

January 20, 2019: The Center Ring Concert Band during the Windjammers 47th Annual Convention, playing prior to the Sailor Circus performance by The Circus Arts Conservatory of Sarasota. The location was the Sarasota Circus Big Top. Photo by Andrew B. Rawls





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

WINDJAMMERS UNLIMITED HALL OF FAME

1974 **Karl L. King**
1974 **Merle Evans**
1975 **Fred Jewell**
1975 **Robert Hoe, Jr.**
1976 **Vic Robbins**
1976 **Henry Kyes**
1977 **A. Lee Hinckley**
1978 **Russell Alexander**
1979 Ramon Escorcía
1980 **Charles E. Duple**
1981 **J.J. Richards**
1982 **Albert C. Sweet**
1983 **Charles L. Barnhouse**
1984 **Walter P. English**
1985 **Leonard B. Smith**
1986 Paul Yoder
1987 **Earle M. Moss**
1988 **Henry Fillmore**
1989 **Douglas D. MacLeod***
1990 Ward Stauth*
1991 Clinton "Johnnie" Evans
1992 James A. Perkins
1993 **Ray "Red" Floyd**
1994 **Leonard PAUL Luckey**

1995 **Hale A. Vandercook**
1996 **Perry G. Lowery**
1997 **William Pruyn**
1998 Everette James
1999 Eddie Woeckner
2000 **Robert D. Peckham***
2001 **Jack Bell**
2002 Joe Browning
2003 **Joseph Gorton**
2003 **Lewis Bader**
2004 **Carl Clair**
2005 **Joseph A. Emidy**
2005 **William Merrick**
2006 **William Sweeney**
2006 **Ned Kendall**
2007 **Charles Schlarbaum**
2007 **Joe Stefan**
2008 **George Ganweiler**
2009 Sverre O. Braathen
2009 **Harry Crigler**
2010 **Carl "Pop" Neel**
2010 **Harvey Phillips**
2011 **Charles L. Gebest**
2012 **William Weldon**

2012 **Mike Montgomery***
2013 **Charles H. Bennett, Jr.***
2013 **Robert P. Hills, Jr.***
2014 **Charlie Stevenson**
2014 **Joe Basile**
2016 **Richard Whitmarsh**
2017 **Keith Greene**
2017 **Paul Bierley**
2018 **Thomas G. Canham**
2019 **Charles E. Ringling**
2019 **Norman E. Smith**

For more information on those names in **bold italics**,
go to www.circusmusic.org and the Hall of Fame tab.

* for service to Windjammers Unlimited

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Circus Sarasota Tent for Center Ring Concert



John Wetzel – Nada Montgomery

“THANKS FOR YOUR SERVICE!” to outgoing Windjammers Unlimited, Inc. officers John Wetzel and Andrew Glover, and trustees Barbara Bailey, Rich Copeland, and John Roman.

▼ **Windjammers Cemetery Band** was conducted by Ron Keller at the Manasota Cemetery where Merle Evans and other circus notables are buried. This year's ceremony also remembered Windjammers who died in 2018. Included were M.L. Rupard, Howard Scheib, Charles Liddle, Earl Whitney, Bob Van Hal, Robert Ullery, Tom Hildreth, Robert Skipper, and Armand Olevano. Richard Cummings (2016) was also remembered. *Photos by Andy Rawls*



PRESIDENT'S MESSAGE

By Nada Montgomery, WJU #1958



Happy almost spring! As I write this, that seems remote, however. Here on America's North Coast (Cleveland) the temperatures are below zero and a good chunk of the country is in similar or worse circumstances! It's equally hard to believe our annual convention was just a couple of weeks ago. If you missed

Bradenton/Sarasota 2019, you missed a good time, but there is much on the horizon. Lynette Garlan is hard at work planning the Summer Meet. See adjacent page for more details, and plan to join us July 16-21, 2019 in Pittsburgh, PA!

As your incoming President, the next order of business is to introduce myself – my name is Nada Montgomery and I'm a native of Cleveland, OH. I am married to Mike Montgomery, WJU Secretary. Music is an extremely important part of my life – I've played piano since I was 7 and I started playing flute in the 4th grade.

In high school my band director put a piccolo in my hands for the first time, and the rest is history. Some might think

I'm crazy, but it is my instrument of choice. I also do a great deal of piano accompanying at the middle/high school and college levels. I've been a Windjammer member since 1996, have attended every convention and summer meet since 1997, served as a Trustee on the Board, chaired the Conductors' Committee, and have helped with hosting duties at the Convention.

To sustain our mission, Windjammers needs new members. We are not such unusual folks that we don't know many others who would enjoy the music we play, sight-reading to the max, performing in the Center Ring before the Sailor Circus, and making friends from around the country.

We are a circus music historical society, and our responsibility for the preservation of the music of the traditional American circus is more important than ever. We all need to look for new Windjammer members to help us get the word out about this great music. So, please talk to the folks you know in your community bands and encourage them to join us. Windjammers has been such a wonderful part of our lives that I'd like to think we can make it stronger and more vibrant for many people to enjoy in the years ahead.

Nada

WINDJAMMERS MEMBERSHIP

Windjammers membership is open to all of those interested in the heritage, preservation and performance of traditional circus music. We welcome playing and non-playing members alike. 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 at www.circusmusic.org

WINDJAMMERS CONTACT INFORMATION

Windjammers Unlimited, Inc. is a 501(c)3 public charity, founded in 1971 with the goal of preserving traditional American circus music. 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 44131-0145. Our website is www.circusmusic.org and our Membership Application can be found there. Officer and Trustee contact information is shown on Page 2.

The Circus Fanfare is published bi-monthly and distributed to society members in either printed or PDF formats. Please email circusfanfare@aol.com if you have any materials, suggestions, or comments you would like to offer. Rather than throwing your old Circus Fanfare issues away, please consider donating them back to Windjammers for potential reuse. Bring them to the Summer Meet or Annual Convention or contact us by email for further information.

2019 Summer Meet, Pittsburgh PA

Host: Lynette Garlan, WJU #3633

July 16-21, 2019



The 2019 summer meet will be held in Pittsburgh, PA starting with registration on Tuesday evening, July 16, 2019. Playing sessions will begin Wednesday morning and continue until Saturday morning. A concert will be given Friday evening at 7:00 pm as part of the Moon Township Concert Series. Plans for a second concert are being pursued.

Registration information will be mailed to Windjammers members in March.

The accommodations and rehearsing locations are at the Marriott Pittsburgh Airport Hotel, 777 Aten Road, Coraopolis, PA 15108. The Hotel is in Robinson Township about 15 minutes from the Pittsburgh Airport and about 15-20 minutes from downtown Pittsburgh. It's easy to get to and has free airport shuttles.

Within a 5-10-minute car ride is Robinson Town Center which contains a broad array of shops – Malls, Walmart, Costco, Sam's Club, Home Depot, etc. and tons of restaurants. The Hotel will provide free shuttle service to Robinson Town Center if the shuttles are not on airport runs (in other words, subject to availability). The Hotel has a restaurant as well.

