


WINDJAMMERS  UNLIMITED, INC.  
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# CIRCUS FANFARE

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Bandstand in Town Square of Oskaloosa, Iowa. *Original painting at C.L. Barnhouse Co.*

*Oskaloosa... A Legacy of Excellence*



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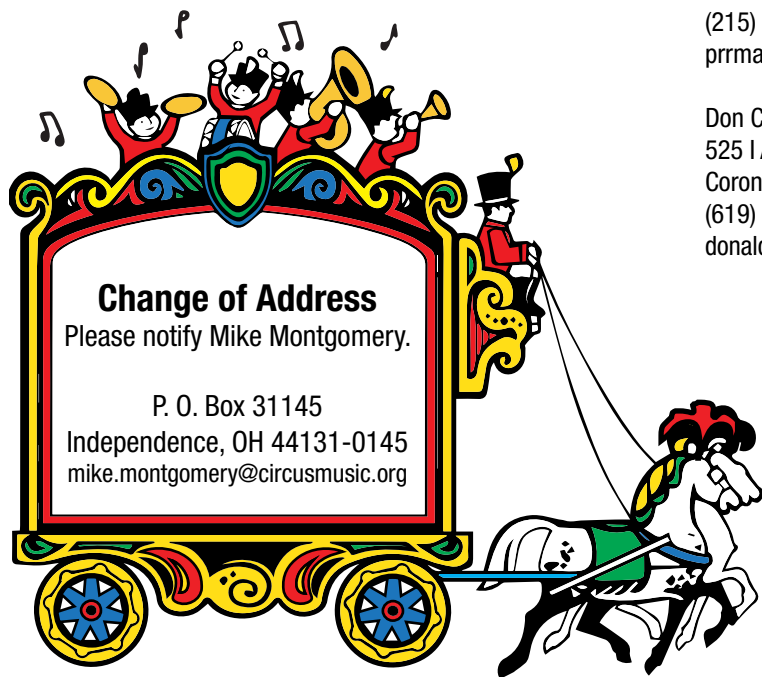
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## HALL OF FAME

Windjammers Unlimited, Inc.  
is a 501(c)3 public charity.

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

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Oskaloosa Bandstand by stained glass artist Floyd White.

**NOTE: THE WINDJAMMERS MEMBERSHIP YEAR ENDS SEPTEMBER 30. PLEASE RENEW.**



Historic music engraving tools at Barnhouse

<b>Jack Bell</b>	2001	<b>Joe Stefan</b>	2007	<b>Robert P. Hills Jr.*</b>	2013
Joe Browning	2002	<b>George Ganweiler</b>	2008	<b>Charlie Stevenson</b>	2014
<b>Joseph Gorton</b>	2003	Sverre O. Braathen	2009	<b>Joe Basile</b>	2014
Lewis Bader	2003	<b>Harry Crigler</b>	2009	<b>Richard Whitmarsh</b>	2016
Carl Clair	2004	<b>Carl “Pop” Neel</b>	2010	<b>Keith Greene</b>	2017
Joseph A. Emidy	2005	<b>Harvey Phillips</b>	2010	<b>Paul Bierley</b>	2017
<b>William Merrick</b>	2005	<b>Charles L. Gebest</b>	2011	<b>Thomas G. Canham</b>	2018
<b>William Sweeney</b>	2006	<b>William Weldon</b>	2012		
<b>Ned Kendall</b>	2006	<b>Mike Montgomery*</b>	2012		
<b>Charles Schlarbaum</b>	2007	<b>Charles H. Bennett Jr.*</b>	2013		

For more information on those names in **bold**, go to [www.circusmusic.org](http://www.circusmusic.org)

\* for service to Windjammers Unlimited

# 2018 OSKALOOSA MEET REPORT

By Andrew Glover, WJU #423 and exhausted summer meet host

Windjammers from 26 states traveled to Oskaloosa, Iowa July 10-15 for the 2018 Summer Meet. Some 80 playing members and 28 non-playing members, spouses and guests were registered participants in the Meet.



Musical sessions were held at the George Daily Auditorium, and over 80 selections from the Barnhouse archives were played. A special feature of the music provided was a focus on Russell Alexander, including the playing of six of his previously unpublished works.

Some of our members and guests arrived early or stayed after to work on sorting and then cataloging music in the Charles Schlarbaum music collection, stored in the Barnhouse warehouse. About 160 volunteer hours were logged. Progress is being made! (See Pages 18-19.)

Thursday afternoon featured a presentation on the C. L. Barnhouse Co. (See Pages 16-17), a tour of the Barnhouse headquarters, a warm but enjoyable reception in downtown

Oskaloosa's meeting place, "The Alley," and the weekly concert by the Oskaloosa Municipal Band.

For many, Friday afternoon featured an outing to the Amana colonies. Despite warm temperatures and an exciting bus ride, over 40 Windjammers enjoyed the culture, craft shops, and restaurants of this historic area. That evening, a 30-piece Windjammers band recreated the Iowa Brigade Band of C. L. Barnhouse's era. (See Pages 6 & 11.) The group performed music connected to Oskaloosa and Barnhouse Co. history. Originally scheduled to play on Oskaloosa's historic bandstand, the concert was moved indoors - due to threatening weather - to the center court of Penn Central Mall, the location of the Windjammers Concert performance in 1986.

On Saturday afternoon, the entire Windjammers band performed a concert at the Daily Auditorium. (See Pages 7-11.) Conductors Don Albright, Ron Keller, Jim Roytz, Vicki Pinson, Gerald Guilbeaux, Vic Anderson, Marvin Manning, John Roman, Jerrold Jimmerson, and Andy Glover led the group through a program reminiscent of the center ring concerts of yesteryear. That evening, Windjammers attendees enjoyed a delicious banquet at Oskaloosa's Peppertree Restaurant. Our event concluded with Sunday brunch.

We hope to see the Windjammers band in Oskaloosa again someday!

## THE GEORGE DAILY AUDITORIUM

From the website: [www.georgedaily.org](http://www.georgedaily.org)

George Daily (1908-1993) grew up in a poor family. His father, John, was frequently absent, working as a traveling house painter. Although times were tough, John sometimes purchased small pieces of land in tax sales during his travels. Through a stroke of luck, a piece of land John had purchased in Louisiana turned out to be rich with oil. George later inherited this land.

Although George regularly received checks from an oil company, he lived as a poor man. He never cashed the checks because he wanted nothing to do with the father who was so often absent from his life. No one knew about George's money until the oil company sent someone to investigate why the property taxes weren't being paid and the checks they were sending weren't being cashed.



Before George died in 1993, he established a will leaving his entire estate in a Trust for the benefit of the Oskaloosa community. The George Daily Auditorium was made possible through his legacy. What began as "A Seed for Growth," the motto of the George Daily Family Trust, has grown into a venue for high-caliber performances and educational opportunities equal to those of big cities.

Since opening its doors in 1997, the auditorium has provided the Oskaloosa community with a place to foster the arts and enrichment activities of all sorts. The venue includes state-of-the-art lighting and sound equipment, a full orchestra pit, seating for 696 patrons, an intimate black box theater, a community meeting room, and a small kitchen. It also serves as one of the few large group recording studios in Iowa.

On any given day, the auditorium plays host to theater workshops, high school play rehearsals, touring productions, dance competitions, business conferences, artist receptions, public interest lectures, school assemblies, and concerts. The auditorium is also home to the Oskaloosa Symphony Orchestra.

# OSKALOOSA HISTORIC BANDSTAND

Text above the photo is from a Barnhouse brochure

Whereas many smaller Iowa towns serving as the county seat feature the courthouse in the midst of the town square, Oskaloosa's historic bandstand is the centerpiece of its square. The first references to a city band in Oskaloosa date from 1864, and the first bandstand was erected on the square in 1870. This was a tall, narrow structure of wood, replaced some twelve years later by a more substantial double-decked affair, directly atop a capped well. This structure was in place for some thirty years.

In 1911, a group of citizens, led by C.L. Barnhouse, decided to undertake a program to beautify the City Park. The

wooden bandstand was moved aside while a concrete and cast iron structure, ornamented with mosaic tiles and copper, was erected at an expense of \$5,000. This beautiful new structure made for a lovely centerpiece to the City Park and square. In 1982, it was named to the National Register of Historic Places. In 1986-87 a major restoration and renovation took place and the bandstand today looks more beautiful than ever.

On Thursday evenings in the summertime, the Oskaloosa Municipal Band continues to serenade local citizens from this very bandstand.



The Windjammers "Iowa Brigade Band" in 2011. Photo courtesy Oskaloosa News

The above photo was taken by Oskaloosa News owner Ken Allsup at the Friday night concert at our summer meet on July 15, 2011. Andy Glover is conducting. Jerrold Jimmerson (See Pages 20-21) was the guest conductor for King's "Carrollton March", and he is "on deck" at far right. This performance recreated the band led by C.L. Barnhouse in 1899.

# OSKALOOSA SUMMER MEET CONCERTS

Concert Promos placed prominently around Oskaloosa:



## The Iowa Brigade Band

Windjammers members had the opportunity to attend the Oskaloosa Municipal Band's usual Summer Thursday Night Concert in the Park with the band performing from the historic bandstand. The following night, a 30-person subset of Windjammers provided a concert performance featuring a reincarnation of the Iowa Brigade Band, the predecessor of today's Oskaloosa Municipal Band. That first band was formed in 1864. By 1880 it had become known as the Knights of Pythias Band, and by the late 1800's it was known as the Iowa Brigade Band. With the passage of the Iowa Band Law in 1921 (See Page 13), the group became known as the Oskaloosa Municipal band.

The band has had several noteworthy directors over its long history, including Fred Jewell (1918-1923; See Page 12) and Ivan Kennedy (1942-1977). However, its most famous conductor was Charles Lloyd Barnhouse, who was hired in late 1890 to assume leadership. Mr. Barnhouse, a successful composer, cornetist, and publisher, guided the band to new levels of excellence, and led the band for some twenty years before increasing responsibilities from his business forced him

to step down. The band celebrated its centennial in 1964 with an all-Karl King program, conducted by the composer himself.

