society (JTB # 60, photo #23A – C. Beerntsen photo)*

Bandmaster Eddie Woechner was inducted into the Windjammers Hall of Fame in 1999.

Mighty Haag Circus Bandwagon - 1912

Bandwagon in the Might Haag Rail Road Show, Season 1912 in a Circus Parade at Malone, NY.
Photo by Charles Bernard; from the collection of Max Kramer Goodall II (WJU #1060)

F.J. Taylor No. 1 Bandwagon - 1925

Photo by Rod Everhart

The uniqueness of this F.J. Taylor wagon is the sides are canvas covered, turning a crude, box-like baggage wagon into a fine appearing bandwagon. The wagon was originally with the Al G. Barnes Circus until the early 1920's.

Frank J. Taylor, Sr. opened a circus in 1886, likely closing in 1904. Frank, Jr., following his Dad's lead opened the F.J. Taylor's Great American Circus, Museum, Menagerie & Hippodrome in 1925. The No. 1 Bandwagon was used in the daily street parades. The show failed that season, partially due to bad weather. The wagon was then acquired by the Cook & Cole 3-Ring Circus which likewise lasted one Season (1927). The wagon was restored by Circus World Museum, where it now resides.

SIG SAUTELLE BAND CHARIOT

Photo by Bob Cline

The Sullivan and Eagle Wagon Co. of Peru, Indiana built this Band Chariot in 1887 for showman Sig Sautelle. The manufacturer's plate is still on the wagon.

Sautelle had a Dog & Pony show for years, and this small wagon was easily pulled by a single team of horses or a few ponies. For the 1888 Season, Sautelle's Dog Show had a band of 8, including bandmaster F.A. Elkins.

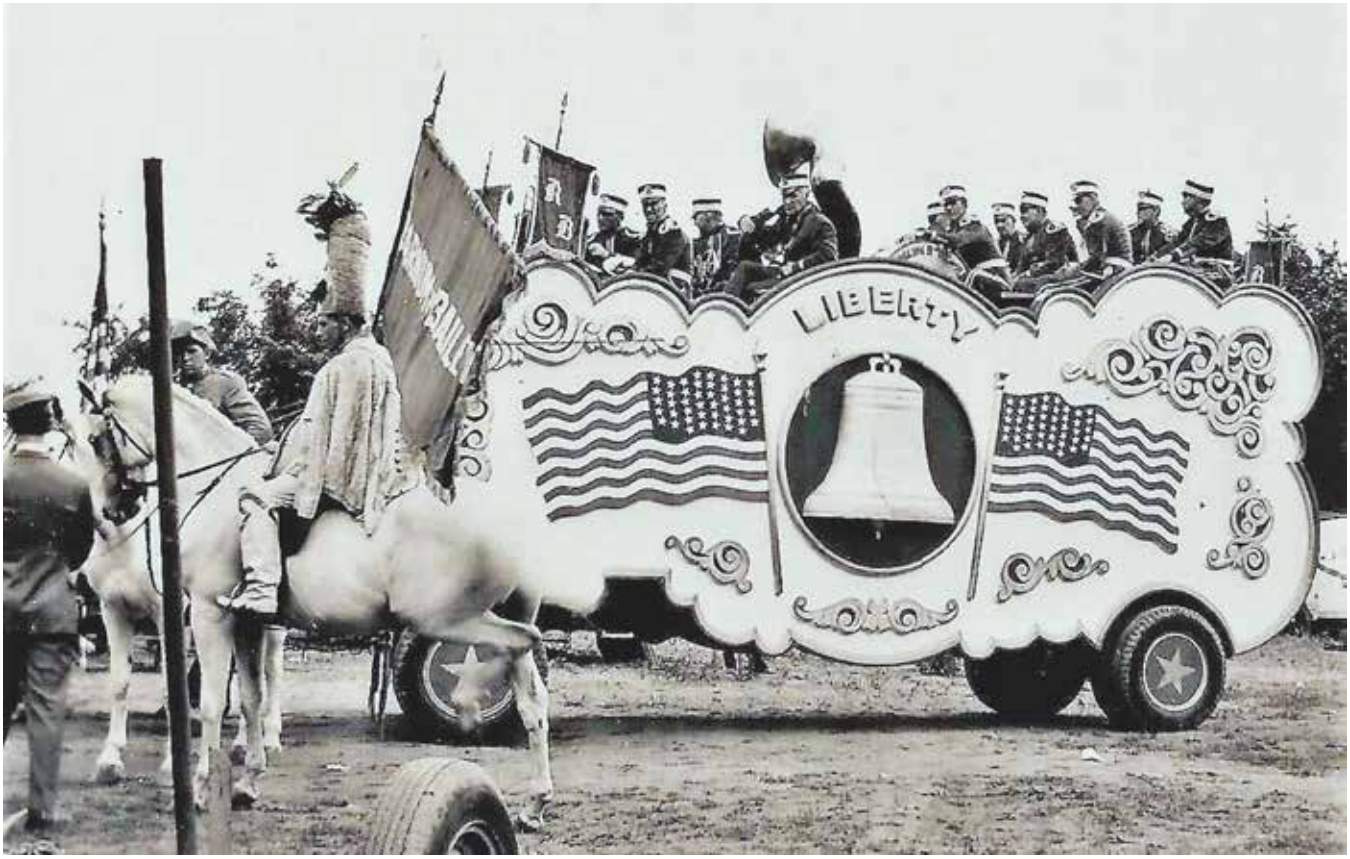
The Chariot was used by Sautelle's show until around 1915, when he sold it to Curtis Bros. Circus. In 1959, Curtis donated it to the Circus Hall of Fame in Sarasota (which closed in 1980.) It is now part of the collection at the International Circus Hall of Fame in Peru, IN.

