

WINDJAMMERS  UNLIMITED, INC.

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Two Jesters Steam Calliope

Photo by Bob Cline (2006)





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## WINDJAMMERS UNLIMITED HALL OF FAME

1974	<b>Karl L. King</b>	1994	<b>Leonard PAUL Luckey</b>	2011	<b>Charles L. Gebest</b>
1974	<b>Merle Evans</b>	1995	<b>Hale A. Vandercook</b>	2012	<b>William Weldon</b>
1975	<b>Fred Jewell</b>	1996	<b>Perry G. Lowery</b>	2012	<b>Mike Montgomery*</b>
1975	<b>Robert Hoe, Jr.</b>	1997	<b>William Pruyn</b>	2013	<b>Charles H. Bennett, Jr.*</b>
1976	<b>Vic Robbins</b>	1998	Everette James	2013	<b>Robert P. Hills, Jr.*</b>
1976	<b>Henry Kyes</b>	1999	Eddie Woeckner	2014	<b>Charlie Stevenson</b>
1977	<b>A. Lee Hinckley</b>	2000	<b>Robert D. Peckham*</b>	2014	<b>Joe Basile</b>
1978	<b>Russell Alexander</b>	2001	<b>Jack Bell</b>	2016	<b>Richard Whitemarsh</b>
1979	Ramon Escorcia	2002	Joe Browning	2017	<b>Keith Greene</b>
1980	<b>Charles E. Duble</b>	2003	<b>Joseph Gorton</b>	2017	<b>Paul Bierley</b>
1981	<b>J.J. Richards</b>	2003	<b>Lewis Bader</b>	2018	<b>Thomas G. Canham</b>
1982	<b>Albert C. Sweet</b>	2004	<b>Carl Clair</b>	2019	<b>Charles E. Ringling</b>
1983	<b>Charles L. Barnhouse</b>	2005	<b>Joseph A. Emidy</b>	2019	<b>Norman E. Smith</b>
1984	<b>Walter P. English</b>	2005	<b>William Merrick</b>		
1985	<b>Leonard B. Smith</b>	2006	<b>William Sweeney</b>		
1986	Paul Yoder	2006	<b>Ned Kendall</b>		
1987	<b>Earle M. Moss</b>	2007	<b>Charles Schlarbaum</b>		
1988	<b>Henry Fillmore</b>	2007	<b>Joe Stefan</b>		
1989	<b>Douglas D. MacLeod*</b>	2008	<b>George Ganweiler</b>		
1990	Ward Stauth*	2009	Sverre O. Braathen		
1991	Clinton "Johnnie" Evans	2009	<b>Harry Crigler</b>		
1992	James A. Perkins	2010	<b>Carl "Pop" Neel</b>		
1993	<b>Ray "Red" Floyd</b>	2010	<b>Harvey Phillips</b>		

For information on those names in **bold italics**, go to [www.circusmusic.org](http://www.circusmusic.org) and the Hall of Fame tab.

\* For service to Windjammers Unlimited

# UNLIMITED, INC.



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## COVER COMMENTS

The Two Jesters steam calliope was built around 1920 and served on the Sells-Floto Circus for the 1920 through 1925 seasons. It was stored in the Peru, IN quarters from 1926 to 1932. Then in 1932, the Two Jesters wagon was used for lot concerts by the Ringling-owned Hagenbeck-Wallace Circus. In 1933 and 1934 it was used in that unit's street parades. In 1941 Ringling-Barnum used it in their Spec and also had it associated with Ringling shows in 1942, 1943 and 1945. The Two Jesters wagon is currently on display at the John and Mable Ringling Museums in Sarasota.



**The Two Jesters Steam Calliope in 1934 with the Hagenbeck-Wallace Circus.**

*Photo by Don Smith. Circus Historical Society's Conover Set #807, photo #410.*

[www.circuswagons.org](http://www.circuswagons.org)

# PRESIDENT'S MESSAGE

By Nada Montgomery, WJU #1958



## Greetings to all Windjammers and potential Windjammers!

If you are reading this and are not a member, perhaps someone gave you this *Circus Fanfare* to enjoy and encouraged you to join us. Let me add my invitation – we look forward to welcoming you! Visit [www.circusmusic.org](http://www.circusmusic.org).

Summer is upon us and for many of us for a long time that has meant traveling to the Windjammers summer meet. We have met in big cities, small towns, and from East coast to West coast – even the North Coast! In July we are gathering in Pittsburgh, PA! Registration is open (but hurry!), and hotel reservations can easily be made. Don't miss the opportunity to greet old friends, make new ones, and help in our mission of preserving traditional music of the circus! Personally, I so look forward to seeing the new music at every Convention or Meet and can't wait until rehearsals begin and I can challenge my sight-reading chops and discover some new favorite pieces – and I know I'm not alone!

Please join me in wishing our Past President John Wetzel a speedy recovery. John travelled to the Cleveland Clinic for surgery in April. He really enjoyed a visit from Frank and Teresa Cosenza while there! They had become friends at the Cosenza's first convention this past January. This is another benefit of Windjammers membership – the friendships that are established with folks from all corners of the country.

Look forward to seeing you in Pittsburgh in July!

Nada Montgomery  
President



## WINDJAMMERS APPAREL

*Embroider It Online* is our vendor for WJU logo apparel. Order online at: [https:// www.embroideritonline.com/EIS/windjammers-apparel/](https://www.embroideritonline.com/EIS/windjammers-apparel/)

**HOPE WE WILL BE SEEING YOU AT THE PITTSBURGH MEET!**



## Calliope Trivia

When Karl King was bandmaster of the Barnum & Bailey Circus in 1917-1918, his wife, Ruth (Lovett), was the calliope performer in the street parades. Likewise, when Everette James was bandmaster of the Mighty Haag Circus band and the Christy Bros. Circus band, his wife, Maybelle (Stewart) was playing the calliope in the circus parades. Maybelle also performed in the Center Ring as an acrobat, aerialist, horseback rider, and elephant handler.

## 2019 SUMMER MEET

By Lynette Garlan, WJU #3633

We here in Pittsburgh are excited about the Windjammers Unlimited coming here in July for the Summer Meet! With registration on the evening of July 16th to the breakfast on Sunday July 21st, we are going to have a great time playing music, boating on the three rivers, touring a bit of Pittsburgh, enjoying friendships and renewing our commitment to traditional American circus music.

See the Playlist at right. We will be playing some pieces we have never played before including three tunes played by the Gainesville Community Circus. We will also be presenting two free concerts – one as part of the Moon Township Park concert series and another at the Greater Pittsburgh Masonic Auditorium. After playing our hearts out, we will have our Saturday banquet and then can listen and dance to the River City Swing band. It's going to be a great week! Hope to see you there! Registration deadline is June 15, 2019. Please email or call if you have questions.

Lynette Garlan

[pittwindjam@gmail.com](mailto:pittwindjam@gmail.com)

Cell Phone 412-916-8131

# PLAYLIST FOR PITTSBURGH SUMMER MEET

July 16-21, 2019 - Music selected by Meet Host, Lynette Garlan, WJU #3633

## CONCERT PIECES

The Star Spangled Banner - Francis Scott Key  
The Ringling Bros. Grand Entry - Al. C. Sweet  
Orpheus in der Unterwelt - Jacques Offenbach  
Dill Pickles - Charles L. Johnson  
Baby Boo March - Fred Jewell  
Galop Zip Boom - C. E. Duple  
Gee Whiz - Frank Fuhrer  
Circusdom March - Fred Jewell  
Sobre las Olas (Over the Waves) - Juvention Rosas  
The Thunderbolt Galop - Fred Huffer  
The Whip - Abe Holzmann  
Teddy Trombone - Henry Fillmore  
The Greatest Show on Earth - Victor Young  
Barnum & Bailey's Favorite - Karl L. King

## MARCHES

A Signal from Mars - E.T. Paull \*\*  
Barnum & Bailey's Royal Pageant - C. E. Duple  
Basses on a Rampage March - H.G. Huffine  
Battle of Shiloh - C.L. Barnhouse  
Blaze Away! - Abe Holzmann  
Bombasto March - Orion R. Farrar  
Bravura - C.E. Duple  
Cyrus the Great - Karl L. King  
El Gaucho March - Ted Mesang \*\*  
Gilmore's Triumphal March - T. P. Brook  
Iowa Brigade Band - Russell Alexander  
March Indienne - Adolphe Sellenick  
March of the Siamese - Paul Lincke  
Pink Lemonade - A,J, Weidt  
Robinson's Grand Entree March - Karl L. King  
Rolling Thunder March - Henry Fillmore  
Royal Degree - Walter P. English  
Symbol of Honor March - Ted Mesang \*\*  
The Billboard March - John Klohr  
The Caravan Club - Karl L. King  
The Circus on Parade - Richard Rodgers  
The Hippodrome - Will Huff  
The Man of the Hour - Henry Fillmore  
The Purple Pageant March - Karl L. King  
The Trombone King - Karl L. King  
Trombone Smiles - Fred Jewell  
Troopers Tribunal - Henry Fillmore

## GALOPS

Big Cage Galop - Karl L. King  
Eclipse Galop - Karl L. King  
Walsenburg Galop - Karl L. King

## RAGS

Apple Jack - Charles L. Johnson  
Ragamuffin Rag - Will Huff  
Ragged Rozey - Karl L. King  
Russian Rag - George L. Cobb  
The Smiler - Percy Wenrich  
Tiger Rag - Original Dixieland Jazz Band

## SMEARS

Knock Out Drops - Henri F. Klickmann  
Shoutin' Liza Trombone - Henry Fillmore

## WALTZES & SERENADES

Eloise Waltz - George D. Barnard as Edward Hazel  
Moonlight on the Nile - Karl L. King  
Roses of Memory - Fred Jewell  
Sunnyland Waltzes - E.M. Rosner  
At Break of Dawn - Fred Jewell  
At Evening Time - Fred Jewell

## OVERTURES and SELECTIONS

Cloth of Gold - Fred Jewell  
Isabella - Franz V. Suppe  
In a Persian Market - Albert W. Ketelbey  
Jungle Queen - George D. Barnard

\*\* from Gainesville (TX) Community Circus playbook

The image shows a page of a musical score for a solo B♭ cornet. The title is "BRAVURA MARCH" by C. E. Duple. The score is written in 2/4 time and includes various musical notations such as dynamics (ff, f, mf, ff), articulation (staccato, marcato), and performance instructions like "Have a Timpani" and "over ff". The page number "587" is visible in the top left corner. At the bottom, there is a copyright notice: "Copyright MCMXVIII by The John Church Company. International Copyright. Printed in the United States." and the number "18036 - 6".