Unfortunately, thunderstorms forced our July 13, 2018 concert indoors at the Penn Central Mall Center Court, but the audience was still significant. Our Brigade Band concert included musical selections with a connection to the band, the city of Oskaloosa, and the Barnhouse Co. Included were C.L. Barnhouse's "Harmony Heaven" March (1921), "Rock of Ages: Air Varie" (1903, Euphonium Solo), "Brazelton" March (1888), "Ben Buxton's" Two-Step (1899) and "Greater Oskaloosa" Two-Step (1901). Also included was Russell Alexander's "Colossus of Columbia" March (1901) and Fred Jewell's "Iowa Brigade Band" March (1920). Compositions by Karl King were "Fountain of Youth" Overture (1924), "Sons of Veterans" March (1909) and "Barnum & Bailey's Favorite" (1913). Andy Glover did the marvelous euphonium solo with Donald Albright conducting. Jerrold Jimmerson conducted King's "Sons of Veterans", and Andy Glover conducted all others, including Sousa's "Stars & Stripes Forever" as an encore.

## Windjammers Unlimited Circus Concert Band

The July 14, 2018 Concert was held in the George Daily Auditorium. It was presented by about 80 members of Windjammers Unlimited, who had traveled from 26 different states, some as far as Florida, California, and New York. This concert featured music from the archives of the C.L. Barnhouse Co., Oskaloosa's hometown music publisher. The concert was representative of the center ring concert which the bands of larger circuses would historically present prior to the circus performance.

The concert started off with "Our Flag Unfurled" by C.L. Barnhouse, followed by Franz von Suppe's overture "Morning, Noon and Night in Vienna". The concert

included six pieces by Karl L. King, and two by Russell Alexander. One of those, Alexander's (other) "The Storming of El Caney" March had not previously been published. The manuscript was found in the C.L. Barnhouse archives. The remaining concert piece was an arrangement by George D. Barnard, titled "Old Time Favorites" Medley Overture.

The conductors for this concert are shown in this photo taken after the concert ended: Andrew Glover, John Roman, Jim Roytz, Gerald Guilbeaux, Vic Anderson, Vicki Pinson, Marvin Manning, Ron Keller, Jerrold Jimmerson, and Donald Albright.



## Prior Summer Meets in Oskaloosa

Windjammers Unlimited has had two other Summer Meets in Oskaloosa, Iowa. Those were in 1986, and twenty-five years later, in 2011. Here is the group photo of those attending that 1986 Meet. Charles Schlarbaum is front center. Behind Schlarbaum and immediately to the right are former WJU Presidents Warren Wilson, Don Albright, and Bill Roosa. Likewise, at the left end of that row is Ron Keller. Amongst those on the left side are Keith House, Bob Barnes, Jim Perkins, and throughout, others you might know.



# SUMMER MEET PHOTOS

By Jeff Weiland

**SATURDAY, JULY 14, 2018 -- Concert at George Daily Auditorium**



## OUR CONDUCTORS



**Donald Albright ... Allentown, PA**  
March, "Our Flag Unfurled" - C.L. Barnhouse



**Ron Keller ... Naperville, IL**  
Overture, "Morning, Noon & Night in Vienna - F. Suppe



**Jerrold Jimmerson ... Ft. Dodge, IA**  
March, "The Home Town Boy" - Karl L. King



**Gerald Guilbeaux ... Lafayette, LA**  
Waltz, "Spirit of Springtime" - Karl L. King



**Marvin Manring ... Stockton, MO**  
March, "The Storming Of El Caney" - Russell Alexander



**John Roman ... Parkland, PA**  
Serenade, "Eventide" - Karl L. King



**Vicki Pinson ... Henderson, NV**  
Medley, "Old Time Favorites" - arr. George D. Barnard



**Vic Anderson ... Sebring, FL**  
Two-Step, "Georgia Girl" - Karl L. King



**Jim Roytz ... Sarasota, FL**  
Galop, "The Steeplechase" - Russell Alexander



**Andrew Glover ... Oskaloosa, IA**  
March, "Auld Lang Syne" - Karl L. King

**Closing March: Karl L. King's "Barnum and Bailey's Favorite" (1913)**  
Ron Keller, conducting

# THE WINDJAMMERS CONCERT BAND IN ACTION





**THE WINDJAMMERS "IOWA BRIGADE BAND"  
FRI. JULY 13, 2018 AT PENN CENTRAL MALL**



**Andrew Glover on Euphonium Solo: "Rock of Ages: Air Varie" by Barnhouse (1903);**

# FRED JEWELL'S TIME IN OSKALOOSA

From a Display by C.L. Barnhouse in "The Alley", Oskaloosa, A Legacy of Excellence



Frederick Alton Jewell was born May 28, 1875 in Worthington, Indiana. Jewell became interested in music at a young age, learning a number of instruments, including cornet, violin, clarinet, trombone, piano, and calliope; but as a performer, he is best remembered as a virtuoso euphonium player. He ran away to the circus at age 16 to play euphonium with the Bloomington-based Gentry Brothers Dog and Pony Show.

Much of his career was spent playing in or conducting traveling circus bands, including the Gentry Bros. Circus, Ringling Bros. Circus, Sells-Floto Circus, Barnum and Bailey Circus, and the Hagenbeck-Wallace Circus. In the off-season, he led various theatrical stock company bands, theater orchestras, and church ensembles.

From 1917 to 1923 he lived in Iowa and led various adult bands; first in Fairfield and then Oskaloosa, where he directed the Iowa Brigade Band (now the Oskaloosa Municipal Band).

In 1919 he organized the first high school band in Oskaloosa and continued as the director until the end of the 1923 school year. His first band at Oskaloosa High School had 28 members, and the 1924 Oskaloosa yearbook gave Mr. Jewell and the band glowing reviews: "Credit and honor is due Mr. Fred Jewell, who has done everything in his power to make our band a great success and an organization of which the whole student body would be

proud. Ever since the band was organized in 1919, it has been growing and achieving more fame."

Jewell's first musical composition was published in 1897. Most of his early marches were published by C.L. Barnhouse in Oskaloosa, but he eventually started Fred Jewell Music Company while in Oskaloosa as the director of the Iowa Brigade Band. Fred Jewell Music was located at 121 North Market Street, just off the City Square.



121 North Market Street, Oskaloosa, IA

In total, Jewell composed over 100 marches, along with several overtures, waltzes, novelties, and other works. He is best known for his popular marches including: *E Pluribus Unum*, *Quality Plus*, *The Screamer*, *High and Mighty*, *Battle Royal*, *Trombone Blues*, and *They're Off!* Many of his over 140 wonderful musical compositions are still performed by bands around the world.

He returned to Indiana in 1923 where he led the Murat Temple Shrine Band of Indianapolis. He later traveled to Tampa, Florida, to lead its municipal band for a brief period and spent the balance of his career leading bands in Indiana and composing music. Highly esteemed by his peers, Jewell was elected to membership in the American Bandmasters Association. He died in Worthington February 11, 1936.



Sponsored by C.L. Barnhouse Co., music publishers since 1886. Fred Jewell was inducted into the Windjammers Hall of Fame in 1975.

# IOWA BAND LAW

By Rod Everhart, WJU #1351

Major George W. Landers (1860-1955), a military band leader, settled in Clarinda, Iowa in 1909 to become the bandmaster for both a local town band and a high school band. Funding for community bands was always an issue, and Landers was soon troubled by having to be continually begging for support from local businesses and clubs. Hoping to solve the funding issues, Landers drafted legislation that would allow city tax monies to be spent on local municipal bands. In 1921, he was joined in his significant lobbying efforts by Fort Dodge's Karl L. King and Des Moines' Alonzo Leach, both bandmasters and music store proprietors.

The Iowa legislature passed an act actually written by Landers, but known officially as House File 479, and enacted as the Municipal Band Law. To be applicable in any given Iowa town with a population of less than 40,000 people, a petition requesting the Band Law issue be placed on the ballot for the next municipal election had to be signed by at least ten percent of the eligible voters. If passed by majority vote in the election, the tax could then be activated up to a maximum of 2 mills annually. In such cases, a local band would truly become "municipal" since it would now formally be a department of city government, similar to those dealing with water, waste, or traffic. With this law, funds for the maintenance of the band would be included directly in the city budget, and be an assured, known source for the band.

After the legislation was passed by the Iowa House, the Senate approved it 34-4 on March 16, 1921. It was then signed into law the next day -- St. Patrick's Day -- by Governor Nathan Kendall. The Iowa Band law proved to be quite popular. Hundreds of Iowa towns and small cities took advantage of the opportunity to have a publicly funded local band. Over time, the Iowa Band Law was copied by 33 other states and at least three foreign countries. Later on, cities with populations over 40,000 also began financial support of their Municipal Bands.



Karl King

musicians. It occurred at a televised 1960 University of Michigan football game, with over 80,000 people in the stands.

Once the band funding bill had been passed, Karl King composed a march titled "The Iowa Band Law", and published it in 1923. The march is dedicated to "Geo. W. Landers, Clarinda, Iowa, founder of Iowa Band Law." Years later, King directed the march with the largest mass band ever assembled to that point -- 188 high school bands comprised of nearly 13,000

To this day, the march remains a popular one with Municipal Bands and schools. For example, Steve Shanley, bandmaster of the Cedar Rapids Municipal Band since 2011, says "When we start every municipal band season, the first piece we play is *Iowa Band Law*." And relative to that band, in 2016, the Law yielded approximately \$99,000 of support. Cedar Rapids' "band levy" that year was \$0.01667 per \$1,000 of taxable valuation for property owners.

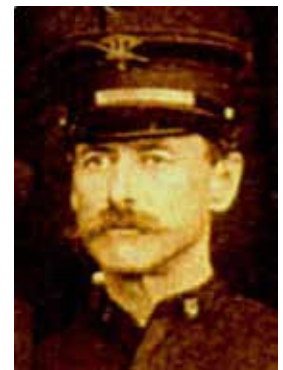
Alonzo Leach, the other big initial supporter of the Iowa Band Law, was the founder, first manager and program director of the Des Moines Municipal Band. At that time, he also operated the Alonzo Leach Music Store at 805 Locust Street in Des Moines.