The banquet on Saturday night and a brunch on Sunday will be at the hotel (and will be included in the Meet fee). A negotiated rate of \$100 (plus tax) is available for their standard rooms (either 2 queen beds or 1 king bed). Also available are Junior Suites (\$150) and a one-bedroom suite (\$200) plus tax. These rates are also available on a space-available basis to Meet attendees 3 days prior and 3 days after in addition to the Meet dates. A link for the Meet is already available at the hotel for reservations: <https://bit.ly/2H5RmPk>

Hotel website: <https://www.marriott.com/hotels/travel/pitmc-pittsburgh-airport-marriott>

A Saturday afternoon organized outing will be with a Rivers of Steel riverboat tour: Explore Pittsburgh's history and landscapes during the 90-minute tour of the area's rivers. The *Explorer* docks on Pittsburgh's North Shore at

the Rivers of Steel site. This is near the headwaters of the Ohio River and adjacent to the Carnegie Science Center. A bus will be available for transport. A side trip to the famous incline and Mt. Washington view is also in the planning for this excursion. <https://www.riversofsteel.com/>

Certification and cancellation: Only members in good standing may participate. Member applications are available at www.circusmusic.org Registration deadline is June 15, 2019. Cancellations received after June 15, 2019 are not refundable.

Questions?: Please contact Lynette Garlan at pittwindjam@gmail.com or (412) 916-8131

Pittsburgh might be one of the most consequential cities in American history. From the late 19th through the mid-20th centuries, Pittsburgh was a center of industry and many of the raw materials that powered the American economy. In more recent years, Pittsburgh has become a leader in technologies such as robotics, self-driving cars, and medical advances. Pittsburgh is also known as the "City of Bridges" because it has 446 bridges, which is more than Venice, Italy, or any other city in the world.

Pittsburgh is a city in western Pennsylvania at the junction of 3 rivers. Its Gilded Age sites, including the Carnegie Museum of Natural History, the Carnegie Museum of Art and the Phipps Conservatory and Botanical Gardens, speak to its history as an early-20th-century industrial capital. In the North Shore neighborhood are the modern Andy Warhol Museum, Heinz Field football stadium and PNC Park baseball stadium.

Over and over, Pittsburgh has been named one of the best places in the world to visit. We invite you to come and find out why! If your passion is visual or performing arts (or both!) you will be astounded by the amount of theaters, galleries, museums and public art installations in our city. And you can't forget The Andy Warhol Museum, home to the largest collection of Warhol art and archives in the world.

If you are a sports fan, you will love the City of Champions. Pittsburgh is home to three professional teams (the Steelers, the Penguins, and Pirates) as well as numerous NCAA® Division I and II sports teams, and you will never find more devoted fans than Pittsburghers!

Weather in July in Pittsburgh: Daily high temperatures are around 83°F, rarely falling below 75°F or exceeding 91°F.

47th ANNUAL CONVENTION REPORT

Co-hosts: Mike Montgomery, WJU #962, and Jim Roytz, WJU #3800

The 2019 WJU Convention is now history and by all accounts was quite successful. The week started off with the Trustee Meeting on Tuesday morning, followed by the dance band rehearsal in the afternoon. Unfortunately, the dance band rehearsal was cut short by an hour due to a scheduling conflict with another group. We will try to avoid that same situation in the future. At registration, it was so nice to renew old friendships and to meet new members for the first time. This year we had ten "First of Mays" (new members) and as a result were slightly up in attendance over last year's convention. This is a trend we would like to see continue for the future, so once again, talk WJU up in your hometown bands and have them join in on the fun.

A huge "thank you" to all the conductors of the recording bands and Center Ring band. They include: Don Albright, Vic Anderson, Charlie Conrad, John Fleming, Gerald Guilbeaux, Mary Anne Harp, Ron Keller, Vicki Pinson, and Jim Roytz. A very special thank you to Gerald Guilbeaux for conducting our Saturday afternoon concert at the Bradenton Riverwalk Pavilion. The Center Ring Concert and Sailor Circus were a bit different this year due to the renovation delay at the Sailor Circus facility. This year's Center Ring Concert and Sailor Circus were held at the Circus Sarasota tent at University Town Center. What a thrill it was to play and watch the show under the "Big Top." A special thank you to Charlie Conrad who once again directed the circus band as the members of the Sailor Circus put on their outstanding show. Next year's center ring concert and show will be back at the Sailor Circus venue on Bahia Vista in Sarasota.

Many thanks go to our librarian, Norman Woodrick, for selecting music and preparing the folders for the Recording Bands, Riverwalk Band, and Center Ring Band. Our sincere appreciation also goes out to Greg Bitler, John Fleming, and Norman for making sure each of our rehearsal rooms were set up properly and folders distributed. They also always

go to our performance venues early to set up and distribute the folders. This year was especially challenging, fitting over one hundred musicians in the tight space of the center ring at the Circus Sarasota tent.

We continued our ten-year relationship with the Marriott Courtyard Riverfront whose facilities have continued to remain competitive both on a cost basis and the space that they can allocate to us for the duration of our convention. The Sailor Circus Academy also continues to remain a partner for two of our musical events. Although the Circus Ring of Fame was not held during our convention this year, we are striving to maintain a good working relationship with them in hopes that we can once again coordinate their induction ceremony with our convention. Thank you to Windjammer members who came to Bradenton early to participate in the Ring of Fame inductions the Sunday before our convention, and a very special shout out of appreciation goes to Gerald Guilbeaux for selecting the music to be performed, sending it to all the members of the band, and conducting the band before, during and after the Ring of Fame ceremonies. Bravo Gerald!

The biggest "THANK YOU" goes to Mike Montgomery for acting as host of the Windjammer's Annual Convention here in Florida! Mike has been the convention host for the past 13 years and has done a masterful job at working out the many behind the scene details in putting together our event. (In addition, Mike has been Secretary for 27 years, and was also Treasurer for the first 16 of those.)

Plans are under way to hold our 2020 Convention at the Courtyard Riverfront from Tuesday, January 14 through Sunday, January 19, 2020. We are also looking forward to moving back to the newly renovated Sailor Circus venue next year. Updates will be published once we receive confirmation from the venues we utilize. See you in Pittsburgh July 16 - 21!

ACCESS TO CONVENTION PHOTOS

By Andy Rawls, WJU #3435

You can access the various photos I took during the 47th Convention by using the following links to the Flickr website.

- 01 Section Photos <https://flic.kr/s/aHsm8XPLdx>
- 02 Rehearsals and Conductors <https://flic.kr/s/aHsmzPsgKV>
- 03 Riverwalk Concert <https://flic.kr/s/aHsmuNWycj>
- 04 Cemetery Band <https://flic.kr/s/aHsmA14adf>
- 05 Windjammers Banquet <https://flic.kr/s/aHsmzQhQxT>
- 06 Windjammers Dance Band <https://flic.kr/s/aHsmuPHzHW>
- 07 Breakfast Business Meeting <https://flic.kr/s/aHskMUDbSM>
- 08 Center Ring Band Concert <https://flic.kr/s/aHskMUoKLx>
- 09 Center Ring Conductors <https://flic.kr/s/aHsm8ZH5A6>
- 10 Circus Band with Sailor Circus <https://flic.kr/s/aHskRc4xSf>
- 11 Bradenton Photos <https://flic.kr/s/aHsmuPLDxy>



CONVENTION PHOTOS by Andy Rawls, WJU #3435

IMAGES FROM THE CENTER RING CONCERT, JANUARY 20, 2019



Announcer Barry DeChant, WJU #3283



John Wetzel presenting \$2000 check to The Circus Arts Conservatory.



