

WINDJAMMERS



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MAY ALL YOUR DAYS BE CIRCUS DAYS!



WINDJAMMERS

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WINDJAMMERS UNLIMITED, INC.

HAPPY NEW YEAR!

LOVE CIRCUS MUSIC?

Climb on the bandwagon and join Windjammers Unlimited, an organization dedicated to the heritage and preservation of traditional circus music. We welcome playing and non-playing members alike.

For more information check out our website:
www.circusmusic.org
or email us at: circusfanfare@aol.com

HALL OF FAME

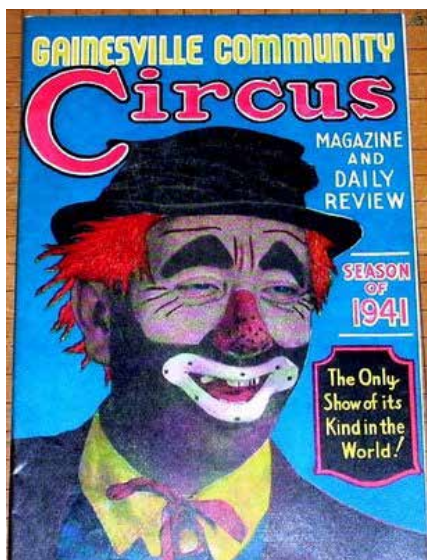
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Karl L. King	1974	J. J. Richards	1981	Clinton "Johnnie" Evans	1991
Merle Evans	1974	Albert C. Sweet	1982	James A. Perkins	1992
Fred Jewell	1975	Charles L. Barnhouse	1983	Ray "Red" Floyd	1993
Robert Hoe Jr.	1975	Walter P. English	1984	Leonard PAUL Luckey	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 Pruyun	1997
Russell Alexander	1978	Henry Fillmore	1988	Everette James	1998
Ramon Escorcia	1979	Douglas D. MacLeod*	1989	Eddie Woekner	1999
Charles E. Duble	1980	Ward Stauth*	1990	Robert D. Peckham*	2000

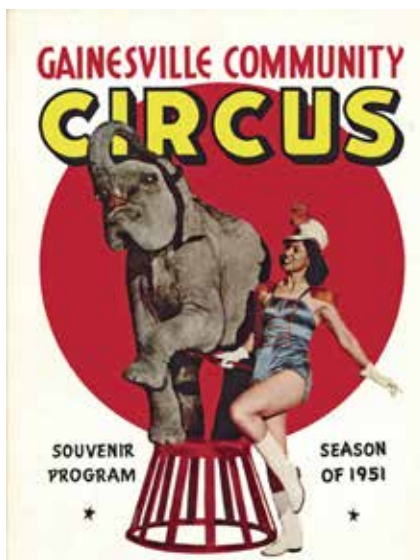
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1941



1951

"THE ONLY SHOW OF ITS KIND IN THE WORLD !"



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

For more information on those names in **bold**, go to www.circusmusic.org

* for service to Windjammers Unlimited

COVER COMMENTS:

“THE ONLY SHOW OF ITS KIND IN THE WORLD”

The cover photo is of the “false” housing that was made to put the former Gainesville Community Circus calliope on display at the Frank Buck Zoo in the 70’s and 80’s. The zoo was originally seeded with the Gainesville Community Circus animals, elephant included. The actual calliope wagon is currently located at the Santa Fe Depot Museum on East California Street in Gainesville, Texas. The calliope itself is now owned and operated by Bill Flynt, who has it sitting on a trailer for regional parades. The 1923 Tanglewilde Circus Calliope was restored by Bryant’s Antique Player Pianos in Mesquite, TX.

The calliope will again be on site in Gainesville on March 30, 2019 in conjunction with two “re-enactment” Circus Band Concerts in Gainesville by the Heritage Band of Dallas, under the baton of Larry Johnson, founder and director, and last bandmaster of the Gainesville Community Circus Band.

In 1929-1930, Gainesville newspaper editor A. Morton Smith organized residents into a small circus to raise funds to pull the community theater out of threatened bankruptcy. Housewives stitched costumes, teenagers developed horseback acts, and men constructed trapeze riggings. The show was such a hit that over the next thirty plus years, the Gainesville Community Circus performed some 360 shows, locally and in nearly 60 cities in Texas and adjacent states.

The final Gainesville Community Circus season with a full circus band was in 1962. Here is the Program that year:

GAINESVILLE CIRCUS BAND MUSIC FOR 1962 SEASON

ACT

Opening
Grand Entry
The Globes
Spanish Web
High School Horses
Lion Tamer
Aerial Ladders
Gerry the Elephant
Dogs and Ponies
Sun D the Wonder Horse
“
“
High Wire
Springboard
Clown Act (Clown Funeral)
“
Trampoline
Slack Wire
Trapeze
Finale
Encore

MUSIC

Circus Fanfare
Ringling Bros. Grand Entry
Around the World in 80 Days
El Gaucho
Billboard
The Big Cage
Over the Rainbow
Jalousie
Galop – GO!
Go Galop
Varsoviennne (Put Your Little Foot)
Symbol of Honor
Song from Moulin Rouge
Go Galop
Chopin’s Funeral March
Prestissimo Galop
Prestissimo Galop
Sobre Las Olas (Over the Waves)
Let Me Call You Sweetheart
Con Celerita
Melody Shop

COMPOSER

Al Sweet
Victor Young; arr. Alfred Reed
Ted Mesang
John N. Klohr
Karl L. King
Harold Arlen; arr. Paul Yoder
Jacob Gade; arr. Paul Yoder
Fred Jewell
Will Huff
traditional
Ted Mesang
George Auric; arr. Tom Bennett
Will Huff
arr. B.O. Worrell
Karl L. King
Karl L. King
J. Rosas; arr. Paul DeVille
Beth Whitson; arr. George Briegel
J.J. Richards
Karl L. King

The all-volunteer circus, one of the most unusual ones in America, had three rings with bareback riders, high-wire and trapeze artists, jugglers, acrobats, and clowns. The largest of its seven tents could seat 2,500. The circus featured ornamental tableau wagons, a calliope, a circus band, and trained animals that included horses, chimpanzees, a lion, and an elephant named Gerry. Over 1,500 Gainesville residents eventually joined the circus, performing for hundreds of thousands of spectators, before it faded in the early 1960’s as entertainment options broadened.

When the Gainesville Community Circus folded, its animals spent their remaining years in the town’s Frank Buck Zoo. Frank Buck was a native of Gainesville, and gained fame as a film star, animal collector, and animal trainer of note with Ringling Brothers and Barnum & Bailey’s Circus. He once served as honorary ringmaster of the Gainesville Community Circus.



Frank Buck

PRESIDENT'S MESSAGE

John Wetzel, WJU #949



Greetings

First, I want to thank all the candidates who ran for Windjammers Unlimited offices. The new president is Nada Montgomery and the vice-president is Don Covington. The newly elected board members are: Rod Everhart, Lynette Garlan, Vicki Pinson, Joe Shearin. Also, Chris Griffith will replace Don Covington

whose board term runs until January 2021.

For me, being President of Windjammers has been an exciting and humbling experience. I was honored to have been elected for two terms as president of this unique and eclectic organization. We have dedicated members with a common goal of keeping circus music alive in an electronic world.

I am pleased with some of the changes that have positively affected our organization during my tenure as president. Windjammers should be proud of the expanded glossy, color-wrap format of the *Circus Fanfare*. Rod Everhart has dedicated an inordinate amount of time as editor of our magazine.

Top quality apparel is now available on our Windjammers website where Mike Montgomery has added an apparel tab to the homepage. The company has been in the logo apparel business for many years, which includes the sports licensing

for the University of Missouri. Items can be added or changed, and payment is easy online. However, the models may not necessarily reflect the Windjammers membership!

When longtime circus band leader, Charles Schlarbaum died, we were faced with a long-distance logistical challenge of preserving a huge amount of irreplaceable circus music in a very short time. I contacted April Zink who supervised moving the materials from Schlarbaum's house in Riverview, Florida to a large storage facility in Sarasota. Ultimately, another truck line moved this vast quantity of music to Oskaloosa, Iowa. Because of the generosity of Andy Glover of C. L. Barnhouse Publishing, the library is now established in their warehouse. Since then, many volunteers have helped organize and catalog this collection.

We have begun some important changes, but there is still a lot left to be done. It is not just the work of the officers and Board of Directors to secure new membership. The future of our organization will depend on recruiting new members. It is essentially the obligation of every member to seek out and invite musicians in their respective circles. This task is imperative to keep our wonderful organization viable and secure in its future.

Happy New Year! I hope to see all of you soon in Florida, and if not, at our summer meet in Pittsburgh.

May all your days be circus days!

John Wetzel, President

WINDJAMMERS 47th ANNUAL CONVENTION

Mike Montgomery, WJU #962, Jim Roytz, WJU #3800, Convention Co-Hosts

Mike Montgomery and Jim Roytz are the Convention Co-Hosts this year. Plans are being finalized for our Forty-Seventh Annual Convention to be held January 15-20, 2019 in the Bradenton/Sarasota, FL area. This is our tenth year at the Courtyard Marriott Hotel. This hotel is one of very few in the area that can accommodate our rehearsal space requirements.

We begin with a registration on Tuesday evening to provide an opportunity for attendees to pick up their information packets, renew old acquaintances and greet our "First of May" newcomers.

As we did starting four years ago, we will provide each musician with their own music for this event. Music copying and distribution is the third largest expense that we incur at our Meets/Conventions. Thanks to Board Member Norman Woodrick, WJU #1360, for his significant efforts in accomplishing this major task. (See the **Member Spotlight** on Page 20 for more about Norman.)

This year's Convention will see a Saturday concert at the Bradenton Riverwalk Pavilion. A Memorial Service honoring members who have left us this past year will be held on Saturday afternoon at The Manasota Memorial Gardens where one of our mentors, Merle Evans, is interred. A banquet will take place on Saturday evening followed by a performance of the Hal Hazen Memorial Big Band.