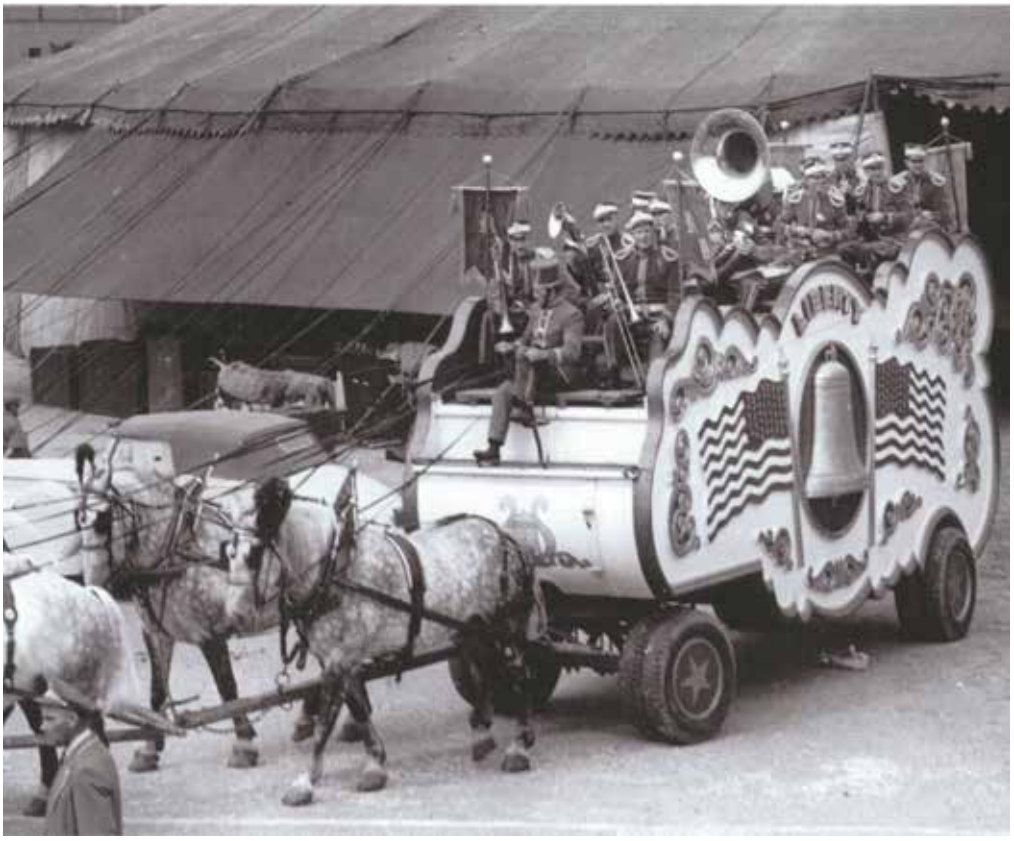
The Sig Sautelle Band Chariot in Columbus, OH in 1958, with a Clown Band on board. *Photo from the Pfening Archives collection; Courtesy Circus Historical Society.*

LIBERTY BANDWAGON

with MERLE EVANS & RINGLING BROS and BARNUM & BAILEY BAND

Photos courtesy Bob Harmel





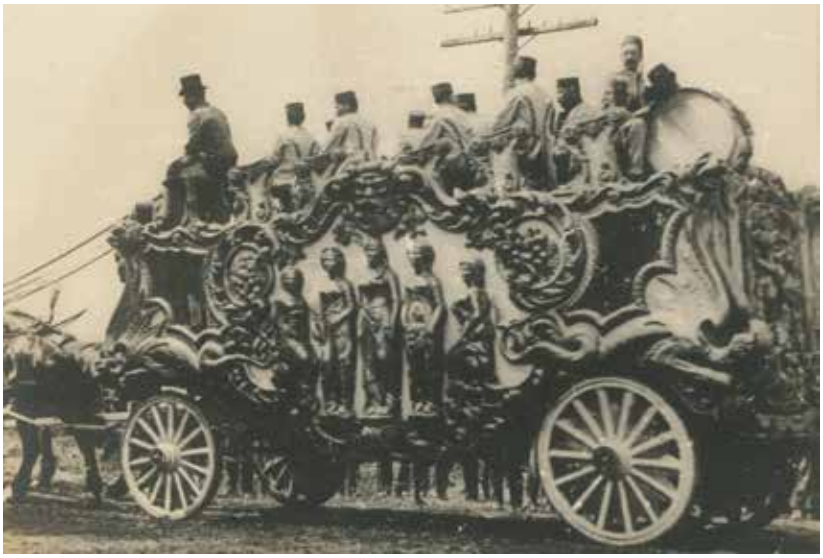
Since Ringling discontinued its street parades in 1920, bandwagons were no longer needed. However, in support of the war effort during WWII, the Liberty Bandwagon was built and used only one year, during the 1943 Opening Spec, called "Hold Your Horses ... the Elephants are Coming!" It was the third entry in the Spec, following a 2-horse buggy with Equestrian Director Fred Bradna at the reins, and five riders with banners.

The bandwagon was built by William Yeske with some of the carvings salvaged from old parade wagons. It was pulled by a six-horse hitch, and had storage space for Spec props.

FIVE GRACES BANDWAGON

The Five Graces tableau was built by Sebastian Wagon Works in New York City around 1878 for Adam Forepaugh and his circus. The wagon served the Forepaugh show until James A. Bailey purchased the show in 1890. When Barnum & Bailey Circus did their five-year tour of Europe (1898-1902), this was the lead bandwagon, pulled by a 40-horse team. However, when Barnum & Bailey returned to the United States, their new and significantly larger Two Hemispheres bandwagon took over as the lead parade wagon for the band, again pulled by a 40-horse team.

When Ringling purchased Barnum & Bailey, the Five Graces was still used by them. For 1910-1911, it was used by the Forepaugh-Sells unit. For 1912-1918 it was in the Ringling Bros. Circus parades. When the shows were combined, it was still in street parades for two more years. Then it went into storage. In 1934, the wagon served as the primary bandwagon in the Hagenbeck-Wallace street parades. It had other brief uses, but in 1945, it briefly returned to Ringling Bros. and Barnum & Bailey Circus for use in the Opening Spec that year.



1890's - Photo P.M. McClintock collection; *courtesy CHS*

Lion & Snake Bandwagon (also Lion's Bride)

Photo at Circus World Museum in 2013 by Johnny Trapino; *Courtesy Circus Historical Society*

This bandwagon was built for the Carl Hagenbeck Trained Animal Show prior to the 1905 Season by Bode Wagon Works of Cincinnati, OH. When B.E. Wallace purchased the Hagenbeck show at the end of 1906, it remained as one of the two Hagenbeck-Wallace Circus bandwagons through the 1925 Season. Certainly, for the last ten of those years, it was the lead bandwagon.

The wagon was in storage 1926-1933 at the Hagenbeck-Wallace winter quarters in Peru, IN. It was renovated and then paraded again in 1934, only to be sidelined thereafter.

In 1945, however, it was carried by Ringling Bros. and Barnum & Bailey Circus for use in the Spec. In 1949, the wagon was given to the new Museum of American Circus in Sarasota, FL, but sometimes it was back at Ringling's. Eventually, it was completely restored by the Museum and painted a brilliant red with gold leaf carvings. Nevertheless, in 1976, the bandwagon was caught up in an ownership battle with Ringling. During this time it was on loan to Circus World Museum. In 2013, it was returned to Florida where it currently resides in the Feld Entertainment complex in Ellenton, FL.

1915-1917 – *Photo by W. Hope Tilley (Joseph Bradbury Album # 45); CHS*

WINDJAMMERS HALL OF FAME

EARLE M. MOSS (1900-1991), 1987 Inductee

Earle Moss 1972. *Charles Bennett Photo*

Earle Moss was a "trouper" back in "the good old days of the American Circus." In 1917, Moss played cornet in the Gentry Bros. Circus Band. He was also with Hugo Bros. and again with Gentry Bros. in 1918. In 1919, Earle was the bandmaster on Gentry Bros. and in 1920 and 1921 he was on the famous Hagenbeck-Wallace Circus, directing the band on that show in 1921. He spent 1922 with the Mighty Haag show. During 1919 and 1920 he also worked with a Minstrel company, Price & Bonelli, and later on the Neil O'Brien Minstrel.

