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2019: 100TH ANNIVERSARY OF MERLE EVANS' START AS BAND-MASTER OF THE RINGLING BROS. AND BARNUM & BAILEY BAND



2019: 50TH ANNIVERSARY OF MERLE EVANS' RETIREMENT AS BANDMASTER OF THE RINGLING BROS. AND BARNUM & BAILEY BAND



Pastel of Merle Evans by David Farrell. From the Tegge Circus Archives



WINDJAMMERS UNLIMITED, INC.
THE CIRCUS MUSIC HISTORICAL SOCIETY™
Preservation • Education • Performance



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WINDJAMMERS UNLIMITED HALL OF FAME

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

2013	<i>Robert P. Hills, Jr.*</i>
2014	<i>Charlie Stevenson</i>
2014	<i>Joe Basile</i>
2016	<i>Richard Whitemarsh</i>
2017	<i>Keith Greene</i>
2017	<i>Paul Bierley</i>
2018	<i>Thomas G. Canham</i>
2019	<i>Charles E. Ringling</i>
2019	<i>Norman E. Smith</i>

* For service to Windjammers Unlimited

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

MERITORIOUS SERVICE AWARD	
2018	Arthur E. Stensvad (WJU #2) WJU Co-Founder
2018	Connie Thomas (WJU #1128) Past president; host of six summer meets

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John Philip Sousa in 1893. See feature article "Illinois, Sousa & Birth of School Bands" on Pages 6-9.

COVER:

This year is the 100th Anniversary of Merle Evans taking on the bandmaster role at the newly combined Ringling Bros. and Barnum & Bailey Band on March 29, 1919. Fifty years later Merle left the Ringling bandstand on November 30, 1969 after the Season's last performance of the year in Utica, NY. We again honor this "Toscanini of the Big Top" with Chris Berry's Hall of Fame Tribute on Pages 26-28.



WINDJAMMERS 48th ANNUAL CONVENTION

By Convention Host Jim Roytz, WJU #3800



The 48th Annual Windjammers Convention is right around the corner, and plans are now being finalized to make this year's convention a fun and rewarding experience for all. This year's convention will be held once again at the Courtyard Marriott in Bradenton, Florida, one of the few hotels in the Sarasota/Bradenton area capable of meeting our needs.

The Convention will begin on Tuesday, January 14, 2020 and run through Sunday, January 19, 2020 ...

Registration will be Tuesday evening in the Rio Vista Ballroom where members will pick up their information packets and enjoy fellowship with other members old and new.

Although not part of our Convention, there will be the annual **Ring of Fame Ceremony on Sunday, January 12, 2020**. It will be held on St. Armands Circle, Sarasota, Florida 34236. As was the case last year, many of our members opted to come in a few days early to participate in the band providing a pre-ceremony concert plus musical interludes during the ceremony honoring circus folks and acts being inducted into the Ring of Fame. The audience for this event is usually quite large as many circus performers are in attendance and show their appreciation for the music we provide.

The official fun begins with our first rehearsal/recording session on Wednesday morning at 9:00 AM. A detailed rehearsal and performance schedule will be forthcoming with registration forms to be sent out in late October. As has been the case the past two years, a room request form will be sent with your convention registration forms. The completed forms will be sent directly to me with your registration forms. Please make sure to comply with the deadline to return your registration forms!

The deadline is December 1, 2019 ...

... but it would be most helpful to send your registration forms to me well before the deadline.

GOOD NEWS! We will be having our Saturday afternoon concert back on the Ringling Museum property. Our concert will be held at Ca' d'Zan, the waterfront mansion of John & Mabel Ringling rather than in the museum courtyard. I have met with the Education Department at the Ringling Museum, and they are excited to have us return. They will provide chairs, a PA system, and publicity for our Saturday afternoon concert. All WJU convention registered participants will be provided free admission to the Ringling property by displaying their convention badge.

After our Saturday afternoon concert we will once again congregate at The Manasota Memorial Gardens at the site of Merle Evans interment for our traditional memorial service honoring WJU members who have left us this past year. The evening will culminate with our annual banquet in the Rio Vista Room followed by listening and dancing to our own WJU Dance Band in the River Palm Room.

Sunday morning we will enjoy a breakfast buffet followed by our annual business meeting. Sunday afternoon we will congregate at the newly remodeled Sailor Circus Arena located at 2075 Bahia Vista Street, Sarasota, Florida 34239 for our Center Ring Concert followed by a performance of the outstanding youth of the Sailor Circus. WJU will provide a smaller circus band to accompany the acts.

Diane and I attended a performance of the Sailor Circus this past spring, and the performance and improvements to the arena were simply spectacular! You are truly going to enjoy this event and venue!

Again, registration forms for the convention will be mailed out in late October and will also be available via our web site's EVENTS (circusmusic.org). We look forward to seeing you in January!



PRESIDENT'S MESSAGE

By Nada Montgomery, WJU #1958



Good grief! It's autumn! This is a good time to remind our membership that the Board decided to move our membership year back to calendar year. Therefore, your 2019 dues will not expire until December 31, 2019. Secretary Mike Montgomery will remind you when it is time to pay your dues.

At our Board meeting in July, it was voted to have Norman Woodrick go down to Sarasota, rent a truck, load the music in our storage unit and take it back to his home in Tennessee. This will allow us to have a smaller storage facility and greatly reduce the cost. Another item of significant interest was the acknowledgement of a generous donation from the William Fletcher family. The Board voted to use these funds to allow Andy Glover at Barnhouse to hire college students to help catalogue the extensive Schlarbaum Library and other music collections being given us. This will be a tremendous resource for us.

The 2020 Convention dates are January 14-19. Jim Roytz has plans well in hand and registration materials will be forthcoming. A reminder that we will have a concert in the courtyard of Ca' d'Zan at the Ringling Museum and that all Windjammers registered for the convention will have complimentary admission to the museum on that Saturday by showing their nametag.

The Ring of Fame Ceremony will be on the Sunday prior (1/12/20) and is a playing opportunity for all who are interested. Gerald Guilbeaux will conduct the band. I am looking forward to seeing many of you in January and hope you are making your plans to attend!

HAPPY HOLIDAYS !



Ringling B B&B - 1925



Cole Bros. - 1937



ILLINOIS, SOUSA, & THE BIRTH OF SCHOOL BANDS

By Scott Schwartz, Director Sousa Archives & Center for American Music; Archivist - Music & Fine Arts at University of Illinois

America's early band performance traditions had deep ties with community regimental militias and company bands throughout the east and Midwest during the nineteenth century. Many professional and amateur musicians who played regularly in these ensembles did so as a service to these military organizations and commercial businesses.



John Philip Sousa in October 1926 wrote (for the *Davenport Times*): *"In smaller American towns, a man belonged to a brass band for recreation and for business reasons. He placed advertisements in the papers offering to hire plumbers, carpenters, or blacksmiths upon the condition that they were good trombonists, clarinetists,*

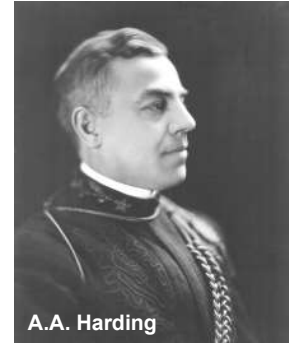
and bass drummers, and he let those workmen off for brass band duty because the town band was the great means of advertising a city, and an average small town, especially in the middle west, was known by the quality of its band... The brass band was an integral factor in our American life."

However, nearly all these musicians trained through traditional apprenticeships where sons, and sometimes daughters, followed their father's journeyman career path. John Philip Sousa's father played trombone in the U.S. Marine Band during the 1850s and 1860s, and so when the March King was a young boy he apprenticed with the musicians of the Marine Band and studied music in John Esputa's private music conservatory. Henry Fillmore, another great American bandmaster who loved circus music, followed a slightly different apprenticeship path from John Philip Sousa. Henry's formal trombone lessons and conservatory music training were both short-lived, but his early experiences with the John Robinson's 10 Big Shows Circus and later with the Lemon Brothers Circus provided him tremendous opportunities to develop his musical craft.

While many late nineteenth-century public schools provided students with some type of music education, these student ensembles were considered purely extracurricular. It wasn't until 1905 when the Richmond, Indiana public school agreed to provide academic credit for playing in their student orchestra, which was originally founded in 1897. Until 1905, no public school in America provided academic credit for participating in these school bands and orchestras.