# MUSICAL BONDS THAT TIE!

## The Circus, Paddlewheels, The Beatles, Madonna, Springsteen and Others

By Don George, WJU #3911

*[Editors note: Don George is a semi-retired international business and change management consultant living in Bucks County PA. A former work colleague of mine in the mid-1980's and late-1990's, Don recently learned about Windjammers and Circus Fanfare, and volunteered to write an article on an assigned topic.*

"Bonds that tie? What is that?", you ask.

It's true... pop music, the great riverboats and the circus all share a common bond: the use of the **Calliope**.

The iconic steam whistle instrument with its unique, slightly off-pitch notes makes its appearance in many pop music chart-busters. In 1993, Madonna's *Girlie Show* tour used excerpts from *Holiday for Calliope* in the encore. Bruce Springsteen was *Blinded by the Light* and apparently, according to his lyrics, "the calliope crashed to the ground." And the Beatles' *Being for the Benefit of Mr. Kite* used calliope music for the tune's circus atmosphere.

Whilst there are differing opinions on the proper pronunciation, circus troupes, circus music aficionados and those who play the instrument usually say KAL-ee-ohp, or shortened to just Cally. Others, self included, prefer kə-LY-ə-pee like the Greek Muse of the same name. It tends to be the former in a circus context and the latter relative to riverboats and other uses. Regardless of how you say it, the Calliope has an amazing and robust history, from its creation to its present-day use.

### A Little History

From the original muse, to the advent of the 19th Century musical instrument, Calliope is a rich study of history. In Greek mythology, the muse Calliope presides over lyrical poetry, prose and song, her name attributed to the harmony of her voice. And so, too, the first steam organ (or steam piano) came into existence in the 1800s. Its loud and distinctive pitches produced through varying-sized metal tubes (later known as whistles) allowed for often out-of-tune chromatic melodies to be played.

The original aerophone named after the Greek Muse was created by the Reverend James Birkett of Ovinsham, England in June 1838, but was never patented. Birkett's "steam organ" consisted of eight pipes covering a single octave and was attached to a locomotive from the Newcastle and Carlisle Railway Company. It was used at a railway grand opening.

U.S. Patent No. 13688 was issued on October 9, 1855 to Joshua C. Stoddard, commonly credited as the inventor of the Steam Calliope, "...for an instrument producing music by steam or compressed air through what are commonly known as whistles."



CALLIOPE! THE WONDERFUL OPERONIC OR STEAM CAR OF THE MUSES.  
AS IT APPEARS IN THE GORGEOUS STREET PAGEANT OF THE  
**EUROPEAN ZOOLOGICAL ASSOCIATION!**  
BRITISH MUSEUM, ROYAL COLLEGE, GALLERY OF ART, WORLD'S CONGRESS AND GIANT CIRCUS! 12 Tons! 500 Hrs and Hours! One Ticket Admits 12 Adm!

**CALLIOPE! The wonderful operonicon or steam car of the muses, as it appears in the gorgeous street pageant of the great European Zoological Association!**

Interestingly, Claim 2 of the Patent merely identifies a particular type of improved valve system, the puppet valve, resulting in the combining of the original instrument with this unique rotating studded barrel. His purpose in designing the innovative instrument was to call people to worship. It is not surprising that in Evangelical New England, a man named Joshua would have created such a mechanical horn section for the call to worship. Whilst Stoddard may be generally accepted as the "inventor", in fact, he is not.

Stoddard's instrument consisted of fifteen graduated metal tubes, all of different pitch attached in a row to the top of a steam boiler. His metal rotating barrel ran the length of the boiler and was equipped with pins like those in a music box. The pins were arranged to press the valves and allow the steam to enter the appropriate whistles in the precise sequence to play the desired melody. Much like the larger music boxes of the era, a separate roller was needed for each melody. Eventually, Stoddard attached wires to the valves and ran the opposing ends to a keyboard so that the instrument could be played like a piano. The first performance of the keyboard instrument was July 4, 1855 on Worcester Common in Massachusetts. Stoddard founded the American Steam Piano Company, but it failed within five years. Investors replaced Stoddard and under new management the instrument became highly popular and in demand.

The availability of steam to power Stoddard's instrument severely limited its application, flexibility and use. Since powerful riverboats had ample steam and easy mobility for transport of the devices along rivers and into ports especially along the Mississippi River, the devices were quickly fitted into the steamboats of the day. That tradition continues today with Paddlewheel boats like the *Natchez* based in New Orleans, the *Delta Queen* (formerly Chattanooga), and the *Minne-Ha-Ha* on Lake George, NY continuing to steam on with their Calliopes playing traditional tunes. The Delta Queen's calliope was mounted on the Texas deck aft of the pilot house and covers approximately three octaves. It was traditionally used to play the ship in and out of her berth while docking or undocking.



**Calliope on the Steamboat Natchez**

Since the circus also had large steam generation plants to power electrical generators, carousels, and various amusements, the calliope became a fit there as well. During the 1860s, Calliopes began to appear in these venues and were found on circus midways and carousels. With boilers installed on a circus wagon, calliopes were soon given mobility for use in the circus street parades. Because the sounds carried some distance, the circus calliopes typically were placed at the end of the street parades. These mobile



**The Cole Bros. Circus AMERICA wagon steam-calliope in a circus street parade**

steam instruments required a three-person crew: teamster, boilerman, and musician. And yes, boiler fires and accidents occasionally occurred.



Eventually, some innovations were made. Inventor Norman G. Baker (1882-1958), whose father is credited with more than 100 inventions, developed the first patented air-driven calliope-type device. He named it the *Tangley Automatic Air Calliophone*. Baker, born into a wealthy family in the Mississippi River town of Muscatine, Iowa, was enthralled by traveling shows and mentalists. In the early 1900s, Baker traveled as "Charles Welch" with his own troupe of mentalists. While Baker's air-driven instrument did not require large steam generating facilities, the whistles remained of similar construction and there remained no significant way to control volume, pitch and tenor.

**Technological Advances & Limitations:  
The Devil is in The Details**

Stoddard's creation grew to have increased numbers of whistles, with the standard becoming thirty-two, similar to the standard range of the pipe organ pedals. Other devices built by Miner Manufacturing Company have fifty-three notes beginning at C below middle-C (or 4'C if you are an organist.)

A separate "pipe" or "whistle" is used to produce each note as the air is permitted to flow through the device.



Tracker for the calliope on the AMERICA circus wagon



Whistles on the calliope on the AMERICA circus wagon

Regardless of the number of whistles, with some steamboats sporting forty-three, the shrill and distinctive pitches remain consistent even today. Historically, volume was not controllable as steam or air flow was either open or closed.

The earliest whistles were handcrafted by skilled craftsmen of the day, metal-working artisans who forged and worked the individual tubes into their approximate pitch. Steam heat further exacerbated the preciseness of the pitch as rapid temperature changes in the flow would cause slight expansion and subsequent contraction of the metals. All of this contributes to the historical uniqueness of the Calliope sound.

While the advent of air-driven devices reduced the impreciseness of pitch somewhat, today's whistle creation still maintains the one-of-a-kind tenor characteristic of calliope instruments.

Tuning remains a challenge and the margins are such that near-perfect pitch is almost impossible to be achieved. Considering the impacts of external factors including weather, temperature, humidity, wind and location, the variance of pitch is considered less a detriment and more a trademark of the instrument.

The advent of digital technology has made its way into the Calliope. Many modern production devices, still made by the Miner Company, include a MIDI player in addition to, or in lieu of, a traditional A-Roll drum. The MIDI device is about the size of a deck of regular playing cards and the SD (Secure Digital) storage card, like those used in modern smartphones, cameras, and electronic devices, can store thousands of songs and customized playlists. Compare that to the A-Roll which has a maximum capacity of about 10 songs.

#### A Traditional Sound That Lives On

There's no other instrument like the Calliope. It's uniqueness has not been replicated even in the era of digital synthesizing. Some things simply are not capable of replacement.

Not far from my home, in New Hope, PA a traditional carousel at a children's entertainment venue plays Calliope music. For me, it brings back fond memories of my youth. But it spans generations, too. My eight-year-old granddaughter asked about the music when we were there. She was amazed at the sound and the richness of its history.

Who knows... perhaps the Calliope will withstand extinction.

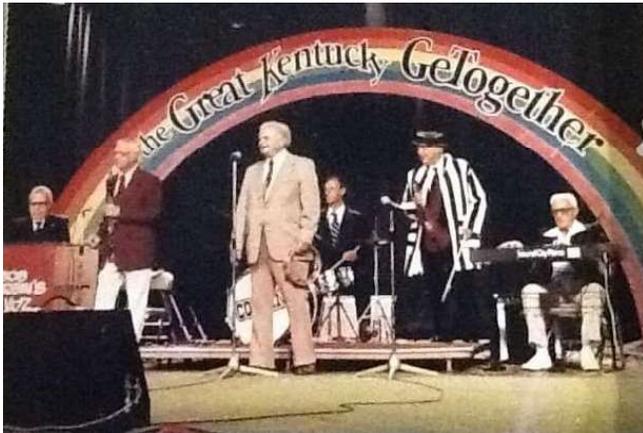


Miner Manufacturing Air Calliope Model CA-53  
List Price \$10,990.

# A CLOWN'S CALLIOPE

By Bill Armstrong, WJU #3610

For decades, Barnesville, Ohio native Bob "Smiley" Corbin owned and played a 1926 Tangley Calliophone. "Smiley" did just about everything in legitimate theater, bands, clowning, one night traveling shows, circuses, carnivals and hundreds of parades. Corbin could play virtually any instrument in the band, including fiddle.

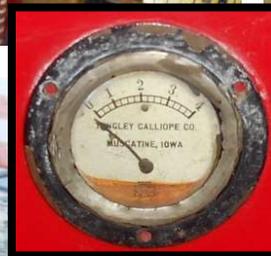


Bob "Smiley" Corbin (in striped jacket) at Kentucky State Fair in 1981. Former Ringling VP Rudy Bundy is at left on clarinet. Below Smiley in his clown outfit, plus his personal calliophone.

In later years Corbin moved into promoting, talent management and was an advance man for Ringling Brothers and Barnum & Bailey Circus. Eventually Corbin was Press Agent and advance representative for Deggeller's Magic Midway, one of the largest touring carnival shows in the country.