After his years in the outdoor show business, he entered the jazz field, playing with many big name dance bands. In 1932, he took the position of principal orchestrator at Radio City Music Hall in New York City and was in that role for 18 years.

A long time member of Windjammers Unlimited (WJU #19) and a contributor to the *Circus Fanfare* in its earlier years, Earle was honored by being named to the Windjammers Hall of Fame in 1987.

Earle was born February 11, 1900 and died May 18, 1991. He is buried in Nodaway Memorial Gardens Cemetery in Maryville, MO. He was married to circus performer Rose Ellen Kelly, and they had a son, Earle I. Moss (WJU #1438; 1/26/1922-10/27/2002).

WINDJAMMING ...

by Earle M. Moss, (Extracted from his 1973 Vol. 3, No. 4 *Circus Fanfare* article)

I was with the Price & Bonelli Minstrels during 1919 and 1920. It was a few years later that I put on the high silk hat and the Ascot tie to become again a minstrel man.

In the interim, much had happened. I had married, fathered a son, spent a couple years as a circus musician and later, bandmaster with the Hagenbeck-Wallace Circus, then bandmaster with the Mighty Haag Shows. The fall of 1923 found me playing cornet in the pit of the Orpheum Theatre in Quincy, Illinois. I had just lost my wife and I was at a loose end. It so happened that the Neil O'Brien Minstrel booked a date in Quincy that Fall. Of course , it would have taken wild horses to have kept me from casing their parade. I was pleased to see an old associate of several different shows. I made myself known and he said ... "So you want to troupe? The old man is looking for a musical director who can arrange for male voices." The upshot of it was ... I was offered the job of general music director. I decided upon the spot to accept it; the money was slightly better than TWICE what I was then making.

The O'Brien show was about twice as large as the Price & Bonelli Minstrels. Our company numbered about 50. We had about 18 in our street band. For the street parade, we made a nice appearance. We wore white serge suits, trimmed in black satin and velvet. The coats were Prince Alberts, double-breasted, with the trousers to match. Our headgear were high silk hats, which were meticulously brushed out before each parade. The customary wing collar and Ascot tie were present. In this case the tie was purple. White gloves and patent leather shoes completed the picture. As was customary, we paraded in double file, about 15 feet apart. Mr. O'Brien, his manager, and a couple banner boys led the parade; the singers and dancers followed, and the band brought up the rear. There was no room for that one trumpet stuff; we had FOUR. This was really living it up! If you took the trumpet down for a strain to catch your breath, there was at least one or two other trumpets belting out the melody while you rested.

Parade was usually at 11:30 if we arrived in time. If not, it was "parade upon arrival." We would parade from the theater to the heart of town, playing most of the way. Once downtown, we would form a circle and play a light band concert. It might have consisted of such items as: "Barnum and Bailey's Favorite", "Orpheus Overture", a

pop tune of the day, "Lassus Trombone", and finally another good solid circus march to close the proceedings. The drums would sound off then, and we would march back to the theater.

We made a nice appearance on parade. Aside from the woodwinds ... everything was gold plated, from trumpets on up to the tubas. At first I was broken-hearted because they would not let me play my silver English Besson cornet -- I have never had much use for trumpets, regardless of make. Eventually though, I became reconciled to my shiny gold trumpet and learned how to get some fairly decent sounds out of it on the march.

On those occasions when we were late arriving at our destination, Mr. O'Brien would walk through our chartered day coach beforehand, proclaiming to one and all, "Parade on arrival; no check-in, no shave, no coffee; go directly to the theater." (On one such occasion, an eccentric tenor singer named Charlie Wright) did not go directly to the opera house. Instead, he went to the first barber shop he could find and sitting down in the chair, asked for a close shave with plenty of hot towels, all the while delivering commentary upon Mr. O'Brien's tactics as a slave driver. He was saying something like, "This old goat O'Brien has a helluva nerve telling us no check in, no shave, no coffee. Who the hell does he think he is, Julius Caesar? As for me, damned if I will make the parade without a shave and a shoe shine; he can like it or lump it!" In the adjacent chair, a rather portly individual shook off a mound of hot towels from his visage, and sitting up, demanded, "What did you say Charlie?" It was the "old man" in person! Charlie ... immediately replied, "I said, 'Once over barber, and MAKE IT SNAPPY!'"

INTERVIEW RESPONSES

Excerpts from April 20, 1977 *Circus Fanfare* interview of Earle Moss by Charlie Bennett, WJU #1

Moss: Every show that I worked on gave daily street parades. Gentry Bros. and Hugo Bros. had one band wagon for the entire band of 10. Gentry Bros. in 1918 also had a mounted band. I was one of the members of that equestrian group of windjammers. Hagenbeck-Wallace used two wagons for the big show band, plus another wagon for the side show band of 10 persons. There was another smaller wagon for the clown band of 6 pieces. The rule on most circuses was that if you missed a parade, you were fined $2.00.

The mounted band on Gentry's was positioned near the end of the parade, ahead of the camels, elephants, and steam calliope. I was mounted on an old, formerly trained horse named "Silver." He had aged and grown pretty fat and now was a common baggage horse. He was deathly afraid of camels. In Des Moines, Iowa, we were parading along the street blasting merrily. As we turned a corner, the wind was at our back and it brought the scent of the following camels up to old Silver. He took off at a gallop for the head of the parade several blocks distant. I was hanging on for dear life, attempting to stop him, while flailing him vigorously with my King Master Model cornet. It was to no avail. Two of our parade marshals were in hot pursuit, mounted on horses. They finally caught up to Silver... heading us back to our proper position. On the way back, a small boy came out into the street and said "I think you dropped this mister." He then handed me my 3rd valve slide. I had apparently lost it while using the cornet for a whip. If he had not found that slide, I would have had to buy a new cornet, and I was not financially able to do that at the moment.

The mounted band wore orange uniforms trimmed in a lot of black braid. We wore high hussar-type busbies, black riding breeches with an orange stripe down the side, and black leather leggings. We looked pretty snazzy, I thought.

One time we were parading with the Hagenbeck-Wallace show in Quebec City, Canada. The hills were so steep that the big boss told everyone who rode atop wagons that they could dismount at the top of the hill, if they chose. Evidently he did not want to be sued if a wagon got out of control and cracked up. We in the band availed ourselves of this proposition and walked down two or three of the steepest hills, while the wagons came crawling down with brakes set. We had some difficulty "scaling" (back onto) the band wagon. Those were the days!!