A. Austin Harding, (1880-1958), first director of the University of Illinois Band, began teaching himself the cornet at age fourteen while growing up in Paris, Illinois, and eventually taught himself to play the fife, piccolo, baritone, trombone, and drums. Since the town's school did not have a band, he first began playing for the "The Boys Brigade"

band, sponsored by the town's Presbyterian Church, and he later served as bugler for the Paris High School Cadets. Eventually he joined the Paris Beacon Drum and Bugle Corps, and at age seventeen joined the Paris Concert Band and eventually became its director. After graduating from high school, he joined the Illinois National Guard and served as their company, battalion, and regimental bugler until 1902.



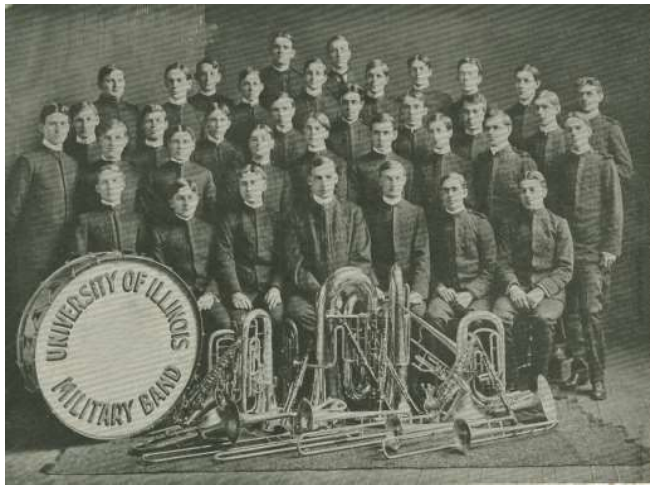
A.A. Harding

At the age of twenty-two Harding began his career at the University of Illinois as an engineering student, and was much older than most of the freshman entering university that year. Olin Browder, who was a member of the Illinois band in 1902 when Harding joined it, described him as being "a quiet and diligent new member of the band." During a 1969 interview with Calvin Weber, Browder mentioned, *"Harding gained attention of the band's members during a rehearsal of Sousa's 'Stars and Stripes.' The members were startled to hear a flawless performance of the piccolo solo emanating from the cornet section. Harding had put down his cornet and pulled out his piccolo from his jacket pocket, and started to play, and when he finished, the band's members greeted him with cheers and applause."*

By 1903 Harding was performing first cornet with the university's regimental band, and bassoon with the university orchestra, and in 1905 he was offered a temporary position as assistant band director and teacher of band instruments. As he continued his engineering studies in 1906, he played solo cornet with the band and by 1907 was regularly listed as assistant director of the band in the ensemble's programs. In 1908, Harding was offered a full-time non-faculty appointment as the director of the University bands under the School of Music, but he never completed his undergraduate engineering degree. Seven years later he was promoted to assistant professor with the understanding that Harding's services would be divided equally between the School of Music and the University's Military Department.



Illinois Symphonic Band in 1897



Illinois Symphonic Band in 1904

Shortly after his new appointment, the University bands were reassigned as a sole unit under the Military Department. The following year the University eventually awarded Harding a Bachelor of Music degree to formally complete his college education.

While some scholars consider 1905 the year when Illinois' modern band department was formally started, the groundwork for the development of America's new approach for the instruction of public school and collegiate bands was started by Harding in 1908.

The University of Illinois' band was formed in 1868, one year after the founding of the university as the state's only land grant institution, and its principle responsibility was to serve the University's Military Department. Illinois was the first collegiate institution in America to grant academic credit for students' participation in its regimental ensemble. While Notre Dame's band had existed since 1846, it did not provide academic credit to its members, and others like the University of Maryland's and the University of Michigan's bands weren't formed until the 1870s. However, Illinois' early legacy as a leading collegiate band under Harding in 1905 was not readily recognized by campus administration or the general public.

The 1905-1906 band consisted of 47 players who were described by Paul Lester in 1942 as "self-styled, inexperienced, and poorly equipped." Most American wind bands of the late nineteenth and early twentieth centuries lacked the rich vibrant tonal colors of most symphonic orchestras because they were often overly populated by brass musicians of varied skills better suited for ballyhooing across battle fields than playing for a Sunday social. However, that did not deter Harding's new vision for the Illinois band and the training of its musicians to exemplify the professionalism and performance abilities of John Philip Sousa's civilian band he first heard in 1899 in his hometown.

During the 1907-1908 school year Harding received \$3,379 from the Illinois Board to purchase fifty new instruments

for the band, nearly three quarters of them clarinets, flutes, piccolos, oboes, bassoons, and saxophones to strengthen the ensemble's woodwind section. When the Sousa Band performed on February 8, 1908 as part of the year-long dedication of the University's new Auditorium, completed in 1907, Harding finally had an opportunity to meet the March King and discuss with Sousa his plans for a new approach for the development of college and university bands. From Harding's fortuitous 1908 meeting with Sousa, the birth of America's collegiate band movement began, and by 1920 America's public school band movement soon followed.



University of Illinois Military Band in 1912

The University of Illinois' Military Band continued to grow and mature musically from a single regimental music ensemble of 47 musicians in 1905 to two regimental bands consisting of 141 musicians (i.e., Regimental Band 1 with 79 players and Regimental Band 2 with 62 players), and a drum and bugle corps consisting of 36 musicians in 1915. By 1915 Harding's band program had nearly quadrupled its 1905 size, and the instrumental makeup of each of the regimental ensembles mirrored closely the instrumentation and music repertoire that was used by John Philip Sousa's band.

Also in 1915, Harding gave his paper, "The Band as a Community Asset," at the 9th annual Music Supervisors National Conference held in Buffalo, New York. It outlined his requisites for a productive concert band program. While his eight-point vision focused on a comprehensive methodology for the management of collegiate and public school bands, Harding placed significant weight on the instrumentation needs of this new type of music ensemble:

1. *The instrumentation should be as complete and well-balanced as the conditions will permit. Great care should be given to the assignment of inner parts. These should be taken by competent players, who realize the importance of those much-abused parts. Nine bands out of ten are handicapped by hopelessly incompetent alto-, second, and third cornet and tuba players.*
2. *Beginners should be encouraged to take up instruments that are needed to complete the band's instrumentation. Most beginners want to play the cornet, the trombone or the snare-drum. Few lean toward the clarinet, baritone, piccolo, or saxophone, while others are, protestingly, (sic) forced into the alto and bass sections. No one thinks of learning such rare instruments as the oboe, bassoon, or French horn... There should be a preponderance of reed instruments, especially clarinets, as they are the 'violins' of the band.*
3. *There should be a complete set of instruments, of good quality, proper (low) pitch, and in tune not only with the rest of the band, but with themselves.*

In addition, Harding also strongly advocated for the use of new transcriptions of traditional orchestra repertoire for these modern wind bands which he firmly believed were equally capable of playing the rich tonal works of Europe's grand nineteenth-century music masters.

The beginning of the golden age of America's school band movement is typically associated with the year 1920 even though Harding's exhaustive work modernizing Illinois' military band and his training of student musicians and music teachers at the University had already gained significant recognition by 1915.

Prior to 1920 the vast majority commercial municipal ensembles across America were orchestras, which numbered 278, while the country's city bands consisted of only 88 music organizations. In addition, very few public schools had active band programs as part of their core curriculum, and the only states to organize state-wide contests for municipal and school bands were North Dakota and Oklahoma in 1919, and Michigan and Wisconsin in 1920. However, as the trained band musicians from the Illinois campus began to filter their way into Illinois' public schools and the U.S. Armed Forces' during and immediately after World War I, the growing demand for published band music by school music supervisors led the Carl Fischer Music Company in 1920 to become one of the first American publishing houses to meet the needs of these band directors. By 1922 the number of students actively involved in public school bands had grown to over 60,000 playing in 200 different schools across the country. Circus music publisher C.L. Barnhouse also became a force in this market.

Sousa is frequently cited as one of the chief proponents for the start of America's school band movement in 1920, but in reality he served largely as the country's leading celebrity spokesperson for Harding's work with America's collegiate bands beginning in 1922 and the country's public school bands beginning in 1923. For the University's thirty-second anniversary concert that took place on March 3, 1922 a photograph of the March King and his remarks about Harding's concert band were included in the program.