A Sunday morning buffet breakfast will precede our annual business meeting. A Center Ring Concert by Convention musicians will be performed on Sunday afternoon for the Sailor Circus Academy. This will be followed by a performance of the famed Sailor Circus, with a small, live circus band accompanying their acts, conducted again this year by Charles Conrad.

Convention Registration Forms were mailed to members in late October, but are also available on our web site's EVENTS tab. Hotel registration is coordinated through Mike Montgomery as part of your registration.

We look forward to seeing you in Bradenton in January!

WHEN THE CIRCUS WAS THE TOWN

... the Gainesville, Texas, Community Circus

By Lucy Sutton, reprinted with her permission. (*Gainesville Living* - Summer 2017; pictures added)



"Ladies and gentlemen, the circus is about to begin!"

For decades, Cooke County (Texas) residents and thousands of circus-goers in other towns and cities heard that announcement as a performance of the Gainesville Community Circus was about to start.

The Gainesville Community Circus was an all-volunteer production that involved numerous people from 1930 through the early 1960s. It was a completely community-owned and operated non-profit venture. A. Morton Smith, one of the founders calling it "a most unique amusement enterprise."

In 1929, the Little Theater in Gainesville was in debt. "Talking" movies had just been developed and audiences were flocking to the movie theaters rather than to the theaters to see plays.

Smith, editor of the *Gainesville Daily Register* and a member of the Little Theater, convinced the other members to stage a circus. The thought was that they would give one performance, include numerous children so their parents and grandparents would purchase tickets, and hopefully they would raise enough money to pay off their debt. Smith had loved circuses and had dreamed of running away to join one. He never did, but now he had the opportunity to finally belong to one.

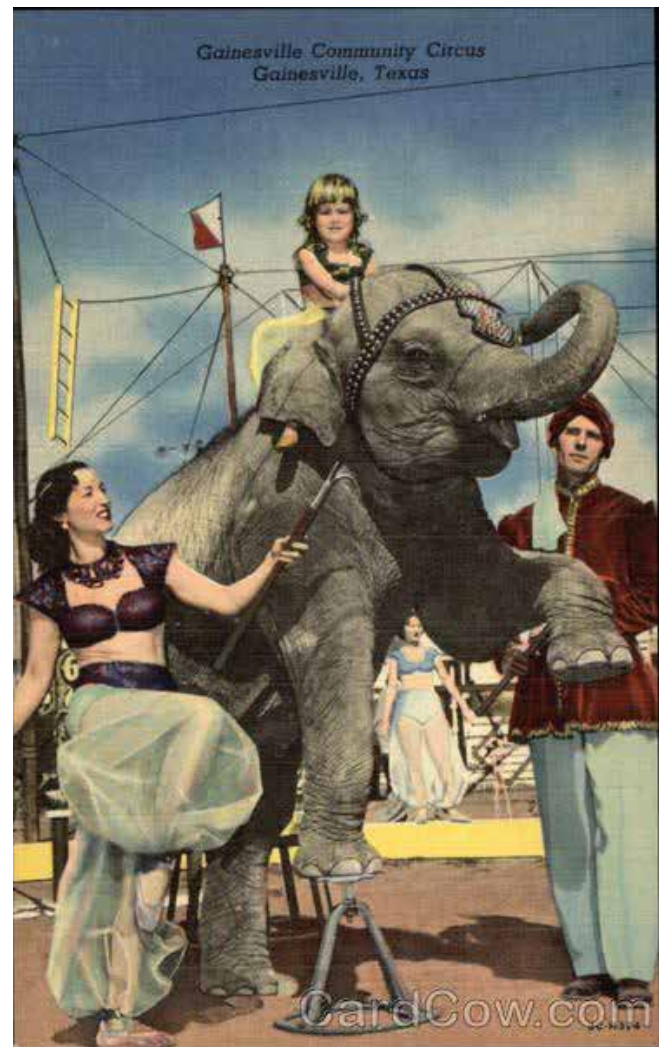
"In May 1930, the Community Circus first performed before a sellout crowd at the Cooke Country Fair in Gainesville." The following week "they entertained members of the American Legion post, so impressing officials from neighboring Denton County that they invited the circus to play at their fair the following year."

Having raised enough money to pay off their debt and with the show proving so popular, the decision was made to

continue with the Gainesville Community Circus.

On October 7, 1931, "In just two performances at the Denton County Fair, the Gainesville Community Circus attracted over 7,500 persons."

"Five engagements highlighted their 1932 season, with seven billed the next year, and still ten more rounding out the 1934 schedule."



At numerous performances in Austin, Amarillo, Houston, Dallas, and Ft. Worth, the Gainesville Community Circus played before packed houses. Their shows began as Pauline McArdle, "clad in spangles and ostrich feathers, led the grand parade into the Big Top on a white stallion," while the band struck up *Barnum and Bailey's Favorite*.

Virgil Keel, "followed atop his black charger, then strode in the glittering cavalcade of tumblers, tightrope walkers, trapeze flyers and clowns."



Ticket Wagon - Adults \$1.20, Children \$.60, Reserved \$1.80

By 1936, “the Gainesville Community Circus was almost universally hailed as one of the greatest shows in the nation.” Several national magazines, among them the *Saturday Evening Post* and *Readers’ Digest*, carried feature articles on the show. “Most of the major movie studios, including Paramount, Twentieth-Century Fox, Universal, and MGM, filmed newsreel footage of their performances.” As tribute to the circus’ success, the “William Morris Agency of New York even tried unsuccessfully to book the Gainesville group on an extended East Coast Tour.”



1923 Tangley Circus Calliope owned by the G.C.C. Fully restored, now owned and operated by Bill Flynt.

Every year the crowds at their performances grew larger. Historian Michael Collins wrote that “on July 4, 1933, an estimated 7,500 witnessed an outdoor engagement at Memorial Stadium in Austin.”

“The following season a crowd of 11,000 attended a show at (Texas A&M’s) Kyle Field in College Station, and over 30,000 jammed into Houston’s Municipal Coliseum for two evening performances there.” Probably the largest crowd to see the circus was the “more than 51,000 spectators who packed into Ft. Worth’s Will Rogers Coliseum to witness the famous traveling troupe in 1937.”



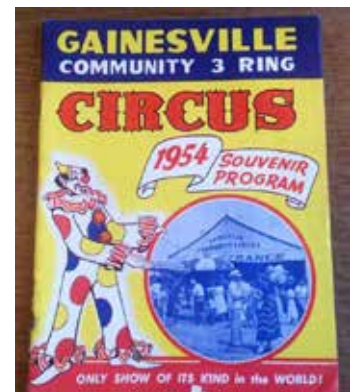
By 1941, the third largest 3-ring circus in the country had “played over 200 shows in 33 different Texas and Oklahoma cities and towns, entertaining more than 4,000,000 people.”

During World War II, with so many performers in the armed services, the circus seasons were suspended. When the war ended the Gainesville Community Circus started up once more.

In 1952, the Circus Fans of America held their national convention in Gainesville, electing A. Morton Smith as their president. By then, Gainesville was known as “Circus Town, U.S.A.”



In 1954, a tragic fire destroyed a great deal of the circus equipment. While the circus continued throughout the decade, it was never able to fully recover from the fire. As television became more popular the crowds were not coming out to see the circus as they once had and so the Gainesville Community Circus ended.



[NOTE: Quotes are from materials included in The Morton Museum of Cooke County’s exhibit: “No Other Show Like It On Earth; The Rich and Colorful History of the Gainesville Community Circus.”]

THE GAINESVILLE COMMUNITY CIRCUS BAND

Reminiscences by Larry Johnson, the circus band's last director



Time was when every young boy dreamed of running away with the circus. And I really did ... sort of.

Only I didn't have to run away. There was a significant circus right there in my home town of Gainesville, Texas, so I simply joined it.

In 1949, my family was then living in Ardmore, OK. That spring the now-famous Gainesville Community Circus performed in Ardmore. A couple months later, Ringling Bros. and Barnum & Bailey Circus also came to town. I saw both and each were quite good. I remember just two differences between them. The Gainesville Circus had only one elephant while Ringling had a whole herd. The other thing of note was the Ringling band was a whole lot better. Indeed, I had just heard Merle Evans and his legendary band of windjammers. I was truly captivated by the sound of it. Little did I know that ten years later, I would also be leading a circus band.

About 18 months and three grade schools later, my family moved to Gainesville, TX. To me Gainesville was a thriving metropolis as it had two city busses, three movie theaters, numerous traffic lights, and a minor league baseball team. But more importantly, Gainesville was famous for its circus. Knowing it was a good one, and still having the sound of the circus bands in my head, I set a personal goal to be in it someday.

Gainesville, Texas, was truly a unique town. The circus billed itself as "The Only Show of Its Kind in The World." And it was; No one has ever been able to prove otherwise.

When I entered the fifth grade, I could enroll in the school band. I decided to learn to play the hand-me-down trombone a cousin had used. I tried, but just couldn't get the thing to make an acceptable sound. Finally, at the beginning of 7th grade, the band director told me, "I don't see how you play that clunker as well as you do, but you're never going to get anywhere with it. I want you to try this," and he handed me a big Sousaphone.

It was a perfect match. Befuddled at first by the switch from slide to valves, I soon sorted it out and began to make rapid progress in learning a new instrument. By the Spring of 8th grade, the director invited me to play in the Circus Band, which he also led.

The circus band! Wow! That was the ultimate musical achievement in Gainesville! The Circus Band's tuba player was a graduating senior who would be gone at the end of the Season. A replacement had to be developed. And that's how I joined the Circus.