Alonzo Leach

Leach and King were friends, stemming from when Karl, as bandmaster, hired Alonzo to play piccolo with the Sells-Floto and Buffalo Bill Wild West Combined Shows Band in 1914. The prior year, Leach had performed with the Gentry Brothers Dog & Pony Show band. Later on, Leach was director of the Drake University Bands for 10 years. Further, along with Major Landers, he was one of the founders of the Iowa Bandmaster's Association and served as its secretary for 40 years. King was also involved, serving as Association president in 1929.

George Landers also had a circus music connection. His first professional music position was on clarinet with the John Robinson Circus band, where he was a windjammer for three years. In 1884, he moved to Centerville, Iowa, organizing a band for the Second Regiment of the Iowa National Guard. From 1886 through 1919, he was commanding military service bands. Following the Spanish-American War, he took his regimental band on tour. In 1908, it was invited to play in Clarinda for the dedication of the new Chautauqua Pavilion. The band's concert and parade performances so impressed the community, they invited him to move to Clarinda and start a band there. At the outset, the Business Men's Club financed a new armory to house the band. While in Clarinda, he also organized a series of Page County farmers bands, which played regularly at the county fair and other area events. Landers legacy is significant, not only in Iowa, but throughout the U.S.



George Landers

# C.L. BARNHOUSE COMPANY

From Company Brochure & Facebook

## BARNHOUSE FACILITIES

The C.L. Barnhouse Company, founded in 1886 by Charles Lloyd Barnhouse, has made its home in Oskaloosa, Iowa since 1891. In November of 1890, C.L. Barnhouse was hired by the Oskaloosa Knights of Pythias Band to serve as its leader, necessitating Barnhouse's move from Burlington, Iowa to Oskaloosa in early 1891.



Barnhouse acquired the building at 307 First Avenue East, located just to the southeast of the Oskaloosa city square. This building today appears largely the same as it did more than a century ago.

Outgrowing this facility, Mr. Barnhouse acquired the old

Oskaloosa College building, on the lot southwest of the intersection of High Avenue West and South L Street. Construction had begun in 1857 and the college opened in the fall of 1861. Twenty years later, the college moved to Des Moines and became Drake University. The Iowa Christian College subsequently occupied the building, but it had been vacant for some years when acquired by C.L. Barnhouse in 1919. Renamed the C.L. Barnhouse Conservatory and nicknamed "Harmony Heaven," the building housed the growing publishing company as well as a rehearsal hall for the city band.



High Avenue West and South L Street

Mr. Barnhouse took a strong interest in the appearance of the building and grounds. The entire area was beautifully landscaped, and featured a large pond in the front. Formal gardens with a fountain adorned the west side of the grounds. Approximately one decade after Mr. Barnhouse's death, the company erected a modern facility and left the grand old building at High Avenue West and South L Street. The old "Harmony Heaven" building was converted into apartments, and later a nursing home. It fell into disrepair

and was razed by the late 1980's. A newer care facility building was erected on the same plot of land, but later closed and was demolished. An apartment complex now stands at the site of the old "Harmony Heaven" building.



110 Avenue B East

In 1940, C.L. Barnhouse, Jr. built a smaller and more modern building close to downtown. This building, at 110 B Avenue East, was home to the company from 1941 until 1988. Its proximity to the old post office made it handy for employees to exit the back door and enter the rear of the post office to drop off and pick up mail. A much smaller building than its predecessor, which reflected the business conditions of the 1930's and 1940's, this building served well until the company began to outgrow it in the 1970's and 1980's. An extension was constructed in the early 1980's, and adjacent houses next door and across the street were acquired to accommodate offices and additional workspace.

By the late 1980's, the building was literally bursting at the seams, and the company had to find a larger facility. Today, the building at 110 B Avenue East is home to the Christian Opportunity Center.



205 Cowan Avenue West

The C.L. Barnhouse Company moved to its present home at 205 Cowan Avenue West on the north edge of town in 1988. This large building, nearly 25,000 square feet in size, has served the company well in the most recent chapters of the company history.

## BARNHOUSE MANAGEMENT



C.L. Barnhouse

Charles Lloyd “Charlie” Barnhouse, a self-taught cornet player, conductor, and composer, left his West Virginia home to find out what life would bring him through his musical talents. His travels brought him to southeast Iowa, where he assumed leadership positions with the town bands of Mt. Pleasant and Burlington, respectively; and starting his publishing enterprise in 1886 with catalog #1, “The Battle of Shiloh” March.

His own works, along with those of Russell Alexander, Fred Jewell, and Karl L. King, led the C. L. Barnhouse Company to a position of prominence in the band world. During his career, Barnhouse developed his catalog to appeal to bands of lesser experience levels, as well as the more experienced professional and circus bands. His adopted home of Oskaloosa mourned his passing on November 18, 1929, as the town lost a beloved citizen and community leader.

C.L. “Lloyd” Barnhouse, Jr. took control following his father’s death, and lead the company into a new era of music. The school band movement was just in its infancy, and Lloyd introduced the first publications designed specifically for school bands. Also, during the World War II era, the C. L. Barnhouse Co. became a major supplier of music for military bands.

In 1957, Lloyd Barnhouse turned over management of the company to his sons, Charles L. “Chuck” Barnhouse III and Robert Barnhouse, Sr. Lloyd served as an advisor to his sons until his passing in 1967. During Chuck and Bob, Sr.’s leadership, the company introduced new product lines,

including the jazz catalogue, marching band publications, and several texts and method books which have become standard. Bob’s son, Robert Barnhouse, Jr. joined the company in 1979 and led the technological conversion of company front office, inventory and production systems.



Andy Clark

Music by a new generation of composers: Alfred Reed, James Swearingen, David Shaffer, Ed Huceby, and Steven Reineke became hallmarks of the present-day Barnhouse catalogue. Additionally, advertising efforts expanded through the pioneering use of recordings.

Bob, Sr. retired in 1992 and died three years later. Bob, Jr. retired in 2005. Chuck continued to serve the company as President and Chairman of the Board of Directors in his retirement until his death in 2012.

In 1987, Andy Clark joined the C. L. Barnhouse Co., bringing his very successful Norman Lee Publishing catalog with him. A veteran composer, arranger, and publisher whose experience spans nearly four decades, Andy serves as Chief Executive Officer of the C. L. Barnhouse Co., and among other responsibilities, is actively involved in editorial matters.

In 1998, Andrew Glover joined the company, and as Chief Operating Officer, manages many of the business functions and supervises music production, while also serving with Andy Clark on the editorial committee. Both Andy’s bring an eclectic mix of skills and experiences in music education, performance, publishing, and composition and arranging.

## THE BARNHOUSE TEAM

During our Windjammers Summer Meet 2018 in Oskaloosa, a Thursday afternoon tour of the Barnhouse facility was held, with Andy Glover and Andy Clark leading the discussion. All of the Barnhouse team played important roles in this event. So, following the successful conclusion of the Meet, company employees took a moment to relax and have a celebratory lunch in The Alley across from the historic Town Square and Bandstand.



The Barnhouse team photo above, includes (clockwise from bottom left): Ann Barnhouse, Cathy Roozeboom, Krystal Lanphier, Diane Warwick, Stephanie Van Mersbergen, Kathy Pleima, Connie Lanphier, Andy Glover, Lynnae Van Genderen, Jill Rutledge, Kim Benson, Max Maddy. Not present: Andy Clark.

# MUSIC PUBLISHING AT BARNHOUSE

By Andrew Glover, WJU #423; Presentation July 12, 2018 prior to C.L. Barnhouse Co. tour



Music publishing -- at least the way we do it at C.L. Barnhouse Company -- is a multi-step process. Some of the steps are easy to observe and obvious ... for example, the music presses churning out music, the shipping department people picking orders and preparing them for shipment, and so forth. But some of the steps are much less tangible, such as the editorial process, developing marketing and promotions, and certain other aspects.

Barnhouse has a long and rich history of music publishing. We love our 132-year history. We embrace our history. And we do everything we can to hold onto that history, both through the preservation of artifacts – photos, letters, music engraving tools, all sorts of memorabilia – and the music itself, by keeping every piece of music in print and available for purchase, whether it came out in 1886 or 2018. We are the only band publisher of any significant tenure who does this. And loving traditional band music as I do – Karl King, Russell Alexander, Fred Jewell, and so on – I am really thrilled that we can continue to make that music available to bands around the globe, in addition to producing our contemporary publications, which are designed primarily for a different market – school bands – now the primary customer base we serve.

I also want to point out there is a big difference between a printer and a publisher. Printers print. They make multiples of something. Publishers have to print, too, but there's a lot more that goes on in the publishing process, both before and after the printing takes place. Indeed, it's complicated with many elements of effort. So here's how we publish music, in a nutshell.

**Composer** – Everything obviously starts with the composer or arranger, the person who creates a piece of music, be it an original work or an arrangement of an existing work. We have a group of “tenured” composers that have achieved a steady and enduring level of sales with us. This happened because they have been successful composers

who understand what kind of music we look for, and what will fit our catalog. No doubt, they've also had some luck. A couple of us on staff also do some writing and arranging, as needed, to fit the catalog. In addition to the “tenured” writers, we accept music submissions from anybody who wants to send us music to consider for publication. We get a lot of those – in the hundreds every year. Most of these submissions are things we do not end up using. Some don't fit our catalogue, and many are OK but not exceptional. We really have to be selective, and take only those pieces we think are extraordinary, and have a strong chance of recovering and exceeding the investment we make in producing and marketing it. But it all starts with a composer.

**Contract** – If we like a piece by a certain composer, and want to publish it, we have to make a written, binding agreement with that composer for that piece of music. This contract gives us the right to publish and promote this work created by somebody else, and also spells out how we will compensate the composer for the sales of his or her music. But we go no further in the publishing process until this contract is signed, and in hand. If we get to the point of offering a contract, then we are reasonably convinced that the music is a good fit for us, and has a pretty good chance of success.