Once, in Paris, Kentucky, I was riding on the Gentry bandwagon when a small boy came alongside and said, "I know you mister. I saw you last year with this circus." I said, "How can you be sure that you know me?" He replied "I know you because you still got that dirty brass cornet, and you're still chewing tobacco." Many of the old time musicians chewed tobacco. They could do it while playing in the program and the parade. There was little time during a 2 1/2 hour program to have a smoke, and there was no smoking on the bandstand. Chewing was okay if you happened to sit somewhere that you could dispose of the juice.

The bandwagons on the Hagenbeck show were very high and you were right up there amongst the trolley power wires. In sunny weather, we thought nothing of grabbing the power wire and passing it over our heads. In wet weather, if we approached a wire, we all used to hit the floor beneath to keep from being a statistic in the obituary columns of the *Billboard*!

MUSICAL ARCHAEOLOGY AT THE CIRCUS

By Dave Strickler

In classical archaeology, discoveries from the forgotten past enhance our understanding of our heritage and intellectual culture. It's the same with musical archaeology.

Many of you knew Chuck Schlarbaum, the last of the old-time circus band masters who passed away in 2016. He's left us a cultural legacy more lasting that he realized. (Read remembrances of Chuck in the Sept./Oct. 2016 *Circus Fanfare*.)

In June 2016, Andy Glover learned that Chuck was in intensive care in Florida and was not expected to survive. Chuck's associates there knew that he valued Andy's friendship and Andy's interest in Chuck's library of sheet music, which was stored in his home. Since Schlarbaum was intestate and insolvent, the house and its contents could revert to a bank on the maestro's death, likely resulting in the loss of the library – banks don't know from circus music, after all.

Andy contacted Windjammer president John Wetzel, who engineered an operation to rescue the music. April Zink, who oversaw the mission on the ground, found Chuck's home in Riverview packed with music, filling a two-car garage and nearly every room. April organized the (probably nonplussed) movers to get the entire collection over to Sarasota. Andy then volunteered to house it in Iowa, so the collection was shrink wrapped, loaded on pallets – 18 pallets of music! – and shipped to Oskaloosa, with help from Nada Montgomery, where the tattered collection now slumps forlornly in the Barnhouse warehouse. Archeologists call this kind of emergency extraction "rescue archaeology." Fascinating story.

During this period, I was cataloging music for the Wind Repertory Project and the Heritage Encyclopedia of Band Music. In that process, a concern was growing that some older music was in danger of being lost: not individual parts, but the awareness of some compositions' existence. It's like the famous tree falling in the forest: if no one knows a composition exists, does it actually exist culturally? If a published work has not been cataloged or listed in publishers' catalogs, the Wind Repertory Project, the Heritage Encyclopedia of Band Music, Worldcat (the world's largest library catalog), the Library of Congress, or the Chatfield Music Lending Library, it could effectively be lost to our intellectual heritage.

With this concern in mind, Andy let me cast a librarian's eye over these 18 shrink-wrapped pallets, and a chaotic sight it was: about 125 cardboard boxes and trunks containing music and other things (programs, magazines, circus band hats, bass drum beaters, you name it), as well as 18 filing cabinets full of march-sized music. But bringing order out of chaos is what librarians do, so I drove in from California in June 2017 to triage this musical midden.

First, I separated the boxes into five rough categories: organized music ready to catalog (60 boxes), music books (seven boxes), full flip folders (13 boxes), 12 boxes of correspondence, programs, magazines, etc., and 33 boxes of loose parts and other debris.

Then I started to catalog what was there, listing basic information about each composition ((title, composer, arranger, publisher, year, and a style description (e.g., march, fox trot, Latin, etc.)) into an Excel spreadsheet (all in a hot dusty Iowa warehouse whose lights wouldn't stay on).

Each work was assigned a control number, put into a numbered file folder and filed in a banker's box. With the Excel catalog, anyone should be able to lay hands on any piece of music.

In six days, I cataloged 1350 compositions, of varying degrees of completeness, but I figure the entire 18 pallets hold about 10,000 pieces of music.

For a circus conductor, Schlarbaum left us a wide range of music, venturing far beyond just circus: overtures, opera, songs, solos, hymns. Most exciting to me were compositions from the 19th century, the earliest being Boccaccio Selections by von Suppé from 1880. Who knows what future treasures await discovery in this unique cache?

Now what? Since the Windjammers Unlimited mission is the preservation of circus music, Windjammers seems ideally suited to continue the work of organizing this one-of-a-kind collection, then to decide what becomes of that information. I'd suggest that it ultimately be shared with the world. Like all human knowledge, music heritage should not be allowed to be lost; it must be preserved. As a start, my beginning Excel catalog is free to whoever would like a copy; just ask.

A longer-range question is, what other collections of music lie forgotten and moldering around the world? As older band people pass on, where do their libraries go? Have you made arrangements for your music to be passed on when you pass on? We as a culture should not let any music disappear, circus or not. We may not be able to play it all, but our intellectual culture is enriched by knowing that it exists and where it is.

Classical archaeology examines and seeks to understand past life and cultures. Musical archaeology, however, goes a step further: it restores previously dead music to actual life, for use and performance. That's my kind of archaeology.

Dave Strickler (b. 1944, Centerville, Iowa) *is a retired librarian and indexer living in California. He holds a bachelor's in Spanish from the University of Florida, a master's in linguistics from Georgetown, and a master's in library science from Florida State University. He has worked as a reference librarian at the University of Southern California in Los Angeles, and in support and sales for two of the world's leading library software development companies, in Provo, Utah, and Emeryville, California.*

Dave has been contributing to the Wind Repertory Project (www.windrep.org) for about five years. During that time he has researched and created some 8000 records of compositions and composers. Dave also contributes to the Heritage Encyclopedia of Band Music (www.hebm.info), directed by William Rehrig. He has researched wind music at the Library of Congress and has travelled to the Midwest Clinic and conventions of CBDNA, ABA, WASBE, TMEA, and CASMEC to research repertoire.

Since 1953, Dave has been playing brass instruments, principally euphonium. In recent years he has played with the San Luis Obispo (Calif.) Wind Orchestra, the Cuesta Wind Ensemble, the Atascadero Community Band, the San Luis Obispo Symphony, the San Francisco Wind Ensemble, and the Andrew Glover Circus Band. He has served as librarian, as well as soloist and many other functions, with the San Luis Obispo Wind Orchestra since 2010. He has participated in about ten summer adult groups around the country in recent years, playing under such distinguished conductors as Michael Colburn, Timothy Foley, Jerry Junkin, Kevin Sedatole, and Michelle Rakers. He is a member of the International Tuba-Euphonium Association, the World Association of Symphonic Bands and Ensembles (WASBE), and the Association of Concert Bands.

WINDJAMMER ATTENDEES AT THE JULY 2018 SUMMER MEET IN OSKALOOSA: Come early and/or stay late to help us continue the cataloging process of the Schlarbaum Music Collection. Your help is needed and appreciated!