Corbin managed the show for The Kentucky State Fair and was made an honorary "Kentucky Colonel". Corbin's Calliophone is complete with a "Roots" Blower, a type of positive displacement system that Tangley developed for their Calliophones and used the same "Roots" system to build small rural electricity-generation plants.

Bob Corbin closed the show December 1, 1985. His family has kept the calliophone in excellent condition considering the instrument is 90+ years old and survived many hundreds of parades in the back of a truck. Son Bob II keeps the brass all polished up in his basement where I was allowed to crank it up and play a little. What a happy, but haunting, sound that stirs great memories for me as I was fortunate enough to have seen and heard Smiley Corbin and his Calliophone many times growing up.



Tangley Calliophone Company, Muscatine, Iowa. "The World's Largest Calliophone & Calliophone Builders". Model CA-43, s/n 1296

# OUT OF THE PAST

## HARRY SHELL - STEAM CALLIOPE ENTHUSIAST

By Rod Everhart, WJU #1351



Photo of Harry Shell at Calliope autographed to Babe & Buckles Woodcock.



Harry Shell (5 Aug 1902 - 16 May 1987)  
Photo from Milner Collection at Illinois State University

Born in Indiana, but raised in Des Moines, IA, Harry Shell's circus career began in the early 1920s. He was playing trumpet in 1921 with the Hagenbeck-Wallace Circus band.



Hagenbeck-Wallace's 1905 Elephant Tableau in 1921, serving as their No. 2 bandwagon. Harry Shell photo (Joseph Bradbury Album # 9 - photo # 54C in East St. Louis, MO.)

Over the years, he played for many other circuses, including Mighty Haag, Christy Bros., Orange Bros., Moon Bros., Russell Bros., and King Bros. circuses.

From 1963 through 1965, Harry was with the King Bros. Circus as bandmaster of their 3-person circus band, comprised of trumpet, organ and drums. While with King Bros., Harry married circus organist Isla Liles Garcia (1901-1966), with whom he had worked for many years.

Harry loved all things circus, but in particular, he became a major fan of steam calliopes.

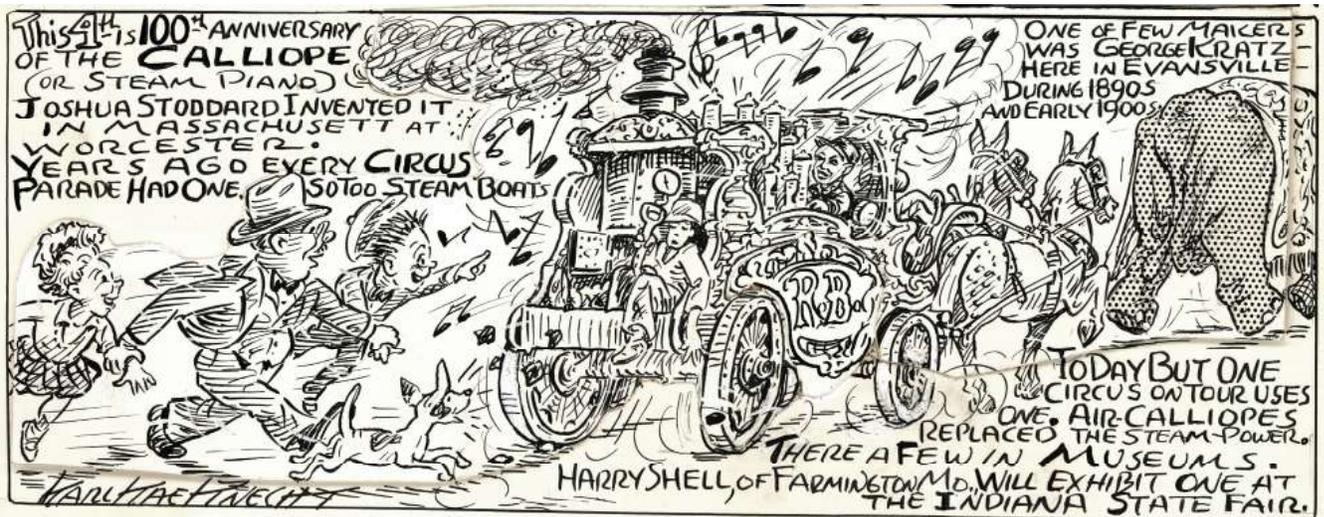
During the 1950's and beyond, Harry restored calliopes at his home in Farmington, MO. He then proudly and enthusiastically toured them at fairs, steam engine events, centennials and other celebrations across the country.

The 1902 Gentry Bros. Twin Steam Calliope #1 housed at the International Circus Hall of Fame in Peru, IN was re-built by Harry with a new manifold and some whistles.



Harry Shell and Isla Garcia with the King Bros. Circus in 1963

## Karl Kae Knecht Cartoon published on July 3, 1955



Karl Kae Knecht (12/4/1883 - 7/28/1972) was the cartoonist for the *Evansville Courier* newspaper from 1906 to 1960. Photo Credit to *Evansville Courier* (now *Courier & Press*) as the original publisher and the University of Evansville Library, which houses Knecht's original sketches. Permission received from the Evansville Vanderburgh Public Library Digital Archive

**Cartoon Enhanced Text:** July 4, 1955 is the 100th Anniversary of the Steam Calliope (or Steam Piano.) Joshua Stoddard invented it in Worcester, Massachusetts. Years ago, every circus parade had one. So, too, steamboats. One of the few makers during the 1890's and early 1900's was George Kratz, located here in Evansville, Indiana.

Today, only one circus on tour uses one. Air calliopes replaced the steam-powered ones. There are still a few on display in museums, and Harry Shell of Farmington, Missouri will exhibit one at this year's Indiana State Fair in Indianapolis.



The Gentry Bros. Twin Steam Calliope #1 in the Peru Circus Parade in 2009. Photo by Bob Cline

In 1902, Sullivan & Eagle of Peru, IN built two identical calliope wagons for the Gentry Bros. Famous Shows. Over the years, ownership of #1 changed a number of times, including use by Gentry & Patterson Combined Shows, Walter L. Main, Cole Bros. World Toured Shows, King-Cristiani, King Bros., and Blue Grass Shows (carnival.) Originally, the calliope had 20 whistles. Later it was expanded to 32. Further the coal-fired boiler was converted to propane. In 1994, it was donated to the Circus City Festival, Peru, IN. Likewise, #2 was with various shows over the years, but it was destroyed around 1941.

# CIRCUS MUSICAL INSTRUMENTS

By Charles P. (Chappie) Fox; *photos added*

Extracted from a JAN-FEB 1983 *Circus Fanfare* article, which was reprinted from *International Musician*.

A fascinating, and a perhaps strange list of musical instruments, has been associated with the circus over the years. The reason being that, like salt and pepper, circus and music simply go together.

## Calliope

Foremost of all musical instruments associated with the circus is the steam calliope. Loud and raucous, it attracted attention. Almost every show, large or small, had one built into a wagon. Generally, it was the last unit in the street parade. It acted like a "Pied Piper" as the townspeople followed it through town right out to the show grounds.

Actually, it was a steam piano and made up of three basic components: a steam boiler, the brass whistles and a keyboard. A three-man crew made up the team: the driver of the horses, a boilerman and the musician who played the marvelous instrument. Each whistle had a valve under it. A lever on this valve was connected by a wire to the appropriate key on the keyboard. When the player depressed a key, this action opened the valve under a whistle allowing live steam to shoot through it. The number of whistles could vary from twenty-one to fifty-three.



**Morecraft Calliope, Peru, IN**

The player did not use any "kitten on the keys" action. It required forceful movement -- almost stiff-fingered action. The resulting music was glorious and exciting. The sound could be heard for a couple of miles and, on a damp day, if the wind was right, many people claimed to have heard the luring tones five miles away.

Steam calliopes were played in parades and, also, in concert when it was parked on the circus midway while people were streaming in to buy tickets. They were simply too loud to be used in the tent with the band. By 1913, however, air calliopes were available. Air rather than steam shooting through the whistles gave a far more melodious tone.

Both the Barnum & Bailey Show and the Ringling Bros. Circus added air calliopes to their bands, thus bringing this wonderful sound, so unique to the circus, into the tent.



**Cooper Bros. air calliope. Photo from Buckles Blog**

## Una-Fon

The best way to describe a Una-Fon is to say it is an electrically-operated xylophone. The power source is a 6-volt battery. It has a piano-like keyboard, and when a key is depressed, an electrical contact is made causing a clapper to vibrate on a tuned steel bar. The sound is lively and lilting. The big circuses had them. The Una-Fon was mounted on top of a wagon where it became an important parade feature. The sound of a Una-Fon could be heard for many blocks.



**Deagan Una-Fon**

### **Bell Wagon**

One of the most magnificent of all parade vehicles was Ringling Bros.' Bell Wagon. It was built in 1892 and used by them until they gave up the street parade in 1920. They billed the unit as the "Grand Russian Cathedral Chimes, the largest, grandest, heaviest chimes ever heard in America." The advertising, in true circus style alliteration, added "continuous carillons of tremendous tones from tons upon tons of sweet toned bells" and "These mighty Russian chimes fill the air for many miles with broken but melodious whispers while to those who are within sight, the deep, rolling, heaving, changing, swelling, sinking, rising, overwhelming, exalting peals are like the tremendous tones of the music of many waters."



**Ringling Bell Wagon in 1951**

In spite of all the advertising talk about the Bells of Moscow, these giants were cast at the Campbell Foundry in Milwaukee and the wagon was built by the Moeller Bros. in Baraboo, Wisconsin, Ringling's hometown at that time. The player of these nine massive bells sat at the back end of the wagon and pulled spring-primed levers that caused the clappers to hit the respective bells. It was truly a delightful addition to the street parade.

### **Pipe Organ**

In 1903, the Ringling Bros. World's Greatest Show, in an effort to outshine their bitter rival -- the Barnum & Bailey Greatest Show on Earth -- came up with a most unusual musical parade feature. They installed a Kilgen pipe organ into a specially built parade wagon. The vehicle was 25 feet long, 19 feet high and over 7 feet wide. The power source for air was a Stanley Steamer automobile engine built into the wagon.