Sousa's first public remarks about public school bands occurred in August 1923 when his ensemble gave two public concerts to raise funding to purchase new music instruments for George Sawyer Dunham's Brockton, Massachusetts High School band. Sousa was quoted, "Supervisors of music have been developing singers and instrumentalists for several years...A fad, some may call it. If so, it is one we endorse." (*The Enterprise*, August 16, 1923)

In November, 1923, Sousa remarked to the Sioux City, Iowa community, "In America we have plenty of talent which must be developed. The high schools will have to furnish the recruits for the musicians of tomorrow. Music today has a commercial value, which in my time did not exist. I hope to see the day when all high schools will have music as an elective course." (*The High School Record*, November

23, 1923) Finally Sousa was quoted in the November 15, 1925 issue of the *Metronome*, "Boys from the school bands and from the town bands go to Mr. Harding, and then on with Sousa if they wish...For Mr. Sousa will accept without question any musicians Mr. Harding recommends."

"The future band musicians of this country will come from the ranks of our College Bands", the March King told a reporter for a famous newspaper. Mr. Sousa pointed out that he now had three men in his organization who formally played in the University of Illinois Concert Band.

Harding's influential work promoting the education and training of collegiate and public school bands and their directors encompassed four distinct initiatives. The first of these was the creation of music clinics for band directors beginning in 1919. These clinics invited music educators to attend open rehearsals of the university's concert band as part of each November's State High School Teachers Conference that was held in a different location in the state. These open rehearsals always included performances of newly arranged and composed works for concert band to give directors of these band programs a better idea of what music was available for them to use with their students.

As interest and participation in these special sessions grew, Harding, working with the Illinois School Band Association, established the first formal State band clinic on the campus of the University of Illinois in 1930. Working with the leaders of the National School Band Association, Harding's clinic was renamed the National Band Clinic in 1932 and its focus now included bands and their directors from across the country. The National Band Clinic continued to operate from the Illinois campus until 1937, and beginning in 1938 returned to its original statewide focus and operated until 1954 from the University of Illinois.

Today's Midwest Band Clinic, which was formed in 1947, and today is considered the largest instrumental education organization in the United States, used Harding's original band clinic "always something new" philosophy from the 1920s and 30s as the impetus for their founding.

Harding's second school band initiative involved his deep commitment to adjudicating state and regional band contests, and serving as a conductor and clinician for school band festivals and summer band camps throughout the East and Midwest. The country's first National Band Contest occurred between June 3rd and 4th of 1923, and took place in Chicago with William Santelman, the director of the U.S. Marine Band, as the only judge for the thirty school bands that participated that year. The following two years the leaders of the national contest recommended that they support only regional contests to better prepare student ensembles for the next planned nation-wide band contest which eventually took place in 1925.

Intrigued by the regional and national school band contests that were taking place across the country during the early

1920s, Sousa remarked to the Sioux Falls' *Daily Argus Leader* in November 1925, "I hope to live long enough to see bands of every section of the nation organized into leagues the same as baseball, with band contests to determine the pennant winner in each league, and a world series to select the national champion." Sousa's love for American baseball and the relatively new competition between the National and American baseball leagues which started in 1903, played well that year with his idea for forming a national band championship.

Harding never served as a judge for these National Band Contests, fearing that one of his student's school bands might win and raise possible questions about his impartiality. However, Joseph Maddy, the director of the University of Michigan Department of Music beginning in 1924 who also played a lead role creating America's School Band movement, served as a judge for the 1926 and 1927 National contests, and John Philip Sousa served as one of the judges for the 1928, 1929, and 1930 contests. The competition also standardized the size of these school bands to seventy-two instruments which was the instrumentation used by Sousa for his 1924 civil band.



Joseph Maddy, John Philip Sousa, A. Austin Harding in 1930

Harding's third initiative focused on the Illinois Band's tour and on-campus presentation concerts that were given regularly to high school students across the Midwest. The earliest documented off-campus tour performance by the band occurred on April 7, 1908 at Paris, Illinois. This performance would have included selections from Bizet's *Carmen*, Wagner's *Tannhauser*, Donizetti's *Lucia di Lammermoor*, Rossini's *William Tell*, and Lehar's *The Merry Widow* which were played for the band's 18th annual anniversary concert performed on campus eight days later.

Arthur Pryor's *Triumph of Old Glory* which introduced the playing of the *Star-Spangled Banner* by the band was used to end each of these concerts. In addition, during the Illinois State Music Contests that were held at the University between 1926 and 1938, Harding's band provided complimentary concerts for all the high school bands that competed each spring. For the Illinois band's first complimentary concert on April 24, 1926 Harding had his combined concert bands of three hundred students move to the plaza in front of the University Auditorium to

play Bagley's *The National Emblem March* and Wagner's *Huldigungsmarsch*. While performances with the combined Illinois bands was typical of Harding's annual Anniversary Concerts, he decided to have the fifteen Class A high school bands that participated in the 1926 music competition with their 1,000 students join his combined Illinois bands for a special colossal ensemble performance of Tchaikovsky's *1812 Overture* and Sousa's *Stars and Stripes Forever*. After this extravagant finale for his first Complimentary Concert, Harding discontinued this novel practice for these complimentary concerts. However, when the Illinois band performed for local high schools across the region, he continued to invite these schools' bands to join his Illinois ensemble for a combined finale performance to close out these special concerts when the band was on tour.

Finally Harding's fourth initiative focused on the training of band leaders through courses he taught through the University of Illinois and his work with band students and their directors who attended the National Music Camp at Interlochen, Michigan which was a summer arts camp founded by Joseph Maddy in 1928 with Harding as its director of band education. In 1918 Harding was given a second appointment as assistant professor of music for the School of Music, where he developed new courses in band conducting, instrumentation, and music arrangement for public school educators. In 1921 he was promoted to full professor and developed additional instrumentation, orchestration, management, and athletic band courses for advanced undergraduate and graduate music students. Much of the instructional course work he developed at the University of Illinois was also used during the summers when he taught at Interlochen. In 1930 Sousa was invited by both Harding and Maddy to visit Interlochen to work with their music students and to help spreading the word about the importance of music education in the public schools.

Both movements would eventually change the educational methodology used to train generations of bandsmen and women across the country. The University of Illinois' unique music education and band heritage is extraordinarily rich and continues to be preserved and promoted through the work of Illinois' Sousa Archives and Center for American Music and the exceptional performances and instruction of today's University of Illinois Bands.



Illinois Concert Band in 1930

GAMMA PHI CIRCUS at Illinois State University

By Rod Everhart, WJU #1351



Gamma Phi Circus at Illinois State University (ISU) is America's oldest collegiate circus. This year is the 90th anniversary of the ISU circus. As part of the celebration, on April 12-13, 2019 they did three circus performances in Redbird Arena along with a pre-show children's carnival.

The founder of the Gamma Phi Circus was Clifford Emory "Pop" Horton. Horton was born the last day of 1892 in Shelton, WA. As a youngster, he was a member of Spokane's Athletic Club, where he helped produce their annual circus.



After obtaining a B.S. degree in physical education from the International Y.M.C.A. College in Springfield, MA, Horton was hired by Ohio Wesleyan University as a part-time P.E. instructor. While there in 1917, he joined Gamma Phi, an honorary gymnastics fraternity founded at Ohio State University in 1903. Then in 1923, Horton took on the role of full-time P.E. instructor with Illinois State Normal University (ISNU) in Bloomington-Normal, IL.

Founded in 1857 in Bloomington, the Illinois State Normal University (ISNU) was the first public institution of higher education in Illinois, and ultimately one of five teaching colleges in the state. ("Normal" in the title meant "teaching", derived from being a place where teachers learned the standards, or "norms", of pedagogy.)

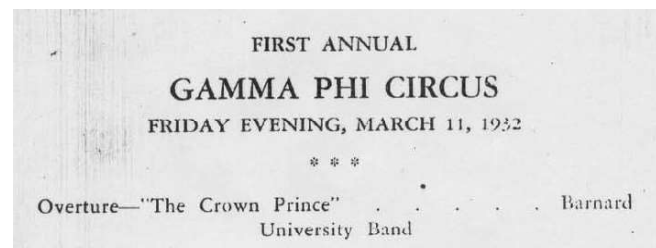
In 1865, the town of North Bloomington was re-named Normal, IL in honor of the school. By 1873 the school was the largest such institution in the country. Over time, the school evolved into a liberal arts university and the name changed in 1964 to Illinois State University at Normal, and in 1967 to Illinois State University.

At ISNU, Horton had his students performing tumbling and clowning routines during the halftime of football and basketball games. In 1929, he successfully petitioned the University's administration for a local chapter of Gamma Phi.

On November 11, 1929, the student newspaper announced the criteria for acceptance into this gymnastics fraternity. It included such things as running 100 yards in 12 seconds, throwing a baseball 217 feet, punting a football 35 yards, making 7 out of 10 basketball free throws, and climbing an 18-foot rope in 8 seconds.

The organization was renamed Gamma Phi Circus in 1931. While no longer part of the Greek system on campus, "Gamma Phi" was retained for historical reasons.