A "Circus Music History" Seminar

The following is a transcript of the "History of Music in the Circus" talk by Windjammer Rod Everhart (WJU #1351) on February 17, 2018 at the Stark Gallery on the Texas A&M University campus in College Station, TX. It was part of a two-month-long CIRCUS TEXAS '18 event organized by Windjammer, circus artifacts collector, and A&M professor Bob Harmel (WJU #3659). Timothy Noel Tegge's traveling "Step Right Up ..." exhibit of Circus memorabilia was on display in the Gallery during this time, ending a five-year U.S. tour of the Exhibit.

Circus music tunes via CD (by Richard Whitmarsh's South Shore "Sounds of the Circus" Band) accompanied the talk. Those comments have been edited out.

The most recognizable circus tune is *Einzug der Gladiatoren*, or *Entry of the Gladiators*. The original was a military march created in 1897 by Czech composer Julius Fucik. In 1901, a Canadian --- Louis-Philippe Laurendeau -- did a much faster arrangement of it in a different key and published it for the circus as *Thunder & Blazes*. It's in the category of being a "screamer march" and was often used to introduce the clowns, but the elephants liked it a lot too!

Yes, like *Thunder & Blazes*, circus music was often fast, but often it was not. The variety of music in the traditional American circus was truly amazing. The styles included Ragtime, Marches, Waltzes, Foxtrots, One-Steps, Two-Steps, Trombone smears, Polkas, Broadway Show Tunes, Galops, Serenades, and even Overtures.

In the heyday of the American circus, say 1880 to 1930, music was delivered in many different forms. There were the Circus Bands, such as the ones for the Big Top, the Side Show, and the Parades. There were even Clown bands. Then there were the Steam or Air-Powered Calliopes, featured particularly in the parades, but sometimes also played on the Midway or to supplement the Side Show or Annex bands. In addition, there were the Band Organs - mechanical monsters of pipes, drums, bells and cymbals -- typically placed on the Midway for additional music.

For the majority of circuses, most had bands with 11 to 16 musicians. However, the bigger circuses had more than double that. A picture of Barnum & Bailey's Big Top band in 1911, under bandmaster Ned Brill, shows 33 musicians. During their heyday, 30 to 36 was typical for either Barnum & Bailey or Ringling Bros. In recent years, however, circus bands have either been much smaller, or non-existent and replaced by recorded music. In its latter years, Ringling had three operating circus units -- Red, Blue and Gold. The Red and Blue units were each running with 9 in their bands, and the Gold unit had 6. However, for those, keyboard synthesizers were used to create a lot of extra sound. The Gold unit closed in October 2015, and then the Red & Blue units were closed in May 2017. Yet circuses are certainly not dead ... they just continue to evolve as they have throughout history.

The Big Top bands were critical to circuses, but indeed so were the Side Show, or Annex, bands. Unfortunately, the Golden Years of the circus were also years of racial segregation and bias. The result was almost all of the Side Show bands were comprised exclusively of African-Americans, and the opposite for the Big Top Bands. Not surprisingly though, all reports are that the Side Show Bands' musicianship were uniformly quite outstanding. And they were the ones who introduced ragtime, blues and swing to rural Americans. Especially noteworthy was Ringling's P.G. Lowery, who was a highly respected bandleader and celebrity trumpeter.

In the very early circuses, clowns were jesters who told jokes, sang and danced. They were very vocal. But when the circuses went from one ring to three or more, they couldn't be heard so the silent pantomime or acrobatic clowns then dominated. However, when joined together as a chorus or band, the clowns could be heard. So, typically in the early 1900's on into the 1930's, the circus had an Act featuring the clowns as a group, often as a band. The Clown band also played in the street parades. Clowns are entertainers, so not surprisingly, many were and are outstanding musicians.

There was a saying in the circus "If the Ringmaster wasn't talking, then the band was surely playing". But it certainly didn't start out that way back in the year 1793. That's when English Equestrian star John Bill Ricketts came to the United States and opened the very first circus in America on April 3, 1793. It was located at 12th and Market Streets in Philadelphia. President George Washington attended at least one performance, and that was on April 22, 1793. The circus building, built specifically for the circus, was a four-walled, wooden, roofless arena with about 800 seats surrounding a circular riding space 42 feet in diameter. Shows had to be during daylight hours. By the way, the rings remained at 42 feet in the circus because that was viewed as the ideal minimum radius for cantering horses to have a human standing on their back and not be thrown off. As an outstanding equestrian himself, Rickett's circus included mostly feats of horsemanship, plus some rope-dancing, tumbling and comedic acrobatics thrown in

between horse acts.

As far as we know, the initial music content was minimal, although there is a 1793 Philadelphia newspaper report that a slack-rope walker performed his feats while playing a violin. And a 1794 ad proclaimed music by a band under the baton of a Mr. Young. But we don't know much about circus bands until the 1800's.

After three months in Philly, Rickett's moved his circus in July to a similar arena he had built on Broadway in New York City. After another three months it was getting cold, so by November he had moved south to Charleston, South Carolina. The Rickett's circus buildings eventually evolved to have roofs, using hundreds of candles for lighting. His circus venture lasted seven years, with competitors starting to appear along the way.

Circuses were in temporary wooden structures until 1825 when Joshua Purdy Brown went on the road with the first circus tent. It was just 36 feet in diameter ... so no riders standing on cantering horses inside! He traveled extensively with it for two seasons, demonstrating the advantages of mobility and reaching territories with less urban, smaller audiences. The transition from wooden structures to tents overall, however, took about ten years, but every year the tents got larger and larger with Ringling's eventually large enough to hold 10,000 to 12,000 people.

When music first appeared in the early circuses, it was with small ensembles ... likely a half dozen or less, and comprised largely of stringed instruments, typically playing European classical tunes.

Photo by Bob Harmel

The first instrument played by a star soloist with the circus was a keyed bugle, and the first known performer on this instrument was a Mr. Maxy, featured soloist with the Price & Simpson Circus in Baltimore in December 1822. In the early to mid-1800's, performances on the Keyed Bugle became a circus attraction in themselves, with stars like Ned Kendall and Thomas Canham rising to the top. But the keyed bugle was difficult to play due to the spacing of the keys that opened holes in the side of the instrument. So, the newly invented cornet began to replace it and by the outset of the Civil War in 1861, the keyed bugle was obsolete.

A most significant boost to circuses and to circus music occurred after the Civil War ended in 1865. War weary citizens were ready to be entertained again. At this stage, the circus bands were now mostly comprised of brass instruments, primarily because that's the sounds that carried best in the tents and for street parades. A piccolo flute was added because its high frequency trills also carried well. Town bands were forming in just about every community, creating a significant demand for new music. So, circus music composers and publishers actually became a source for the music the town bands could play, and in turn, the town bands were a source of musicians for the now-expanding circus bands.