Without question, the local presence of the circus affected the school music programs. In many other schools, band students view the Jazz Band as the elite. But in Gainesville, the highest musical honor was being asked to play in the Circus Band. Only the top players could qualify, and this motivated the kids to practice. And that never hurts a music program. Another positive effect of the circus on the high school music program was that the circus band included all instruments. Jazz Bands, on the other hand, are far less open, generally excluding, for example, flutes, clarinets, horns, double reeds, baritones, and tubas. So, in Gainesville, everybody practiced in order to get good enough to play in the Circus Band.

The history of the Gainesville Community Circus is well-documented, and the local Morton Museum has a wonderful collection of scrapbooks, artifacts, and photographs about the circus, which began in 1929 as a fund-raising project to pay off a Depression-era debt incurred by the Community Theatre. But the history of the band is much less documented and a bit murkier.

In the early part of the 20th Century, Gainesville, like just about everybody else, had a town band. There is an undated photograph of it that tells us it was an all-male organization of a dozen members and composed mostly of brass instruments. They are wearing uniforms similar to those common in the 1890's. Chances are that it was the remnants of this band that played for the first performances of the Gainesville Community Circus.

The Gainesville Community Circus was just that: A circus of the community. Its policies required that all its members live in Gainesville and everyone had to make or furnish their own costumes. The one exception to this rule was the band, which borrowed from the local high school and never had uniforms of its own. There are hundreds of photographs of the circus, but few of its band. One of the earliest existing photos reveals mostly, if not all, adult players. As expected, however, they were wearing uniforms borrowed from the High School band.



Gainesville High School Band; Larry Johnson back right

During the 1930's and 1940's, the community's circus prospered and performed broadly in Texas and neighboring states. However, in the mid-1950's there occurred a series of events which impacted the band negatively. Ironically, the first of these happened in 1953 when the local high school football team won its District for the first time in nearly a quarter century. Gainesville, being in Texas, went football crazy. As can happen, funds were diverted from the music program to athletics and the football team won District three more times in the next four years, while the music programs suffered. The band director left, and the underfunded music program produced fewer highly skilled players.

Another blow happened in 1954 when a fire broke out in the circus storage barn and destroyed the big top and much of the circus' equipment. Arson was suspected. It was a disaster from which the famed show never fully recovered. Without a tent, props, sawdust, and all the ambience that went with it, the few adult players still in the band called it quits. The circus band was now reduced to a dozen or so of the best players from a high school whose music program was declining.

But that was by no means the end of the band. The students who played in the circus band, me included, loved it, and younger students still strove to be in it. But by then the leader was no longer a stand-up conductor. He had transitioned to a more traditional circus bandleader role, playing cornet with one hand and conducting with the other. We learned by doing, which sometimes included mastering playing in five flats.

After we had played two seasons together, we had become familiar with the music and were once again giving very credible performances.



Still another shock hit when the school district's long-time superintendent retired. His replacement, as often happens, wanted to make changes. He didn't realize the circus was effectively the cohesive core to the whole town. Not knowing that history, one of the first things he started doing was severing the relationship between the circus and the schools. For example, the teen-aged girls used for the Spanish Web and Aerial Ladders circus acts would train with the circus during the school months. They got credit for that in lieu of taking regular Physical Education (P.E.) classes. The new Superintendent forced them to take P.E., regardless.

Next, a policy was issued that school uniforms could only be worn for school events. Even though as high school

band members we had uniforms, we could no longer wear them for the circus performances. We adapted. From then onward we never again wore any type of uniform, unless blue jeans and golf shirts counted.

A similar new policy stated that school facilities could only be used for school events. That meant that the circus band, even though it was now comprised almost entirely of students, could no longer rehearse in the school band hall. Thus, we moved our rehearsals from the school to the circus' training barn.



Apparently, however, the superintendent never caught on that some of us were still using school instruments in the circus band!

Not being supported continued to have an impact, of course. However, the biggest setback of all was loss of access to the school's vast music library. Was the music originally purchased with high school funds, or had it been bought by the circus? There were no records, and nobody now knew. The school district claimed ownership because the music was stored in their facility and, unfortunately, the circus officers didn't challenge this claim.

While the high school band directors had always been expected to manage and direct the Circus Band as part of their duties, that role was "extracurricular", unpaid, and not required by contract. With the numerous changes in school policies and, also, the adoption of a child, the current band director now viewed the Circus Band as an unwanted burden. One day when I was in the band hall practicing for a contest solo, the band director called me into his office, saying: "Now that my wife and I have a child at home, I no longer have time to mess with the circus band and I want you to take it on."

What? I was stunned. I had been enamored with circus music ever since I heard Merle Evans and his band ten years earlier, and circumstances had placed me in the right town at the right time to actually be playing in a circus band. That was reward enough. But now I'm being offered a chance to lead the band? While still a high school student? I didn't know what to say, so I sat there speechless. The director went into "selling mode" and I listened. This was an exciting opportunity, but something made me hesitate to reply. I think it was fear. Sensing he had more selling to do, he said, "You are one of the best band students we've had here. The fact your mother is a music teacher has obviously helped. The other students know you are a good player and respect you for it. Next year you are going to be a senior and that puts you in a place of leadership in their eyes. Don't be afraid to step up. The other kids will follow you because they like to play in the circus band and want to keep it going."

“Now consider this,” he continued. “You have been talking about majoring in music in college. I think you should. But that’s expensive. Taking over the circus band will provide you with valuable experience that will go a long way towards getting you a scholarship.” Scholarships? I certainly had to listen to that. And so, decision made, I became the leader of a circus band at age 18.

Then the fun began. Right off the bat I lost the last adult still playing in the band, and he happened to be the solo cornetist. Further, I began my tenure as a band leader with only the 20 or so tunes that were in our current circus folders and no access to the rest of the music library. Next, I had to deal with the band’s instrumentation. Our core group was 12 players, consisting of two clarinets, one alto sax, four cornets, two trombones, baritone, a trap drummer and me on tuba. I added or subtracted from this combination as necessity dictated. When playing at home we would add a piccolo and sometimes an additional cornet. On the road we would drop a clarinet, the second trombone, and sometimes the sax. This left us thin on sound, so I had to do something to fill out the band.

Our circus traveled only by road, not rail. The trucks were loaded with equipment and animals. They also carried animal keepers and other personnel along with the drivers. However, most of the performers and other staff drove their own cars. The rest, including the band, rode in a chartered Trailways bus. Upon arrival we would check into a motel and then go to a cafe or restaurant. While there I would ask a waitress, cashier, or even another diner for the name of the local high school band director. They always seemed to know, so when I returned to my room, I picked up the phone book, found the director’s phone number, and called them, persuading them to give me contact information for their best players, who might love a (volunteer) circus gig. Then I would call and talk to their parents. The parents always thought it an honor for their kid to be asked to play with what they thought were pros, and invariably would agree to let them play.

Without access to the library, our band now had to play some of the tunes we did have several times per show. “Billboard” march, for example, as the quintessential circus march, got played often. We played it early to establish the circus atmosphere, and then played parts or all of it again later for various acts.

I would soon learn the hard way that I would always have to cope with two rules. One was Murphy’s Law, guaranteeing that something would always go wrong. This gave birth to Rule Two. No matter what happens, keep playing. Never stop. D.C. everything. Keep playing until the Ringmaster’s whistle blows. Sometimes you wanted to play the whole tune and hoped the whistle wouldn’t blow. Other times you silently prayed that it would. No matter what, keep playing. I remember playing a fast gallop accompanying a dog and pony act in the center ring. In Ring 3 was a side act consisting of a performer juggling

three Indian Clubs. Near the end of his act he dropped one of the clubs. Suddenly one of the dogs jumped off his pony and ran over to Ring 3, barking at whatever that was rolling around in the ring. What do you do? Keep playing. Then when the trapeze act was underway, the catcher sneezed. He missed the flyer’s outstretched hand by a fingertip. What do you do? Keep playing. She lands in the net, climbs back up to the rigging, and continues the show.



Ringmaster with his back to the bandstand

Once in Odessa, TX, the circus was performing in the football stadium that would be seen decades later in the movie “Friday Night Lights”. The band is sitting on the sideline near midfield playing for the Grand Entry. The procession is winding its way around the track. The drummer strikes his cymbal in a way that happens to startle Gerry the elephant. She rears up on her hind legs, lays her ears back, raises her trunk in the air, trumpets her cry, and charges the band. What do you do? Run! (There are exceptions to every rule! By the way, the trap set didn’t fare well.)

Life in the circus band could best be described by two words: Fun and Frantic. Often, the frantic part of playing a show was what made it fun. At other times, the apparent chaos would try the patience of a saint. But even then, we muddled through, no matter what. Most shows had a pre-printed program, and I would stay up the night before the show and put all the music in each book in the order per the program. If there was no program available, I would pray the Ringmaster would grant me a few moments. If he didn’t know the order of the acts, I would be on my own at show time.

With a town population of about 12,000, our circus performers had to be multi-talented. For example, our five acrobats could do just about everything. The same could be said for others. One of the trapeze artists was also a tight wire walker, the elephant handler, and performed on the Roman Rings. The catcher and one of the male flyers teamed up to do the trampoline and springboard acts.

With this kind of versatility, a small core of performers could carry the whole show. However, these performers had to change costumes between acts and sometimes had just seconds to do it. And if they weren't fast enough, the ringmaster called whatever act was ready, whether it was scheduled or not. For the rest of the show the band had to frantically flip through our books to find the music for whatever act had just been announced. We had to roll with the flow and do the best we could. Looking back on it, it was the challenge of the constant scramble that made it fun. So, ultimately, "frantic" and "fun" came together to create the most memorable times of my life.



I learned quickly. To combat the confusion over what might come next, I seated the band where we could see the entrance. That way we could see ourselves which act was waiting and gain a few seconds to pull up the next tune. Next, I reconfigured the band to sitting in two semi-circles.

I always stationed myself on the right front corner, playing my Sousaphone with my right hand, and conducting with the left. I started each tune by counting off and cut off when the ringmaster blew his whistle.