**Editorial** – Here's where the fun starts. Kim Benson and I are the editorial committee. She actually does most of the work, and she's very good at it. We go through every note of every part of the music, and look for any potential problems that might need to be addressed before we move ahead. Some examples: does the clarinet part go over the register break in a grade ½ piece? Is it a grade 2 piece except for the horns, which are grade 5? Are there solos for instruments like oboe or bass clarinet which are not cued somewhere? Is the music notation (beaming, etc) correct? Are there rehearsal numbers, and are they placed appropriately? Are the percussion parts properly labeled as to who plays what instrument where? Are there any things that don't make sense, such as an allegro with an accelerando into a largo? Cautionary accidentals? This is a pretty painstaking process, but a very important one. Sometimes this process involved bigger issues, like a middle-school level piece that we like a lot, but it's 8 minutes long. So, we tactfully ask the composer to make cuts. Often the composer says “yes” – sometimes, “no”.

**Engraving** – The term “music engraving” essentially means music typesetting, which in previous generations involved actual engraving – pounding iron tools with a hammer into a zinc or lead plate, in reverse. (See JAN-FEB 2017 *Circus Fanfare* article.) Nowadays all the engraving is done electronically, much of it with either the Finale or Sibelius notation software. But we will

send the composer's piece, once we have finished the editorial process, to one of our music engravers. They are, essentially, outside contractors whom we pay per job – and they will format the composer's score to our page specifications and standards, add the catalog number and copyright notice, and then extract parts for all the band instruments. Music is sent to and from engravers electronically. We send them a Finale or a Sibelius file, and we get a bunch of PDF proof files back from them.

**Proofreading** – This is the least glamorous, most painstaking, and perhaps most important part of the production process. Yes, mistakes happen, but we take multiple steps to avoid those errors. After the engraver sends us proofs, we ship them to the composer for proofreading. Everything is suspect on proofs – pitches, rhythms, spelling of the instrument name, sequential measure numbering at the bottom of the score, dropped measures – everything has to be considered suspect, and nothing can be taken for granted as correct. We ask the composer to proofread. Some are very good proofreaders. Some aren't. Once we get the marked-up proofs back, we make photocopies of those corrected proofs to use for our recording sessions. I don't believe we have ever had a band piece engraved that didn't have some errors come to light in the proofreading process. And if a composer claims there aren't any errors, I start proofreading it myself until I find some.

**Recording** – This is actually a component of marketing and promotion, but also a part of music production. We record all of our new publications with a "pickup band" of professional musicians at Omega Recording Studios in Rockville, Maryland, just outside of Washington, DC. Why there? It's the area with the greatest talent pool for this kind of music, and we can go there, and emerge two weeks later with 180 pieces of music beautifully recorded, edited and mastered, ready to use for promotional recordings. We also do not print the final version of the music until we record, as we invariably discover errors in the music at the sessions. So it's an extra step to ensure we find those stubborn errors before we go to print.

**Correcting** – When we get home from recording, we go through every page of every part played at the session to look for errors marked by the musicians. We incorporate those corrections into the proofs, and then send the proofs back to the engraver to effect those corrections and provide us with "finals."

**Artwork** – By now, we're getting close to being able to print music. We ask composers to provide program notes, rehearsal suggestions, their bio, and we have to make up an instrumentation listing with quantities of each part to include – all of this becomes part of the artwork included in the score. Our graphic artist has to design the cover for each piece, and do the layout for the first two pages of the score – the stuff before the music begins.

**Printing** – Finally, we print! We have two high speed digital

presses that print the scores and parts. A separate color printer makes those pretty covers our artist has designed, and then they are run through a creaser and cutter. Our employees collate scores with parts with covers, box it up, and add to inventory.

**Promotion** – This is huge. Just because we publish something doesn't mean anybody's going to buy it. Advertising, marketing and promotion are incredibly important. And the way we advertise and promote is an evolving aspect of our business. For years, we have mailed recordings (in various formats) to over 45,000 band directors in the US. More recently, we are relying on our website, where you can listen to recordings and view scores, and social media, to promote our music. Music retailers can help – J. W. Pepper is the largest, and they do the most of any retailer on a national scale to promote music. However, the number of retailers is shrinking, and the number of GOOD retailers – those who actually stock band music – is a rapidly diminishing number. This is one reason we are gearing up for more direct sales of music. And it's a very crowded market – lots of new music comes out each year. It pays to have the best music, by the best composers, and have the best systems in place to fill orders and make customers happy.

**Sales & Order Fulfillment** – We take orders, we fill orders. And we process payments or invoice customers with accounts. We manage inventory, and we collect and post payments. That's a big part of any business. Our warehouse has nearly 20,000 square feet filled with pick-boxes, shelving, and pallet racks that extend to four levels high.

**Performance** – Once our product leaves the warehouse and ends up on music stands of a school or community band, it's out there in the world of music.

**Rights management/Royalties** – This is a very important, but widely misunderstood aspect of the music business. First of all, we have to account once a year for sales and pay royalties to the composer. Beyond that, we manage the licensing of our copyrighted works for usages in marching band shows, films, television broadcasts, and all sorts of other uses. We also register our titles with ASCAP and BMI and SESAC so that we can earn performance and broadcast royalties that are due us. Most publishers earn the majority of their revenues on performances, recording, and broadcast royalties, with the minority on sheet music sales. We are the opposite.

**Replenish inventory** – of course, when we run out of something, our print department has to be prepared to replenish inventory. We have over 20,000 different products we can sell, so the print department has to be a well-organized and well run department. We also try to anticipate the need to reprint so we never run completely out of a steady seller.

That's a snapshot of how we do things at Barnhouse.

# CHARLES SCHLARBAUM MUSIC LIBRARY

By Rod Everhart, WJU #1351

As most of you already know, when Charles Schlarbaum was dying in June, 2016, his extensive library of music, stored in his garage and throughout his home, came to Windjammers Unlimited. Initially, it was transported to a Sarasota storage unit and then shipped to Oskaloosa, where the C.L. Barnhouse Company had offered storage space at no charge. The shipping expenses were significant, but Windjammer members have fully offset those costs with their generous donations. What remains is the massive challenge of sorting through those 18 filing cabinets and 125 boxes and crates sitting on 18 pallets in the warehouse, and organizing and preserving what needs to be saved.

Last summer Dave Strickler, a retired librarian, indexer and archivist from California (but a native of Centerville, Iowa) took on the task of establishing the cataloging approach. During his week at Barnhouse, he cataloged over 1300 compositions of varying degrees of completeness. Each work was assigned a control number, put in a numbered file folder, and filed in a banker's box according to one of three music sizes. It was a great start, but barely made a dent in what is there.

At this year's Oskaloosa Meet, some of our members came early or stayed late in order to assist with a continuation of the re-packaging and then cataloging the music into clean, new file folders and boxes. Some of the file cabinets were

remarkably orderly in their contents -- for example, one whole file drawer was filled with individually packaged and labeled Oriental style march-sized music. Who knew there could be so many circus tunes of just that one musical style? On the other hand, many of the boxes, crates or trunks were random at best ... some with music mixed in amongst receipts and canceled checks going back to 1973. Some boxes had music too deteriorated to salvage. There were also boxes Schlarbaum had "inherited" from others, such as Ringling bandmaster Jimmy Ille; William (Boom-Boom) Browning, bandmaster of Clyde Beatty & Cole Brothers Circus; and Windjammer member Hal Hazen. Who knows what "treasures" will eventually be found?

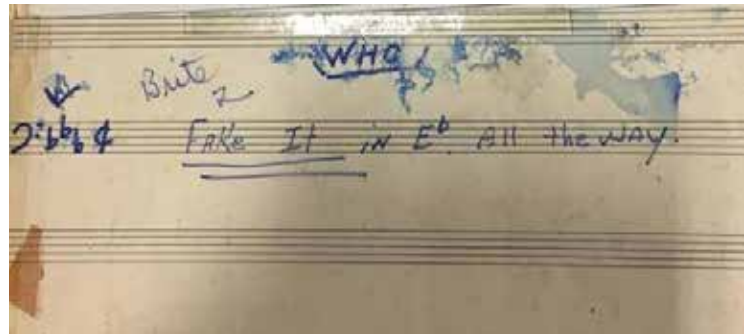
Our volunteers logged nearly 160 hours at this Meet, sorting, organizing, packaging and recording. Those sets cataloged now total over 2200. And an additional 250 sets of music have been freshly packaged and labeled, ready for the information to be entered onto the spreadsheet. Our collective thanks to all who worked on this project, including the following who logged their time: **Norman Woodrick, Rod & Aldena Everhart, Jim & Diane Roytz, Carol Gilmour, Kathie McLaren, Maria LaFleur, Gerald Guilbeaux, Jim & Donna Caneen, Arnie Huntress, April Zink, Nancy Zink, Ellen Weiland, Jay Kahn, Wayne & Linda Kasprzak, Howard & Mary Jo Habenicht, and Don Covington.**



Photo courtesy OskyNews.org



Jim & Diane Roytz, Aldena & Rod Everhart



One of the "Treasures" recovered ... From the band set for the tune, "Who?", by Jerome Kern (1925)



Nancy Zink preparing and labeling custom folders



April Zink at the keyboard, logging in music sets.

**BEFORE:**



**AFTER:**



Photos this page by Rod Everhart

# MEMBER SPOTLIGHT

## JERROLD P. JIMMERSON, WJU #3118



Windjammers' member Jerrold Jimmerson summarizes his career with, "Simply put, the music of Karl L. King and the Fort Dodge Municipal Band have had a tremendous influence on my life. From my earliest years, I was surrounded by the music of Karl King."

A native Iowan, Jerrold grew up in Fort Dodge, attending the public schools there. He was raised by his grandparents. In particular, his grandmother played a strong role in his focus on music. She played piano, and had friends in the King band. Jerrold's elementary school had a band, and she encouraged him to join it in 4th grade, playing the metal clarinet his mother had played through high school and junior college. That Fontaine metal clarinet, s/n 8374, had been purchased locally by his grandmother from Ruth King's Music Store.