Circus bandmasters soon saw the positive impact their music was having, and the music itself became a significant competitive factor for the circuses. By 1890, most circuses of any size had a music director or band master whose job it was to (1) select music to match the acts, (2) hire the musicians, and (3) to direct the band. And most often, (4) the bandmaster played the lead part as well. In 1865 there were 14 circuses with bandmasters, but by 1895, 30 years later, there were 91 shows with full time bandmasters. Most bandmasters played cornets. Now In the circus, there were unique names for everything and everyone. In the case of musicians, they were called WINDJAMMERS, because they spent their days jamming wind through their horns.

Music became so important that circuses started offering more formal Center Ring Concerts prior to the start of the circus itself, sometimes for a few pennies extra. This gave the opportunity to feature the band itself in the Center Ring. In these concerts, the Windjammers would be playing tunes popular on Broadway, or in London or Paris, and it was viewed as a way to bring music to rural Americans they wouldn't otherwise hear. Indeed, many townspeople viewed it back then as a very special annual cultural event.

Railroads were another big boost to the circus, paved largely by P.T. Barnum when he decided to take his New York City American Museum on the road as a circus in 1872, using the railroad exclusively for transport. Soon, other circuses were switching from using wagons to traveling far more efficiently via rail. Barnum's venture was hugely successful, especially after merging with James Bailey's circus in 1881 to form "The Greatest Show on

Earth." The show soon had 85 rail cars and 1000 people. It had grown from 3 rings to 5 rings. P.T. Barnum died in 1891, but the Barnum & Bailey Circus was so successful over the next seven years that, in 1898, James Bailey decided to go on a five year tour of Europe. But it created a vacuum here in the U.S. In their absence, the small Ringling Bros. circus prospered dramatically and took over market dominance in the sawdust world here. Upon their return, B&B wasn't able to regain their former luster. Bailey died in 1905 and the heirs ended up selling the business to Ringling Bros. in 1907 for $400,000. Ringling operated them separately until 1919, when, largely due to economic and railroad issues following World War I, they were combined into one incredibly large unit, now truly THE GREATEST SHOW ON EARTH.

Over the years there have been literally many hundreds of circuses or circus-like shows come and go. But as a spot in time, in 1911 there were 104 circuses with full time bandmasters. Further, 25 of those also had a Side Show band and band leader. Excluding Barnum and Ringling, the average band size appears to have been about 14.

During the Golden Years, Circus Parades turned out to be the most effective form of advertising for the traveling circuses. Musically, the concept started out quite small, with a bugler going to the center of town on horseback and sounding a blast to signal the circus had arrived and the parade was about to start. But that soon expanded dramatically because circus management learned that the parade was an extremely powerful draw.

With the Parade, each circus needed to prove that their advertising posters had some basis of truth, and each circus also needed to prove they were more worthy than their competitors. Consequently, the parades only got more elaborate. The more showy, the better. Thus colorful and elaborate wagons, lots of exotic animals on display, and performers dressed in flamboyant costumes.

But those were the visual effects. You still had to let people know the Parade was happening. The posters could proclaim the day of arrival, but not the precise hour. So, the important auditory part of the advertising was the circus bands. And the louder the better. The music carried clearly within the downtowns of the small villages and cities, and alerted the residents the circus was indeed in town. The object was to have them follow the parade out to the circus grounds and then pay to see the show.

Over time the band wagons became more and more elaborate. The typical parade band size was 11 to 16 and the band wagons accommodated that. Ringling and other successful circuses had sometimes quadruple that number of musicians, including their Side Show and Clown musicians, so they could have had at least four bandwagons. In the earlier years, they sometimes had a mounted band on horses. Some circus parades were a mile long and took nearly an hour to pass by.

Many of the bandwagons have been preserved and restored. At Circus World Museum in Baraboo, WI are a number of noteworthy ones. The UNITED STATES BANDWAGON was built for Ringling Bros. in 1903, anticipating the return of the Barnum & Bailey Circus from Europe. Also on display is the COLUMBIA BANDWAGON. Like the United States bandwagon, it was built for Ringling to compete against Barnum & Bailey's return, but this one was for use by Ringling's separately-operated Adam Forepaugh & Sells Bros. Circus.

Windjammers atop the Columbia Bandwagon in Baraboo

Currently housed at the International Circus Hall of Fame Museum in Peru, Indiana is the TWO HEMISPHERE'S WAGON. It was built for Barnum & Bailey to use upon their return from Europe, showcasing all the countries where they had performed overseas. It is the largest of all the bandwagons ever made, standing 14 feet tall and 28 feet in length. It weighs more than 13,600 pounds, and was often pulled by a team of 40 horses. It cost around $4400, the cost of a very respectable house at the time. In May 2016, it was purchased by Canadian circus collector Peter Gorman for $250,000.

In the heyday of the traditional American Circus, it is estimated that over 5000 musical pieces were written for or adapted for use by the various circuses, the majority being tied to a specific act. In 1929, it was reported the music library of Ringling Bros. and Barnum & Bailey Circus itself had over 2500 pieces of music, 1500 of which were marches. But music doesn't just magically appear. Actually producing it was a most time-consuming process

back then. Today we have computer software programs like Finale and Sibelius to create truly professional looking musical scores in short order. But back then it was incredibly tedious for both the composer and the publisher. It all had to be done manually.

The printed music size was roughly 6 1/2 inches long and 5 inches high. Fortunately, most circus musicians were young and had excellent eyes! The printing plates typically had four such parts per plate. A typical piece would require at least 20 parts, so five plates per tune. As you might guess, the size of the plate also governed the number of musical measures or staff lines permitted. Composers were made well aware of that so the literal physical structure of circus music was very similar from piece to piece at 8 to 10 staff lines, regardless of style. Sometimes, waltzes in particular, would require a double page size. Observers have frequently commented on how short circus pieces seem to be ... 2 1/2 to 3 minutes long at the max. Or a galop at less than a minute. Now you know why ... the printed compositions had size constraints.

Back in that day, music engraving meant one hammer stroke after another. Now they had a tool to etch the staff lines. But each dot or note size, each stem, each measure line, each accent, character or number was the result of using a specific tool with that image and hammering it into the zinc plate. And it was all done backwards versus the composer's handwritten manuscript they were copying from. Just think how hard and tedious this would have been. I've estimated that it took between 5000 to 6000 individual hammer hits to complete a four-part plate. And you can't make a single mistake.

John Philip Sousa, who lived 1854-1932, was certainly a contemporary composer during the circus heyday, and known as The March King. However, his music was almost never played in the circus. And that's ironic too, because, in 1867 when Sousa was just 13 years old, a circus bandmaster came quite close to convincing him to run away with the circus as a musician. But his father, who played in the U.S. Marine band, got wind of it from another parent and took Sousa to see the Marine Band's Commandant, persuading him to take young Sousa on as an apprentice musician. That happened and eventually, Sousa himself became the most famous bandmaster of the U.S. Marine Band ... the President's Own.