After graduating from High School, I entered Midwestern University in Wichita Falls, Texas, as a music major. Since most of the students who had played in the circus band with me were in my class, I would have few available players for the next circus season. So, I conned players from the college band to meet me in Gainesville the weekends the show played at home. They jumped at the chance. These were better players, and far better sight readers than I was used to. That may have been the best band the circus ever had.

There was a road engagement at the State Fair Coliseum in Dallas that August. Some of our old players were in town for the summer, and all the college players, who had done the May show in Gainesville, welcomed a chance to play again. From these two sources I cobbled together the largest band we ever had, including a tuba player. We all rendezvoused in Dallas and sight-read the show. That was the one and only time I ever led the circus band as a stand-up, non-playing conductor.

The band played for the last time in the summer of 1962. I remember the circus performed in a long-abandoned baseball stadium and the band sat on the pitcher's mound. There were few people in the stands for that final performance. Without much of an audience, the performer's hearts weren't in it. The whole thing was ragged, including the band. By then everybody in Gainesville had seen the circus multiple times and they weren't coming out anymore. The new medium of television kept families at home, and the future of the

Gainesville Community Circus was seriously in doubt. It tried to produce a down-sized show for 1963, musically accompanied only by a high school student playing an electronic organ, but attendance was negligible. That was the end. All out. All over.

But my story doesn't end there. My high school director had been right about scholarship offers. I did get offers, and I accepted one. Because of my circus band experience, I was appointed a student conductor of the college band as an incoming freshman and remained in that capacity until I graduated. As a Sophomore I was appointed cadet director of the R.O.T.C. band and kept it for three years. Then, in 1966, I wound up as Commanding Officer of an Army Headquarters Unit at Ft. Polk, LA. My superior found out I had band experience and assigned me to command the Post honor guard. I was only a Lieutenant, but I knew how to work with the Army Band that was attached to the Honor Guard. None of these things would have ever happened if it weren't for the experience gained by participating in the Gainesville Community Circus band. It was the experience of a lifetime and one I shall always fondly remember.

Right after I graduated, Gainesville built a new high school with a new band hall. Everything, including the music, was moved into the new band hall. But during that decade of the 1960's, the instrumentation of American bands, as well as the style of music, changed. The adoption of French Horns in F, which took place at that time, rendered the old music obsolete because those horn parts were in E-flat. After enough years passed to build up a new library, the old music, including all the accumulated circus music, was moved to a storeroom in the basement of the auditorium and retired. Buried therein was a repository of circus music that was equal to any other in this country. In short, it was a hidden treasure.

Then, in 2007, a small stream called Pecan Creek, which flows through Gainesville, flooded. It had never flooded in the history of Gainesville and nobody ever thought it would. The floodwaters inundated the basement where the old library was stored and destroyed the music. Gone was the last link to the circus band that once called Gainesville home. All that's left were some miscellaneous parts to the Grand Entry, which I had kept as a souvenir to accompany my circus band memories.

For years now, I've conducted the Heritage Band of Dallas, a band that does re-enactment Civil War, WWI and WWII concerts, as well as other venues. On March 30, 2019, I am re-creating the Gainesville Community Circus Band to do two circus band concerts in Gainesville, a tribute to the city's historic legacy. The community is excited, and so am I. Our band is up for it. Thanks to the Chatfield Lending Library, I have been able to re-create all the music we played while I was the director. And hopefully, I'll have a couple of tuba players, so I won't have to play Sousaphone and conduct at the same time!

WINDJAMMERS HALL OF FAME

Carl Clair (1868-1911), 2004 Inductee

By Charles Conrad, WJU #1525



Carl George Clair, whose real name was George W. Smith, was born on the first day of 1868 in Lisbon, a small East Central Iowa town. He moved to Grinnell and attended school there. He is believed to have started a band in Grinnell in 1882 at the age of 14.

Clair likely played Eb cornet, as there is a part book for that instrument in the holdings of the Parkinson Library at Circus World Museum in Baraboo, WI. Interestingly, it contains signatures in both of his names.

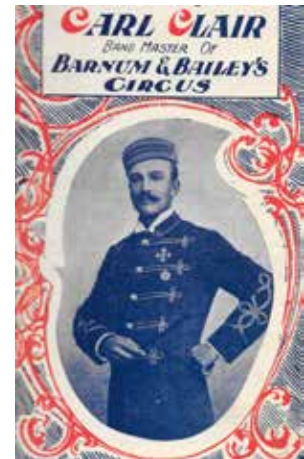
Clair's first known musical position, listed in the October 25, 1884 *New York Clipper*, is leading the band of the J. T. Johnson Circus as a sixteen-year old. He was with the Livingston Comedy Company in the winter season of 1885. In 1886 he played cornet with the King, Burk & Co. Circus. He played solo cornet with the 1887 King & Franklin Circus Military Band under bandmaster Severin Weber. When the season for that show closed, he led a group called "Carl Clair and his Concert Orchestra" at the Ocala Hotel in Ocala, FL for the winter.

In 1888, Clair assumed the posts of mail agent, route book designer, and sales agent for King & Franklin's New Colossal Shows and Great Wild West. Severin Weber's 11-piece ensemble used the same personnel for a band and an orchestra (led by violinist Jess Worlen), with Clair serving as solo cornet in both. He also began a profitable relationship with Conn Instruments that year, and the route book mentions the band tried out a set of Conn horns when they visited Worcester, MA.

In the spring of 1889, Clair was named bandmaster for the King & Franklin Circus 16-piece band and orchestra. The instrumentation was 4 cornets, 2 clarinets (with one doubling on saxophone), 2 altos, 3 trombones, 2 tubas, a euphonium and 2 drummers. He kept the posts as mail agent and route book agent. He was elevated to the position of Music Director for the 1890 season. The next year would be his last with the entourage now billed as King & Franklin's New Colossal Shows and Hippodrome. According to the March 21, 1891 *New York Clipper*, his band had increased to 18 pieces and a well-known

lady cornet soloist had been added. Clair's big "break" came following the 1891 season, when he was named bandmaster with the Barnum & Bailey Greatest Show on Earth for the 1892 season.

With Barnum & Bailey, he was now in charge of a much larger band in a more prestigious circus. Clair's 1893 band was 30 pieces, with an instrumentation of piccolo, Eb clarinet, 4 Bb clarinets, 3 saxophones (soprano, alto, baritone), 2 Eb cornets, 4 Bb cornets, 3 trombones, 3 euphoniums, 3 tubas, 4 altos, and 2 drummers.

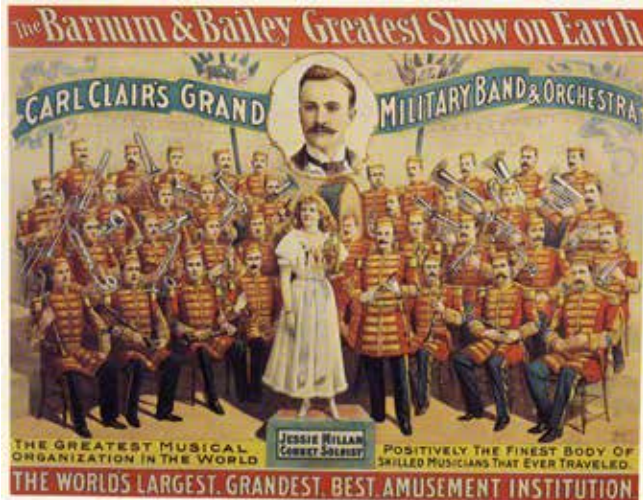


The spectacle that year was "Columbus and the Discovery of America," with music by Vernanzie. The ensemble performed a pre-show concert outside the big top rather than in the center ring.

Interviewed in the *New York Morning Journal*, Clair said: "I am constantly watching the different riding acts while playing. The various tricks need an immediate change of music. Animals are so sensitive to the sound of music that they are often taught in that way alone, and so accustomed have they become to the correct pauses and drum signals, that should any delay occur in giving them, it would seriously interfere with the performance." The story continued: "Much of the attractive music heard this year is of Mr. Clair's own composition. Besides this, he gathers up the latest popular songs and dance music, and carefully sets them to an orchestral score. *Footprints in the Mississippi* and *My Sweetheart's the Man in the Moon* are two favorites the band is now playing. *Gambrinus Polka* is a favorite of acrobats and jugglers."

In 1894, the musical attraction of the Barnum & Bailey Circus included the 24-piece big top band under Clair's direction, an 8-piece orchestra conducted by Charles Gerlach, the Three Fry Brothers playing on a single marimba, a 10-piece Italian side show band under F. Farally, 15 buglers, and a calliope. Clair claimed that more than 500 players applied for the positions with his band.

One of the great circus marches of the day, *Olevine* by Hale A. Vandercook, was dedicated to Clair in 1894. He served as the bandmaster for the Barlow Brothers Minstrels during the winter of 1894. The next year, 1895, would be another big year for the musical portion of the Barnum & Bailey Circus. The most important addition was a teenage cornet soloist about whom the *New York Clipper* said, "Jessie Millar, the young cornet soloist, is a bright feature in the B&B show, especially in the parade, where she appears in costume and finely mounted on the horse, Captain."



The 1896 season again featured Jessie Millar as cornet soloist, with a 24-piece big top band, including piccolo, Eb clarinet, 4 Bb clarinets, alto and tenor saxophones, 5 cornets, 2 trombones, euphonium, 2 tubas, 2 drummers and 4 horns. (The Conn Company *Musical Truth* stated that mellophones had been replaced by four Conn French horns). The marimba trio, Italian side show band, calliope, and the orchestra also returned.

The next five seasons for the Barnum & Bailey Circus would be one of the greatest adventures ever undertaken by an American circus -- a five-year European tour! The logistical arrangements for moving the menagerie alone were fodder for dozens of newspaper stories, both in Bridgeport, CT, the show's winter quarters, and in London, where the opening stand would take place. The obvious comparisons to Noah's Ark were numerous and some quite comical. Clair assembled an outstanding band for the trip, including a 23-year-old euphonium soloist and budding composer, Russell Alexander, a man considered the greatest of all circus bass drummers, Henry F. "Hank" Young, and a veteran tuba player who was also a gifted march writer, Walter P. "Woody" English. The circus performed an indoor winter season at the London Hippodrome that included a water show.