Growing up, Jerrold had a variety of musical influences, his grandmother being just one of those. They lived six blocks from the Fort Dodge band shell in Oleson Park, so within earshot of the music during the summer, and an easy walk for concerts. Further, Lawrence Welk's music was quite popular at the time. So, Jerrold's grandmother also encouraged him to take up the accordion, starting with a small 12-bass button rented one. Soon, however, she found a way to buy him a full-sized one.

Jerrold was in the 40-plus person Accordion Band for three years. He took lessons and soon surpassed the first instructor's capabilities, and then the second one's. His success there significantly built his musical confidence.

By 6th grade, Jerrold was selected for the "All-City" concert band, playing clarinet. However, going into 7th grade, he was one of about twenty not selected for the band. He felt the issue was his having a metal versus wood clarinet, but he couldn't afford a different one. Determined, he made it into the band mid-term. Also, despite the adversities, by end of year, Jerrold knew what he wanted for a career. He wanted to be a band director.

Starting the next year, there were about 30 clarinets in the 7th through 9th grade Junior High School band and he was placed 28th at the outset. But they had a "blind challenge" system. By the end of the school year he was in fourth chair, still playing the metal clarinet. About halfway through 9th grade, his grandmother bought him a Whitehall wooden clarinet. Unfortunately, it was a mail-order instrument of relatively poor quality. But Jerrold made the best of it!

Entering 10th grade (high school), Jerrold decided he wanted to play saxophone, but the band director needed a bass clarinet player, and the school owned one Jerrold could use. So, he signed up and started taking lessons at the band director's home at \$5.00 each. That quickly became unaffordable, but by then Jerrold had the basics and continued to excel on his own.

While outside lessons were either not offered or not affordable, Jerrold's musical abilities continued with success. As a high school senior, he was the only one in his band to make the "All-State" Band. At that point, he was also the Student Director of his school's orchestra.

Certainly, Jerrold was well aware of Karl King and his music. Sometimes, Karl would even visit the Junior High and Senior High School rehearsals, often to direct one of his marches or have the bands sight-read through a new piece on which he was working. In particular, Jerrold remembers playing the yet-unpublished manuscript of King's "The Home Town Boy", which was dedicated to Meredith Willson.

Having just completed 10th grade, Jerrold's grandmother encouraged him to join the King Band. So, at age 15, Jerrold walked in unannounced to Karl King's work area in the back of Ruth King's Music Shop, where he found Karl filing away music. He made his request. Despite his young age, he was invited to the Friday night practice where the band would run through the operas and overtures for the Sunday concerts. No marches ... the band would sight read those.

Half way through the rehearsal, Karl King stopped the band and told the band's manager, "This kid's pretty good. See that he gets a uniform before he goes home tonight!"

Karl King was also influential as to where Jerrold went to college. After a rehearsal for one of the winter concerts, King asked him what he was planning after high school. Jerrold responded he hoped to go to Iowa State Teacher's College (now University of Northern Iowa) to become a band director, but that finances were a big issue. King suggested perhaps he should instead check out Buena Vista College, where Fort Dodge Band member Will Burke "Bill" Green was the band director.

Traveling alone, Jerrold took the train to Storm Lake, Iowa to see the campus. Green gave a personal tour and suggested scholarships, loans for future teachers, and job opportunities would be made available. To that end, Jerrold had a job secured before he even left town. When he arrived home that evening, he knew this was what he was supposed to do with his life.

When Karl King died in 1971, Bill Green replaced him as director of the Fort Dodge Municipal Band. Bill, himself, died in 1977 during a rehearsal of the band. Some years later, Jerrold learned from Mrs. Green that King had phoned Bill to set up the Buena Vista College opportunity, saying "I've done all I could (for Jerrold), and I'm now sending him to you to take care of him."

Prior to his senior year, Jerrold married Alice, who became his most faithful supporter and listener. Upon graduation, he taught instrumental music in the Crestland Community Schools for five years. Then, for three years, he was the Junior High instructor in Nevada, Iowa, before beginning a 29 year career as the high school band director for the Manson Community Schools and Manson Northwest Webster Community School District. Along the way, he received a Masters of Music Education Degree from Drake University in Des Moines.

Meanwhile, Jerrold continued his association with the Fort Dodge Municipal Band. He played 11 years under the baton of Karl King and another 32 years under King's successors, Bill Green (1971-1977) and Reginald R. Schive (1977-2002).

In December 2002, Jerrold encountered his former pastor at a Walmart, who told him "I had a dream about you last night!" He had dreamed Jerrold was the new director of the King Band, concluding, "Believe in your dreams. Dreams come true." A month later, Jerrold got a call that Reginald Schive was resigning as director.

Jerrold loved playing in the band, but he also felt the need to continue King's legacy and, effectively, pay him back for all his mentoring, help and influence over the years. So, he applied for the job. The field of candidates was narrowed to three, each of whom was given 30 minutes to rehearse the band and then do a 20-minute portion of an hour-long concert. The band voted to select Jerrold.



Concert in Ft. Dodge with Jerrold Jimmerson conducting

Jimmerson became aware of Windjammers Unlimited through both Reggie Schive (WJU #488) and the band manager, Duane "Oley" Olson (WJU #945). Oley suggested the King Band might be invited to play at the Windjammers' Summer Meet in Des Moines in 2006, and perhaps Jerry should join and check it out. And so it happened, with Jerrold most recently

conducting a King tune at each of our two public concerts during the 2018 Oskaloosa Meet. One of those just happened to be "The Home Town Boy". And yes, the Karl King Band, under the leadership of Jimmerson, played a marvelous concert for our organization's 2006 Summer Meet in Des Moines, IA.



Karl King Band Concert at Windjammers July, 2006 Meet

Jerrold has always loved band music, and he has also loved the circus. As a youth, when the circus train arrived in town, he could go onto the railroad yard to watch it unload up close since his grandfather worked for the railroad. Later, the circus parade would pass within a block of his house. Then the tents would be set up and going to the circus performance itself was a "must."

Jerrold has failed retirement several times. After a couple years of initial retirement, starting in 2003, he spent four years (2005-2009) with the St. Edmond Catholic Schools in Ft. Dodge, starting the 5th grade beginning band students. He then retired for another three years before joining Iowa Central Community College (2012) in his current role as an adjunct professor of Applied Woodwinds, teaching future music teachers.

Jerrold holds numerous professional memberships and has received many honors. He was the recipient of the Karl L. King Distinguished Service Award (Active) in 2000 from the North Central Iowa Bandmasters' Association and again in 2008 (Retired). Further, in 2017 he received the Community Impact Award from the Manson Chamber of Commerce for his contributions to the cultural, educational and religious life of his community.

The Jimmerson's are proud of their three sons, Kevin, Bryan and Deron, all of whom went on to play in the King Band at various times. Following in his Dad's footsteps, Deron became a High School Band Director himself. So, the legacy continues as he, too, educates his students about the life and music of Karl L. King.



# WINDJAMMERS HALL OF FAME

## RUSSELL ALEXANDER (1877-1915), 1978 Inductee

By Andrew Glover, WJU #423, (from his brochure *RUSSELL ALEXANDER - His Life & Music*; see Page 29)



Russell Alexander is best remembered today as the composer of some of the finest marches of all time -- notably, "Colossus of Columbia," "From Tropic to Tropic," "Olympia Hippodrome," and "The Southerner." He spent five years as a circus musician, followed by twelve years as a performer with a popular musical comedy group

on the vaudeville circuit. Sadly, he died at the age of 38 from tuberculosis.

Alexander's music was first published in 1896, when the composer was nineteen. In all, Alexander composed 31 marches, 6 galops, 3 overtures, 2 other band works, and the music to a song. Over one-fourth of his music was not published, and some confusing situations exist with pairs of different works (one published, one not) with identical or similar titles. All but 6 Alexander works were published by C.L. Barnhouse, of Oskaloosa, IA. Two were published by The Fillmore Bros. in Cincinnati, and one each by H.E. McMillin (Cleveland), H.N. White (Cleveland), Star Music Co. (Eldred, PA), and Leo Feist (New York). Some were released posthumously.

Alexander is reported to have been born in Nevada City, Missouri on February 26, 1877. His father, James W. Alexander, was manager of a circus, and at one time was a business partner of a man known to be involved in the burlesque entertainment industry. Russell was the middle of three brothers, flanked by older brother Woodruff and younger brother Newton. How and where he developed his music skills is unknown, but apparently he became a fine musician at a young age. All three brothers were employed in 1896 by the G.W. Belford Carnival of Novelties, a touring enterprise. Presumably, Alexander played in the band, and it is possible he and his brothers were involved in some type of performance acts with the carnival.

During his time with Belford, Russell began to compose, and his first work, "The Darlington" March, was published. It is interesting to note that the earliest Barnhouse

publications of Alexander music spell his first name as "Russel", and beginning in mid-1900, the first name begins to appear as "Russell." More curiously, at least one Alexander manuscript, presumably in his own hand, spells his first name with one "L".

He did not stay with Belford for long, securing employment as a euphonium player with Carl Clair's Barnum & Bailey Circus Band in late 1897. After Russell joined the big show, brothers Woodruff and Newton created a musical comedy act with William "Willie" Paton and James B. Brady. The act, known as "The Exposition Four," achieved success and popularity, and would figure prominently in Alexander's post-circus career.



Barnum & Bailey was embarking on an unprecedented European tour in 1898, so young Alexander was granted the opportunity to see the world -- literally. Before doing so, he felt he needed to procure a new instrument, and his publisher, C.L. Barnhouse, offered to secure one for him at a trade discount. Alexander paid for the horn, a British-made double bell euphonium manufactured by Joseph

Higham, via credits to his royalty account. During his time with the show, he performed in the band, was featured as euphonium soloist, and arranged music for the circus. He continued to compose original works, sending them back to the United States and C.L. Barnhouse. Several of his works enjoyed considerable popularity, and Barnhouse advertised the popular composer as "Alexander the Great."

The Barnum & Bailey European tour was a spectacular success -- at least according to the press agents of the circus. Crossing the Atlantic with the entire circus troupe and menagerie brought about many comparisons to Noah and his ark. During his time with B&B, Alexander became good friends with band mate Walter P. English, a tuba player. English was a composer as well, and would later lead the Barnum & Bailey band after Carl Clair's demise.