**Kilgen Pipe Organ pipes**

The musician playing the organ had nine manual ranks, two independent pedal ranks and eight extra-large scale pipes voiced on 8 inch to 10 inch pressure to give it great power. The organ alone cost \$4,000. There was one serious problem, however. Parading over unpaved streets, or worse, cobblestone streets, caused vibrations that were extremely rough on the organ.

Today, all these wonderful instruments have disappeared from the circus scene.

A band, however, is found on every circus.

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### **Bell Wagon Note** by Fred Dalinger, Jr. on the Circus Historical Society's website:

The best available evidence suggests that the bell wagon was the first major parade wagon constructed especially for the Ringling Bros. World's Greatest Shows. The designer of the Ringling bell wagon departed from the box body precedent, creating an open framework design which accentuated the bells instead of the carved housing. This was made feasible by the size of the bells, their scale being sufficiently large to prevent them from being obscured in the overall design. *The Sauk County Democrat* of February 25, 1892 reported that the bell apparatus had arrived in Baraboo three days earlier, and that they were being placed in storage at the Ringling quarters until the wagon was built.

The bells ranged from nineteen to thirty-six inches in diameter at the bottom, and from fifteen to twenty-eight inches high. Although it is the only one mounted in a yoke stand, the topmost bell did not rotate, but was fixed in position, as were the other bells.

The small number of bells -- nine -- limited the player to only the simplest of tunes. The 1894 Ringling route book indicates that "The [My?] Old Kentucky Home" and "Nearer My God to Thee" were played, in addition to anthems, hymns and popular airs. In 1941, a correspondent of the *Billboard* reported that he had played "Rock of Ages," "Greenland's Icy Mountains" and "Dixie" on the bell wagon in 1893. Al Ringling allegedly liked the playing of church tunes on the bells.

# SAILOR CIRCUS ARENA RENOVATION

By Rod Everhart, WJU #1351

Herald-Tribune staff photos by Mark Lang

The \$4.35 million construction project to remodel and air-condition the 38-year-old arena used by the Sailor Circus has been completed. It re-opened in early April 2019. The remodeled arena now offers over 28,000 square feet of floor space with seating for circus performances at 1,400. The project enhances the performance space with bright lights, new seating, improved restrooms, new offices and bigger concession areas. Since temperatures in the old arena were often above 90 degrees in the summer months, the now air-conditioned arena will make training easier and safer (with fewer sweaty hands!)



The State of Florida provided a \$1 million grant to help pay for the renovation. More than 600 local donors, along with the Community Foundation of Sarasota County and the Gulf Coast Community Foundation, raised the balance of funds needed for this unique facility located at 2075 Bahia Vista Street in Sarasota.



The winter quarters of the Ringling Bros. and Barnum & Bailey Circus was in Sarasota from 1927 to 1959. In 1949, the Sarasota High School began an acrobatic program for students, often taught by Ringling professionals. Over time, that program became the Sailor Circus, labeled "The Greatest 'Little' Show on Earth." Each January, the Sailor Circus performs during our annual Windjammers Convention with a Windjammers circus band accompanying the acts,

and a much larger Windjammers concert circus band doing a Center Ring Concert prior to the circus.

The Sailor Circus is the longest-running youth circus in the U.S. and is celebrating its 70th Anniversary this year. Currently, more than 100 students are participating in the Sailor Circus Academy. It celebrated its anniversary and the opening of the upgraded facilities with "Once Upon a Circus" performances April 18-27, 2019. Tickets were \$20 for these shows.

Over the years, the Sailor Circus has been operated by different groups. They are currently part of the Circus Arts Conservatory, founded by Pedro Reis and his wife, Dolly Jacobs-Reis (former Ringling aerialist and the daughter of Ringling clown, Lou Jacobs). At the grand opening, Pedro commented "This is the largest and most cutting-edge circus training facility in the nation. It will add to the legacy of the circus in Sarasota."

Our Windjammers partnership with the Sailor Circus stretches back to 1983, two years after the arena was built. That January, a 90-year-old Merle Evans picked up his baton and conducted a 28-piece Windjammers Band while eight Sailor Circus acts were performed. Merle, wearing his red uniform "because it shows better", said it was "just like I did in the old days." A CBS television crew was there to record the event. Just as we still do today, a larger group of 75 Windjammers played a Center Ring Concert prior to the start of the Sailor Circus performance. That year, Ron Keller (WJU #492) and Keith House (WJU #558) were also conducting. Both Ron and Keith were longtime friends with Merle.

On January 30, 1983, at that first-ever Windjammers event in the Sailor Circus arena, Merle presented the Asolo Opera with his copy of the *Circus Polka* composed by Igor Stravinsky. Stravinsky's *Circus Polka* was commissioned in 1942 by John Ringling North and premiered in Madison Square Garden where the program billed the act as "The Ballet of the Elephants, featuring 50 elephants and 50 beautiful girls." The ballet was repeated for 425 performances across the nation that season, but Evans confided that he, the band, and the elephants all hated it.

Those of us who will attend the Windjammers Unlimited 48th Convention are certainly looking forward to January 19, 2020 when we will have the opportunity to play our public concert program of circus music in the upgraded and greatly modernized Sailor Circus facility.



# GAINESVILLE CIRCUS MEMORIES

By Rod Everhart, WJU #1351



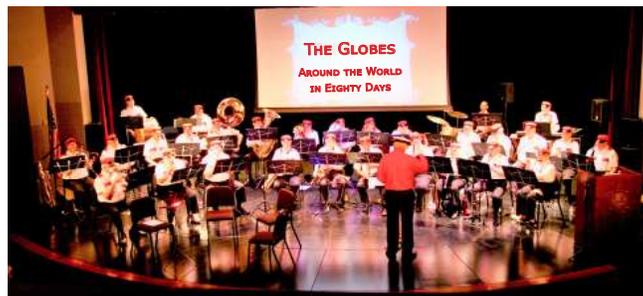
Circus Band in Gainesville, Texas on March 30, 2019

The Gainesville Community Circus presented over 360 circus performances at various locations in Texas, Oklahoma and Arkansas during its 1930 - 1963 existence. Except for the final year, when only an organ was used to accompany the circus acts, a full circus band was utilized. In the 1940's, this three-ring circus claimed to be the third largest in the U.S., and all its performers, musicians and crew were Gainesville residents.

Larry Johnson was in the Gainesville Circus Band on tuba for four years as a student, and then as an incoming high school senior he took on being its bandmaster for the next five Seasons, playing Sousaphone while conducting the band. (For more on Larry and the Gainesville Community Circus and its band, see the JAN-FEB 2019 *Circus Fanfare*.)

Approaching retirement from his career, Larry formed the Heritage Band of Dallas, initially doing concerts of Civil War-era music with vintage instruments. When that venue faded, the band moved to veterans concerts with WWI and WWII-era music. However, Larry's ongoing dream over the years was to do a re-enactment concert of the Gainesville Circus Band in its last Season ... 1962. That dream came true on March 30, 2019 with two "Circus Memories" performances on the North Central Texas College campus in Gainesville.

The 30-person Circus Band played the same tunes as had been played for the Gainesville Community Circus in 1962. Larry's re-enactment went further: the trumpeters had to use cornets, all the music stands had to be the silver, metal types, black music folders were standard, and no iPads were allowed. A PowerPoint presentation of over 100 vintage Gainesville Circus photos accompanied the concert and Larry described each act for which the programmed



tune was played. One of the many anecdotes was his recollection of once playing "Let Me Call You Sweetheart" through 17 times when the "Sweethearts of the Air" aerial-trapeze flyers kept falling into the net and having to go back up to try once more.

Host Lynette Garlan plans on using three of the "unique" Gainesville circus tunes at the Pittsburgh meet: *El Gaucho* (Spanish Web), *Symbol of Honor* (Sun D, the Wonder Horse), and *A Signal from Mars* (Dog & Pony Act)

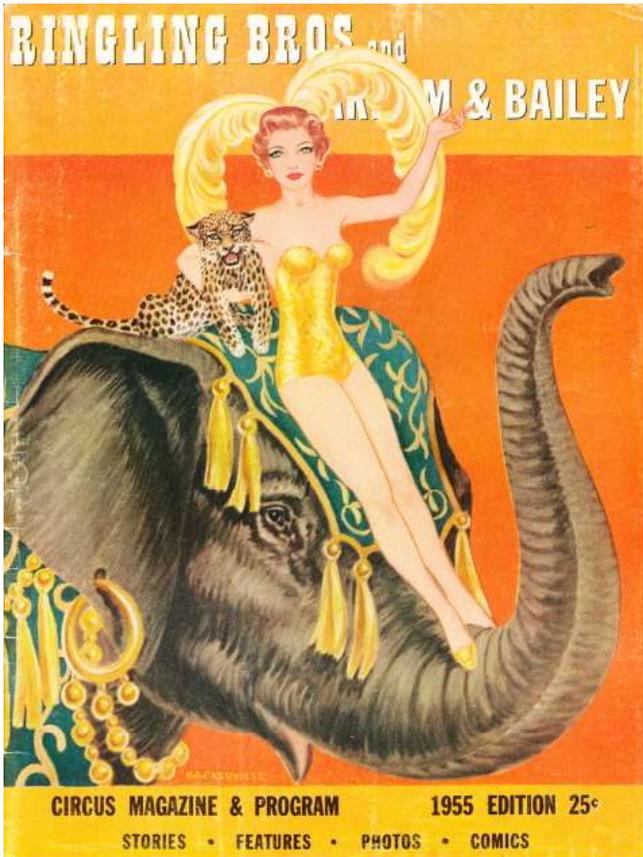
Naturally, this event was a Windjammers recruiting opportunity. Bandmaster Larry Johnson has joined (WJU #3909). Clarinetist David Marchus signed up (WJU #3897) and plans to be at the Pittsburgh Meet. My standmate on Solo Cornet, Warren Hancock, has also joined (WJU #3910). Others are being encouraged now that they have an enhanced enthusiasm for this type of music!

Larry Johnson was so excited about the "Circus Memories" event he now hopes to do additional circus venues with an expanded repertoire of traditional circus tunes. He has a personal library of bandsets for 120 Karl King tunes, 40 of which I don't believe we've ever played at Windjammers events (probably because those have more military titles).

# The Ringling-Barnum 1955 Musical Program

by Eric Beheim

(Editor's note: Eric Beheim's interest in circus music began in 1961 when he saw some circus sheet music on display at the Circus World Museum in Baraboo. He began collecting recordings of circus performances, and his first one was that of the 1955 Ringling Bros. and Barnum & Bailey show. Eric and his wife, Pat currently reside near San Diego, CA where he owns and operates his own home music & sound project studio.)