The Barnum & Bailey Circus continued its European tour after the turn of the new century, and was still highly successful, with Clair and the band receiving accolades from the local newspaper critics. In 1900, W. P. English wrote *Clair's Triumph March* in his honor. One of his band members, Frank Crowe, related this story, "In Europe with the Barnum show, Carl Clair played quite a lot of rag-time

music. It was about the first time such music had been heard there. In Brussels, Belgium, after we had played a couple of "rags," a fellow stepped up to Clair and said, "Gee, but you have a fine Hungarian band."

Clair married Christina Matilda Weedon (born January 1879) at St. Anne's Church in London in October 1899. The couple received an engraved silver tea service from his band. On December 8, 1901, while the circus was in Vienna, he received a cable that his daughter, Constance Christina Clair, had been born in London. Clair's wife and young daughter remained in London, and he visited them for several weeks in late 1903 and early 1904 during the circus off-season.



1903 Barnum & Bailey Circus Band, Carl Clair bandmaster

For another two years the accolades continued for the ensemble. Clair's photograph was used on the cover of a 1906 piece of sheet music entitled "The Circus Band," which was written by Neal Harper and George P. Smith. Clair was even quoted in the October 6, 1906 *Medical Record*: "I have been following circus work for the past eighteen years, thirteen years as Bandmaster of Barnum & Bailey's Circus with a band of 30 to 40 musicians, and during this time have had hundreds of different men under my direction, and never knew of one being troubled with any disease of the lungs." This was from a story about tuberculosis that also quoted several members of the Boston Symphony Orchestra. Sadly, one of Clair's greatest players, Russell Alexander, would be felled by the disease a decade later.

Carl Clair was expected to return as the bandmaster of the Barnum & Bailey Band in 1907, but he did not. There was a nasty court case that on August 23, 1907 made the front pages of the papers in New York as he sued his wife for divorce and demanded custody of their daughter. He was unsuccessful in this effort, and likely suffered a mental breakdown as a result.

Clair was succeeded at Barnum & Bailey by his friend Walter English. Carl Clair spent his last few years in an asylum in Stamford, CT., called "Dr. Givens' Sanitarium for the Treatment of Nervous and Mental Diseases, Opium and Alcoholic Habitués", and more discretely known as Stamford Hall. Carl Clair died there April 28, 1911 at the age of 43.

Henry Sullivan's "Production" Music

by Eric Beheim

In 1947, John Ringling North acquired a controlling interest in the Ringling Bros. and Barnum & Bailey Circus. One of his first acts as the new owner was to engage noted Broadway director John Murray Anderson to stage the 1948 Edition's production numbers. Anderson, in turn, brought in his friend and frequent collaborator, Henry Sullivan, to write the special songs that would be incorporated into these numbers.



Henry Sullivan, composer, pianist, and songwriter. Photo by Edward A. Cournoyer, *Worcester Sunday Telegram*, Feb. 1948.

Composer, pianist, and songwriter Henry Anthony Sullivan was born in Worcester, MA on December 7, 1895. After musical studies in Vienna, Sullivan attended Dartmouth College where he was known as a "composer of operas and songs." His first complete musical score *Almanac* was produced in New York in 1929 by John Murray Anderson. During the 1930's, Sullivan continued to write songs for musicals and reviews produced by this impresario.

In the February 29, 1948 *Worcester Sunday Telegram*, reporter Donald F. Williams wrote: "The Worcester composer seldom writes popular songs, devoting most of his attention to musical comedies, operettas and revues. He prefers to do his composing in the day, but if the mood is right, he will work far into the evening. During that time he will have smoked innumerable cigarettes, for the cigarette, at least while he is composing, is his constant companion."

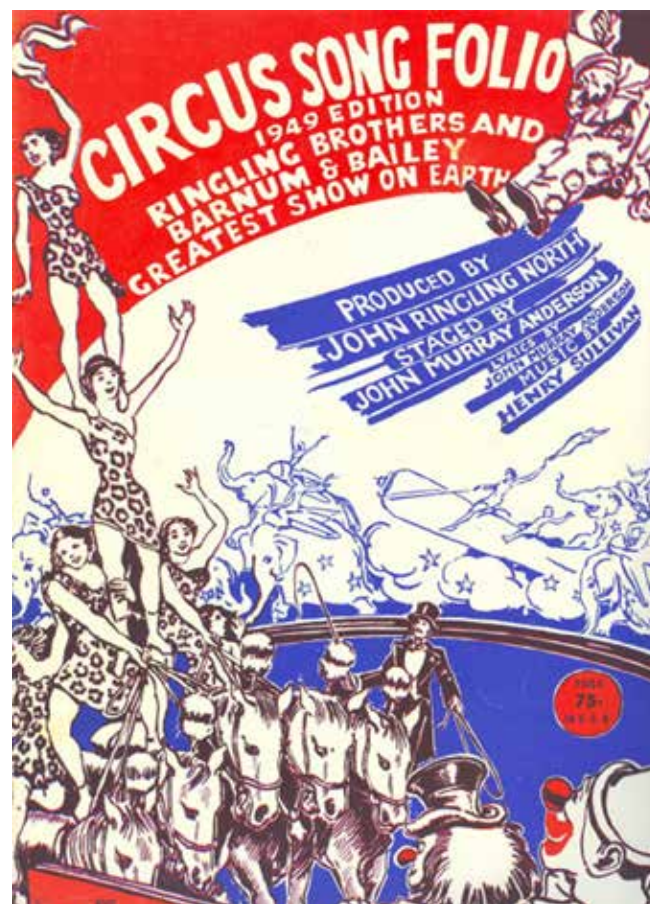
Although Sullivan mostly wrote music for the theater, his song *I May Be Wrong, But I Think You're Wonderful* became an American standard and was later recorded by such top artists

as Hoagy Charmichael, Judy Garland, Peggy Lee, and Miles Davis.

For Ringling's 1948 Edition, Sullivan composed special songs for the spec *'Twas the Night Before Christmas*, *The Monte Carlo Aerial Ballet*, the ménage number *Dixie*, and the elephant number *The Circus Ball*. Sullivan's songs were fitted with special lyrics by John Murray Anderson that were later sung during the performance. In 1948, this was such an innovation it was commented upon in the *Billboard* review: "An unusual touch was added by the vocalizing during the specs by tenor Bill Tabbett. The warbling still doesn't belong in the circus, but its inclusion, perhaps because it was good, went virtually unnoticed."

Despite a few complaints from some of the old-time circus fans, a new tradition was established and a vocalist or "singing ringmaster" would be heard in Ringling-Barnum specs from then on.

Sullivan returned to write original songs for the Circus' 1949 spec *Birthdays*, the aerial ballet *The Girl in the Moon*, the ménage number *San Francisco*, and the finale *The Glorious Fourth*. To help promote the Circus' 1949 tour, Sullivan's special music was published in a nicely illustrated *Circus Song Folio*.



Ringling Music Promo: *Circus Song Folio*

Strangely, while Sullivan was in Sarasota for rehearsals, he did his best to avoid exposure to the sun. He would carry an umbrella and wear a heavy layer of powder to protect his face.

Some of Sullivan's best work was done for Ringling-Barnum's 1950 Edition. In addition to the songs written for the spec *When Dreams Come True* and the ménage number *Old Vienna*, he contributed a very good Spanish number for the aerial ballet *Seville*, and an outstanding score for the *Jungle Drums* elephant number. Sullivan's *Jungle Drums* music would later be incorporated into the music used for the 1956 Edition's elephant act. Then, in 1969, it would reappear again in the music played for Gunther Gebel-Williams' elephant act during Gunther's first American tour.



From Ringling's 1950 Production Numbers



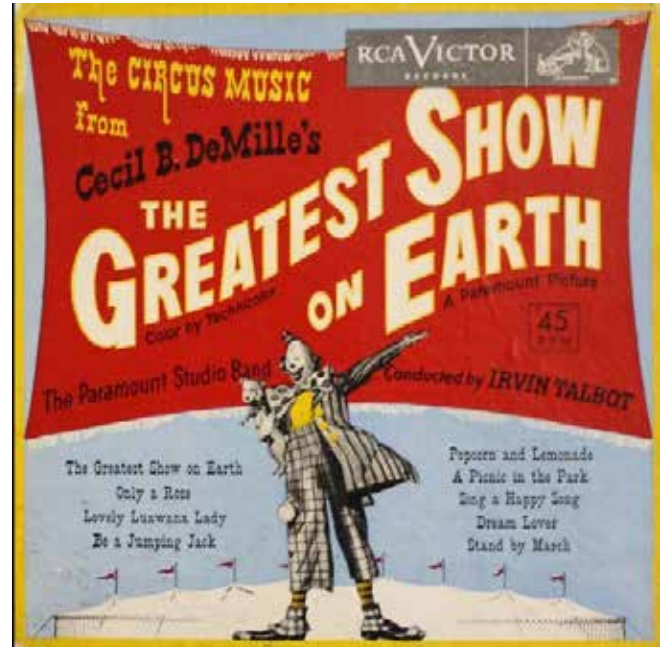
Sullivan's musical contribution to Ringling-Barnum's 1951 Edition consisted of special songs for three of the production numbers: the spec *Circus Serenade*, the ménage number *Picnic in the Park*, and the closing number *Popcorn and Lemonade*.

The special music used for the Hawaiian-themed aerial ballet *Luawana* was composed by John Ringling North himself. Making his debut that year as the Circus' featured vocalist was a young singer named Harold Ronk. Some 10 years later, Ronk - now a Ringling-Barnum fixture as Ringmaster - recorded Sullivan's song *Popcorn and Lemonade* for his solo LP album *A Day at the Circus with Mr. Singing Ringmaster*.