After the circus returned to America, Alexander decided to leave the show and join his brothers as a member of "The Exposition Four." All three Alexander brothers had significant musical talents, and their act was quite enjoyable and successful. "The Exposition Four" was known for its musical entertainment -- mostly on brass instruments -- but also as a vocal group, a comedy troupe, and later in its existence, as an entertaining quick-change group of artists. Performing in front of a backdrop, the four men would march in front, then go behind the backdrop, quickly shed a coat or other garments, then reappear so quickly that it seemed the four men were many more. During the height of the Exposition Four's popularity, they

were highly billed at theaters such as Hammerstein's Victoria, as well as many of the Keith-Albee venues. Actor Roger Imhof, in 1938, recalled The Exposition Four with fondness, stating "They sang great. Played every instrument. Were dancers ... They did everything, and did it well."

As early as 1911, the Exposition Four had to cancel engagements due to Russell's health. In the early years of the 20th century, tuberculosis was a deadly and widespread disease, and rarely treated with success. The consensus in the medical world at the time was it was a disease of the lungs that could be best treated by exposing those afflicted to fresh air of the outdoors. A number of "sanitariums" sprang up in areas away from congested cities, such as the Adirondacks and the Catskills. The idea behind treatment was to have patients spend as much time outdoors, involved in activities such as gardening and walking. Russell was sent to a sanitarium in the Adirondacks in May, 1911. Woodruff was also afflicted, but not as seriously at first.

With his health improved, on April 26, 1915, Russell returned to The Exposition Four, which performed for a gala event at New York's Victoria Theater. This famous vaudeville house, located at Seventh Avenue and 42nd Street, had been a mainstay of the entertainment world, but was closing down. Following this performance, the Victoria was to be demolished to make way for the Rialto Theater, a grand motion picture palace. The melancholy feeling that must have accompanied the closing of this great venue continued to another level, as this was also the final performance of The Exposition Four as well.

For a time following this performance, Alexander stayed at the Gerard Hotel in New York City, and at some point later in the year went to the Loomis Sanitarium at Liberty, New York. His health deteriorated precipitously, and on the night of October 1, 1915, he died. Russell was buried in what is now known as the Old Town Cemetery in Liberty, in an unmarked grave. Sadly, Woodruff also died of tuberculosis, in May, 1918. Newton survived, reinventing his musical act with Theodora "Theo" Lightner and her sister Winnie, who later became a film star of some note.

On October 21, 1915, publisher C.L. Barnhouse was shocked with the response to his September 16 letter to Russell. It was from Newton, informing him that Russell was deceased. Newton added he was performing in an act billed as "The Lightner Sisters and Alexander", and that Woodruff was performing in a solo act, under the name "Alex Wood."

On November 3, 1915, Russell's widow, Eleanor, wrote to Barnhouse, confirming Russell's death. Now living

in Washington, D.C., she indicated her late husband had advised her, in the event of his death, to contact Barnhouse and have the expectation of being treated fairly. She asked Barnhouse for an outright settlement, a cash offer for complete interests in all of Alexander's works. Undoubtedly, this placed Barnhouse in something of a predicament, as he had never had this type of request before. While some of Alexander's works had diminished in sales, a few others continued to sell quite well. Also, since Alexander had not been providing new material to Barnhouse in recent years, interest in the composer and his music had waned somewhat. Barnhouse offered Eleanor a cash settlement of \$100, for ownership of her husband's works, both published and unpublished. Mrs. Alexander wrote back, asking for an additional \$25, arguing that "The Southerner is sure a prize winner..." as the music stores in Washington kept running out of the Victor recording of it as performed by Pat Conway's band. Barnhouse acquiesced and paid her the \$125 requested.

While Mrs. Alexander and her heirs would likely have earned more in the long term by staying on a royalty basis, she was insistent on a "buyout," which is what she ultimately received. Considering the circumstances of the time, however, it was probably not an unfair exchange. By way of comparison, the royalty on quickstep marches in 1915 was three cents per copy sold. So, the \$125 settlement represented the equivalent royalty on the sale of over 4,100 units of band music.

The year following Alexander's death, Barnhouse released "Round-Up" march, from a stack of nearly a dozen Alexander manuscripts which had been submitted to Barnhouse over the years. The march enjoyed a modest sale, and soon went out of print. In 1919, Fillmore published "Hampton Roads" march, which bore the dedication "To Eleanor."

In 1926, C.L. Barnhouse decided to re-promote the composer responsible for his company's first great "hits". Thus, he had 16 of Alexander's best-selling marches re-engraved by Otto Zimmerman & Son of Cincinnati. He then republished them in a folio with a bright orange cover, and called *The Alexander March Book*. Barnhouse discovered this new edition, with modern instrumentation, clean parts, and corrected errors, was greatly successful, and brought a new life to Russell Alexander's music -- even though many bands already owned the original editions. The book remains a favorite with better bands, and the majority of band musicians who have played these marches have done so from the 1926 edition. Also, that same year, Barnhouse released the only Alexander overture to be published: "The Blue Ribbon."

In recent years, with a renewed interest in Alexander and his music, I began a process of editing all the unpublished works of Russell Alexander and presenting them in clean editions, typeset using music notation software. The purpose is to preserve these lost Alexander works, and make them available for performance by bands such as ours at Windjammers Unlimited. To date, six previously unpublished Alexander works have been edited and released by Barnhouse: the marches "Storming of El Caney," "Conway's Cantata," "The Rival Rovers," and "Vicksburg, The Valiant," and the galops "Charioteers of Semiramis" and "Congressional Limited." The remaining five unpublished Alexander manuscripts (two marches, two overtures, and a descriptive work) will be edited and released in the future. This will bring all compositions of Russell Alexander to print, for the very first time, available for future generations of musicians to study, perform, and enjoy. We salute Russell for his legacy.



An 1898 photo of the Barnum & Bailey Circus band. Bandmaster Carl Clair is standing center, behind drums. Russell Alexander is fourth from right in the top row with his euphonium.

# National Music Museum



The National Music Museum (NMM) located on the campus of the University of South Dakota, Vermillion, South Dakota, has one of the world's finest collection of musical instruments, with over 15,000 items in its holdings and 1,200 currently on public display. The NMM owns some of the most historically significant musical instruments in existence.

Founded in 1973, The National Music Museum, Inc. is a non-profit entity in partnership with USD. The NMM was established around the private musical-instrument collection, numbering about 2,500 instruments, of Arne B. Larson. The Arne B. Larson Concert Hall has superb acoustics and provides a perfect setting for performing and recording music played on original instruments of various historical/cultural periods. The Museum, however, will close to the public on October 7, 2018 while it undergoes significant architectural expansion



and renovation. The Museum expects to reopen in 2021. During the interim, the NMM will still be active, hosting their NMM Live! concert series in the University's Farber Hall. They will also continue partnering with other institutions, loaning instruments for special exhibits. Further, they expect



to upgrade their social-media presence so people can experience their collection virtually.

Meanwhile, the addition to the former 1910 Andrew Carnegie Library building will be about 16,000 square feet (two floors plus an underground level.) The project is expected to cost \$9.5 million, \$1.5 million of which is to be covered by the University. The new addition will provide approximately 4,600 square feet of new exhibit space, a gallery dedicated to temporary exhibits, a new performance hall, a dedicated classroom, a new research and conservation lab, a new photography lab, more archival storage space, and new above-ground staff and administration offices.



*Rendering by Schwartz/Silver Architects of Boston, MA*

Known for historic musical-instrument holdings that rival any of the finest in the world, the NMM sees the expansion as the opportunity to showcase these masterpieces with state-of-the-art practices and technologies. NMM Associate Director Margaret Downie Banks says, "Our goal is to continue being expert stewards and scholars of these masterworks, while attracting more visitors and enhancing their overall museum experience."

Fundraising is now also underway to support the redesign of exhibits, cutting-edge museum technologies, aesthetic enhancements, operational costs, and the sustained growth of the museum's endowment.

# WINDJAMMERS UNLIMITED CANDIDATES FOR 2019

NOTE: Four Trustees are to be elected effective January 2019 to serve a four year term.

The term for the office of President and Vice President is two years.

For those members with email addresses, we are expecting voting to be done electronically.



## NADA MONTGOMERY PRESIDENT

Nada is a flute and piccolo player from Independence, Ohio, a suburb of Cleveland. She plays with the Lakeland Civic Band (a Sudler Silver Scroll

award winner) and the Lakewood Hometown Band. Nada is also an accompanist at Lakeland Community College for the Civic Chorus and the Independence Middle and High Schools where her daughter is the choir director. . A musical or two a year, and private students, help fill in her schedule. She has served one term on the WJU Board and currently chairs the Conductors Committee. Nada is a Life member and former board member of Association of Concert Bands and became the ACB secretary in 1996. In 1997 and 2017 she was awarded the ACB's Leland A. Lillehaug President's Award. She truly enjoys talking with and meeting community band people from around the country. Nada is married to Mike Montgomery. She is the mother of two grown daughters, Gretchen and Heidi, and is totally captivated by her grandsons, Nolan, Kyle, and Devin.



## DON COVINGTON VICE PRESIDENT

Music and the circus have been recurring themes throughout piccolo player Don Covington's life. At the suggestion of his college band director, he auditioned for the U.S. Navy Band in Washington, DC. While that position didn't

materialize, it still led to his entering the Navy where during flight training he was the drum major and assistant director of the Naval Aviation Officer Candidate Band in Pensacola Florida. After earning his wings, he served as a naval aviator aboard Pacific Fleet aircraft carriers, had tours in Washington, DC and was naval attache at the American

Embassy in Paris, France. He retired as a Captain after a 30-year military career. His second career was with the circus. During thirteen years with New York-based Big Apple Circus in administrative roles, including Company Manager, he and his family traveled the country full time with the show. Don is the past national president of Circus Fans Association of America and current president of Circus Historical Society. Don was on the executive committee for the World Wide Circus Summit in 2015. Based in Coronado, California, he is currently a consultant to the circus industry. Don has been a Windjammer since 1973.