The group performed their first circus show on March 11, 1932, thereby "officially" expanding from a gymnastics fraternity into a collegiate circus. There were 11 acts featured and these were accompanied by the University's band. The band kicked off the evening by playing George Daniel Barnard's overture "The Crown Prince" (1912, Church). [See page 14 for more on G.D. Barnard.]



While the Gamma Phi Circus often featured female acts, including a Tap Revue in that first circus, women were not formally welcomed into the Gamma Phi Circus organization until the 1940-41 season. Other acts in that first circus included Flying Rings, Zouave Drill, Tumbling, Floor Pyramids, Parallel Bars, Revolving Ladder, and a novelty "Elephant" act involving "a series of rapid leaps and turns over the 'Gymnasium Elephant' by the entire Gamma Phi team."

In February 1934, Gus Belt opened the original Steak 'n Shake restaurant in Normal, IL, with circus members wondering if their gymnastics had influenced the name.

By 1935, the circus had expanded to two performances and now included 23 acts, one of which was labeled "German Band" and performed by ISNU band members. The band also had the opening overture and played for all the acts. Evolving out from pure gymnastics routines, the 1935 circus also included six clown acts with titles such as Clown Baseball, Cat & Pie, Drinking Contest, and Coffin. The 1936 show included a Xylophone performance as an act.

There were no circus performances 1942-1946 because of World War II.

The "circus bands" accompanying the circus varied from year to year. In 1936 the music was provided by the Normal Community High School Band. In 1940, it was the ISNU Pep Band. In 1947 it was again the ISNU band providing the circus music. However, by the next year it had evolved into a true "Circus Band" under director Wayne Sherrard. Over time, the University's Stage Band or Jazz Band also filled that role.

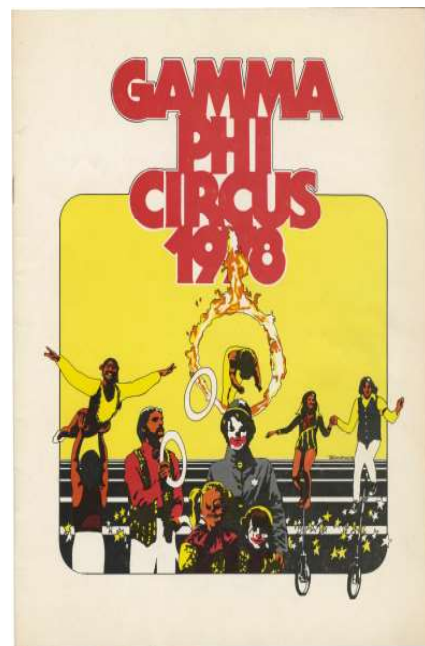
The Gamma Phi annual circus on March 12-13, 1948 featured an opening concert by the Circus Band. They played "Robinson's Grand Entrée March" (K.L. King), "Stout Hearted Men" (S. Romberg), and "Golden Dragon Overture" (K.L. King.) A year later, the Circus Band played that exact same opening concert, this time directed by Lowell Kuntz. The 1964 Program shows the music was provided by the Illinois State University Stage Band, George Foeller as director. That year the Overture piece was "La Suerte de los Tontos" by Johnny Richards (1911-1968). In 1965, the Overture was another Johnny Richards piece, "El Congo Valiente." Unfortunately, playlists of tunes for the various acts themselves do not appear to have been saved.

While Horton continued as head of the Department of Men's Physical Education until 1960, in 1947 Arley Gillett, a Gamma Phi Circus alum, began a 20-year run as the organization's sponsor and coach. During his tenure, he nurtured relationships between his students and the several circus professionals wintering or retired in the community. Gillett noted these circus professionals were "old circus people and it was in their blood. Everybody wants to teach you his act. It was all they had, and they were proud of it. They want to perpetuate it." As a result, Gamma Phi Circus

expanded to include unicycles, rolling globes, perch poles, and the Spanish Web. As membership increased, acts were further expanded to include tight wire, roller skating, trick bicycles, and the trapeze. The slogan became "Do or die, Gamma Phi ... **Circus!**"

Originally comprised of 12 men, Gamma Phi expanded to include between 80 and 100 men and women each year. It is now a program within Illinois State University's College of Applied Science and Technology. The organization holds regular weekly practices throughout the school year and small squads make numerous appearances before local civic groups and area schools. In addition, the entire troupe often does off-campus performances in other Illinois cities. Gamma Phi Circus is self-supporting and owns most of the gymnastic equipment and all the costumes used in the circus. Altogether, the circus members perform for upwards of 40,000 persons each school year, and Gamma Phi's alumni now total around 1,600.

Live music was used heavily through the late-1990's, with some gaps. Then they made the shift to recorded music. In the last several years, however, they have begun incorporating live vocal performances with recorded music tracks playing in the background. A few acts have been accompanied by live instruments. This year, a baby grand piano that was recently purchased was used, along with a trumpet and several violin players. These vocalists and musicians have come directly from the Gamma Phi Circus troupe. The troupe has many musically talented students, some of whom are studying music at ISU, and some not. In general, in the last couple years, about 75% of the music accompanying the acts has been recorded, and 25% mixed utilizing some live elements along with recorded music. So, at least some portion of "live music" is making a comeback at Gamma Phi Circus, and we hope that trend continues.



GAMMA PHI CIRCUS BAND EXPERIENCES

By Paul Hefner, WJU #1862

It was after a season touring in The Circus Kingdom that I became hooked on circus music. That was during my 1993 summer break from college.

I played trombone in the The Circus Kingdom circus band and it became a pivoting point in my musical studies and career. Rev. David Harris was the director of the show and I remember him telling me "Paul, you can do anything you want". David had a great impact on my life that summer and because of the joy I felt when playing circus music, I wanted to pass it on to others somehow.

In the 1970's and early 1980's, the music department at Illinois State University (ISU) used to supply live music for the Gamma Phi Circus through its jazz ensemble. However, that relationship had dissolved a decade or so before 1993, and Gamma Phi hadn't used live music since.

Being in just the right place at just the right time, I pursued re-creating a true circus band for the Gamma Phi Circus. My hope, however, was not to just have live music once again accompanying the circus, but to have a group that would primarily perform traditional circus music.

Fortunately I had the support and help from multiple departments, including Gamma Phi coach Jerry Polacek, Doc Ed Livingston (ISU tuba teacher and past circus musician), and Dr. Steve Steele director of bands at ISU.

Although Gamma Phi had previously used the ISU Jazz Ensemble to supply live music, my goal was keeping traditional circus music involved as much as possible; thus forming the ISU Circus Band.

Dr. Steele and I met regularly to discuss the band's development. He came up with the idea of offering scholarship money to members of the band, and making it part of the music department's chamber winds ensembles. We also met occasionally with coach Polacek and a few Gamma Phi members. Once word got out, there was a huge interest from some of the top talent music students at ISU. I just couldn't be more thrilled to see how things were progressing!

With only one season of circus music experience, I was blessed to have the help of Circus Kingdom band colleague April Zink (WJU #1253) and circus performer Lloyd Fengal



Gamma Phi Circus Band in circus performance at Crete Monee High School on March 31, 1996. Paul Hefner (standing/trombone), John Sierakowski (front row black vest, trumpet), Tim Lee (drum set), Brent Kastor (tuba), Garret George (euphonium)

to help me recommend music for the acts. Circus music historian and librarian Doug MacLeod (WJU #407) helped significantly in supplying the music. Further, ISU circus historian Steve Gossard also supplied music and helped me understand the history of Gamma Phi.

While Lloyd Fingall was up there in age, it didn't stop him from coming to see us perform. I clearly remember after a performance Lloyd telling me we played Charles Duple's *Bravura* way too fast! He was right! We were 'cookin' at about 200 bpm! He explained it should be a slow march tempo, singing it to me at about 112 bpm.

After graduating ISU, I was so thankful that others took the lead and kept the band going! Garrett George took over as director after I left, and others stepped up to help him out as well and keep the band going.

Although it's no longer active, the ISU Circus Band left a huge impact on my musical career and helped in so many ways. One of which was to gain a band director position at the College of Lake County. Currently I'm on staff at the Music Institute of Chicago where we play at least one circus piece every concert! I currently lead the Big Top Circus Band and we perform about four times per year.

"May all your days be circus days with grassy fields and straw houses!"

#####

By John Sierakowski

I performed as a trumpet player in the Illinois State University Gamma Phi Circus Band (96-98) for three seasons. I was introduced to it by John Hoagland, another trumpet player who loved to talk about how you need chops of steel to perform in the group. Endurance as a trumpet player was what I lacked at that time and desperately needed a solution.