Sullivan's songs for the 1951 Edition's *Circus Serenade* spec, the *Picnic in the Park* ménage number and the

Popcorn and Lemonade finale were heard on the soundtrack of Cecil B. DeMille's motion picture *The Greatest Show on Earth*.

In addition to being published as sheet music, Sullivan's music was included on *The Greatest Show on Earth* record album that was released while the film was playing in theaters.



Record Album released as a tie-in to Cecil B. DeMille's "The Greatest Show on Earth" movie, and featuring the music of Henry Sullivan.

In 1952, General Manager Art Concello convinced John Ringling North that the Circus could no longer afford the extravagant fee that John Murray Anderson was charging to direct the production numbers. Anderson was subsequently replaced by Richard Barstow, who would continue to direct Ringling production numbers well into the Irvin Feld era. By then, John Ringling North was writing all the Circus' special music, so Sullivan's services were also dispensed with.

Once his tour of duty with Ringling was over, Henry Sullivan returned to writing music for the theater, most of which has now fallen into obscurity. He spent his final days in New York, where he died on December 1, 1975, just six days short of his 80th birthday.

With the exception of those selections that were captured in the famous Cecil B. DeMille film, the special songs that Sullivan wrote for the Ringling-Barnum production numbers between 1948 and 1951 are now largely forgotten, except by those of us who have had the opportunity to hear them on vintage performance recordings. All of these songs are good and some of them rank with the best of the special music that was ever written for the Ringling Bros. and Barnum & Bailey Circus over the years. A salute to Henry Sullivan for his contributions to our circus music heritage.

Ringling's 1949 Production Number Music

by Eric Beheim

(Editor's Note: Eric Beheim acquired his first circus performance tape back in 1964 while still a freshman in college. Today, 55 years later, he still enjoys listening to recordings of circus musical programs from the past and then trying to identify the music they contain. Eric and his wife Pat live in East San Diego County, California.)

Many circus historians refer to 1949 as the second year of the *Second John Ringling North Era*. The first era had occurred between 1938 and 1942 when North was put in overall charge of the *Ringling Bros. and Barnum & Bailey Circus* by his relatives.

Ousted in 1943, John Ringling North managed to acquire a 51% ownership in the Circus late in 1947. Beginning with the 1948 edition, he was once again in complete control and had the final word regarding all aspects of the performance.



The Ringling-Barnum big top circa the late 1940s

Among North's first actions as the new owner of "The Greatest Show on Earth" was to engage noted Broadway producer John Murray Anderson to stage the 1948 Edition's production numbers. Anderson, in turn, brought in his frequent collaborator Henry Sullivan to write the special music for these numbers. After the 1948 season proved to be one of the most successful in Ringling's history, the services of Anderson and Sullivan were retained for the Circus' 1949, 1950, and 1951 editions.

The Anderson-Sullivan collaborations for Ringling occurred at a time when reel-to-reel tape recorders were starting to become generally available to consumers. Among the early purchasers of these devices were a few far-sighted circus fans who took their equipment "on location" to record circus bands - including the Ringling-Barnum band - during live performances.

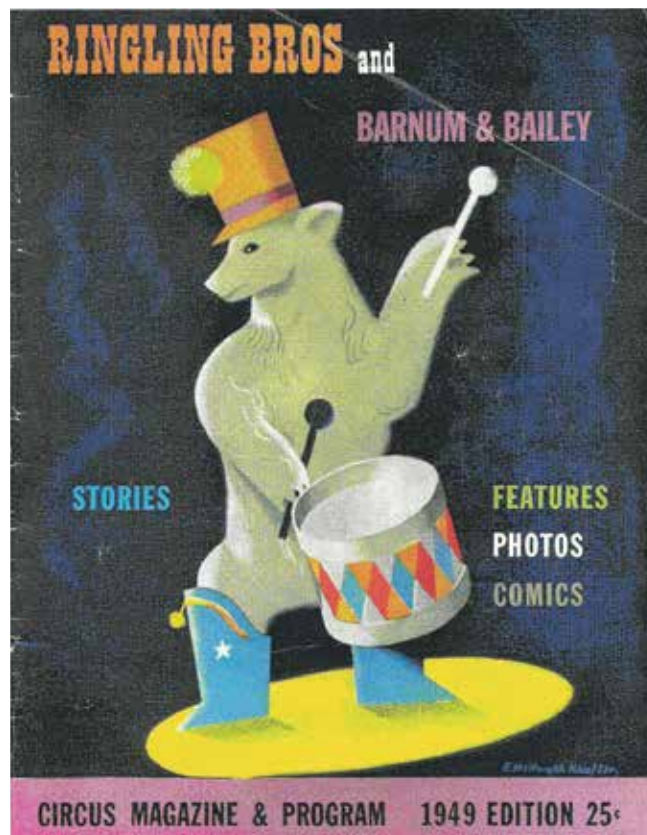
Although complete performance recordings for Ringling's 1948, 1949, 1950 and 1951 editions are known to exist, I have yet to hear the recordings from 1948 and 1949, although I remain optimistic that I eventually will. While Circus World Museum has tapes of the 1948 and 1949 performances, the tapes are so damaged they are not playable.

I do have a recording of excerpts from a 1949 performance that have all four of that year's production numbers:

- *Birthdays* (spec),
- *The Girl in the Moon* (aerial ballet),
- *1849 - San Francisco - 1949* (ménage)
- *The Glorious Fourth* (finale).

Described in Ringling's 1949 souvenir program as "A Musical Horoscope," the *Birthdays* spec featured a music score with two original compositions by Henry Sullivan. It opened with the traditional *Happy Birthday to You*, followed by an original Sullivan song *Happy Birthday - Now and Evermore* with special lyrics by John Murray Anderson. During the performance, Anderson's lyrics were sung by vocalist Don Orlando.

*HAPPY BIRTHDAY now and ever more.
Each one better than the one before.
Same old wishes, in the same old way.
With the same simple meaning today.*



Ringling-Barnum Souvenir Program Cover for 1949

The *Birthday's* spec was followed by an instrumental number written by Sullivan to accompany a bit of choreographed action that had costumed characters acting out the nursery rhyme *There Was an Old Woman Who Lived in a Shoe*. Other music used in the spec's score included *The Irish Washerwoman* (traditional), *Tiptoe Through the Tulips* (Burke), *I Want a Girl* (Von Tilzer), *Anchor's Away* (Zimmermann), *Boola Boola* (Hirsh), *Victory March* (Shea), *Jingle Bells* (Pierpont), *Skater's Waltz* (Waldteufel), *I've Been Working on the Railroad* (traditional), *Auld Lang Syne* (traditional), and a reprise of *Happy Birthday - Now and Evermore*.

According to the 1949 souvenir program, *The Girl in the Moon* aerial ballet featured "Sixty Smiling Girls in Sixty Smiling Moons" with Alma Piaia "The French Falcon of Flight" appearing over the center ring. The number began with Sullivan's special song *The Girl in the Moon*. This number has a tango-like feel to it and *might* have been recycled from one of Sullivan's non-circus projects. Once again, Anderson supplied the lyrics:

*I'm in love with THE GIRL IN THE MOON,
And the winter wind whistles a tune,
While the stars in the skies,
They reflect the bright eyes,
of my sweetheart who lives in the moon.*

After the web girls had ascended aloft to the accompaniment of more of Sullivan's special music, the aerial ballet was performed to waltzes from Lehar's *The Count of Luxembourg*, which added a touch of elegance to the proceedings. (The lowbrow approach would have been to use a potpourri of familiar songs that included "moon" in their lyrics!) When the girls went into their spin, it was to an up-tempo version of *The Girl in the Moon*. On the recording in my collection, the music ends abruptly after the spin.



Dressage rider Cilly Feindt

The ménage number for 1949 was a centennial celebration of the California Gold Rush. Titled *1849 - San Francisco - 1949*, it opened with Sullivan's original song *San Francisco '49* as vintage carriages, buggies and other horse-drawn vehicles circled the hippodrome track. For some reason, the liberty horses were not included in this number, which soon evolved into an exhibition of dressage riding presented by Claude Valois, Cilly Feindt and, in the center ring, Lilian Wittmack, "Europe's Foremost Horsewoman in Dressage."

At this point, the music became more typical of the numbers played for circus dressage acts: *España cañí* (Narro), *The White Horse Inn* (Benatzky), some unidentified music that might have been written by Sullivan, the *Grand March from Aida* (Verdi), both the *Habanera* and the *Toreador Song* from the opera *Carmen* (Bizet) and the *Light Cavalry Overture* (Suppe).



Bandleader Merle Evans

The fourth and final production number for 1949 was themed *The Glorious Fourth*. It was intended as a patriotic salute to the 4th of July and to "The People of the United States of America and to All the Free Peoples of the Earth." Sullivan rose to the occasion and came up with a catchy tune titled *The Glorious Fourth*. The number's music score opened with *I'm a Yankee Doodle Dandy* and *You're a Grand Old Flag*, two patriotic numbers written by George M. Cohan in the early 1900s and still popular today. These were followed by Sullivan's lively *The Glorious Fourth*, which gave the vocalist quite a workout:

*Come to the beach at Atlantic City,
Join in the fun on THE GLORIOUS FOURTH.
Follow the crowd to Atlantic City,
Shoot off a gun on THE GLORIOUS FOURTH.
Come see the latest thing in boardwalk cuties.
Each one an eyeful and each one of them is tops.
Come to the beach and see the bathing beauties,
Rompe through the waves while the traffic stops.*

Next came the trio from Sousa's march *Semper Fidelis*, which served as a lead-in to the finale's payoff: the raising of four large portraits of President Harry Truman. Once the portraits were in place, the band played *Hail to the Chief* followed by *I'm Just Wild About Harry* (Blake) to conclude the number. When the Ringling Circus was appearing in Washington, D.C., a private, full-dress performance of just the finale was given for President Truman and his family.