Windjammers performing at Bradenton's Riverwalk Pavilion in Rossi Park on January 19, 2019

WINDJAMMERS PARTICIPANTS BY SECTION

Photography by Andy Rawls, WJU #3435



CLARINETS – Back Row (L-R): Greg Bitler, Jim Fletcher, John Reeves, Bill Whitney, Jim Rumbaugh, Nancy Olson, Henry Arkin, Rich Copeland, Wayne Kasprzak, Malinda Rawls. Front Row: Dianasue Walton, Linda Kasprzak, Susan Shearin, Diane Bergholtz, Don Larson, Norman Woodrick, Judi Manola, Bonnie Mueller, Carol Gilmour, Judy Roberts, Adrienne Cannon.



Trumpets - Back Row (L-R): Brinton Marshall, Rod Everhart, John Green, Jim Cross, Linda Ziemann, Rich Whittenberger, Richard Wade, John Wetzel, Larry Appel, Mike Appel. Front Row: John White, Lina Belar, April Zink, Don Albright, Phillip Herfort, Marilyn Wilson, Howard Habenicht, Diane Roytz, Mary McKain, Frank Cosenza, Mary Anne Harp.



Trombones

Trombones - Back Row (L-R): Back Row (L-R): Edwin Neu, Bob Phillips, Jim Meek, Joe Shearin, Bill Albrecht, Lee Butts, Arnie Huntress, Bill Yoh, Becky Guth. Front Row: Bill Geyer, Rush Ward, Eric Guth, Don Cooksey, David Collings, Vicki Pinson, Jack Smyth, Teresa Cosenza



Saxophones / Horns

Saxophones & Horns - Horns (L-R): Raoul Camus, David Carter, Nathan Richards, Linn Reisetter. Saxophones: Dick Nemcek, Tom Tolrud, Val Gabaldon, Stuart Sklamm, Terri Schultz, Norris Siert, Shirley Thompson. Not pictured: Kathie McLaren.



Euphoniums

Euphoniums - Back Row (L-R): Ron Roberts, Allen Lawless, Stef Kaminske, George Hardwidge, Diana Brant, John Griffith. Front Row: John Heydt, Dave Zehner, Marie Schoenacker, Lynette Garlan, Carol Bohrer, Bob Tomasi.



Tubas

Tubas - Back Row (L-R): Steve Chandler, David Weinstein, Frank Manola, Kelly Bennette. Front Row: Gary deBroekert, Dan Shultz, Ron Keller, Mike Montgomery, Bruce Keck



Flutes / Piccolos / Oboe

Flutes/Piccolos & Oboe - Back Row (L-R): Bish Wolf, Linda Butts, Nancy Green, Sue Garro, Patricia Marshall.
Front Row: Nada Montgomery, Penny Dimler, Chris Griffith, Elaine Copeland, Geoffrey Stein (oboe).



Percussion

Percussion - Steve Liljegren, Drew Trapani, Jim Roytz, Janice Cummings, John Fleming, Becky Guth, Bob Consiglio. Not pictured, Bob Schaer



Conductors

Conductors - (L-R): Charles Conrad, Mary Anne Harp, Jim Roytz, Don Albright, Ron Keller, Vicki Pinson



Gerald Guilbeaux



John Fleming



Vic Anderson

FIRST OF MAYS



First Time Convention Attendees – Back Row (L-R): Allen Lawless, Drew Trapani, Frank Cosenza, Bob Phillips, David Weinstein. Front Row: Don Larson, Bonnie Mueller, Brinton Marshall, Teresa Cosenza, Patricia Marshall. Not pictured: Larry Appel, Bob Schaer.

NEW MEMBERS IN CALENDAR 2018

Howard Meade – Muskegon, MI
Donald Larson – Brooklyn Park, MN
Matthew & Carol Stevenson – Wausaukee, WI
Kent Wellman – Ashburn, VA
Katherine Novak – Fenton, MI
Larry Appel – Boca Raton, FL
Robert Phillips – Derby, IA
Marvin & Mary Anne Manring – Stockton, MO
J. Daniel Maguire – Florissant, MO
Bob Schaer – Parrish, FL
Darroll Brown – Waukesha, WI

Harold Collins II – Sevelerville, TN
Allen Lawless – Sherwood, AZ
David & Jill Weinstein – Indialantic, FL
Janet Voyles – Evansville, IN
Frank & Teresa Cosenza – Mentor, OH
John Szczygiel – Waukesha, WI
Allen Hillman – Sarasota, FL
Andrew Trapani – Sarasota, FL
Bonnie Mueller – York, SC
Brinton & Patricia Marshall – St. Petersburg, FL
David & Katherine Carter – Nahant, MA

WINDJAMMER'S SAILOR CIRCUS BAND

Charles Conrad, Conducting – WJU #1525; Photos by Andy Rawls, WJU #3435

Here is a description of the music played by our circus band for the various acts in the January 20, 2019 performance of the Sailor Circus of The Circus Arts Conservatory.

Overture

America Forever: composed in 1992 by WJU member and horn player Malinda Zenor. She taught music in west central Indiana and directed community bands as well as writing dozens of original works for band, brass quintet and brass band. *America Forever* quotes several American tunes, usually as countermelodies to original main themes.

Bicycle Built for Five

Robert Stickney's Six-Horse Galop by George Southwell is one of the earliest circus marches, dating from 1884. The Stickney family was a multi-generational circus dynasty in the nineteenth century, with riding acts as their main specialty. *Burr's Triumphal* by Russell Alexander. O. V. Burr was the bandmaster of Belford's Carnival in the mid-1890s, and this was the first circus for which Russell Alexander played euphonium in the band.

Silks



Also sprach Zarathustra Fanfare by Richard Strauss was the opening to his 30 minute tone poem based on Friedrich Nietzsche's novel which is translated to "Thus spake Zarathustra". It was made part of American culture by its use as the opening music for the film 2001 - *A Space Odyssey* in 1968. *Somewhere Over the Rainbow* by Richard Arlen from the 1939 film *The Wizard of Oz*. This piece was requested by the Sailor Circus.

Acrobatic Adagio

Impassioned Dream by Juventino Rosas. We featured waltzes by the composer of the famed *Over the Waves*, frequently used for trapeze acts. This act used the introduction and first waltzes.

Slack Rope

Do You Know What it Means to Miss New Orleans by Louis Alter. The Indiana Wind Symphony commissioned this arrangement from our late staff arranger Steve Rhodes in 2005. Following

hurricane Katrina, there was a benefit day of concerts in downtown Indianapolis called Gumbo Aid, and we had Steve arrange this piece for that concert. *The Jewell* by Erdell Mutcheler. Mutcheler was a clarinetist from Miami who played in the 1908 Barnum & Bailey circus band. He wrote this march to honor his bandmaster Fred Jewell.