I don't know how I got picked for the band. I do not know if there was an audition or if it was hand selected, but it was a small group that I didn't understand at first. Two trumpets, a clarinet, trombone, flute, tuba, euphonium and trap set. It was an eclectic group, pulling from every ensemble at Illinois State. I even think there were some people throughout the time in the group that didn't play in an ensemble at ISU besides Circus Band.

The ensemble was another avenue for making me a better musician and I have fond memories of the group. Being a smaller ensemble, you had no musician to hide behind. You had to play all the time, know the road maps and trusted everyone in the group would do the same.

I believe when I joined the group, I thought it was a performance-based ensemble. I do not think I knew in advance it was a gig to perform for the Gamma Phi Circus in Redbird Arena.

We performed traditional circus marches, galops, and ballads. Members of the group would arrange specific tunes that the performers would request. The ensemble was amazing and I have fond memories of everyone in the group. I still keep in contact with a lot of them through social media.

While Garrett George was leading the band, we were practicing a Beatles tune with one of the Gamma Phi acts, and someone was singing it. Garrett stopped and asked if someone was singing, restarted, and the singing continued. Garrett stopped again and asked, "Who's singing?" No answer. Started again and the singing continued. Turns out it was a Gamma Phi performer with a microphone behind the stands singing the Beatles tune. Too funny!

I am currently a band director at West Aurora High School in Aurora, Illinois. One of my favorite concerts that I programmed for my group was based on my time in the Gamma Phi Circus Band. I entitled my portion of the concert "May All Your Days Be Circus Days" which was a saying the circus performers would say at the end of performances.

The look on my students' faces when I tell them I played in the circus is always priceless. My lesson planning for the cycle consisted of circus history, famous circus march composers, performers and videos of various circus acts. Honestly, it is one of my favorites cycles I have ever prepared for my students.

I tried to bring back the nostalgia of returning the big top to my urban school. We performed some tunes we commonly performed in my Circus Band days. *Bravura* by Charles E. Duple, *The Big Cage* by Karl King, and *Jungle Queen* by George D. Barnard. We grouped those with Frank Ticheli's *Portrait of a Clown* and talked about form and theory. Class everyday would end with the phrase "May All Your Days Be Circus Days." I hope to revisit this cycle some day.

So glad groups like Windjammers continues to preserve circus music. I remember performing once with a group Paul Hefner invited me to. I can't remember why or what it was but it burned in my memory about Windjammers. My plan is to become a member this coming season.

Thanks for this opportunity to revisit my circus band memories. May all your days be circus days!

#####

Following are additional comments by former ISU Gamma Phi Circus Band members:

Kevin Cole (trombone)

I remember learning how to double tongue from Brent Kastor (tuba).

Garrett George (euphonium/band leader)

All I can remember are the right tempos, chops of steel, and great musicians!

Composer Tribute - George D. Barnard

By Rod Everhart, WJU #1351

George Daniel Barnard was a significant composer of music for use by circuses and town bands. In recent years, we've played several of his tunes at our Conventions and Meets. Here are some of the most recent ones:

<i>Old Time Favorites Medley</i> (1926, Barnhouse)	2018-07
<i>Gadfly Galop</i> (1905, York)	2018-01
<i>The First Rose</i> (1910, York)	2018-01
<i>Kentucky Cardinal March</i> (1922, Barnhouse)	2017-01
<i>Jungle Queen</i> (1909, Fillmore)	2016-07
<i>Paramount March</i> (1923, Jewell)	2015-07
<i>Man O'War March</i> (1921, Jewell)	2015-01
<i>Mississippi Rose</i> (1903, Lyon & Healy)	2015-01
<i>The Chieftain March</i> (1921, Jewell)	2015-01
<i>The Races Galop</i> (1909, Fillmore)	2014-01
<i>Trombone Frolics</i> (1909, Wurlitzer)	2014-01
<i>Slippery Sam</i> (1908, Barnhouse)	2009-01

George Barnard's known works total 244, including 70 marches and quicksteps, 51 overtures, and 32 waltzes. Many of his pieces were composed and published using pseudonym's: **George McQuaide, G.F. Daniels, M.B. Eaton, Ed Hazel, and Edward Russell.** We've played some of those too!

<i>Good Fellows Waltz</i> (Russell, 1930, Barnhouse)	2018-07
<i>King Lear Overture</i> (Hazel, 1927, Barnhouse)	2018-07
<i>Eloise Waltz</i> (Hazel, 1921, Jewell)	2015-07
<i>Fleet Wings Galop</i> (Hazel, 1900, Church)	2009-01

Barnard was born on a Michigan farm on October 14, 1857, the youngest of six children. In his teens he learned to play various band instruments and by his early twenties he was hired as a sales and instrument demonstration person by Lyon & Healy of Chicago, a music dealer, instrument maker/importer, and publisher. In the 1880 Census, George listed his occupation as Musician.

By 1890, Barnard was starting to compose, and Lyon & Healy utilized him as an arranger. His earliest compositions were published in Philadelphia by the John Church Company. By 1897 he had published his 10th work: *Anita: Mexican Waltzes*. It was effectively a Spanish Serenade.

In 1899 he had his first "best seller." At the height of the fascination with "cakewalk" tunes, he composed *Alabama Dream (Rag-Time Cake Walk)*. It became a significant hit with pianists and town bands around the country.

By the 1900 Census, George and his wife of 20 years were living in Cincinnati, OH. In 1902, the Barnards moved to Lincoln, Illinois. [Abraham Lincoln practiced law there 1847-1859; the city was named after him in 1853, well-before he became U.S. President.] With the move there, Barnard ceased representing Lyon & Healy and became bandmaster of French's Military Band.

While Barnard's earlier pieces featured syncopation, at this stage in his composing career, most of his works were marches, waltzes, overtures and Latin serenades, with titles like *Smart Set March, Love in the Moonlight Waltz, Cross Country March, Pride of the Band, and King Rose Overture*. During 1906 through 1909 Barnard produced 34 original works. His preferred publisher at that point was Carl Fischer, and they promoted him as one of the finest waltz composers of the new century.

Back on August 17, 1879, 21-year-old George D. Barnard married Jennie M. McQuaid in Parma, MI. She claimed on the license to be 18, but was actually six weeks short of her 16th Birthday at the time. In May 1907, after 27 years of marriage, they divorced.

George then moved to the copper mining town of Calumet, MI where he directed the Calumet & Hecla Band. His lead cornet player was Leonard Fernando Wiesmann. Leonard, born and raised in Cincinnati, was in Calumet for the band. In December, 1908, George married Leonard's sister, Hortensia "Daisy" Wiesmann. Then in 1912, Leonard's daughter, named Daisy after her aunt, was born there.

In 1913, the Barnards moved to Ardmore, Oklahoma where he led a band there. Daisy's brother, Leonard, followed along, continuing to play in Barnard's bands, but relocating his family back to Cincinnati where Leonard's son (Leonard L.) was born in 1916.

Around 1920, the Barnards moved once more, this time back to the Cincinnati area and Maysville, KY where he took over leading the Kentucky Cardinals Boys Band and the Horseshoe Boys Band. Barnard arranged most of the music they played. He also conducted the local high school band.

During the summers, George and Leonard would play on the Ohio and Mississippi River excursions, north to Pittsburgh and south to New Orleans.

George Daniel Barnard retired around 1927 at age 70. Yet he continued teaching privately, conducting occasionally, and doing some arranging. In the 1930 Census, he still reported his occupation as Band Master. He died of a cerebral hemorrhage January 19, 1933 and was buried in St. John's Cemetery in St. Bernard, Ohio, a Cincinnati suburb. When Hortensia, who was 20-years younger than George, died in 1950 she was buried beside him. Her brother, Leonard, died in 1953. All are buried in the Wiesmann plot at this German Catholic cemetery.

Perhaps ironically, one of George D. Barnard's last compositions was titled "Glory of Youth". The overture was published by C.L. Barnhouse Company in 1931.



George Barnard at left, with his Kentucky Cardinals Boys Band in 1922

ALABAMA DREAM
(Rag-Time Cake Walk)
 BY
GEO. D. BARNARD.

Piano Solo	50	2 Mandolins & Guitar	50
Mandolin Solo	30	Mandolin & Piano	50
2 Mandolins	40	2 Mandolins & Piano	60
Mandolin & Guitar	40	2 Mandolins, Piano & Guitar	70

PUBLISHED ALSO FOR BANDS & ORCHESTRAS.
THE JOHN CHURCH COMPANY.
 CINCINNATI, NEW YORK, CHICAGO,
 LEIPZIG, LONDON.