Cover of the 1955 Ringling-Barnum Circus souvenir program

The very first circus musical program recording in my collection was a complete Ringling Bros. and Barnum & Bailey Circus performance that was made in Miami towards the end of the 1955 season. I still have my original 1/4" reel-to-reel tapes that I received from Paul Tharp back in 1964, shortly after I had begun my freshman year in college as a music performance major.

The 1955 Edition's musical program was the last one Merle Evans prepared and conducted for the under-canvas Ringling Bros. and Barnum & Bailey Circus. Evans opted not to return for the 1956 Season as Ringling's long-time musical director. He would later say this was due to salary considerations. However, many have felt that, after having been with the show for 36 years, he saw all too clearly what bad shape this circus was in, both financially and managerially, and feared it was not going to make it through the coming season.

During the many years that I've had the 1955 Miami recording, I had never undertaken to prepare a listing of the selections that made up that year's musical program. To correct this oversight, Don Covington (WJU #119) and I recently re-listened to the entire recording and were able to identify most of the titles that were played that year. Here they are, along with some comments and observations about them.

The 1955 performance began with an "overture" of the special songs written by John Ringling North for that year's four production numbers: **Holidays**, **On Honolulu Bay**, **Mama's in the Park**, and the **Rainbow Around the World** finale.

**Display No. 1** featured three rings of caged wild animals acts with Trevor Bale's tigers in the center ring. They were accompanied by *Song of India* (Rimsky-Korsakov), *Marche Indienne* (Sellenick), *Caravan Club* (King), *March to Mecca* (King), *Prince of Decorah* (Lowery), and the opening measures of *Tiger Rag*, played as a chaser as the last tiger left the big cage.

At this point, there was a clown walk-around accompanied by *High Ridin'* (Paulson) that served as a distraction while the steel arenas and animal cages were being removed. This apparently took some time since the walk-around music goes on for five minutes.

**Display No 2** offered five aerial acts with Miss Mara performing her hazardous heel and toe catches on a trapeze over the center ring.

The music these acts worked to included *When My Baby Walks Down the Street* (McHugh), *Mr. Sandman* (Ballard), *Hoop Dee Doo* (De Lugg), *Swanee* (Gershwin), *Hallelujah* (Youmans), *Who?* (Kern), *The Night is Young and You're so Beautiful* (Suesse) and *I'm Just Wild About Harry* (Blake).

**Display No. 3** presented three rings of bareback riders with the Justino Loyal Troup in the center ring.

Their music consisted of *Stouthearted Men* (Romberg), *Italian Riflemen March* (Boccalari), *March of the Spanish Soldier* (Smetsky), *Papa Loves Mambo* (Hoffman), *April in Paris* (Duke), *El Choclo* (Villoldo), *Jealousy* (Gade) and *Winter Sports Galop* (Holmes).

**Display No. 4** consisted of a dog act in Ring 1, Shetland ponies in Ring 3 and, in the Center Ring, Alphonze de Jonghe's chimpanzees. These acts were accompanied by four Karl L. King numbers: *Barnum and Bailey's Favorite*, *Kentucky Sunrise*, *The Walking Frog*, *Broadway One-Step*.

At this point there was another clown walk-around accompanied by *Trombonium* (Withrow), while slack wire rigs were being set up in all three rings.

**Display No. 5** was described in the souvenir program as "Wondrous Wire Wizardry" and featured three rings of slack wire performers. Their music consisted of *Valencia* (Padilla), *South American Way* (McHugh), *Among the Roses* (Barnhouse), *Siboney* (Lecuona), and *Begin the Beguine* (Porter)

**Display No. 6** was the **Holidays** spec, with special music by John Ringling North. Here are the selections that were included in the number's musical score: *Holidays* (North), *Auld Lang Syne* (traditional), *For He's Jolly Good Fellow* (traditional), *I Love You* (Porter), *Let Me Call You Sweetheart* (Friedman), *The Wearing of the Green* (traditional), *The Irish Washerwoman* (traditional), *The Bulgarians* (Straus), *The Easter Parade* (Berlin), *The Girl I Left Behind Me* (traditional), *The Stars and Stripes Forever* trio (Sousa), *Danse Macabre* (Saint-Saëns), some silent movie-type Burglar Music, *Oh I Love to Drive My Buick* followed by a fragment of *I Don't Stand a Ghost of Chance with You* (Young), *March of the Toys* (Herbert), *Happy Birthday to You* (traditional), and *Birthdays* (North). Most of the holidays can be identified just from listening to the music. An exception is *The Bulgarians* from Oscar Straus' operetta *The Chocolate Soldier* and which was played for a dragon representing April Fools' Day. *Oh I Love to Drive My Buick*, a popular 1950s advertising jingle, suggests that a 1955 Buick with one or more "ghosts" as passengers appeared during the Halloween segment.

**Display No. 7**, which is indicated as a clown number in the souvenir program, is not included on the Miami recording. (This might have been moved up to become one of the unprogrammed clown numbers appearing earlier.)

**Display No. 8** presented three rings of balancing acts, featuring Unus in the center ring. The music consisted of *Unus Fanfare* (Evans), *Melody of Love* (Englemann), *Moonlight Serenade* (Miller), *April in Portugal* (Ferrari), *Deep Purple* (deRose), *Awakening of Spring* (Chas. Bach) and *Closing Fanfare* (Evans)

**Display No. 9** was a clown number accompanied by *Memphis Blues* (Handy).

**Display No. 10**, described in the souvenir program as a "Dazzling Dressage Display," featured Marion Seifert, Nadia Houcke and, in the center ring, Alexander Konyot.

The music they worked to was *El Gato Montes* (Penella-Moreno), *Jealousy* (Gade), *The Donkey Serenade* (Friml), *Carioca* (Youmans), and a reprise of *El Gato Montes*.

**Display No. 11** was listed in the souvenir program as a clown number. Once again there is no music for it on the Miami performance recording.

**Display No. 12** offered plate spinning in Ring 1, unicycles in Ring 3 and juggling in the Center Ring. The music played for these acts was *Minstrel Days* (Holmes), a rural-sounding number (the title for which eludes us) and *Stop It!* (Kaufman).

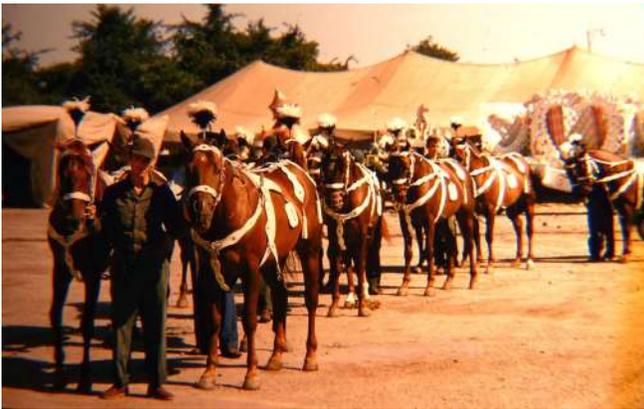
**Display No. 13** was the 1955 Edition's elephant number **Mama's in the Park**. According to elephant trainer & circus authority William "Buckles" Woodcock, it was not a traditional elephant act but rather an elaborate walk around with performers and elephants wearing old time costumes. The act's highlight was adult elephants pushing carts that contained baby elephants. The musical score featured John Ringling North's original song *Mama's in the Park*, which kept reappearing between more traditional fare: the opening bars of *Poet and Peasant Overture* (Suppe), *While Strolling Through the Park One Day* (Haley), *Slim Trombone* (Fillmore), *Please Go 'Way and Let Me Sleep* (Von Tilzer), some silent movie-type Hurry Music, and *Pretty Baby* (Jackson).

**Display No. 14** is listed in the souvenir program as Josephine Berosini's high wire act. No music for this number is included on the Miami recording. At this point there was a clown number accompanied by *12th Street Rag* (Bowman).

**Display No. 15** featured rolling cylinders in Ring 1, a springboard act in Ring 3 and a horizontal bar act in the Center Ring. The music programmed for these acts included *Cuban Pete* (Norman), *South America Take It Away* (Rome), *Bim Bam Bum* (Morales) and *Galop Go* (Huff).

**Display No. 16** was the 1955 Edition's aerial ballet **Honolulu Bay** with special music by John Ringling North. This number was quite similar to the Hawaiian-themed Luawana aerial ballet from the 1951 Edition. Most of the music from that earlier number was reused, including North's song *Lovely Luawana Lady*. The musical score also included *Aloha 'Oe* (Lili'uokalani), *Hawaiian War Chant* (Leleiohoku), *On Honolulu Bay* (North), and *On the Beach at Waikiki* (Kailimai). Pinito Del Oro's solo turn was accompanied by another John Ringling North song, *Impossible*. For the web portion of this number, an amplified Hawaiian guitar played along with the band.

**Display No. 17** offered three rings of liberty horses accompanied by *Memphis the Majestic* (Alexander), *The Purple Pageant* (King), a march we were unable to identify, *Alice Blue Gown* (McCarthy), another march which remains unidentified, *They're Off Galop* (Jewell), *Stranger in Paradise* (Borodin-Wright), *Wedding of the Winds* (Hall), *They're Off Galop* (reprise)



**Ringling Horses, 1955**

**Display No. 18** featured Mexican ropers in Ring 1, lariat tricks in Ring 3 and a whip act in the Center Ring. The music programmed for these acts was *While on Parade* (Herbert), *Red Rhythm Valley* (Hill), *Don't Fence Me In* (Porter) and *Khachaturian's Sabre Dance*.

**Display No. 19** was another clown walk-around accompanied by *Big Time Boogie* (Washburn) and intended to draw attention away from the nets being set up for the flying acts.

**Display No. 20** offered flying acts over all three rings. These acts were accompanied by *Quality Plus* (Jewell), John Ringling North's song *Impossible* played as a waltz, *Emperor Waltz* (Strauss) and *Go Galop* (Jewell).

**Display No. 21** brought back the clowns to keep things moving along while the flying act nets were being taken down. The music used was *South Rampart Street Parade* (Bauduc-Haggart).

**Display No. 22** featured Japanese daredevil Takeo Usui performing a slide for life on a slanted wire. The pseudo-Oriental music used for this act was *In Old Peking* (King) and *Ung-Kung-Foy-Ya* (King).