Circus people viewed Sousa's marches as too militaristic and regimented to fit with the excitement and style of the circus acts. But there was a notable exception. Think about what you would do -- prior to all of today's communication devices -- if you had an emergency back then? In the circus, if a performer fell, or an animal went on a rampage, or a fire started, how would you call the first responders? Well, that was the band's job. If the band leader saw a problem, he would cue "The Disaster March" and that would alert the circus staff, police, firemen, etc. to come running. The march chosen for this was the best known march in history. Sousa's "Stars and Stripes Forever." The Disaster March was the Trio of that piece. To my knowledge it was last used on July 6, 1944 when the Ringling tent caught fire and burned to the ground in Hartford, CT during a performance. Nearly 200 died, but it could have been much, much worse if bandleader Merle Evans hadn't spotted the fire and immediately switched to "Stripes." In more modern times when more effective communications devices became available, the bands still had an "Emergency Tune" to play to calm the audience, or fill the gap until the Acts could resume. Ringling's choice in recent years was the "12th Street Rag."

I mentioned earlier the amazing variety of music played in the circus. At Ringling's peak, during the then typical three-hour circus show, the band would play portions of over 200 different tunes, interspersed with drum rolls and cymbal crashes to accent performer highlights, and chords for the bows. A given circus act might easily require 4 to 10 pieces of different music, with the music changing as the act itself evolved or changed pace. The music was chosen, and very often composed, specifically for a given act with the intention of adding significantly to the impact of the performance on the audience. Envision if you will, watching the modern *Dancing with the Stars* television show with the sound turned off. The dancers are performing just as wonderfully, of course, but without the music, it all seems flat and unexciting. That's exactly why the circus band was so important to the circus.

During the Golden Era of the Circus, the Ringmasters closed every performance with "MAY ALL YOUR DAYS BE CIRCUS DAYS!", followed by the Finale where all the performers paraded around the rings to a march the audience couldn't help but clap along with. I'll close with the same, followed by Karl King's "Barnum & Bailey's Favorite".

Photo by Bob Harmel

MEMBER SPOTLIGHT

APRIL R. ZINK, WJU #1253

April Zink with Bandleader Rob Slowik in Atlanta in 2008, playing with the Big Apple Circus.

April Zink caught the "circus bug" early, taking on a Windjammer role with The Circus Kingdom while still in college. And that passion for everything circus has only increased over the years.

Starting in 1989, she was with The Circus Kingdom for four years. Recruited as a college student, she joined the ecumenical circus, traveling and performing each summer, and during two winter breaks. During this time she covered well over 100,000 miles and 21 states. Not only was she playing trumpet in the circus band, she served as traveling office and personnel manager in support of the directors, Rev. L. David Harris and his wife Trudy (WJU #3811). That work included organizing publicity and promotional materials, assisting in public relations, ticketing, concessions, logistics, and other key aspects of the show. When the band recorded three CDs, April was the musical producer and graphic designer.

During the same time period (1990-1993), April was the Art Department manager for Elida Entertainment, where she was responsible for completing an Advertising Book for each day of a 70-day tour of a circus/magic show, known as the *Famous Cole Indoor Circus*.

April returned after the first circus season to graduate from Northern Illinois University in DeKalb, IL with a B.S. Degree in American History and a minor in music. She also has an Associate of Science Degree from Highland Community College in Freeport, Illinois where she majored in Computer Science and minored in Music Performance. At Highland, she was in the Jazz Band, Royal Scots musicians, Madrigal Wind Ensemble, Pep Band, and in the Pit Orchestra for five musicals. At Northern Illinois, she was in the Huskie Marching Band, University Band, Wind Ensemble, Jazz Band 4, and the University Chorus.

After college she held various administrative positions, including being at Circus Day Foundation from 2002 to 2004, where she was Executive Assistant and Office Manager. While there, she was the founding director and conductor of the St. Louis Community Circus Band. Then in 2004, she joined Nationwide Insurance Company in Gainesville, FL, and rose to her current position as Premium Audit Representative.

Included in April's arsenal of skills is not only excellent trumpet-playing, but also fire-eating, juggling, wire-walking, unicycle and trampoline talents. No doubt, these abilities were developed and honed during her tour with The Circus Kingdom. When she signed on with them in May, 1989, it was as 3rd trumpet in the 10-piece brass band playing primarily traditional circus music. Three weeks into the tour, however, the other two trumpeters were fired for drinking on a show day. Thus, she replaced the Solo Trumpeter and finished the remainder of the season as the only trumpet. She performed as many as three 2-hour performances daily. Overall, April did six tours with The Circus Kingdom.

With The Circus Kingdom, the summer tours were performed as indoor or open-air outdoor venues. The winter tours were performed under a 40x80-foot oval vinyl circus tent. Local sponsors included state and federal prisons, nursing homes, hospitals, shopping malls, department stores, civic groups, and charitable organizations. In addition to the music performances, April's job requirements included driving the personnel van, tent and show rigging set-up, and tear-down. In fact, if capable, all members of the troupe were required to assist in all aspects of show rigging and prop placement.

April joined Windjammers Unlimited, Inc, in 1989. She has been an active member, serving on the Board of Trustees 2004-2005, and again currently, 2017-2020. April was Editor of our *Circus Fanfare* publication for nine years, from August 2006 through August 2015. During all of these years, April has attended every Convention in Florida since 1995 and most of our Summer Meets.

In addition, since 1998, April has been a member of Circus Fans Association of America (CFA) and is currently serving her second four- year term on their Board of Trustees. She has been a member of CFA Tent #122 in Sarasota since 2008, and the Ron "Toto" Johnson Digital Tent since 2017. She is also a member of the Circus Historical Society (since 1999), Showfolks of Sarasota (since 2015), International Independent Showmen's Association (since 2007), and Outdoor Amusement Business Association (since 2002.)

As you would expect, over the years April has had many trumpet opportunities, both in and out of the circus. But two gigs she particularly cherishes, is having had the

opportunity to play for the Big Apple Circus in Atlanta, GA in 2008, with Rob Slowik as bandleader, and being on the L.E. Barnes Circus in March 2001, replacing bandleader Marshall Eckelman while he was on medical leave.

April has been a member of the Gainesville Community Band since 2004 and served on their Board 2008-2011. She is a ten-year member of the Gainesville Pops! Wind Ensemble and on their Steering Committee. She is also associated with the Sarasota Circus Concert Band (since 1996), Santa Fe Brass Band, Charlottesville Municipal Band, St. Augustine Community Orchestra, and the Deland Little Symphony. From 1998 to 2000, and then since 2005, she has played in the Pit Orchestra for the Gainesville Community Playhouse.