Alabama Dream Cake Walk (1899, John Church Co.)

*Compliments to My Friend C. J. Greig
 from the Composer
 Geo. D. Barnard*

The GOLDEN AGE

WALTZ

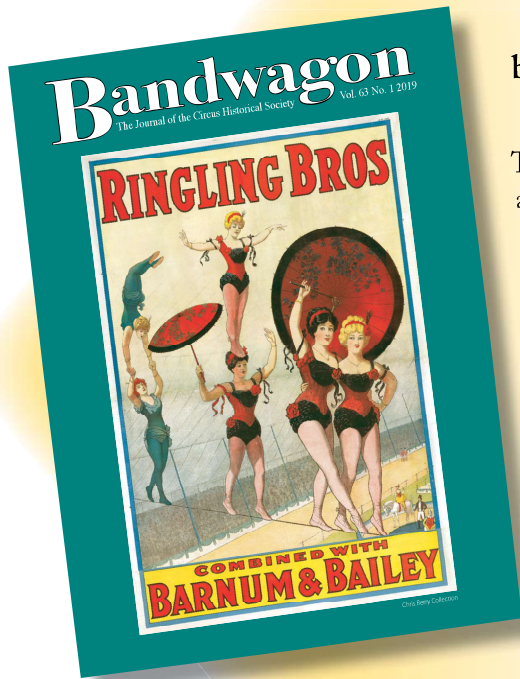
GEO. D. BARNARD.

CARL FISCHER

The Golden Age Waltz (1906, Carl Fischer)

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The logo for Circus Model Builders (CMB) is set within a white oval on a green background. At the top, two blue-winged angels with trumpets flank the text "CIRCUS MODEL BUILDERS" in blue, arched letters. Below this, two tigers are shown flanking a colorful, multi-spoked wheel. Under the wheel, it says "Organized 1936". At the bottom of the oval, the text "WISHES YOU HAPPY HOLIDAYS AND A BRIGHT NEW YEAR" is written in red, arched letters.

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CIRCUS MUSIC DAYS!**



The Clyde Beatty - Cole Bros. 1961 Program

By Eric Beheim



[Editor's Note: This is the seventh in a series of articles on actual circus music programs and the first one by Eric Beheim on the music used by Clyde Beatty- Cole Bros. Circus. A collector of audio tapes of actual circus performances, Eric's hobby includes analyzing those tapes and identifying the tunes played for each of the acts. Eric and his wife live in San Diego, and he often calls on Windjammers VP Don Covington (WJU #119) for assistance.]

I first met William "Boom Boom" Browning in 1967 when I played in the band for the 17th Annual Aladdin Temple Shrine Circus in the State Fairgrounds Coliseum in Columbus, Ohio.

That year, Izzy Cervone was the bandleader and "Boom Boom" was his drummer.



William "Boom Boom" Browning and Izzy Cervone. 1967 Photo by Eric Beheim

At that time "Boom Boom" was living in the Columbus area and was working as a demonstration drummer/salesman for the Slingerland Drum Company. Learning of my interest in circus music, he was kind enough to let me copy some of his 1/4-inch reel-to-reel performance tapes, including those from the years when he led the Clyde Beatty-Cole Bros. Circus Band. My favorite from among the Beatty-Cole tapes was one that was made on November 1, 1961 during a performance in Orlando, Florida.

The Clyde Beatty-Cole Bros. Circus first went on the road in 1959. During its early years, it was owned by Frank McClosky, Walter Kernan, Jerry Collins and Randolph Calhoun. (Clyde Beatty himself was not an owner.)

In the early 1960s, when many truck show circus "bands" consisted of only 2 or 3 players, the Beatty-Cole show carried an 8-piece band of first-class musicians.

Appearing primarily in the Eastern United States, the show moved on a fleet of 32 semi-trucks and used a big top that could seat 4,800 patrons.

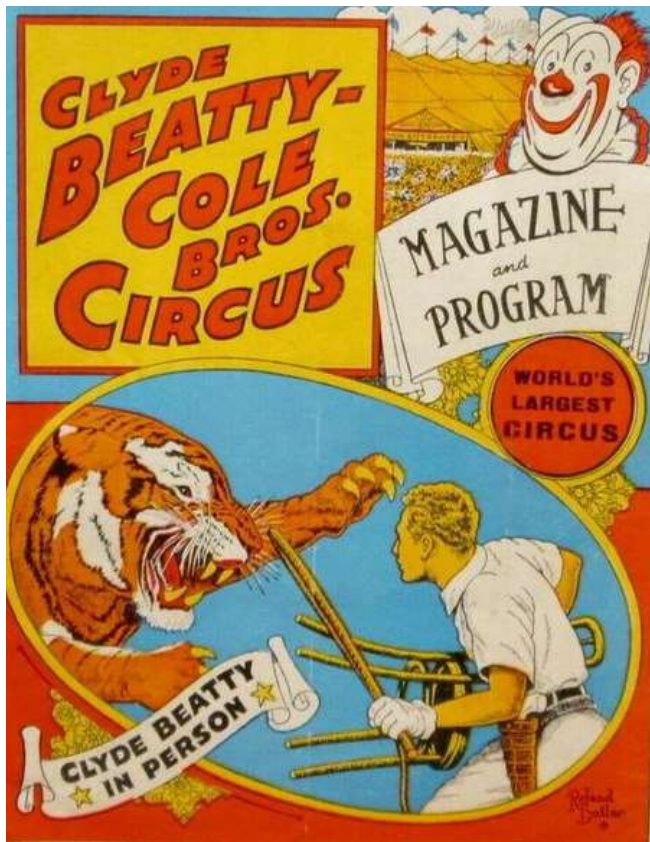
Thanks to good organization and an experienced and dedicated staff, Beatty-Cole quickly became a major player in the circus industry. Those circus fans whose memories go back to the early 1960s remember it as being a beautiful sight when set up on a lot, with its white tents (new canvas was purchased each year) and its brightly painted and well-maintained equipment.

Beatty-Cole bandleaders over the years included Ray Aguilar, Ramon Escorcia, Charlie Schlarbaum, Jimmy Ille and Charlie Bertini. (For more information on the Beatty-Cole Circus Band, see Charles Bennett, Jr.'s article "Fifty Years by the Bandstand: The Traveling Circus Bands" that appeared in the February 2008 issue of *Circus Fanfare*.)

Beginning in 1960, the Beatty-Cole band was led by its drummer William "Boom Boom" Browning. In addition to serving as band leader, "Boom Boom" also handled the inside ticket exchange booth before the performances and drove the truck that carried the bandstand and Beatty's steel "Cats" arena. In later seasons he also served as the show's equestrian director/announcer while still playing the drums and leading the band.

Early in the 1961 season, noted CFA member Bill Hall was invited to sit on the bandstand during a Beatty-Cole Memorial Day weekend performance in Philadelphia. During that performance, "Boom Boom's" band consisted of Mike Carli, Robert Danks and Tom Nappli, trumpets; Mike Smith first trombone and arranger, Jack Evans second trombone, Roy Gardner baritone & bass trombone, and Tommy Comstock on organ. That day, the show gave four performances in order to accommodate all the people that had showed up to see the circus!

Hall later wrote an article titled "A View from Boom-Boom's Bandstand" that appeared in the December 1961 issue of *The White Tops*. In that article, he gives the running order of the acts and lists most of the music that was played during the performance he attended. This article was reprinted in *Circus Fanfare*, Vol. 36, No. 3 - June 20, 2006. A year later, Hall wrote another "Boom-Boom's Bandstand" article for *White Tops*, and that one was reprinted in *Circus Fanfare*, Vol 35 No. 4 - August 20, 2005.



1961 Program cover by Roland Butler

By the time the Beatty-Cole show played Orlando on November 1st, 1961, the running order of the program had changed. Some acts were no longer with the show and some of the music used in Philadelphia had been changed. While most of the acts appearing in Orlando can be identified by their music, others cannot. Following are the music titles Don Covington (WJU #119) and I were able to identify:

Overture - *Barnum & Bailey's Favorite* (King)

Display No. 1 - *The Circus King* (Duble), *Never on Sunday* (Hatzidakis), unidentified

Display No. 2 featured Clyde Beatty's Wild Animal Act with this music: *Special Beatty Fanfare*, *William Tell Storm Music* (Rossini), *Burma Patrol* (King), *Bolero* (Ravel), *Caravan Club* (King), *The Breeze and I* (Lecuona), *March from "The Love for Three Oranges"* (Prokofiev), *The Breeze and I* (reprise), *High Speed**, *Misirlou* (Demetriades), *The Big Cage Galop* (King)

*The short chaser *High Speed* came from an old 1930's radio commercial for gasoline and was always played after the roll-over tiger had performed. When and how it ended up as part of Beatty's music is anyone's guess.