**Display No. 23** was an assortment of acts headlined by Alfred Burton, Jr. performing "Incredible Balancing Aloft." The music used for these acts included *A Night in June* (King), the trio from Sousa's *Stars and Stripes Forever* and a *Closing Fanfare* undoubtedly written by Merle Evans.

**Display No. 24** offered three rings of acrobats with the Chinese troupe Yong Brothers and Sisters in the Center Ring. They were accompanied by John Ringling North's *Impossible* (this time played as a lively march), *Sunshine Galop* (King), *Circus Echoes* (Hughes), *Meteor Galop* (Richards) and the *Lime House Blues* (Braham).

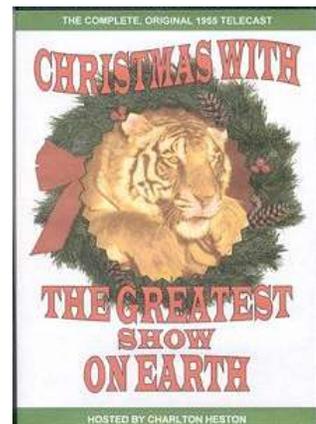
At this point, Merle Evans and the bandmen quietly left from atop the shrouded bandstand wagon to get ready for their special Center Ring appearance in the finale.

**Display No. 25** featured the Three Nocks' sway pole act, accompanied by the band's organist, freely improvising an accompaniment that included *Strike Up the Band* (Gershwin), *Anchor's Away* (Zimmerman), *My Buddy* (Donaldson) and *Strike Up the Band* (reprise).

**Display No. 26** was the 1955 Edition's finale **Rainbow Around the World**, with special music by John Ringling North. The musical score also included *Somewhere Over the Rainbow* (Arlen), *Yankee Doodle* (traditional), *Look for the Silver Lining* (Kern), and *I'm Always Chasing Rainbows* (Chopin-Carroll).

Amateur movie footage taken during a performance shows the bandmen wearing colorful costumes and performing a rather elaborate marching routine in the center ring.

The 1955 Edition closed in Sarasota, Florida on the 4th of December. However, Merle Evans and the Ringling circus band returned on December 16th to play for the TV special **Christmas With the Greatest Show on Earth**, hosted by Charlton Heston and John Ringling North and broadcast "live" from the Sarasota, Florida winter quarters.



The one-hour television special was only the second time that the Ringling Bros. and Barnum & Bailey Circus had been televised. The show featured performances by Trevor Bale's tigers, the Justino Loyal Riding Act, Hugo Schmitt's performing elephants, the Flying Palacios, The Cordons Whip Cracking Act, The Carmenas, and several other acts, including Emmett Kelly. In addition, Hollywood stars, such as Lucille Ball & Desi Arnez, Johnny Caron, Roy Rogers & Dale Evans, and Eve Arden, made cameo appearances throughout the program.

After leaving the Ringling show at the end of the 1955 Season, Merle Evans worked for Orrin Davenport, directing the bands at indoor Shrine and Grotto circus dates.

In 1961, Evans returned as Ringling's musical director and would remain with The Greatest Show on Earth until his retirement at the end of the 1969 season.

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(See the NOV-DEC 2018 *Circus Fanfare* photo feature covering Merle's last night on the Ringling bandstand.)

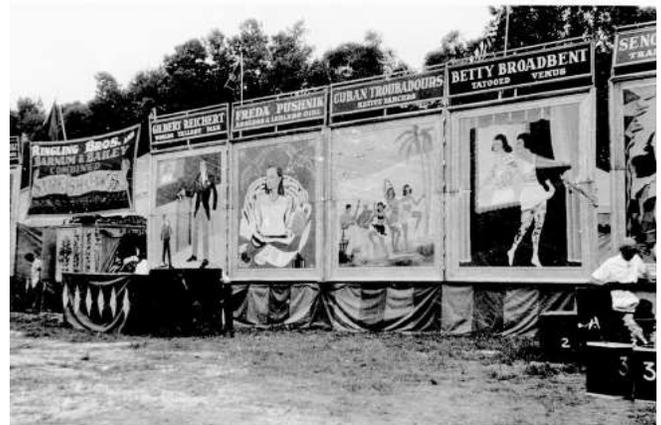




**Ringling Bros. and Barnum & Bailey Circus Band in 1955; Merle Evans, bandmaster (front, center)**

Of the 112 tunes Eric Beheim and Don Covington were able to identify from Ringling-Barnum's 1955 Program, we in Windjammers have played 26 of these at Conventions or Meets in recent years. Below are those tunes plus the date of the last time we played it:

- |   |         |
|---|---------|
| 1. A Night in June (King - 1912)              | 2019-01 |
| 2. Among the Roses (Barnhouse - 1897)         | 2018-01 |
| 3. Barnum and Bailey's Favorite (King - 1913) | 2019-01 |
| 4. Begin the Beguine (Porter - 1935)          | 2018-07 |
| 5. Broadway One-Step (King - 1919)            | 2018-07 |
| 6. Caravan Club (King - 1925)                 | 2013-01 |
| 7. Circus Echoes Galop (Hughes - 1928)        | 2016-07 |
| 8. El Gato Montes (Penella-Moreno)            | 2014-01 |
| 9. Galop Go (Huff - 1915)                     | 2016-07 |
| 10. Go Galop (Jewell - 1916)                  | 2018-07 |
| 11. High Ridin' (Paulson - 1947)              | 2013-07 |
| 12. In Old Pekin (King - 1923)                | 2012-01 |
| 13. Kentucky Sunrise (King - 1919)            | 2018-01 |
| 14. Memphis the Majestic (Alexander - 1926)   | 2017-01 |
| 15. Meteor Galop (Richards - 1915)            | 2010-07 |
| 16. Prince of Decorah Galop (Lowery- 1905)    | 2016-07 |
| 17. Quality-Plus (Jewell - 1913)              | 2019-01 |
| 18. Red Rhythm Valley (Hill - 1942)           | 2011-01 |
| 19. Slim Trombone (Fillmore - 1918)           | 2013-01 |
| 20. Stop It! (Kaufman - 1920)                 | 2017-07 |
| 21. Sunshine Galop (King - 1913)              | 2009-01 |
| 22. They're Off Galop (Jewell - 1918)         | 2016-01 |
| 23. Tiger Rag (ODJB - 1917)                   | 2019-01 |
| 24. Trombonium (Withrow - 1914)               | 2017-01 |
| 25. Ung-Kung-Foy-Ya (King - 1919)             | 2009-01 |
| 26. Wedding of the Winds (Hall - 1899)        | 2019-01 |



**Ringling Side Show in 1955**



### **Ringling Promo Ad**

Saturday, July 23, 1955  
Chicago, IL

**55 ELEPHANTS**  
**55 Gorgeous Girls**  
**55 Thrilling Acts**

**2550 Reserved Seats**  
at \$1.50

**It's CIRCUS TIME**  
at Soldier Field

# MEMBER SPOTLIGHT

## LYNETTE GARLAN, WJU #3633

Lynette Garlan is a native of Oakland, CA., and now lives in Pittsburgh, PA. She is the host of our upcoming 2019 Summer Meet in Pittsburgh July 16th - 21st.

Lynette discovered the joy of music early. At age 4, she started on accordion and played in the family band.



Her great-grandparents were Adolph and Clara Jahnigen. Adolph was a designer and promoter of neon signs for theater marquees. The house he built in Oakland had a living room staged for plays with an adjacent ballroom to seat audiences. Once a year he hosted a big party in the home, with a band comprised of family members. Adolph and Clara's daughter, Bernice Claire, became a famous opera singer and movie actress who appeared in 13 films between 1930 and 1938, including the role of Nanette in "No, No, Nanette." Lynette was very close to her Great-Aunt Claire.

Lynette's father played trombone in high school and her mother was a singer. Unfortunately, the family band ended when Adolph died in 1962. Meanwhile, Lynette continued with the accordion. She still owns a dozen of them and continues to play this instrument, including an Irish Button Accordion. But during junior high, she also started playing violin and currently plays in three orchestras.

While in high school, Lynette performed as a majorette with the Weldonian Band & Majorettes, a youth marching band under the direction of Weldon L. Leonardson. The group participated in the Chinese New Year Parades in San

Francisco, and in 1962 performed at the World's Fair in Seattle, WA.

At San Francisco State University, Lynette received a Bachelor of Arts degree in Elementary School Education with a minor in music (piano.) At the school's library in 1967, she discovered Scott Joplin's "Maple Leaf Rag" and fell in love with this style of music, studying and learning about Joplin's various rags.

For three years, Lynette was an elementary school teacher, focused on 2nd and 3rd grade students. She continued playing accordion and violin and joined a Folk Band, playing for dancers and performers. During this time, however, she started running a business with some of her friends. As it began moving from part-time to eventually more than 100-hour weeks, she had to give up teaching. Her business was in San Francisco selling Japanese bedding, and she was the buyer, store manager, and record-keeper. She so enjoyed the business world she decided to enroll at Marin County Community College to take accounting courses. Afterwards, she and her husband moved to Pittsburgh, PA where she joined an accounting firm and earned her CPA certification (1983). Four years ago, she retired from the accounting and auditing firm Baker Tilly Virchow Krause, LLP and formed her own tax practice.

Lynette's husband earned a PhD in Computer Science at Carnegie Mellon. His musical interest was Macedonian and Bulgarian Bagpipes (Gaidas). As companion instruments, Lynette learned to play the Macedonian Tambura, a plucked string instrument, and the Bulgarian Guldulka (violin played like a cello). Subsequently, she added the Greek Santouri, Hungarian Cimbalom (chordophone), Hammer Dulcimer, and the Macedonia Tupan (drum) to the list of instruments she plays. She also became a vocalist, starting a women's singing group called the "Balkan Babes" and focusing on Balkan songs. They performed at local and regional festivals, and in cultural programs at the University of Pittsburgh. Typically, there were nine singers in the Balkan Babes and some instrumentalists (e.g., percussion, accordion, violin, tambura.) They produced three CD's and often worked with elementary schools to teach about Balkan music. Twenty-five years later, the Pittsburgh-based group still exists. Once a year, Lynette also participates in the Balkan Music Camp in California and/or New York, playing accordion, violin, and ethnic instruments.