## MICHAEL APPEL TRUSTEE CANDIDATE

Mike Appel started playing the cornet when he was 5 years old. Too weak to actually hold up

the instrument, his father, Larry, propped it up on pillows as he taught him the basics. By the time he was in 3rd grade, Mike was able to keep up with the 6th graders in the elementary school band, effortlessly picking off E's at the top of the staff. Mike played in a variety of groups throughout his high school and college years, including jazz bands, marching bands, wind ensembles, and symphony orchestras. For about 25 years, Mike put down the trumpet as he pursued a dual career as both an anesthesiologist and commercial airline pilot. During that time, he played the guitar because "I could practice electric guitar thru headphones at all hours without getting evicted from my apartment" and "I could routinely nail double-high C's on the guitar without the veins on my head popping out". During his years as a pilot, Mike could be seen in uniform walking through airport terminals with a guitar bag as part of his standard flight kit. In 2015, Mike resumed playing the trumpet as a "comeback player" and has found several community bands, along with Windjammers, to remain active.



**KELLY BENNETTE**  
**TRUSTEE**  
**CANDIDATE**

Kelly Bennette grew up in the Texas coastal city of Groves. He began his musical journey in 5th grade band playing trumpet. In 7th grade he changed to tuba, his primary instrument to this day. He

received a B.S. in music education from Lamar University. He served as tubist for the Beaumont Symphony Orchestra and the Lamar Faculty Brass Quintet for many years. He also taught one of the jazz bands at Lamar for three years before going on to be a public school band director for three decades. He is currently principal tubist with the East Texas Symphonic Band and also plays in the Tyler Community Band. He is bass guitarist for the classic rock band Down Home. Kelly Bennette has performed with Windjammers, the A.C.B and the National Community Band. As a composer, he has written nearly 80 marches as well as many overtures and other concert band pieces. His music has been published by several companies in the U.S. and the U.K.



**ROD EVERHART**  
**TRUSTEE**  
**CANDIDATE**

Rod has been a Windjammer since 1990, attending 27 Summer Meets and 19 Winter Conventions (including the last 16). He has been playing in the solo

cornet section since 2003 and in the closing night dance band since 2007. Rod has served on the Windjammers board since January 2011, and since January, 2014 has been Chair, *Circus Fanfare* Committee. He took on being our *Circus Fanfare* Editor at the end of 2015. Rod's enthusiasm for circus music has been evidenced in an "At the Circus" booklet he published in 2002 containing 20 pages of text about the history of music in the circus and melody lines for 18 circus-like compositions he created. He has done two radio programs as a guest, talking about historic circus music, using recordings as examples. He has also done a half dozen or more 30 to 60 minute programs on circus music history for organizations such as Rotary, Senior Groups and P.E.O., and most recently at Texas A&M's 2018 "Circus Texas" event. Rod's career was largely in financial and operations management for

technology companies. Since 2005, he has been on the board of the software company Campus Management Corp.



**PHILIP HERFORT**  
**TRUSTEE**  
**CANDIDATE**

Philip "Flip" W. Herfort has been a WJU member since 1997, playing cornet or horn. He received a B.S. in music education in 1969 from Wilkes College (now University). Philip has taught

in New York State and Pennsylvania. Since graduating Flip has performed vocally with the Delaware County Men's Chorus and the Chenango Choristers. He sang with the Hartwick College Choral which performed "King David", with the Albany Symphony Orchestra accompanying. He has performed instrumentally with the Norwich City Band, the Susquehanna Valley Symphony Orchestra, the Imperial Teteque Band, the Billtown Brass Band, the Liberty Classic Community Band Festival, the Association of Concert Bands, The Encores (A New Horizon Band), and the Jersey Shore Town Band, where he was also a conductor. Flip has also been with the Central Pennsylvania Community Band, the Lycoming College Community Orchestra and the Repasz Band, of which he has been a member for 44 years. Philip retired from Public and Parochial school teaching in 2009, but still teaches privately at the St. John's School of the Arts. He is married to Cheryl and they have two grown children.



**LYNETTE GARLAN**  
**TRUSTEE**  
**CANDIDATE**

Lynette Garlan, has been a Windjammer member since 2015. A Certified Public Accountant by trade,

Lynette manages a theater company and orchestra, and a community band in Pittsburgh, PA. She is on several nonprofit boards. Lynette plays violin with three orchestras and euphonium with three community bands. In the past, Lynette hosted touring groups coming through the Pittsburgh area to perform. She is the host for our next Windjammers Summer Meet, to be held in Pittsburgh, PA July 16-21, 2019.



**CHRISTINE GRIFFITH**  
TRUSTEE  
CANDIDATE

Christine Griffith lives in Kalamazoo, MI where she teaches flute. She has a B.S. in Education from Southern Illinois

University. Chris plays piccolo with the Kalamazoo Concert Band and is principal flutist with the Kalamazoo Philharmonia Orchestra. She and her husband, John, who plays euphonium, founded, manage and play in the "Ein Prosit" German Band. She is also a member of the West Michigan Flute Orchestra, Quintet a' Vin (woodwind quintet), Kalamazoo Valley Community College Band, Marshall Rotary Band, Blue Lake International Adult Band, Association of Concert Bands, National Flute Association, and Windjammers Unlimited, where she has been a member since 2009. When not playing her flute or piccolo, Chris enjoys traveling and spending time with her seven grandsons and two granddaughters who live in Atlanta, GA; Las Vegas, NV; St. Paul, MN; and Park Slope, NY.



**JOE SHEARIN**  
TRUSTEE  
CANDIDATE

Joe Shearin is a big fan of circus music despite never playing under a big top before discovering Windjammers. Grandson of an

Italian-trained bandmaster, Joe began playing trombone in high school. He played at the University of Toronto, and at the University of Miami where he earned a degree in engineering. Equipped with a master's in business (Purdue) and a love of aviation, he joined United Airlines for what would turn out to be a lifetime career. Joe and Susan, a fellow United employee and Windjammer clarinetist, raised two children in Chicago. After he retired as Director of Finance, they began allocating their time between Chicago and the family home in Miami, Florida, with occasional grandkid-sitting in the northeast. Joe plays in many ensembles, including the Greater Miami Symphonic Band, Alhambra Symphony and Chop Shop Big Band. In Illinois, he plays in the Palatine Concert Band (past president), Waukegan Symphony, Judson Civic Orchestra, Barrington Brass Quintet (founder), La Banda Siciliana di Chicago; and Night Express Big Band. He particularly enjoys freelancing in pit bands for community musicals (600 lifetime performances, 130 productions.). Joe and Susan joined Windjammers in 2007 and try to never miss a meet.



**VICKI PINSON**  
TRUSTEE  
CANDIDATE

Vicki Pinson taught high school band for thirty years in North Georgia. Under her direction, her bands consistently received

superior ratings as well as two Citation of Excellence awards. She serves throughout the southeast as a band adjudicator and clinician. Vicki is an associate conductor and a member of the board of the Northwinds Symphonic Band in Gainesville, Georgia. She is currently Director of Bands at Piedmont College in Demorest, Georgia. Vicki is an adjunct Professor of Music at the University of North Georgia also. Vicki has been a member of Windjammers since 2012 and has been a conductor of the band since 2013.

**Outgoing Officers**

John Wetzel (President, 2015-2019)  
Andrew Glover (Vice President 2015-2019)

**Outgoing Trustees**

Barbara Bailey (2011-2019)  
Rich Copeland (2011-2019)  
Rod Everhart (2011-2019)  
John Roman (2011-2019)

**Continuing Trustees**

Don Covington\* (2013-2021)  
Jim Roytz (2013-2021)  
Norman Woodrick (2013-2021)  
April Zink (2017-2021)

*\* pending VP election*

# SPECIAL NOTICES

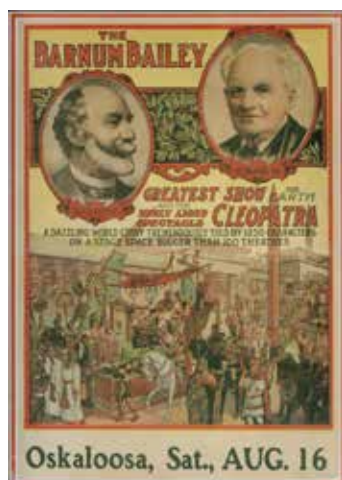


## MEMBERSHIP DUES

Our Windjammers Unlimited membership year ends September 30th, so please remember to renew prior to October 1st. You can use a copy of the form on Page 31, or better yet, you can now renew electronically via our website at [www.circusmusic.org](http://www.circusmusic.org)

## BACK COVER COMMENTS

The Barnum and Bailey Circus performed two shows in Oskaloosa, IA on Saturday, August 16, 1913. The framed poster for that event is on the wall of the C.L. Barnhouse Co. 2nd floor conference room. The show featured the “Cleopatra” spectacle, advertised as “A dazzling world story tremendously told by 1250 characters on a stage space bigger than 100 theatres.” Karl



L. King was a member of that B&B Band. Also, that was the year of his composition “Barnum and Bailey’s Favorite”, and the band for which it was written. Undoubtedly, he and C.L. Barnhouse (the first) got together for a visit sometime during that day.

## WINDJAMMERS APPAREL

Embroider It Online is now our vendor for Windjammers apparel. Ordering online is straightforward and easy to do. The web access link for Embroider It Online is: <https://www.embroideritonline.com/EIS/windjammers-apparel/>

## RUSSELL ALEXANDER (1877-1915) - His Life and Music



Andrew Glover has produced a most-interesting and informative 28-page (9”x12”) booklet regarding Russell Alexander. It includes many historic photographs and a discussion of the chronology of his music, with specific comments on a number of his compositions. Copies of the Solo Cornet parts are included for some of Alexander’s tunes as part of that commentary.