Juggling



The Crosley by Henry Fillmore. Fillmore wrote this march around 1930. He lived in Cincinnati, and the Crosleys were one of the city's leading entrepreneurial families, owning the radio station WLW (on which Fillmore had a radio show with his dog Mike). The Cincinnati Reds played in Crosley Field for several decades. For the fire juggling, we played Karl King's *Arabian Nights*.

Aerial Lyra

Carmen Waltzes by Juventino Rosas. This set of waltzes was arranged for band by C. L. Barnhouse in the late 1890s, and it was not related to the famous opera.

Roller Skating

The Huntress by Karl King. When the "new" Madison Square Garden opened after World War I, there was a controversial statue above the front entrance. It was a nude statue of Diana, the Goddess of the Hunt, and King named his new march for the statue. *The Carrollton March* by Karl King. This was an early King march and was named for the band in the NE Ohio town of Carrollton.

Intermission for donations

The Ringmaster - a new march by WJU tuba player Kelly Bennette (WJU #3668).

Cloudswing Finale

Impassioned Dream by Rosas. We also used the second half of the waltz set for this act. *The Screamer* by Fred Jewell - written in 1906 for the Sells-Floto Circus and one of the great circus marches.



WINDJAMMERS HALL OF FAME

JOSEPH A. EMIDY (1835-1905), 2005 Inductee

By Charles Conrad, WJU #1525



Joseph Antonio Emidy (often misspelled as “Emedy”) is credited with writing music for A. E. Menter, James Robinson (bandmaster for the Barnum & Bailey Greatest Show on Earth in the 1880s), Howe’s Great London Circus, William Merrick, Carl Clair, and George Ganweiler. Some scholars, including Sverre Braathen, believe that he may have been the first

significant composer of music for specific circus acts.

Joseph Emidy was born in Truro of Cornwall County in England April 19, 1835 and was raised as a musician. He married Elisa Anna Bunn, who would gain some fame as an equestrienne in the circus, in 1859. They were involved in circus performances throughout England, notably with the Sanger Brothers Show, and they came to the United States in 1871 with the Howe’s Great London Circus and Sanger’s English Menagerie. His title was Leader of the British Cornet Band. He would spend three years as bandmaster of this organization. He maintained throughout his life that he wrote his first arrangement for band at the tender age of 12! There was a fatal accident involving the Howe’s Bandwagon near Millerton, NY on October 30, 1871 as the season was about to end.

The following information was taken from the November 1, 1871 New York Times:

“The accident occurred on what is known as ‘William’s Hill’, a steep decline. Just before daylight the band wagon or chariot, attached to Howe’s European Circus, left Bain’s Corners, for Millerton, drawn by eight horses, which were driven by an experienced driver, but who did not know the road. The morning being dark, he came upon the hill before he was aware of the fact. He attempted to gather up the reins and to put on the brake, but he was not quick enough. His eight-in-hand got the start of him, and dashed down the hill at frightful speed, when suddenly one of the wheel horses fell. He, with the chariot, was dragged to the side of the road with his now frantic mates, where the chariot upset and tumbled down a precipice. On top were five musicians, the rest having gone to Millerton by rail. The

chariot made two complete somersaults, the first throwing the musicians off, and in turning the second fell on two of them, killing them instantly. The other three and the driver escaped as if by a miracle. The names of the killed were J. A. Emidy and Wm. Fetzer.”

The Emidy killed in the accident was a 22-year old cousin of Joseph Antonio Emidy with whom the bandmaster shared his name. As reported in the *New York Clipper* on November 11, the band played the dirge from *Saul* for the funeral procession, marching with muffled drums and instruments draped in black crepe.

In 1872 the show toured throughout the Northeast and through the Midwest in 1873, wintering in Connersville, IN. The large bandwagon was known as “The Car of Euterpe,” and a contemporary Howe’s flyer engraving (pictured in *Old Time Circus Cuts* by C. P. Fox) shows a band of about 12 pieces riding on the wagon. His band also performed in New York for other events, as a story in the September 30, 1874 *New York Tribune* mentions “Mr. JA Emidy and his Celebrated Grand Orchestra, from Her Majesty’s Theatre, London, England are playing for a variety show at the New York Colosseum.”

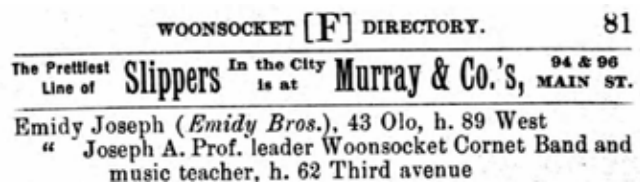
Emidy took out an ad in the December 12, 1874 *New York Clipper* stating he was “late of the Howe’s London Circus” in which he offered his services as a composer, arranger and bandmaster. He was hired by the Montgomery Queen Circus and relocated from New York to San Francisco. He is mentioned as the entourage’s bandmaster in an article in the September 23rd *Syracuse Daily Courier*.

That spring Emidy was involved in another bandwagon incident in which the team ran at full speed for a mile, with bandsmen jumping off right and left. Emidy was quoted in the *New York Clipper* June 5th: “the bloody horses wanted to kill the band.” The band at this point was called “Emidy’s Transcontinental Band.” He performed with that entourage at least until 1877, when advertising described “the golden band chariot Great Pacific containing Emidy’s British Cornet Band.” Emidy then became the bandmaster with D. W. Stone’s Grand Circus. An advertising flyer claimed that there were “37 Eminent Instrumentalists uniformed as the Imperial Guard of Napoleon III.”

There are only two known extant works in sheet music of Emidy compositions - the first is *Bronson's Galop*, inscribed with no date to D. W. Stone. An engraving of Emidy and two bandsmen are featured on the cover, which identifies Emidy as "Conductor of the Superb Brass & Reed Band Attached to D. W. Stone's Grand Circus - Rendered at Every Entertainment." A second sheet music example of Emidy's compositions, the *Hotel Wilson Waltz*, dates from 1882, and is dedicated to Dr. Levi Wilson. It features an engraving of the hotel on the cover.

There is some written evidence that Emidy was the bandmaster for the Frank Kelch Circus in the 1870s and possibly the 1880s, but no confirmation has yet been located. The March 24, 1877 *New York Mercury* misspells his name as "Emide" and describes him as the bandmaster for the Howe's Great London Circus directing his accomplished British Cornet Band. There is no other confirmation that he actually returned to Howe's.

Sometime in the early 1880s, Emidy and his wife retired from circus life and stayed at their home in Woonsocket, RI, where they had taken up residency about 1878. Emidy became a naturalized U.S. citizen on October 25, 1901.



Emidy became the conductor of the Woonsocket Cornet Band, an ensemble of around 25 musicians that was very popular and well respected in the city. Emidy was also featured as a cornet soloist on numerous occasions, and he stayed as conductor of the ensemble until his death on December 26, 1905.

A story in the February 7, 1900 *Woonsocket Evening Reporter* confirms his continuing activity as a writer of circus music: "*Prof. J. A. Emidy, leader of the Woonsocket Cornet Band, has made a contract with William Merrick, leader of Sells Bros.' and Forepaugh's big show band, to arrange all music for that organization the coming season. Mr. Merrick will have 27 men under his baton. Prof. Emidy has arranged the music for the Barnum - Bailey show for years, and they are playing his compositions in Europe at the present time and scoring a great success. Prof. Emidy is one of the best band music arrangers in the country.*" Circus bandmaster Charles Schlarbaum acquired several of these arrangements from Merrick's descendants.