April Zink and other Windjammers on the United States Bandwagon in the 2007 Macy's Parade

April is certainly no stranger to circus bandwagons and circus parades, having had the opportunity to be atop several over the years. She performed on historic bandwagons in Ringling's "Millennium" circus parades in Atlanta (1999) and Washington, DC (2000). In 2003 and 2004, April was a trumpeter for Andrew Glover's Circus Band in the July 4th VP Parades in St. Louis, MO. She was also a trumpeter for Schlarbaum on the United States bandwagon in Macy's 2007 Thanksgiving Day Parade, and on the F.J. Taylor bandwagon in 2009 for the Great Circus Parade in Milwaukee, WI.

April Zink and other Windjammers on the F.J. Taylor bandwagon in the 2009 Great Circus Parade in Milwaukee.

Perhaps needing more bandwagon time, April was also on the Van Amberg bandwagon in 2009 and 2010, for the International Circus City circus parades in Peru, IN.

July 2009. Peru, IN

July 2010. Peru, IN

Clearly, all-things-circus are a dominant force in April's life. And there are others, of course, such as her employer, her church, and her family and friends. But of all our current Windjammers members, April might well top the list for having played the most notes in a circus and circus parade environment, especially if we include our Windjammers sessions and events.

May all your days be circus days, April!

LODI COMMUNITY BAND

AN AMERICAN CIRCUS SPECTACTULAR, Honoring Robert E. Gross (WJU #2797)

Lodi Community Band in Concert, Robert Gross, conducting

On March 11, 2018, a concert was held in Lodi, CA, featuring the Tokay High School Concert Band before intermission and the Lodi Community Band after. The community band segment featured a special Circus Presentation, honoring and conducted by Windjammer Robert Gross, who is a member of the Lodi band and also its former director, from 2004 to 2010.

Robert is a retired United States Army Bandmaster, music teacher, and public school administrator. He holds a Bachelor of Music Degree from the Conservatory of Music and a Master in Arts Degree from the School of Education, University of the Pacific in Stockton, CA. In his Public school service, he was an elementary, middle, high school and community college band director and was coordinator of instrumental music for the Lodi Unified School District. Robert also served as an elementary and middle school site administrator in the positions of Vice Principal and Principal.

The multi-media circus music performance, which Robert produced and conducted, included projecting onto a large screen pictures of the circus acts that went along with the music being performed. There were 10 to 15 pictures per piece. The program included these familiar circus tunes: *Entry of the Gladiators* (Fucik-Laurendeau), *Over the Waves Waltz* (Rosas, arr. Longfield), *The Avenger March* (King, arr. Clark), *Broadway One-Step* (King, arr. Paynter), *Cyrus the Great* (King), *The Caravan Club March* (King), *The Walking Frog* (King, arr. Foster), *Salute to the Colors* (Anthony/King, arr. Glover), and *Barnum and Bailey's Favorite* (King, arr. Bainum).

Phil Felde, in a flashy Ringmaster outfit, served as announcer. Phil is a past president of the Lodi Sunrise Rotary Club and loves old time circus music and the Lodi Community Band. Being a real "Ham", he added a great touch to the wonderful program of circus music.

Congratulations to Windjammer Robert Gross for being so honored, and for producing such a memorable concert of circus music for the Lodi community. And no doubt, the band loved it too!

SPECIAL NOTICES

OBITUARY - HOWARD SCHEIB, WJU #2850

Howard Scheib, born August 14, 1941, died March 17, 2018, after a long illness.

Howard, beloved father and grandfather, and exemplary trombone player, was a longtime California Army and National Guard bandsman and Social Security Administration employee.

He moved to Dallas, Texas from Northern California in the early 2000s and began playing brass instruments and string bass in Dallas-area orchestras, jazz combos, and bands. He was a member of the Mesquite Symphony Orchestra, the New Philharmonic Orchestra of Irving, the Richardson Community Band, and the Kings of Swing dance orchestra. In addition, he was first trombonist in the North Dallas Trombone Choir, baritone player in the Early Brass ensemble, and a singer in the St. Luke's Lutheran Church choir. Along with his wife, Susan (WJU #2960), he helped organize the annual Renaissance Polyphony Weekend in Dallas.

"His enthusiasm was so infectious," writes Laura Taylor, who played alongside him in the North Dallas Trombone Choir. "I was always impressed by his natural talent and stamina. He really was the heart and soul of the trombone choir. So many of his arrangements are our favorites. And I am especially grateful that he took me under his wing and included me in some of his quartets. Not only was it a lot of fun, but it made me a better player by wanting to live up to his expectations."

Howard was a graduate of San Francisco State University (Bachelor's), and the Eastman School of Music (Master's), where he studied trombone with Emory Remington.

Howard and Susan first met while in high school in the San Francisco Bay Area. They enjoyed traveling across the great Western US, exploring New Mexico, Arizona, Utah, Nevada, and Oregon on the way to visit family. They also traveled to Florida each year to play circus music in Sarasota, and concert band music in Williamsburg, Virginia. Occasionally, they even explored the upper Midwest, to play circus band music (of course) in Oscaloosa, Iowa, and see historical musical instruments at the National Musical Instrument Museum in Vermillion, South Dakota, where Howard was able to view British brass band instruments that resembled his historical baritone horn, an instrument once played in the Panama Pacific Exposition.

Howard had other interests besides music: He loved boating and being near the water, whether it was the ocean, lakes, or rivers. As a young man, he had a passion for horses and English riding. He enjoyed reading and he loved going to museums and historical sites. Keeping up with culture and technology was another important part of Howard's life. But music was a constant in his life. As Laura Taylor puts it, "I am sure that if God has a trombone choir in heaven, Howard will be playing first chair."

Howard Scheib is survived by his wife, Susan; son, Geoffrey, daughter-in-law, Laura; stepson, Gregory; step-daughter, Julia; and five grandchildren. Memorial donations may be sent to The Tomorrow Fund of the New Philharmonic Orchestra of Irving, the Mesquite Symphony Orchestra endowment, or St. Luke's Lutheran Church in Richardson, Texas.

The visitation and services were held on Sunday, March 25, 2018, at St. Luke's Lutheran Church, 1210 W Belt Line Rd. Richardson, TX 75080.

WJU MEMBERSHIP APPLICATION

can be found at www.circusmusic.org or in prior *Circus Fanfare* issues.

CIRCUS FANFARE CONTACT INFORMATION

Please email circusfanfare@aol.com if you have any materials, suggestions, or comments you would like to offer. Windjammers Unlimited, Inc. is a 501(c)3 public charity, founded in 1971 with the goal of preserving traditional American circus music . The *Circus Fanfare* is published bi-monthly and distributed to society members in either printed or PDF formats. The organization holds its annual convention in January in Sarasota/Bradenton, FL and a summer meet in July at varying locations. Our address is P.O. Box 31145, Independence, OH 44131-01475. Our web site is www.circusmusic.org

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Upcoming Events

Windjammers Summer Meet - Oskaloosa, IA - July 10-15, 2018
Windjammers 47th Convention - Sarasota/Bradenton, FL - January 15-20, 2019
Windjammers Summer Meet - Pittsburgh, PA - July 2019