The sensational Harold Alzana's High Wire Act

According to the *Billboard* review that appeared shortly after the Circus opened in New York City, "Special music by Henry Sullivan sounded a little less circusy than that usually coming from Merle Evans and his band, which did their usual good job."

Someone apparently had great hopes for the music that Sullivan wrote for Ringling's 1949 Edition. The music was arranged and published in a special *Circus Song Folio*. Unfortunately, however, none of the songs were ever recorded commercially and, thus, never made it to the "Hit Parade". Nor was any of this unique music from the



Dog Act ready to go on

1949 Ringling Productions ever revived and reused in later Ringling editions, as was the case with some of Sullivan's other compositions.

Because copies of the *Circus Song Folio* can be found in various collections (including my own) there exists the possibility that someone might undertake to make band arrangements of Sullivan's 1949 production number music so that it can be performed in programs of historical circus music. One can always hope.

THE 1949 PERFORMANCE OF THE GREATEST SHOW ON EARTH

PRODUCED BY
JOHN RINGLING NORTH

STAGED BY
JOHN MURRAY ANDERSON

DESIGNED BY MILES WHITE
GENERAL DIRECTOR PAT VALDO
MUSIC COMPOSED BY HENRY SULLIVAN
LYRICS BY JOHN MURRAY ANDERSON
CHOREOGRAPHY RICHARD BARSTOW
ART DIRECTOR THOMAS FARRAR
DECOR HERMAN ROSSE

Here is a link to a silent home movie with clips of the 1949 Ringling Bros. and Barnum & Bailey Circus performance (1:11 minutes):

<https://www.youtube.com/watch?v=ioliXZU0od8>



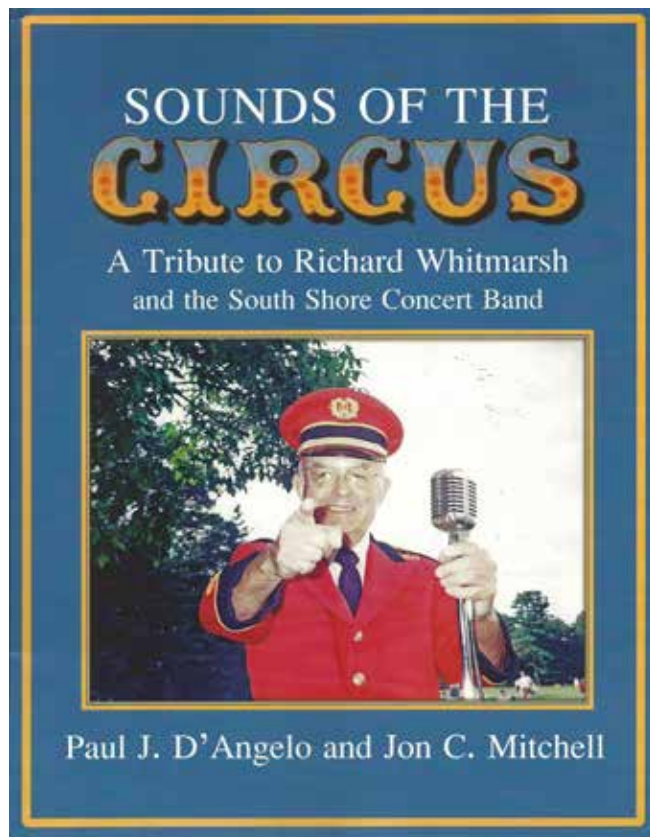
Pygmy Elephant

SOUNDS OF THE CIRCUS ...

A Tribute to Richard Whitmarsh and the South Shore Concert Band

By Paul J. D'Angelo

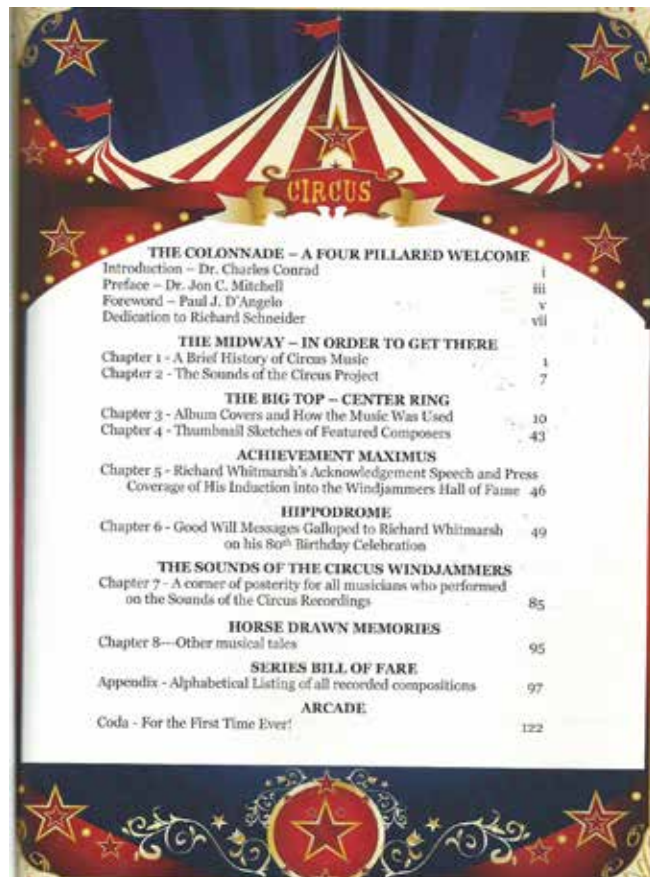
Dr. Jon Mitchell and I completed our collaboration book: ***Sounds of the Circus, A Tribute to Richard Whitmarsh and the South Shore Concert Band.*** The book is dedicated to Richard Schneider who was a considerable help to Jon and me as we researched the **Sounds of the Circus** recording project. The work was conceived as a "coffee table companion book" to accompany and explain Richard's 30-year effort to record the exciting music from the Golden Age of the American Circus.



It is clear that our goal was achieved. The resulting 8.5" X 11" glossy 122-page volume contains serious research about the music, the circus composers and the South Shore Concert Band. There is a history of the evolution of our band from the original Abington Band when Maestro Whitmarsh took leadership in 1967 helping the reader to understand the circus recording project.

This volume also serves as a scrapbook that displays all 56 album covers with information as to which circus acts the music accompanied. There is a complete list of songs and marches that were recorded as well as a list and brief biographical sketches of every musician who performed for

the CD recordings. You will find many pictures of various special events for which we performed, including The Big Apple Circus, The Milwaukee Circus Parade, Macy's Thanksgiving Parades, local concerts and many kudos to Richard on the occasion of his 80th Birthday from dignitaries and circus organizations. Richard's acceptance speech upon being inducted into the Windjammers Hall of Fame is also included.



Truly, it is an accurate, colorful remembrance of how Richard Whitmarsh (WJU #143) utilized the musical talent pool available to him in Southeastern Massachusetts. The book was almost three years in the making and was finally published by Riverhaven Books last month. Both the Kindle and Paperback versions are available via Amazon.com.

There is interest in the circus world and among musicologists about our book. Last summer, Dr. Jon Mitchell gave a lecture in Germany about American Circus Music that was very well received at conference pertinent to doctoral dissertations in music.

AVAILABLE ON AMAZON.COM; Search by author or title

MEMBER SPOTLIGHT

NORMAN WOODRICK, WJU #1360



Norman Woodrick resides in Nashville, Tennessee and plays Bass Clarinet in the Windjammers Unlimited bands. Norman was born and raised in Meridian, Mississippi. He has three other siblings, two of which played band instruments. His oldest brother, Lavelle, is a cornet/trumpet player and his next older brother is Rayford who plays tuba. Both brothers and a sister, the oldest sibling, were grown or almost grown when Norman was born.

Lavelle first discovered Windjammers through a friend and attended the Florida convention in 1989. He then talked Rayford and Norman into joining WJU and the three brothers attended the conventions in 1990.



Woodrick brothers; Rayford, Norman, Lavelle in 1992

Since then, Norman has never missed a Windjammer convention in Florida. Both of Norman's brothers are now retired pastors from the United Methodist Church in Mississippi. Norman attended the University of Southern Mississippi in Hattiesburg, receiving his bachelor's and master's Degrees in Instrumental Music Education. He was a high school band director in Louisiana during the 1970s. He later moved back to his hometown of Meridian and worked as a camera operator and studio technician at WTOK-TV.

In 1980, Norman was hired by the Federal Aviation Administration as an air traffic control specialist. After receiving his initial training at the FAA Academy in Oklahoma City, he was assigned to a facility in New Mexico. He worked in the Flight Service section of air traffic control which provides pilots with preflight weather briefings, flight planning services, and inflight advisory services. During Norman's 32 years with the FAA, he worked in Roswell, NM; New Orleans, LA; Jackson, MS; Nashville, TN; and Washington, DC. In 2005, Norman was assigned to FAA Headquarters in Washington, DC to help provide oversight to the facilities throughout the nation. He was also part of the FAA's emergency response team at the Department of Transportation Crisis Management Center.

While at FAA Headquarters he made several trips to evaluate FAA facilities around the country and in Alaska. He once spent a month in Kenai, Alaska helping to develop training for new personnel in that state. In 2012, Norman retired from the federal government and returned to Nashville where he currently plays in two community bands.

Norman has played in community bands in New Orleans; Jackson, Mississippi; Manassas, Virginia; and Nashville. In addition to Windjammers Unlimited, he is a member of the National Band Association (NBA) and the Association of Concert Bands (ACB). He often travels to perform with various national concert bands including the John Philip Sousa Foundation National Community Band, and the Williamsburg Consort band which recently dissolved after 15 years.