Several other local activities undertaken by Emidy are described in an obituary from an unidentified local paper from December 27, 1905: "*Prof. Joseph A. Emidy, a highly*

respected resident of Woonsocket, and dean of musicians in that section of New England, died last evening at 9 o'clock at his home 160 Third Avenue, Woonsocket. He had been gradually failing in health for some weeks past, but Saturday he suffered a paralytic shock, which rendered him unconscious, in which state he remained until his death. He was always a musician and played the violin as well as the cornet with the Woonsocket Opera House orchestra for many years. For years he was the leader of the Woonsocket Cornet Band. He was also a teacher of prominence. He was a composer, meeting with much success in this line. His arrangements for military bands are noted all over the country. He did much journeying in California and British Columbia by team, as modern railroad had not yet found their way in those sections. Prof. Emidy was an honest, upright man of kind and genial disposition, and he made many friends wherever he went. Besides a wife, he leaves a brother, James Emidy, and several nephews and nieces. The funeral will be held Friday. Edward W. Clifford, a well-known musician, will have charge of the combined musical organizations of the city, the members of which will attend the funeral."

The December 29, 1905 *Woonsocket Evening Reporter* gave an account of the funeral, mentioning that the Woonsocket Cornet Band played the *Dead March* from *Saul*, the same dirge that Emidy had led with his circus band at the funeral procession for his cousin some 34 years earlier after the bandwagon accident. The ensemble played a hymn by Pleyel as the casket was carried from the church.

A statement from a niece referred to Emidy as "Affectionately known as 'Old Joe Emidy' in Woonsocket musical circles" and noted his helpful attitude and gentle nature. After his death, a fellow musician said of him: "There is hardly a musician in the city who is not indebted to Old Joe Emidy, not only for his valuable instruction, but for many acts of kindness." Emidy was buried in Woonsocket's Union Cemetery.



An interesting aspect of Emidy's life and career that should be mentioned is his heritage. Although he was the grandson of a West African slave, photos (in black and white from that time, of course) show him to have more of a southern European, perhaps Italianate, appearance. No mention of this heritage appears in the Woonsocket writings, but the African ancestry is mentioned in a significant circus band historical article.

POSTSCRIPT: JOSEPH EMIDY's GRANDFATHER

By Rod Everhart, WJU #1351

Joseph Antonio Emidy's ancestry is one of the more noteworthy and interesting stories of English and American musical life in the 18th and 19th century.

Emidy was named after his grandfather, Joseph Antonio Emidy (1775 - 1835). The senior Emidy -- was kidnapped as a young boy from the Guinea coast of West Africa and enslaved by the Portuguese and then the English. Portugal was one of the earliest European slave trading countries but was relatively humane as a slaving nation. The boy was probably someone's personal attendant rather than a plantation laborer. Joseph ultimately came to live in Lisbon with his owner, and while there his talent for music became apparent. He learned to play the violin and in 1795, the talented twenty-year old joined the Lisbon Opera Orchestra in the second violin section while still in servitude. Not long after, a British frigate captain stranded in Lisbon because of needed ship repairs, attended the Opera and was impressed by the young man's energy and apparent talent. Long desiring a good violin player to furnish music for the sailors' dancing and entertainment in the evenings, the captain decided to kidnap the young man as he exited the theater that night. And that happened.

No longer a Portuguese slave, Joseph was now with the British Navy in the lowest rank of sailors. The muster book of September 1, 1795 listed him as number 316 of the ship's crew and he was described as a "Lisbon volunteer." Because he was clearly not at all happy with his plight, Joseph was never allowed ashore during the next four

years because it was believed he would escape at the first opportunity. When the captain was eventually transferred to another ship, Joseph was discharged from his duties.

On February 28, 1799, Joseph disembarked at Falmouth, England and was now a free man. He quickly earned a reputation as a proficient musician, fine violinist, composer, music teacher and conductor. In 1802 he married Jane Hutchins, the white daughter of a local tradesman. Over time, they had eight children. Having moved to Truro in 1815, he advanced to being music director of the Truro Philharmonic Orchestra.



Plaque honoring Joseph's accomplishments

Joseph died on April 23, 1835, four days after the birth of his namesake grandson born to Joseph's son Thomas Hutchins Emidy (1805 – 1871) and Margery Carnarton Young Emidy. In his grandfather's honor, the boy was raised as a musician.



The only known drawing of Joseph (1775-1835), *A Musical Club in Truro*, by an unknown artist.

2019 HALL OF FAME INDUCTEES

By Charles Conrad, Chair of the WJU Hall of Fame Committee

Charles Edward Ringling (1863-1926)



Charles Edward Ringling was one of the brothers who began with a traveling vaudeville-style show in 1884 and turned it into one of the largest circuses by the mid-1890's.

By 1887, the growing Ringling brothers' show was called Ringling Bros. United Monster Shows, Great Double Circus, Royal European Menagerie, Museum, Caravan, and

Congress of Trained Animals.

One of the most significant moments in the history of circus music occurred in 1895 when the Ringling Brothers Circus brought in Alessandro Liberati and his famed concert band as a feature ensemble that combined with William Weldon's circus band to create dazzling center ring concerts before each show. (See the SEP/OCT 2017 *Circus Fanfare*, pages 4 & 28.)

Charles was directly involved in the production and artistic aspects of the show, and he was an important supporter of Merle Evans when the time came to combine the Barnum & Bailey Circus with the Ringling Brothers show in 1919. He was the one who offered the job and discussed the musical aspects with Evans, who said that Charles was the one who insisted on keeping the band the best in the circus world.

Ringling was greatly admired by his employees, who called him "Mr. Charlie", viewing him as a friend and counselor, as well as their employer. Charles was an early settler and developer of Sarasota, FL, donating land for a courthouse, founding Sarasota's third bank, and serving as President of the Sarasota Chamber of Commerce. Ringling Boulevard is named for him.

Charles Ringling was born December 2, 1863 in McGregor, IA, and died in Sarasota, FL on December 3, 1926, having celebrated his 63rd birthday the day before. He is buried in Manasota Memorial Park in Bradenton, FL. In the 1960s, his estate was purchased by New College of Florida.

Norman E. Smith (1921-1998), WJU #417



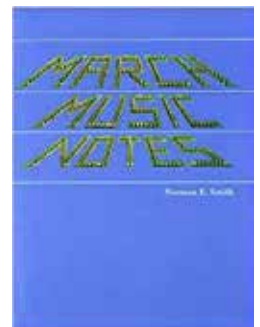
Norman Edward Smith was one of the most significant researchers of concert band history. After serving as a pilot in World War II he taught high school band and orchestra in Louisiana before taking a faculty position at McNeese State University in 1954, serving as band director and teaching brass instruments and

music education. While there, he earned a master's degree and a Doctorate in Music. He retired in 1978 to devote all his time to researching and writing on band history. His books include *Opinions on Contemporary European Trumpet Players*, *Band Music Notes* (with Albert Stoutamire), *March Music Notes*, *March Music Melodies*, and *Program Notes for Band*. He received the Edwin Franko Goldman Award from the American Bandmasters Association. He was an active member of Windjammers Unlimited.