Clyde Beatty's contract with the Beatty-Cole show was unique in the circus world. He was paid \$1,500 a week to present his act and another \$500 a week for the use of his name. (\$2,000 in 1961 is equal to over \$16,893 in today's



Beatty-Cole Circus Midway and Main Entrance

dollars!) In addition, the show paid all expenses associated with his act including food and veterinary bills for the animals, bedding for the cages, the .38 caliber smokeless blanks that were used during the performances, his whips (which were imported from Germany), new sets of wardrobe for each season, and the salaries for as many as 6 cage hands. The show also paid for a new steel arena in 1960.

There were other perks as well. Every year the show provided Beatty with a brand-new white Cadillac for his personal use, with all gas, oil and maintenance costs included. Every other year, the show provided him with a new 33-foot Airstream trailer for his personal use. Since Beatty did not eat in the show's cookhouse, the show reimbursed him for all of his restaurant receipts.

Display No. 3 - For the Clown walkaround the band played *Won't You come Home* Bill Bailey (Cannon)

Display No. 4 - Dogs Act. *This Could Be the Start of Something Big* (Allen), *The Most Beautiful Girl in the World* (Rodgers), *Anna in Cuba*, *If You were the Only Girl in the World* (Ayer), *Poor Butterfly* (Hubbell), *The Lady in Red* (Wrubel), *Walking My Baby Back Home* (Ahlert), *Swanee* (Gershwin).

For its Philadelphia stand, Beatty-Cole would typically hire a few top name acts such as the Wallendas and the Hannefords to "beef up" its performance. In 1961 Bill Hall reported seeing Victor Julian's celebrated dog act there. For those of you too young to remember Julian's act, it consisted of small dogs wearing different costumes and walking on their hind legs down a runway, accompanied by music appropriate to the costumes. The dog act that appeared in Orlando uses all different music, so it probably wasn't the same act that appeared in Philadelphia.

Display No. 5 - Bob Top & Lauren High Platform Roller Skating's act was performed to *Copa Cabana* (Walters). According to Bill Hall's article, Bob Top was also the show's assistant equestrian director during the 1961 season.



Display No. 13 - Elephant Act. *Olympia Hippodrome* (Alexander), *The Waltz You Saved for Me* (King-Flindt), *Rock-a-bye Baby* (Traditional), *On the Square* (Panella), *Hearse Song*, *Abdullah* (King), *Cachita* (Marin), *Mambo Jumbo* (Prado), *The Merry-Go-Round Broke Down* (Friend), *Quality Plus* (Jewell), *London Bridge is Falling Down* (Traditional), *Bravura* (Duble), *Grand March from "Aida"* (Verdi), *Royal Degree* (English), *Lohengrin Entrance Music* (Wagner), *Knights of the Road* (Orlik).

Display No. 6 - *Ballet Egyptian* (Luigini), *Baubles, Bangles and Beads* (Wright-Forrest-Borodin). The pseudo-Oriental music used for this display suggests that it might have featured exotic animals such as camels or baboons.

Display No. 7 - Unidentified jazz number, *Muskrat Ramble* (Ory), *I've Got Rhythm* (Gershwin).

Display No. 8 - Clown Army Gag with *You're in the Army Now* (Jones), *Tiger Rag* (Baquet).

Display No. 9 - Galasso Finger Stand Equilibrist included *Fanfare*, unidentified, *Tonight We Love* (Tchaikovsky-Martin), *Ebb Tide* (Maxwell), *Serenade from "The Student Prince"* (Romberg).

Display No. 10 - Aerial Ballet with *Sophisticated Lady* (Ellington), *Look for a Star* (Anthony), *Till There was You* (Willson), *Moonlight on the Ganges* (played up-tempo for the spin) (Ewing), *Sophisticated Lady* (reprise), *Giannina Mia from "The Firefly"* (Friml), *Comedown Music*, *You Got to Have Heart* (Adler).

Giannina Mia was the signature music for La Norma, the Danish trapeze star who was featured in this display. The song *Look for a Star* is from the 1960 English film *Circus of Horrors* that featured acts from the Billy Smart Circus. Used throughout the film during the circus sequences, *Look for a Star* became a hit pop recording in Great Britain and later in the United States.

Display No. 11: Clowns. *Kentucky Sunrise* (King).

Display No. 12 - Luis Munpoz, Tightwire. *Fanfare**, *Another Opening, Another Show* (Porter), *Dancero* (Hayman), *Ticket-a-Tasket* (traditional), unidentified, unidentified, *Darktown Strutter's Ball* (Brooks), *Espana Cani* (Narro), *Espana Cani Fanfare*.

*The fanfare that opened this act was later used by Bill Pruyn to introduce Ringling-Barnum specs during the Irvin Feld era.

During the Elephant Act, which lasted less than 6 minutes, the music changes occur in rapid succession one after another.

Display No. 14: *Everything's Coming Up Roses* (Styne), unidentified, *Who?* (Kern).

Display No. 15 - Clowns. *The Billboard March* (Klohr).

Display No. 16: *Chinatown My Chinatown* (Schwartz), *Limehouse Blues* (Braham).

This display most likely featured Ola Ming, hair suspension artist. During the Philadelphia engagement, she had been in one of the side rings during the Galazzo finger stand equilibrist display. "Boom Boom" referred to her as "Our Tokyo Rose."

Display No. 17 - Huberto Weber Slide for Life. *Fanfare*, *Walkup Music*, *Fanfare*. The Walkup Music used in Orlando is quite similar to the special "walkup" music that Merle Evans prepared for Harold Alzana's wire act and might even be that same number.

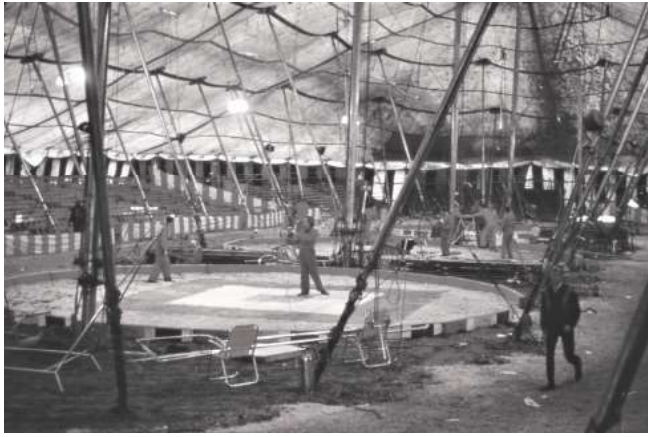
Display No. 18 - Clown Washer-Woman Gag. *White Heat*

Display No. 19 - Flying Trapeze. *Fanfare*, *Under the Big Top* (Lauder), *The Sleeping Beauty Waltz* (Tchaikovsky), *Belle of the Ball* (Anderson), *You are Love from "Showboat"* (Kern), *Great Day* (Youmans). *You are Love* was arranged to synchronize perfectly with the passing leap that concluded this act.

Display No. 20 - Clowns. *Broadway One Step* (King).

Display No. 21 - Captain Astronaut Human Cannon Ball. Shot from the mouth of a canon, Luis Munoz traveled 220 feet into a net. Introduction, *French National Defile March* (Turlet), *Tannhauser* (Wagner), (post-landing) *Fanfare*.

Exit Music - *There's No Business Like Show Business* (Berlin).



Between shows shot of the Beatty-Cole Big Top



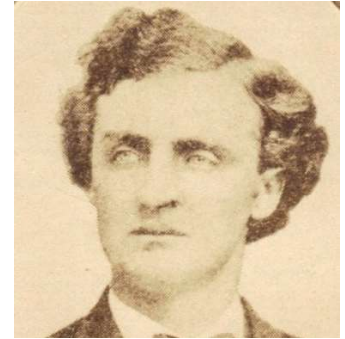
Post-script -

I would like to thank Roger Smith, wild animal trainer, steel arena historian and a member of Clyde Beatty's "cat crew" for sharing his memories of Clyde Beatty and the Clyde Beatty-Cole Bros. Circus as it was during the early 1960s.

One of Roger's jobs with Beatty was working the tunnel door, a critical position for a cat act since it involves letting the cats in and out in a specific order. His instructions were not to watch the cats but rather Beatty's eyes for any commands for their entrances and exits. Later, while presenting lions and tigers for Hubert Castle in 1972 and 1973, Roger worked in Clyde Beatty's last arena.