Since 1992, Lynette has been a member of the Edgewood Symphony Orchestra and the orchestra for the Pittsburgh Savoyards, a theater troupe focusing on Gilbert & Sullivan

productions. She has managed the Savoyards 30-person orchestra for a dozen years, and four years ago became the show producer. They do two musicals per year, with the latest one being Gilbert & Sullivan's "Gondoliers" (Operetta), performed March 15-17 & 21-24, 2019. She also plays with the Pittsburgh Philharmonic, for high school musicals, and at the Wexford Acting Studios.

For a change in pace, in 2008 Lynette started playing euphonium off-beats and rhythms with the Serbian Brass band. To broaden her brass skills, she then joined the Pine Creek Community Band. She is also currently in the Beaver County Symphonic Wind Ensemble and the Monaca Cornet Band.

Taking her euphonium skills up another notch, Lynette joined Windjammers Unlimited in 2015 at the recommendation of Carol Gilmore (WJU #3591, clarinet).

Effective January 2019, Lynette was elected to our Windjammers Unlimited Board for a four-year term as a Trustee.



**Lynette Garlan at 2019 Windjammers Convention**

Lynette and her ex-husband have two children, a son and a daughter. The son is a government software engineer who has developed the software for the Federal Census in 2020. The daughter, Tana Karo, is a circus aerialist, reinforcing Lynette's new-found interest in the circus arts and circus music.

Tana went to school in Chicago, and then moved to Australia where she got her Bachelor of Circus Arts Degree from the

National Institute of Circus Arts (NICA) in Prahran, near Melbourne. Her additional specialty is foot juggling, and she subsequently spent six months in China working on those skills.

Tana now lives in Chicago and runs her own business, Acrobatica Infiniti, also known as the IA Circus or "The Greatest Show on Infinite Earths". Her cabaret shows have an incredible variety of performers and acts, including hoops, straps, belly dance, burlesque, duo acrobatics and, of course, foot juggling. IA Circus also often performs at Comic Con Conventions, performing in super hero costumes. It's a Nerd Circus!

Adding to the "circus" theme Lynette and Jim Rumbaugh (WJU #3665) have created a musical act called "Rosy and Hooper." On YouTube, you can call up a short clip from one of their shows. Search on "Rosy and Hooper" or use this URL: <https://www.youtube.com/watch?v=zn7Lkz5cTFk>



**Lynette Garlan & Jim Rumbaugh, a.k.a. Rosy & Hooper**



We are delighted to have Lynette and Jim as members of our organization. Our collective thanks go to Lynette for volunteering to host our 2019 Summer Meet and sharing her organizing and musical talents with our organization.

We hope you are planning to join host Lynette for the Meet in Pittsburgh this summer!!

# WINDJAMMERS HALL OF FAME

## How I Became a Transient Musician

by J.J. Richards. Reprinted from the AUGUST 1920 issue of *THE MUSICAL MESSENGER*, a monthly band and orchestra journal published by Fillmore Music House, Cincinnati, Ohio.



Having signed contracts to play solo cornet with the Forepaugh-Sells Brothers Circus, I gave the Si Plunkard Company two weeks' notice just a month before the circus was scheduled to open its season. This gave me one week at home, and the other week for rehearsals with the circus before opening.

Being informed that there was more playing to do in one day with the circus than we had been doing in a week with the Plunkard show, I spent the week at home, practicing from morning until night, and at the end of the week I was completely worn out, and was sorry I had signed with a circus. I concluded not to go back on my contract, and joined the circus at Columbus, Ohio.

Upon my arrival there I met a cornet and bass player with whom I had beat my way home from a show that had "busted" in Evansville, Ind., ten years before. Also met a baritone player that I was with on the Josh Spruceby Show. He was an intimate friend of John Barleycorn, and always liked to have John around with him. His greeting to me was, "Hello, Rich! Say, Rich, I haven't forgot that two bits I borrowed from you two years ago; just give me seventy-five cents and make it a dollar." He did several others the same way, but made good on payday.

The next day we went to the show grounds, which was almost all under water on account of a heavy rain. There the band held the first rehearsal. Mr. Gill, the leader, advised the band, and especially the cornet players, to take it easy, for we had a hard week ahead of us. Take it easy sounded good to us cornet players, but did we take it easy? We did not, and by the end of the week the cornet section was a tired lot, except one little fellow who played second chair. Unconsciously, he had the right system of playing cornet. He could play all day long and still hit the high notes with ease at 10 p.m. But for him Mr. Gill would have had no cornet section. My lips were both raw, and stayed that way for two months, but I never missed a parade or a performance,

and never worked so hard in all my life and got less results, but decided to stay with it. And if at the end of the season I came out alive I would go to someone who could teach me how to play with the ease that my side partner did.

At the conclusion of the season, twelve of the band joined the Shipps Indoor Circus, with myself as leader. This was a short season, at the conclusion of which I went to Chicago, and studied cornet with the late A.F. Weldon until the circus opened the following spring.

When the show opened it was a great reunion, as nearly all the old musicians were back on the job (even Charles Last with his upright alto), which eliminated the experience of getting acquainted and stage fright. As a result of my studies with Mr. Weldon, the work was now much easier, but still I could not play with the ease that my side partner did.

We had a great trip this season. It was from our opening stand at Columbus, Ohio, to the rough and rocky shores of Maine, then across the country to the golden coast of California and return. We arrived in San Francisco just a few months after the earthquake. It was on this trip that an Iowa farmer boy joined the show for the purpose of seeing the country. He obtained a position as waiter in the dining tent, and was assigned to one of the band tables. The second morning he waited on this table, and after calling off the menu, one of the musicians said: "I'll take some ham and eggs and forte on the hot cakes." In a few minutes the waiter returned with twenty-eight hot cakes, and said that the cook wouldn't give him forty.

During my third season with the Forepaugh-Sells Circus, Ringling Brothers became owners of the Barnum & Bailey and Forepaugh-Sells Brothers Shows, and at the conclusion of this season they took the Forepaugh-Sells Show off the road. This left several of us (who felt as though Forepaugh-Sells was our home) out of a job. But before the end of the season came, word was received that Fred Jewell (then playing baritone with Al Sweet on the Ringling Circus) would be the band leader with Barnum & Bailey the next season. A few days later I received a letter from Fred offering several of us places with him, and offered me a much better salary to play solo cornet than I was then receiving, together with the dignity of being assistant leader, all of which I was very glad to accept.



**1910 Forepaugh-Sells Band with bandmaster Richards**

At the close of this season I was to furnish a fifteen-piece band during the winter months for the Louisiana State Hospital, and selected my men from among those who would be with the Barnum show the coming season. We spent three delightful winters at this place. During one of our seasons there, a man who apparently had never seen a double-bell euphonium approached our euphonium player and asked what he used the small bell for. The euphonium player answered as follows: "Why I play the small bell in small towns." The stranger then said: "As I have not heard you play the small bell, I presume you consider this a large town." The town had a little over two thousand inhabitants.

After five months in Louisiana, nearly all of us went to New York City to join the Barnum & Bailey Circus, which opened its season with a five week's engagement in Madison Square Garden. After two years with Barnum & Bailey, there came a rumor that Ringling Bros. intended to put the Forepaugh-Sells Circus on the road again. By this time I had considerable experience in leading bands during the winter months. I had worked for John Gill and Fred Jewell, and had watched Al Sweet with the Ringling Circus, so thought if I could only combine the best qualities of these three men I ought to be able to make good as leader of the Forepaugh-Sells Show.

At the first opportunity I asked Mr. Otto Ringling (then manager of Barnum & Bailey) for the position of leading the Forepaugh-Sells Band for the coming season. He asked me a few questions, then informed me that if they needed me he would let me know. Nothing more was said for two months,

during which time he had spoken to Fred Jewell, and had heard from Al Sweet, both of them recommending me for the place. Then, just before the close of the season, Mr. Otto Ringling informed me that he had just received a letter from his brother, Al (who was the Forepaugh-Sells manager), asking him to hire a leader for the Forepaugh-Sells Circus, and that if I wanted the position I could go ahead and organize a band. I asked him how many musicians I should engage. He answered, "Twenty-two musicians, two drummers and yourself, which will make twenty-five men, and that ought to be a fine band." Feeling that I should leave well enough alone, I did not try to convince him that drummers were also musicians.

After two years with this show, it was again taken off the road, but as Al Sweet was retiring from the Ringling Show I was engaged to take his place, which I held for the next seven years.

Not now being obliged to play cornet except in parades, I gave up the idea of becoming a good cornet player; but as I had spent nearly all my life in the music business, there was nothing else I could do, so thought I had better improve myself in theory and stay in the music business; so during the next few winters, instead of going South, I spent them in Chicago, and attended the American Conservatory of Music until I completed the course in musical theory.

At Waycross, Ga., Oct. 12, 1918, I completed my eighteenth year in the show business.



**1913 Ringling Circus Band with bandmaster Richards**



**J.J. Richards was our 11th Hall of Fame Laureate, inducted in 1981.**



# J.J. Richards Band Shell in Pittsburg, KS

Photos by Forest "Frosty" Parr



Following the 1918 Season, the Ringling Brothers combined their two giant shows, and offered the Music Director position to J.J. Richards. He declined. Richards then moved to Rockford, IL to teach music at the U.S. Army Band School at Camp Grant. Then in 1921, he moved to Pittsburg, KS, where he directed the Mizra Shrine Band, the Municipal Band and taught in the local schools. In his honor, the band stand that was constructed in 1936 and 1937 for concerts in Pittsburg's Lincoln Park was named the J.J. Richards Band Shell.

Windjammers member, Melvin L. "M.L." Rupard (WJU #1032), a resident in nearby Frontenac, KS, was a fan of J.J. Richards. So, M.L. began a campaign in 2017 to have a memorial plaque placed on the band shell. Regrettably, M.L. died January 9, 2018 at age 95, not able to see the results of his project although he knew it was in process. Thanks to John Wetzel's efforts and the WJU board's approval of funds to cover a portion of the plaque. M.L.'s dream has happened and the bronze memorial sign is in place as a legacy statement for J.J. Richards.

## 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. Our Membership Application can be found on our website.

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

**Share your enthusiasm for traditional circus music with others and encourage them to join Windjammers Unlimited**

# J.J. RICHARDS BAND SHELL

The band shell was built during 1936 and 1937 by the WPA and is rather unique in its style. Most important of all is whose name it bears. John Joseph Richards was one of the prime innovators in getting the band shell built in Lincoln Park. He was a well-known music composer, arranger, teacher, circus bandmaster, and cornet soloist.