In addition, Norman is a licensed pilot, rides a Harley-Davidson motorcycle, and spends much of his remaining time working with computers and planning circus music for our Conventions. Norman has handled the music copying and folders for the January Conventions since 2010 and also selected the music for 2018 and 2019. He has scanned in and maintained hundreds of tunes for our Windjammers' Master Digital Library. He served as a Windjammer Board member 2007-2011, and again 2013-present. Thanks, Norman, for all you do to make our Windjammers' events successful!

MUSIC FOR 2019 ANNUAL CONVENTION

Selected, printed & assembled by Norman Woodrick, WJU #1360

RECORDING BAND MUSIC Bradenton, Florida – January 2019

CENTER RING CONCERT

1. The Star-Spangled Banner Francis Scott Key
2. Hosts of Freedom, March Karl L. King
3. L'Arlesienne Suite, Prelude Georges Bizet
4. Red Wagons, March Merle Evans
5. The Melody Shop, March Karl L. King
6. Merle Evans' Triumphal, March Unknown
7. La Gazza Ladra, Overture Gioachino Rossini
8. Valse Bleue, Waltz Alfred Margis
9. Geneva Galop J.J. Richards
10. Ponderosa, March Karl L. King
11. The Greatest Show on Earth Victor Young/Yoder
12. Barnum and Bailey's Favorite, March Karl L. King

MARCHES

13. A Circus Clem S. Edw. Chenette
14. Army and Marine Wilhelm Zehle
15. A Santa (Saint) Cecilia, Italian Luigi Radaelli
16. Bull's Hit March W.E. Flathers
17. Canton Aero Club Karl L. King
18. Circus Day in Dixie Albert Gumble
19. The Circus Parade E.T. Paull
20. Cole Bro's Grand Entry E.M. Freiburger
21. The Connecticut March William Nassann
22. Echoes from the Big Top Chas. E. Warner
23. Emblem of Freedom Karl L. King
24. Evans' Fashion Plate March C.E. Duble
25. Fairmount Park Chas. Sanglear
26. Fillmore's Triumphal March S.B. Stambaugh
27. Fultonaire Henry L. Watson
28. The Hoosier Club William Sack
29. The Iowa Band Law Karl L. King
30. Lights Out Earl E. McCoy
31. Music & Mirth March C.L. Barnhouse
32. The Old Circus Band Fred Jewell
33. Ottumwa March B.O. Worrell
34. Pall Mall Famous March Russell Alexander
35. Poet, Peasant & Light Cavalryman H. Fillmore
36. Sons of the Brave Thomas Bidgood
37. Staunch and True Carl Teike, arr. Laurendeau
38. The Voice of the Guns Kenneth J. Alford
39. Washington Grays C.S. Grafulla



GALOPS

40. Barnum's Circus Galop Fred Binns
41. The Chaser, Galop Burte Ruby
42. Excelsior Galop Karl L. King

SMEARS

43. The Hoosier Slide H.A. Vandercook
44. Master Trombone N.C. Davis
45. Miss Trombone Henry Fillmore
46. Shoutin' Liza Trombone Henry Fillmore

RAGS

47. A Slippery Place P.M. Hacker, arr. J.B. Lampe
48. Rubber Plant Rag George L. Cobb
49. Rusty-Can-O-Rag A. Piantadosi, arr. R. Recker

WALTZES & SERENADES

50. A Night in June, Serenade Karl L. King
51. An Autumn Romance, Serenade Karl L. King
52. The Crimson Petal, Waltz Fred Jewell
53. Wedding of the Winds, Waltz John T. Hall

ORCHESTRAL

54. Phedre Overture J. Massenet, arr. Safranek
55. Tantalusqualen, Overture Franz von Suppe

OTHER

56. A Bull in a China Shop G.E. Holmes
57. Charles Bennett's Screamer Loren D. Geiger
58. Grand Entry, Windjammers Unlimited Bob Hills
59. Indian Trail, Intermezzo E. de Lamater
60. Passing of the Red Man Karl L. King
61. Thunder & Lightning, Polka Strauss, arr. Reed
62. To Look Sharp, Gillette Band Arr. M. Merrick
63. The Wooden Rabbit March Kelly Bennette

SPECIAL NOTICES

CIRCUS WORLD MUSEUM

With the Museum now wrapping up its first year of operating under the Wisconsin Historical Society, executive director Scott O'Donnell expresses his optimism that this is a good long-term move. While the institution has been state-owned for its entire existence, it was previously operated by the privately-funded Circus World Museum Foundation. The two-year transition began January 2018, but not all has gone smoothly and there are talks regarding extending the transition period by another year. In the past, the main revenue source was admissions, museum sales, and donations. Now, in addition, they collected \$550,000 in support from state tax dollars. In 2019, it is expected to be \$700,000. The Museum Foundation remains obligated to provide \$250,000.



Attendance in 2018 increased by 19%, some drawn by the 50's-era Big Top "Doo-Wop" Show theme. The theme for 2019 will be the 1960s and "A Summer of Luv Under the Big Top." The 2019 venue will again utilize the Hanneford big top, a 1,800 seat tent, and the summer season runs May 17 through September 1. Baraboo's Big Top Parade will be July 20. The Museum's collection now includes more than 10,000 pieces of original and lithographic art, about 260 wooden circus wagons, and over 300,000 photographs.

CIRCUS BAND FOR CFA CONVENTION

Circus Fans Association of America is hoping our Windjammers organization can provide a small circus band for inclusion in their Convention program at the Big E in West Springfield, MA, September 25-28, 2019. April Zink is coordinating the band effort, so if you are interested, please let her know at AprilZink@aol.com

PBS "THE CIRCUS" Mini-Series

Broadcast on PBS October 8-9, 2018, this two-part, four-hour show tells the story of one of the most popular and influential forms of American entertainment. Certainly, for many Americans, "the circus embodied the improbable and the impossible, the exotic and the spectacular." The visuals are excellent, many drawn from The Circus Historical Society, Circus World Museum, and Tegge Circus Archives. The show features many performers, historians, and circus fans. It does a wonderful job of bringing to life the rise ... and yes, the fall ... of the huge, tented, railroad circuses.



The show, part of the PBS "American Experience" category, is available on a 2-DVD set through PBS.com. It is currently priced at \$24.99 plus tax and \$4.95 shipping. Or many PBS members may be able to live-stream these shows directly.

WINDJAMMER APPAREL

Embroider It Online is now our vendor for Windjammers apparel. Ordering online is straightforward and easy to do. Access this vendor via the APPAREL tab on our Windjammers web site at www.circusmusic.org

ACTIVE PARTICIPATION NEEDED!

1. A significant number of members failed to renew their memberships by October 1st, the start of the new membership year. Because of the timing of producing the NOV-DEC *Circus Fanfare*, we had a decision to make relative to printing copies for those who had yet to renew. We did. However, that may not be affordable in future years.
2. Another disappointment was only 46% of you cast ballots in the election of Officers and Trustees. Certainly, we want and need your involvement relative to the leadership of our organization.
3. We are almost entirely dependent on "networking" for new members. To keep our organization strong and viable, we need to maintain, and hopefully grow, our membership. Please encourage your musical friends to consider joining Windjammers, even if they are unable to currently attend Meets/Conventions.

OBITUARY

ROBERT E. SKIPPER, WJU #993



On November 9, 2018, Robert E Skipper, 91 of State College, passed away peacefully. A native of Tyrone, PA, he attended Penn State University, earning B.S. and M.S. degrees in electrical engineering. He was elected into the National Honor Society in engineering, became a Registered Professional Engineer and was the first chairman of the Central

Pennsylvania Section of the Institute of Electrical and Electronic Engineers. He was a research associate at ORL from 1949-1954.

His career was closely associated with the military and the intelligence community, including experience overseas with the Army and Air Force, experience with the Navy during the formative years of the Tactical Electronic Warfare Division of the Naval Research Laboratory, and work with the Foreign Technology Division of the Air Force Systems Command. He was a Program Manager with HRB-Singer, Inc from 1954 to 1970. He served as a Scientific Advisor and Project Director for engineering services to Headquarters U.S. Air Force Europe as well as Scientific Advisor to U.S. Army Security Agency Europe, while living in Germany for five years. He worked several years at Locus and finished his career at the Applied Research Laboratory, retiring in 1992.

As a youth, he was musically inclined, singing in the chorus, tap dancing and learning to play the clarinet. The clarinet became his musical passion and something he enjoyed his whole life. He played in The Penn State Blue Band, Windjammers Unlimited, the State College area Municipal band, The Repaz band, The Little German Band and a dance band. He played in the State College Municipal band until his passing.

In December 1949 he married his high school sweetheart, the late Sara Priestley and they settled in State College to raise their family. When he wasn't playing music, he enjoyed spending time with family, family outings to their cottage, skiing and traveling the world. He was an avid Penn State fan and enjoyed attending sporting events. He was aware of his good fortune in friends, his musical contacts and vocation choices. He was loved for his kind and gentle disposition and his warmth and sharing he brought to others.

Robert is survived by his daughter Wendy (Kevin) Cybert; grandchildren Jordan and Jacob Skipper, and Courtney and Michael Cybert; and daughter in law, Lisa Hall Skipper. He was preceded in death by his wife, Sara and son, Scott. His celebration of life service took place November 23. In lieu of flowers, the family asks for donations to St Paul's United Methodist Church, 250 E. College Ave., State College, PA 16801, or to State College Area Municipal Band, CRPR, Attn: State College Municipal Band, 2643 Gateway Drive, Suite 1, State College, PA 16801

WINDJAMMERS MEMBERSHIP

Windjammers membership is open to all of those interested in the heritage, preservation and performance of traditional circus music. Membership Dues are for the period October 1 through September 30 and are not pro-rated. Current annual dues are \$10 for Youth members (18 years old and younger), \$40 for Individuals over 18, and \$47 for a Family membership of two members residing at the same mailing address. Optional Tax-Deductible Donations are welcomed.

RENEW or JOIN ONLINE - www.circusmusic.org

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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 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