March Music Notes included 380 biographies and program notes on 637 of the most popular marches of the last three centuries. It offers specific reference material to those directors, musicians, and collectors interested in march music. His *March Music Melodies* collection (1993)

is a companion book to his 1986 publication *March Music Notes*, and includes over 630 melodic parts, primarily Solo or 1st Cornet parts. The cornet parts were collected over a ten-year span by mail or in person from sources in a dozen countries. The book was designed as a purchase guide for band directors, a reference for record collectors and band literature students, and a practical addition to the literature available for cornet/trumpet players and other instrumentalists. It was published by Program Note Press, owned by Norman Smith and his wife Myrtle ALINE Jackson Smith.

Norman Smith was born August 26, 1921 in Cape Girardeau, MO and died November 23, 1998 in Lake Charles, LA. Norman's wife, Aline, died in 2002.



The Ringling-Barnum 1950 Musical Program

by Eric Beheim; All photos are frame captures from amateur movies

(Editor's note: Eric Beheim saw his first circus when he was not quite 4 years old and has been a circus fan ever since. Between 1976 and 1991, he played in the Ringling-Barnum Band during the Circus' annual weeklong visits to San Diego. Eric and his wife Pat currently reside in East San Diego County.)

The following overview is an attempt to list the musical selections heard during the 1950 performance of the Ringling Bros. and Barnum & Bailey Circus and to offer some comments and observations about those pieces. Ordinarily, the passage of time would rule out any hope of identifying the music that was played for a circus performance almost 70 years ago. However, an audio recording was made of the entire 1950 performance while the Circus was appearing in Madison Square Garden. After listening to this recording several times, Don Covington (WJU #119) and I were able to come up with many of the titles that were played that year. Those who also have heard this recording (which has been circulating on the collector's market for many years now) are encouraged to add their own additions to the information provided here.



Merle Evans leads the band during a Madison Square Garden performance.

The 1950 performance got underway with a brief "overture" consisting of the special music composed by Henry Sullivan for that year's production numbers: "Seville", "When Dreams Come True", "Old Vienna", and "Jungle Drums". A veteran of both Broadway and Hollywood, Sullivan had been writing the Circus' special production number music since 1948 and would do so again in 1951.



Albert Rix and the Hagenbeck Zoo bear act.

Display No. 1 featured Albert Rix presenting a mixed bear act from the Hagenbeck Zoo in Germany. The music programmed for this presentation was *Quality Plus* (Jewell), *The Mosquitoes' Parade* (Whitney), *The Teddy Bears Picnic* (Bratton), *Spring, Beautiful Spring* (Lincke) *The Teddy Bears Picnic* (reprise), *The Caravan Club* (King) and *Circus Echoes galop* (Hughes).

Display No. 2 consisted of two Paul Jung clown numbers, presented in the ends rings to draw attention away from the center ring while the big cage was being taken down. The music that accompanied these numbers was *The Whistler and His Dog* (Pryor).

Display No. 3 was the Ugo Troupe, described in the souvenir program as "Long Distance Leapers in Soaring Somersaults from Springboards Over the Backs of Massed Elephants." For this type of act, the most appropriate music is always a galop, played at breakneck speed. In 1950, it was *The Storming of El Caney* (Alexander).

At this point, the running order of the acts began to differ slightly from how they appear in the printed program.

Display No. 4 consisted of an assortment of aerial acts presented by Lilo Justin, La Norma, the Three Hemadas, and the Three Hargas. The music they worked to was: *Song of the Marines* (Warren), *Ain't She Sweet* (Ager), *Rock-a-bye Your Baby with a Dixie Melody* (Schwarz), *Oklahoma* (Rodgers), and *Fine and Dandy* (Swift).

Display No. 5 offered three riding troupes: the Bostock-Parent, Romig, and in the center ring, the Zoppes along with Cucciola "the midget centaur." The music for these acts included *Espana Waltz* (Waldteufel), *Volare* (Modugno), a medley consisting of *William Tell Overture* (Rossini) and the *Dance of the Hours* (Ponchielli), and *El Cumbanchero* (Hernandez).



One of the 1950 Edition's bareback acts.



One of the 1950 Edition's clown walk arounds.

Display No. 6 featured knockabout comedy routines performed by Gran Pilona, the Boginos, and, in the center ring, the Gutis Family with their Gorilla Parody. The music included *Goody, Goody* (Malneck), *Tiger Rag*, and *Dixieland Medley*.

Display No. 7 was the first of the 1950 Edition's four production numbers **When Dreams Come True**. In addition to an original song *Someday When Dreams Come True* composed by Henry Sullivan, the score included *Meet Me Tonight in Dreamland* (Friedman), *On the Good Ship Lollypop* (Whiting), *Show Me the Way to Go Home* (King), a dreamy, sensuous waltz from *Der Rosenkavalier* (Richard Strauss), the principal theme from *Swan Lake* (Tchaikovsky), *The Battle Hymn of the Republic* (traditional) *You're a Grand Old Flag* (Cohan), *Somewhere Over the Rainbow* from *The Wizard of Oz* (Arlen) and a reprise of *Someday When Dreams Come True* for the payoff.



The "Dream of a Good Little Girl" float from the 1950 Edition's Spec "When Dreams Come True."

The spec music was organized so that certain selections would be played when a particular float or parade unit was going past the more expensive reserved seats. *On the Good Ship Lollypop*, for example, was played when a float decorated with lollipops and themed "The Dream of a Good Little Girl" was going by the reserved seats. Later, when that same float went by the reserved seats on the opposite side of the arena, *On the Good Ship Lollypop* was played again.

Display No. 8 featured center-ring star Unus, performing balancing feats and his signature one-finger stand. The music chosen to accompany this unique act included the *Unus Fanfare* (Evans), *Deep Purple* (DeRose) *Sophisticated Lady* (Ellington) and the building-to-a-dramatic-climax *Awakening of Spring* (Chas. Bach)

Display No. 9 was a clown walk-around underscored by *Muskrat Ramble* (Ory).

Display No. 10 was a 3-ring display of liberty horses that began, appropriately enough, with the opening measures of *Light Cavalry Overture* (Suppe). This was followed by *March of the Spanish Soldiery* (Smetsky), *Italian Riflemen March* (Boccalari), *Sunnyland Waltzes* (Rosner), an unidentified galop, and *The Blue Danube Waltz* (Strauss).

Display No. 11 was another clown number, accompanied by *The Booster Rag* (Lake) and *Annie Laurie in Swingtime* (Colombo).

Display No. 12 opened with Leon De Rousseau performing the unusual stunt of revolving his body around his head, accompanied by *Body and Soul* (Green). Afterwards, he did a 50-foot back dive from a tower into a mattress. This, however, was only the prelude to a three-ring display of acrobats, led by Ugo & Christiani, doing speedy tumbling in the center ring. Once again, galops were the order of the day: *The Bastinado* (Alexander), *The Prince of Decorah* (Lowery) and *The Big Cage* (King).