He was born in Wales in 1878, but the family moved to Yale, KS around 1888. He worked in the mines as a mule driver. He attended Kansas State Teachers College. Richards spent many years in Pittsburg where he operated a music store, conducted the Mirza Shrine Band and Municipal Band. Sometime in the 1890's, he formed a 10 piece band for the Norton Jones Circus. In 1908, Richards was a cornet soloist for Jewell's Barnum and Bailey Band. In 1910, he was named bandmaster for the Forepaugh-Sells show. His career reached its zenith in 1912 when he was named music director of the Ringling Bros. Circus. J.J. Richards wrote 120 compositions for circus and school bands of which 95 were marches. He wrote "Hutchinson Field" which commemorates the Pittsburg High School stadium. He died in Long Beach, California in 1956. J.J. Richards was inducted into the Windjammer Hall of Fame in 1981. Windjammers is a circus music society dedicated to the preservation of traditional circus music.



## 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](http://www.circusmusic.org). 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](mailto: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.

# WJU CONVENTION & MEET HISTORY

<u>Year</u>	<u>Convention Location</u>	<u>Meet Location</u>	<u>Year</u>	<u>Convention Location</u>	<u>Meet Location</u>
1973	Key Biscayne, FL	Corydon, IN	1995	Sarasota, FL	Allentown, PA
1974	Atlanta, GA	Delaware, OH	1996	Sarasota, FL	Des Moines, IA
1975	New Orleans, LA	Peru, IN	1997	Sarasota, FL	Williamsport, PA
1976	Cincinnati, OH	Elmhurst, IL	1998	Sarasota, FL	Jeffersonville, IN
1977	St. Louis, MO	Indianapolis, IN	1999	Sarasota, FL	San Francisco, CA
1978	Valdosta, GA	Indianapolis, IN & Rochester, MN	2000	Sarasota, FL	Indianapolis, IN
1979	New Orleans, LA	Fort Dodge, IA	2001	Sarasota, FL	Kettering, OH
1980	Corydon, IN	Indianapolis, IN & Abilene, KS	2002	Sarasota, FL	Baraboo, WI
1981	Sarasota, FL	Rochester, MN	2003	Sarasota, FL	Jamestown, NY
1982	Cincinnati, OH **	Ames, IA	2004	Sarasota, FL	Poughkeepsie, NY
1983	Sarasota, FL	Sioux Falls, SD	2005	Sarasota, FL	Manchester, NH
1984	Sarasota, FL	Abilene, KS & Naperville, IL	2006	Sarasota, FL	Des Moines, IA
1985	Sarasota, FL	Altoona, PA	2007	Sarasota, FL	Kingston, Ontario
1986	Sarasota, FL	Oskaloosa, IA	2008	Sarasota, FL	Sacramento, CA
1987	Sarasota, FL	Jamestown, NY	2009	Sarasota, FL	Naperville, IL
1988	Sarasota, FL	Cincinnati, OH	2010	Bradenton, FL	Baraboo, WI
1989	Sarasota, FL	Sacramento, CA	2011	Bradenton, FL	Oskaloosa, IA
1990	Sarasota, FL	Columbia, MO	2012	Bradenton, FL	Gettysburg, PA
1991	Sarasota, FL	Naperville, IL	2013	Bradenton, FL	Reno, NV
1992	Sarasota, FL	Edinboro, PA	2014	Bradenton, FL	Lincoln, NE
1993	Sarasota, FL	Baraboo, WI	2015	Bradenton, FL	West Springfield, MA
1994	Sarasota, FL	Kettering, OH	2016	Bradenton, FL	Baraboo, WI
			2017	Bradenton, FL	Richfield, OH
			2018	Bradenton, FL	Oskaloosa, IA
			2019	Bradenton, FL	Pittsburgh, PA

## \*\* AT THE 1982 TENTH ANNUAL CONVENTION

in CINCINNATI, OH, Windjammers presented a "first" by performing the "Field of the Cloth of Gold" which was the SPEC music of the Ringling Brothers Show of 1905 to 1911. It was presented in as much of its entirety as could be reconstructed for our band. That portion of the concert program lasted 29 minutes.

The big circus spectacles began around 1890 with the introduction of a feature called "Nero." Throughout the 1890's and early 1900's, Barnum & Bailey, Ringling Bros., Forepaugh Bros. and other major circuses regularly staged large spectaculars, or "SPEC's". In those years, the SPEC started the performance and typically lasted fifteen or twenty minutes. The costumed performers marched around the hippodrome track, occupied the rings, and often were staged on portable platforms at one side of the tent. It was not until the days of Ringling Bros. and Barnum & Bailey Circus indoor shows that SPEC's began to appear in the middle of the performance. In fact, throughout the tent show years, there was never an intermission. Those shows generally closed with the Roman Hippodrome Races.

The Ringling Bros. World's Greatest Shows program for 1905 had the following recap of its "Grand Introductory Spectacle": *"The Field of the Cloth of Gold vividly embodies in changing scenes the meeting of Francis I of France and*

*Henry VIII of England, together with the flower of the nobility, the ecclesiastics, the attaches of state, church and military of the period, to consummate a treaty for the maintenance of the peace of Europe. It occurred on the plains of Ardres, France, June 1520, and eclipsed in magnificence, pomp and splendor any similar event in the history of the world. The lavish display, the magnificence of costumes, the utter recklessness of cost in appointments and prodigal expenditures in entertainment, resulted in turning the arid plains of Ardres into a veritable field of cloth of gold. The consummation of the signing of the treaty was celebrated by a feast of mirth, song, dancing and banqueting, and a most extravagant pageant, in which the youthful sovereigns of England and France strove to eclipse each other in dazzling displays of pomp and splendor. The pride of ambition, luxury of royalty and majesty of tradition were never more magnificently portrayed than in this imposing event."*

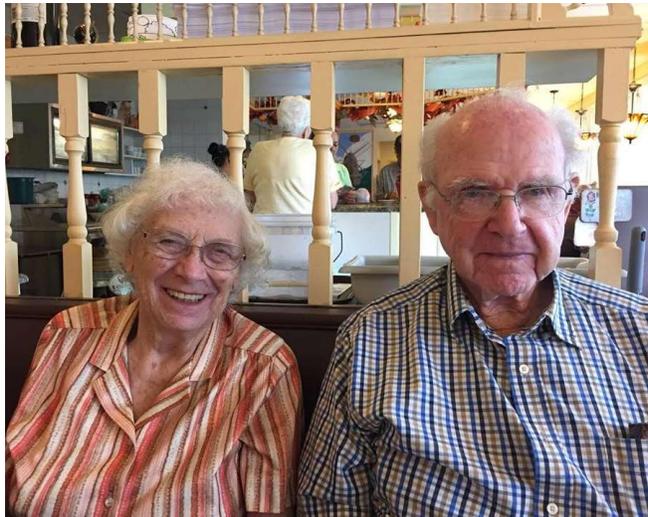
In effect, those early SPEC's were enormously elaborate staged plays. Included were Jousts on horseback and battles of mounted sword combatants. Ringling's 1905-1911 presentation had the major cast of leading characters, plus an assortment of *"Dukes, Barons, Nobles, Knights, Ladies of Honor, Soldiers, Guards, Bishops, Clergy, Pages, Musicians, Dancing Girls, Combatants and Athletic Contestants, Court Jesters, Servants, and English Subjects, French Subjects, Etc."*

# OBITUARY

**“Terry” Abbot**, WJU #1778

Minerva Theresa “Terry” Abbot passed away peacefully at her home in Sarasota, FL. on March 30, 2019.

She is survived by her beloved husband Richard "Dick" (WJU #812); Son Andre "Danny" Blaquier; daughter-in-law Karin; sister Charlotte Chico; and many nieces and nephews. She was preceded in death by her sister Frieda; brothers Abe and Sol.



Terry was born in New York City on August 8, 1927 to Greinom and Blume Nachamkin.

Terry became an LPN nurse, and then auditioned for, and became a member of the dance troupe The Roxciettes (at the Roxy theatre) which later became the Manhattan Rockettes. A talent scout for the circus saw her show and she was offered a job with the circus. She traveled the country and the world in her circus career.

She worked with the Wallenda family and later, when she moved to Sarasota, the Wallendas were instrumental in helping her transition to her new-found home in the south.

After retiring from the circus, Terry worked as an LPN at Sarasota Memorial Hospital.

Terry and her husband Dick have been enthusiastic, long-time members of the Showfolks of Sarasota, Windjammers Unlimited and CFA. Dick plays tuba and Terry was a supportive non-playing member with Windjammers.

In lieu of flowers, please make a donation to the American Cancer Society. There will be a private interment for Terry and a celebration of life at a later date. Condolences can be left at [www.wiegandbrothers.com](http://www.wiegandbrothers.com)

Terry and Dick have many lifelong circus friends they consider to be their circus family. The Abbot family wishes each and every one of you the very best, and as Terry would say..."May all your days be circus days "

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## DONATIONS RECEIVED

### May 1, 2018 to April 30, 2019 = \$ 5,952.16

Submitted by Howard Habenicht, Treasurer

**Contribution to WJU Special Projects Fund by Estate of Dr. Bill Fletcher: \$5,000.00**

**General Operating Fund Donations (Contributors listed below): \$962.16**

**J.J. Richards (\$15 to \$50)**

Jim Fletcher  
Max Goodall II  
Paul Gutheil  
Nalleyn Ann Jones  
Sam Licocci  
William Michael  
Edward Shevlin  
Stewart Sklamm  
Andrew Zeratsky  
Kettering Civic Band (in memory of  
Dick and Connie Thomas)

**Fred A. Jewell (\$51 to \$100)**

John Frank  
Frank Vivio  
April Zink

**Karl L. King (\$101 to \$250)**

Adrienne Cannon  
Arnold Huntress

**Merle Evans (\$251 to \$500)**

Rod Everhart

Thanks to all who have contributed to our special funds, enabling us to continue our mission of preserving traditional circus music and educating others on this American heritage.

In addition to the **General Operating Fund** and **WJU Special Projects Fund** represented here, we have the **Merle Evans Scholarship Fund** and the **Frank & Ruth Blair Scholarship Fund**, intended to enable student musicians to attend and participate in our organization's Conventions or Meets.





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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



**Two Jesters Steam Calliope in Chicago on August 9, 1941 with Ringling-Barnum.** *Photo from Charles Cushman collection – 1341.10 – courtesy of the Indiana University Library Archives. Upper image is at Ringling Museum in Sarasota in 1961; photo by Richard Cline.*