See Pages 22-24 in this *Circus Fanfare* for Alexander’s biography, extracted from this booklet. Barnhouse is making this worthy document available for \$12.95 (\$9.95 + \$3.00 shipping & handling.) The Stock No. is 079-6202-00. If you would like a copy, it can be ordered by phone (877-673-8397), online ([www.barnhouse.com](http://www.barnhouse.com)), or by mail at this address:

C.L. Barnhouse Co.  
P.O. Box 680  
Oskaloosa, IA 52577

## THE APPEL DUO

A Windjammers Welcome to our latest father-son duo ... Michael Appel and his father, Lawrence Appel. Mike is from Flowery Springs, GA and Larry lives in Boca Raton, FL. Mike was a “First of May” at our January, 2018 Convention and he



talked his Dad into getting his lip in shape and joining us in Oskaloosa. Seems like both had a great time, and we will surely see them with us again in January!



The Circus Historical Society has updated their website with state of the art graphics, improved search capabilities and additional features. Check it out at <https://circushistory.org/>

# OBITUARIES

## **RICHARD DUANE CUMMINGS, WJU #3272**



At the Oskaloosa Meet, we became aware that non-playing Windjammers member Richard Cummings (WJU #3272) of Cedar Rapids, Iowa, had died April 14, 2016. His wife Janice (WJU #1969) was in our percussion section at the Meet. They had been married over 50 years. Richard “Dick” was born January 13, 1938 in Winterset, Iowa and he graduated from Iowa Falls High School, served his country in the Air Force for four years, and graduated from University of Northern Iowa with a master’s degree in business education. He was an associate professor of business education at College of Lake County in Lake County, IL for 25 years. He also wrote two salesmanship textbooks, worked for many years as a Boy Scout leader, and spent 10 years building a log home from “trees.” He and Janice traveled extensively in their Airstream trailer. He was a significant supporter of Janice and her music involvements, always off stage helping to carry equipment and set up and tear down, keeping players supplied with music, and helping allow musicians to bring the joy of music to others.

## **MELVIN L. RUPARD, WJU #1032**

Melvin L. Rupard, 95, of Pittsburg, Kansas died January 9, 2018, at Oakview Estates in Frontenac, Kansas. Mr. Rupard was born April 9, 1922 in Cherokee, Kansas the son of Frank and Emma Robbins Rupard. He was preceded in death by his wife, Margaret, who died August 21, 2015. “M.L.” was supervisor foreman at Pittsburg State University for 23 years in the heating and air conditioning department. He was raised in southeast Kansas and graduated from Cherokee High School. He lived in Pittsburg most of his life. He loved horses and was responsible for getting the Anheuser-Busch Clydesdales to come to Pittsburg for the Pittsburg State Homecoming in 1975, and in 1976 he got the O’s Golden Seed Company 40-horse hitch to come to the Bicentennial Celebration in Pittsburg. He was a veteran of World War II serving in the U.S. Navy, and worked four years on the Veterans Memorial Day Program at PSU, getting the last Navajo Code Talker as a speaker at the Memorial. He was a knowledgeable historian and wrote numerous articles for The Morning Sun and other publications. He was a long-time non-playing member of Windjammers Unlimited and was a collector of circus memorabilia. In particular, he was a fan of band leader J.J. Richards, and prior to his death, M.L. was active in getting a memorial plaque to be placed on the J.J. Richards band shell. He was also a member of the Community of Christ Church and the John F. Derby Post No. 43 American Legion at Frontenac. The family suggests memorials to the M. L. Rupard Music Scholarship for PSU Band Students. Donations may be sent to the PSU Foundation, Box 4005, Pittsburg, Kansas 66762.

## **CHARLES G. LIDDLE, WJU #3533**

On April 19, 2018, Dr. Charles George Liddle, of Raleigh, NC, passed away peacefully at the age of 82 on Anna Maria Island, Bradenton Beach, FL. His burial was at Historic Oakwood Cemetery in Raleigh.

Charles was born March 22, 1936 to George and Leona (Spietz) Liddle in Detroit, MI. He earned his doctorate degree in Veterinary Medicine from Michigan State University, and a masters degree in Radiation Biology from the University of Rochester. Charles also served in the U.S. Public Health service. Charles is lovingly remembered by his wife of 57 years, Beverly (WJU #3534), and his children Robert (and wife Julie) of Raleigh, NC, and Paul of West Palm Beach, FL.

He was predeceased by his son Richard Liddle, and daughter Sally Liddle Balekomoso. He will be missed by his two grandchildren, Wesslen, and Cassidy. Charles and Beverly lived in Raleigh, NC, but had previously been residents of Buena Vista, Colorado for twenty years.

Charles loved music and played cornet in the Michigan State marching band, the Washington Redskins marching band, the Alpine Orchestra, The Little German Band, the Manatee Concert Band, and the Jazz Band in Colorado. He was a member of Windjammers Unlimited, an organization dedicated to preserving traditional circus music.



# WINDJAMMERS UNLIMITED, INC.

## Membership Application

Calendar year ending September 30. Dues are not pro-rated.

Windjammers membership is open to all of those interested in the heritage, preservation and performance of traditional circus music. Membership categories are delineated as follows:

**YOUTH**

**\$10 U.S. /Calendar Year**

18 years old and younger. The bi-monthly "Circus Fanfare" magazine will be emailed. No hardcopy magazine will be sent. Registration Fee at Meets/Convention will be the same as the Individual rate.

**INDIVIDUAL**

**\$40 U.S. /Calendar Year  
(\$52 All Other)**

Over 18 years old. Includes bi-monthly copy of the official WJU publication "Circus Fanfare" mailed or emailed to the individual.

**FAMILY**

**\$47 U.S. /Calendar Year  
(\$52 All Other)**

Two members residing at the same mailing address. One copy of "Circus Fanfare" mailed to that address or emailed.

Membership includes the "Circus Fanfare" magazine and opportunities to attend the annual convention in Florida each January and the summer meet at various locations across the U.S. and Canada.

Family/Member Name: \_\_\_\_\_  
LAST FIRST M.I.

Postal Address: \_\_\_\_\_

City: \_\_\_\_\_

State/Prov.: \_\_\_\_\_ ZIP/Postal Code: \_\_\_\_\_

Phone Number(s): \_\_\_\_\_

E-Mail: \_\_\_\_\_

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

Send "Circus Fanfare" to my current email as a PDF file, which has the advantages of timeliness, color, digital storage and WJU cost savings. *If selected, I understand that I will NOT receive a printed magazine by U.S. Mail.*

### Optional Tax Deductible Donations Welcomed

Make an additional tax deductible donation with your membership dues. Your name will be listed under one of our Windjammer Hall of Fame Circus Band Leaders and/or scholarship funds. Windjammers Unlimited, Inc. is a 501(c)3 public charity. (Reported Annually in the July/Aug "Circus Fanfare")

Please select the membership renewal type and remit your check or money order plus any desired charitable contributions to:

**Windjammers Unlimited, Inc.**  
**P.O. Box 31145**  
**Independence, OH 44131-0145**



(OK to PHOTOCOPY)

**RENEW or JOIN ONLINE - [www.circusmusic.org](http://www.circusmusic.org)**

### CIRCUS FANFARE CONTACT INFORMATION

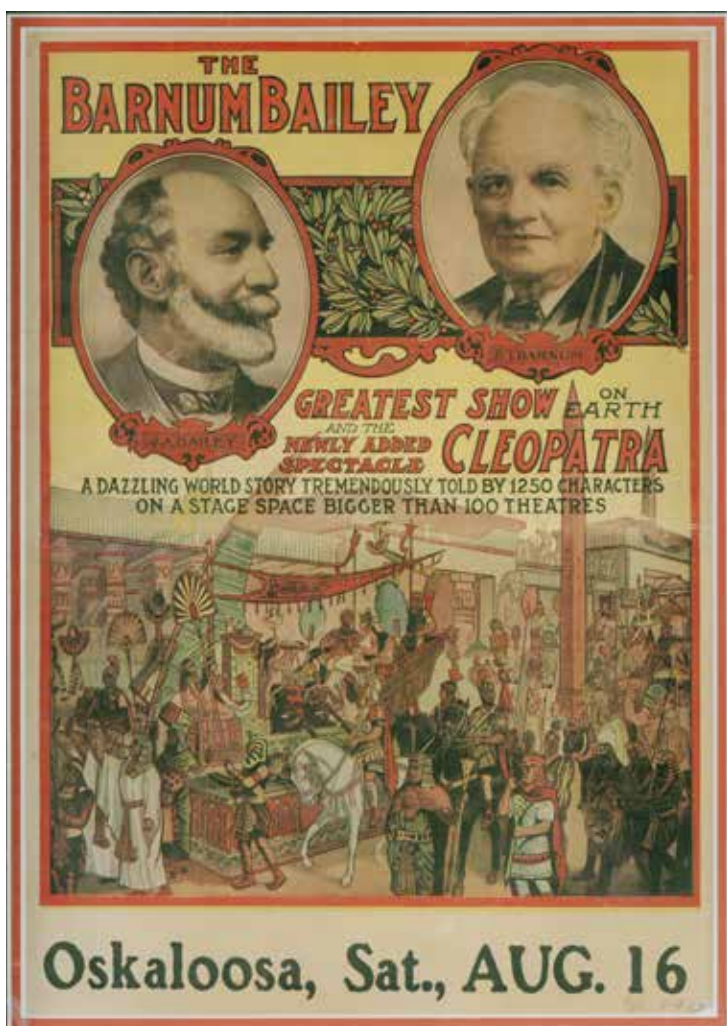
Please email [circusfanfare@aol.com](mailto:circusfanfare@aol.com) if you have any materials, suggestions, or comments you would like to offer. Windjammers Unlimited, Inc. is a 501(c)3 public charity, founded in 1971 with the goal of preserving traditional American circus music. The *Circus Fanfare* 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](http://www.circusmusic.org)



**Windjammers Unlimited, Inc.**  
P.O. Box 31145  
Independence, Ohio 44131-0145

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## UPCOMING EVENTS

**January 13, 2019**

Circus Ring of Fame Ceremony  
Sarasota, FL

**January 15-20, 2019**

Windjammers 47th Convention  
Sarasota/Bradenton, FL

**July 16-21, 2019**

Windjammers Summer Meet  
Pittsburgh, PA

1913 Barnum and Bailey Poster *Courtesy C.L. Barnhouse*