Display No. 13 featured Baptiste Schreiber working two elephants that did a number of amusing dance routines to such numbers as *Argentina*, *Cuban Pete* (Norman), *Green Eyes* (Menendez) and the *Grand March* from *Aida* (Verdi). Schreiber and the elephants then performed a teeterboard routine similar to the one that Gunther Gebel-Williams did for many years on the Ringling-Barnum Red Unit.

Display No. 14 was the Circus' second production number for 1950, the aerial ballet **Seville**, with special music composed by Henry Sullivan. Making her American debut as the center ring star of this number was Pinito Del Oro performing amazing balancing feats on a swinging trapeze. In addition to Sullivan's special music, the score included *Orchids in the Moonlight* (Youmans) and *La Golindrina* (Sevilla).

Display No. 15 was still another clown walk-around, this time accompanied by *Big Time Boogie* (Washburn).



Juggler Francis Brunn and his sister.

Display No. 16 offered three rings of jugglers with Francis Brunn and his sister featured in the center ring. Adding excitement to the fast-paced action was Evans and the Ringling circus band performing up-tempo renditions of *Sabre Dance* (Khachaturian), *Comedians Galop* (Kabalevsky), and *The Russian Sailors Dance* (Giere).



The Realies Trio, foot jugglers.

Display No. 17 presented three rings of ponies featuring Charles Peterson's Jockey Dogs in the center ring. They were accompanied by *The Purple Pageant* (King), *Trombone Blues* (Jewell), *The Walking Frog* (King), *Broadway One-Step* (King), and *Eclipse Galop* (King)

Display No. 18 was a clown walk-around intended as a "stall" while the prop crews erected the nets used for the flying acts. The music used was the 1937 jazz march *South Rampart Street Parade* (Bauduc-Haggart).

Display No. 19 was a three-ring display of flying acts, featuring Antoinette Concello in the center ring. The music included *Under White Tents* (Duble), *Roseland Waltzes* (Hellman) and, for the "come down" music, *Winter Sports Galop*.

Display No. 20 brought back the clowns for another walk-around, this time to cover for the flying nets being taken down. The music used was *High Ridin'* (Paulson).

Display No. 21 was the ménage number for 1950's *Old Vienna*. In addition to Henry Sullivan's special music, the score included fragments of *Artist's Life Waltz* (Strauss) and *Vienna, City of My Dreams* (Sieczynski). There was also some rather out-of-place Spanish/Mexican music including *La Cucaracha* (traditional) and *The Toreador Song* from *Carmen* (Bizet). As benefiting an equestrian presentation, the music ended with the closing bars of *Light Cavalry Overture* (Suppe).

Display No. 22 featured the Geraledos, returning after a near-fatal accident the previous season. Their act opened dramatically with Wagner's *Ride of the Valkyries*, followed by *Shadow Waltz* (Warren).

Display No. 23 is not specifically identified in the printed program or in the running order that appears in the Billboard review. (Some acts had not appeared during the earlier performances due to the non-arrival of props.) Judging from the tempo and type of music used, it was probably being played for the Chaludis' bicycle act: *While on Parade* (Herbert), *On the Sunny Side of the Street* (McHugh) and *Stop It! galop* (Kaufman).

Display No. 24 featured the hair-raising Alzana high wire act, which had been thrilling Ringling audiences since 1947. The Alzana music included *The Royal Bridesmaids March* (Casto), *The Crimson Petal Waltz* (Jewell), the special Alzana "Walk Up" Music prepared by Merle Evans, and, as a chaser, *Strike Up the Band* (Gershwin).

Display No. 25 concluded the performance with *Jungle Drums*, a primordial, rousing elephant number that the souvenir program described as "A Weird, Wild, Tom-Tomic Jubilee in the Fantastic Land of Mumbo Jumbo with Native Girls, Boys, and Elephants." Henry Sullivan rose to the occasion and delivered an original score that, in addition to the title song, was filled with ominous melodies and counter-melodies hinting at danger and suspense. The band's performance of Sullivan's score was one of the highlights of the Circus' 1950 musical program.



The *Jungle Drums* elephant number

The *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.



Elephant long mount from the *Jungle Drums* number that closed the 1950 Edition

Following a closing announcement, the band played some "exit music" comprised of Sullivan's themes from the *Seville* and *Jungle Drums* numbers, bringing the performance to a satisfying conclusion.

At about the time the 1950 Edition was beginning its under-canvas tour, John Ringling North and his production staff were just starting in on planning the 1951 Edition. This is the edition seen in the Cecil B. DeMille feature film *The Greatest Show on Earth*. The soundtrack for that film includes some of the 1951 Edition's musical program, including Henry Sullivan's special production number music, rearranged and performed by Hollywood studio musicians. This will be the subject of an article in the MAY-JUNE 2019 *Circus Fanfare*.

OUT OF THE PAST - William E. Strassner

by Rod Everhart, WJU #1351

Recent WJU Convention attendee Priscilla “Bish” Wolf (WJU #1834, flute/piccolo) shared some interesting information about her Great-Uncle and his connection with Karl L. King. Her “Uncle Will” lived in Canton, OH and “tutored” a young Karl King on cornet and euphonium.



Bish remembers her Great-Uncle with fondness for several reasons. As a young person she wanted a flute. But this was during WWII and musical instruments were not readily available. Her Great-Uncle Will somehow obtained a new Arnold flute and sent it to her as a Christmas gift. It was her only gift that Christmas. She was thrilled. She used that instrument until well after she was married. In the 1950's, her family traveled on vacation from their home in Lebanon, PA to Canton, OH, to spend time with the Strassner's. Bish still remembers his home studio, his singing talent, and the beautiful lighted paintings on the walls of his home.

William E. Strassner (1874-1958) was a talented conductor, instrumentalist, and vocalist. He was one of the original 18 members of the Thayer Military Band, named in honor of trombonist H. Clark Thayer. Strassner then directed the Thayer Military Band for 55 years. After his retirement he remained as director emeritus and treasurer of that organization. Members of his band played at Governor McKinley's inauguration in Columbus, OH, and for the former president's funeral procession in 1901. Years later, in 1968, the military band merged with the American Legion Band and the Nazir Grotto Band to form what is now known as the Canton Concert Band.

Strassner was also Supervisor of music for the Canton public school system, and thus, conductor of the Canton High School's orchestra and its chorus. In addition, he was director of Trinity Lutheran Choir and the Masonic Male Chorus. Strassner played baritone, a factor that influenced a young Karl King.

The King family moved to Canton, OH in 1902 when Karl was eleven. He used the money he earned from being a newspaper carrier to purchase his first musical instrument -- a cornet. Karl's abilities quickly attracted the attention of Strassner, who invited the young trumpeter to join the Thayer Military Band. Since he was paid, it became King's first professional position. The Thayer Military Band was originally “just” a boy's band, but its musical talent quickly evolved to compete fully with Canton's adult bands. Under Strassner's guidance, Karl was encouraged to switch to

euphonium. Strassner then provided instruction on that instrument.



Karl L. King in his Thayer Military Band uniform

In 1909, Karl King composed and published three marches. His first was *March T.M.B.*, dedicated to the Thayer Military Band. Next was the march “*Greater Canton*”, dedicated to “W. E. Strassner, Bandmaster, Canton, Ohio”. The third was *Canton Aero Club March*, dedicated to John A. Sherrick and the Canton Ohio Aero Club. The marches were published by Strassner. A year later, at the age of 19, King left Canton to join the Robinson Famous Circus, playing euphonium under conductor Woodring Van Anda (“Woody Van”). King's career blossomed and in 1917, he became bandmaster for the Barnum & Bailey Circus. When Ringling combined the Ringling Bros. Circus with its Barnum & Bailey Circus in 1919 to form Ringling Bros. and Barnum & Bailey Circus as truly “The Greatest Show on Earth”, King declined the opportunity and chose to retire from life on the road.

After a brief return to Canton to direct a local band, King and his wife moved to Fort Dodge, IA where he continued as a prolific composer of band music and director of the Fort Dodge Municipal Band. But looking back in time, he appreciated the foundation and career start he got from Bish Wolf's Great-Uncle Will.

MEMBER SPOTLIGHTS

, photos by Andy Rawls, WJU \$3435



Henry Arkin



Chris and John Griffith



Rush Ward



Marie Schoenacker



Geoffrey Stein



Jim Meek



Dave Zehner



Nathan Richards



Arnie Huntress



Lynette Garlan



Raoul Camus



Bonnie Mueller



Allen Lawless



Jack Smyth



Adrienne Cannon

MAY ALL YOUR DAYS . . .



Diane Bergholtz



Linn Reisetter



Stuart Sklamm



Phillip "Flip" Herfort



David Carter



Rich Copeland



Gary deBroekert



Malinda Rawls



Steve Liljegen



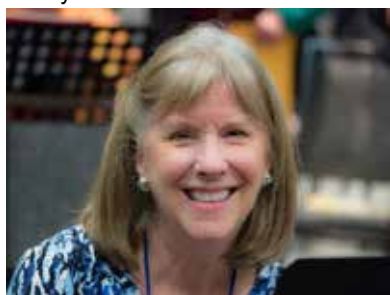
Becky Guth



Don Cooksey



Penny Dimler



Linda Butts



Don Larson



David Weinstein

... BE CIRCUS DAYS!!

OBITUARIES

Armand J. Olevano, Jr., WJU #3035

Armand J. Olevano, Jr., 71, of Endwell, NY and Sarasota, FL, passed away peacefully on Wednesday, December 19, 2018. He is predeceased by his parents, Armand, Sr. and Nina Olevano; his brother, Thomas James and his first wife, Donna (Wheeland) Olevano.



Armand is survived by his loving wife, Barbara (Carden) (Blodgett) Olevano; son, Thomas Olevano; daughter, Sharon Olevano. Armand is also survived by his two stepdaughters, Annette (Tim) McDaniels and Nicole (Greg) Derick; grandchildren, Ellia McDaniels and Sydney, Evan and Nicholas Derick; sister, his sister, Anne Louise (Dr.

Octavio) Chirino; brother-in-law, Gary (Rosemary) Carden; the Blodgett step-family; and many nieces, nephews and cousins

Armand served in the US Army and was a lifelong musician. He played in many bands in New York and Florida. In New York he performed with his own band, Night Sounds. In addition, he played in The Jazz Exchange, Melody Masters, Kirby Band, both Maine and Endicott Community Bands and others. In Florida, he played in his band, Sophisticated Swing Big Band, and with Gentlemen of Jazz, Savory Swing, Southshore Brass Quintet and others.



Sophisticated Swing Big Band

Armand performed the National Anthem with Louie G. Augostini at many area events. He was a member of the Optimist Club, Sons of Italy, German Club Band, BCC Jazz Ensemble, Endicott Elks, Venice Florida American Legion and the Windjammers Unlimited organization and Band. Armand promoted "Keep America's Jazz Music Alive."



The family expressed thanks to all the Doctors, Nurses and Medical Staff for their dedicated and compassionate care to Armand, especially these last 6 months. A Memorial Service was held at 3:00 p.m. on Friday, January 4, 2019 at the Central United Methodist Church in Endicott. In Lieu of flowers, please consider a donation in Armand's name to the Central UMC Memorial Fund, 17 Nanticoke Ave., Endicott, NY 13760.

Robert Van Hal, WJU #1640

Robert Willis Van Hal was born October 20, 1930, to William and Wilma (Wichhart) Van Hal, at their home near Tracy, Iowa. He passed away at age 87 at Mercy Hospital in Des Moines, Iowa on June 21, 2018.



Bob was a 1951 graduate of Pella Community High School and went on to graduate from Central College. He was drafted into the U.S. Army and played in the Army band. Music and flying were Bob's passions. When he was young, he would ferry airplanes and he also built a small plane. Bob was a piano tuner and enjoyed

playing in Pella's city band. He also played in the military band in Des Moines, and with Windjammers Unlimited in Florida where he spent many winters. Bob was baptized and made profession of faith at First Christian Reformed Church; he was a charter member of Covenant Reformed Church in Pella.

Bob was preceded in death by his parents, his sister Marie Van Leeuwen, his brothers Don (Connie) Van Hal, and Marion Van Hal, his brother-in-law Jerry Morrison, and his nephew Steve Van Hal. Those left to cherish his memory are his sister June Morrison of Oskaloosa, his brother-in-law Henry Van Leeuwen of Hanover, Indiana, and his sister-in-law Joan Van Hal of Pella. He is also survived by many nieces and nephews.

SUMMARIZED FINANCIAL STATEMENTS

Submitted by WJU Treasurer, Howard Habenicht

WINDJAMMERS UNLIMITED, INC. BALANCE SHEET INFORMATION

	December 31	
	2018	2017
ASSETS		
Cash & Savings	\$ 60,591	\$ 55,608
Accounts Receivable, Meet advances	4,500	4,000
TOTAL ASSETS	\$ 65,091	\$ 59,608
LIABILITIES		
Accounts Payable	\$ 1,328	\$ 168
Dues received in advance	8,881	8,870
TOTAL LIAB./DEF INCOME	\$ 10,209	\$ 9,038
NET ASSETS		
Unrestricted	\$ 38,393	\$ 34,087
Restricted for Scholarships	16,489	16,483
NET ASSETS	\$ 54,882	\$ 50,570

WINDJAMMERS UNLIMITED, INC. INCOME STATEMENT INFORMATION

	Year Ended December 31	
	2018	2017
INCOME		
Membership dues & Contributions	\$ 13,075	\$ 16,566
Meet Income	6,875	3,476
Other Income	46	24
TOTAL INCOME	\$ 19,996	\$ 20,066
EXPENSES		
Compensation & Travel Expenses	\$ 3,307	\$ 2,000
Communications - Circus Fanfare (6 issues)	8,073	8,030
Rent - Storage Facility	1,866	1,692
Other printing, postage, supplies	1,281	1,210
ACB Membership	275	275
Website Design	616	984
All Other	266	241
TOTAL EXPENSES	\$ 15,684	\$ 14,432
INCREASE IN NET ASSETS	\$ 4,312	\$ 5,634

A complete financial report can be obtained by request from:
Howard Habenicht, WJU Treasurer at: howiehab@gmail.com



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Upcoming Events

July 16-21, 2019

Windjammers Summer Meet
Pittsburgh, PA

January 14-19, 2020

Windjammers 48th Convention
Sarasota/Bradenton, FL