After Clyde Beatty's death in 1965, his steel arena was sold to Dave Hoover, who later sold it to Hubert Castle. In 2004, Clyde Beatty's name was dropped from the show's title and it became simply Cole Bros. Circus.

Cole Bros. was founded by **William Washington Cole** in 1884, premiering as "W.W. Cole's New Colossal Shows".



As of 2015, it could legitimately claim being America's oldest, continuously operating under-the-big-top show.

However, after 132 years of providing circus entertainment using varying "Cole" names, the Cole Bros. Circus ceased touring following the 2015 Season. The show was not only a victim of an explosion of competing entertainment choices, but also the debate over the care and use of captive animals.

The Cole Bros. organization still maintains a Facebook presence and many hope there will be a rebirth in the future.



Windjammers Center Ring Concert in the Cole Bros. Big Top on July 15, 2015.

Photo by Paul Gutheil

When Windjammers Unlimited held their Summer Meet in 2015 in conjunction with the World Circus Summit at the Big E Expo Center in West Springfield, MA, the Cole Bros. Circus was present on the lot and held several circus performances as part of the Summit events. Windjammers played a Center Ring Concert prior to the Wednesday, July 15th evening show. This turned out to be the final season of the COLE BROS. CIRCUS.

William “Boom Boom” Browning & His 1961 Clyde Beatty - Cole Bros. Circus Band



1961 CB-CB Circus Band. Photo from Buster Bailey Collection

Beginning in 1960, the Clyde Beatty - Cole Bros. Circus band was led by its drummer William “Boom Boom” Browning, a well-known trouper who had played in Merle Evans’ under-canvas Ringling Bros. and Barnum & Bailey Circus band as well as in a number of other first-rate circus bands.

In 1961, “Boom Boom” used a drum set consisting of four various sized drums and two cymbals, all of which had been custom-made for him by George Way Drums, Inc. of Elkhart, Indiana. (The only other set like it was used by Ringling’s drummer “Red” Floyd.)

“Boom Boom” Browning became an early member of Windjammers Unlimited and, when his schedule permitted, attended meets and conventions as a percussionist and to talk about his circus experiences. He served a term as a WJU Trustee, starting in 1976.

Born William Reed Browning, Jr. on March 16, 1925 in Wichita Falls, TX, he died April 22, 1996 as a result of an automobile accident in Grinnell, IA, while traveling on business as a sales representative for the Slingerland Drum Company.



William “Boom Boom” Browning. 1967 Photo by Eric Beheim

The circus is the only ageless delight you can buy for money. It's the only spectacle I know that, while you watch it, gives the quality of a truly happy dream.

Ernest Hemingway

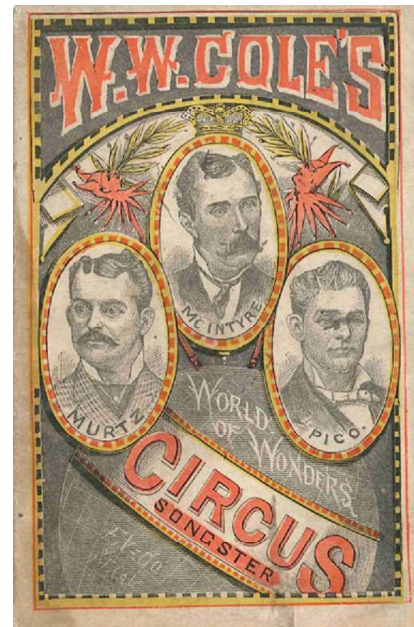
OUT OF THE PAST - "Songsters"

By Chris Berry

In the days before circuses became three-ring extravaganzas, clowns often interacted with the audience with jokes and songs, and with Edison's phonographs still a few years in the future, SONGSTERS were often sold at circuses and other shows so that audience members could take home the music they heard - and presumably play it on the piano that was found in most parlors of the day.

This rare songster dates from the W.W. Cole Circus of 1880, and on its cover features the images of "The Most Comical of Clowns - The Laugh Provoking 'PICO,'" but also "The Great Shakespearian Jester, Tom McIntyre." John Murtz is also pictured here, although I don't know if he was a part of the W.W. Cole clown alley. I do know he was part of a group of three or four men who executed "The Leaps" during the performance where they would run and jump off of springboards over horses and elephants! This particular songster for the W.W. Cole Circus contains twenty-eight songs (words only), including *My Old Kentucky Home*; *Awfully Clever*; and *You'll Miss Me When I'm Gone*.

Incidentally, William Washington Cole must have sold a few of these Songsters over the years, as he became one of the most successful circus owners of the late 1800s. When he died in 1915, the former part owner of Barnum & Bailey had an estate valued at \$5,000,000 (about \$127-million dollars in 2019). The vast majority of his fortune was left to charity. His wife received \$750,000 and most of the rest of his estate was given to various churches and hospitals in New York City.



W.W. Cole's Circus SONGSTER
from 1880

CIRCUS TEMPO COUNTERPOINT

By Don Covington, WJU #119

I liked Larry Johnson's SEP-OCT *Circus Fanfare* article on circus tempos, but take exception to a couple assumptions. Most of the circus bandmasters I have known have said elephant acts are more effective with up-tempo tunes because the contrast between the fast music and the slow animals makes the act more interesting. Playing a slow, minor keyed tune for elephants was rarely done.

Noted elephant trainer Buckles Woodcock told me his favorite music for his elephants was Russell Alexander's *Olympia Hippodrome*. The same is true for cat acts. In both cases, the ideal mixture of tunes includes some very fast numbers such as galops and up-tempo marches and descriptive or novelty pieces keyed to specific behaviors.

Courtesy of Eric Beheim, here's an example from the Clyde Beatty-Cole Bros 1963 program with bandmaster "Boom-Boom" Browning:

Clyde Beatty Wild Animals

Beatty Fanfare, *William Tell Storm Scene* (furiously up tempo) to bring cats into the arena), *Burma Patrol* (up-tempo), *Bolero* (slow tempo to match cat on ball), *Salute to the Sultan* (up-tempo), *The Breeze and I* (ballad to match "waltzing cat"), *March from Love of Three Oranges* (slow to match cat sit up and lay down), *Princess Theme* from "In a Persian Market" for single tiger, *High Speed* galop for "fight

sequence" and exit of some of the cats, *Misirlou* for rearing tiger, *Big Cage Galop* (top speed) for exit of rest of the cats

Elephants

Entry of the Gladiators (up-tempo) for entrance of bulls, *Night Train* (up-tempo, jazzy feel, tempos adjusted during act to match behaviors), *Barnum & Bailey's Favorite* (galop tempo) for exit of bulls. As noted by Eric in this issue's article on the 1961 Clyde Beatty - Cole Bros. Circus Program, the elephant act that year utilized parts of 16 tunes over a 6 minute span, three of which were the up-tempo circus marches *Olympia Hippodrome*, *Quality Plus*, and *Bravura* (see P. 20.)

I very much agree with the author when he cautions band leaders to not assume all "circus music" must be played fast. Unfortunately, there are very few opportunities to hear traditional circus music played for actual circus performances anymore. The references for today's conductors are generally fairly recent recordings and videos of concert performances of music originally written to accompany acts under the big top. All too often, these recordings were made by musical groups using the tunes as encores or to showcase the virtuosity of players. The liberties taken to create crowd pleasers perpetuate the myth that all circus music was performed at breakneck speed. And I agree, it wasn't.

WINDJAMMERS AT CFA CONVENTION

By Don Covington, WJU #119

The Circus Fans Association of America completed their 2019 convention in Springfield, Massachusetts on Friday, September 27. Convention chairs Gary Payne and Bruce Hawley did a masterful job of building a program that had something for everyone. Feedback has been enthusiastic and positive from all concerned.

One of the events was a circus band concert under the big top of the Big E (Eastern States Exposition Center). April Zink (WJU #1253) recruited a band from former members of Dick Whitmarsh's South Shore Circus Band and augmented it with Windjammers plus a few Circus Fans who were musicians. Windjammers Unlimited members Joe and Susan Shearin (WJU #3773, 3774) flew in from Chicago to play the gig on trombone and clarinet, respectively. April was on trumpet and I was on piccolo.

We ended up with a fifteen piece band that covered all of the parts and ripped through some circus classics like pros (despite the fact that we had never played together, were sight-reading the charts and were sitting in the middle of a circus tent). The 11 a.m. concert was restricted to Circus Fans attending the convention, but then circus producer Billy Martin asked the group to stay in the ring and play for the "Come In" as patrons entered the big top for the 1 p.m. show.

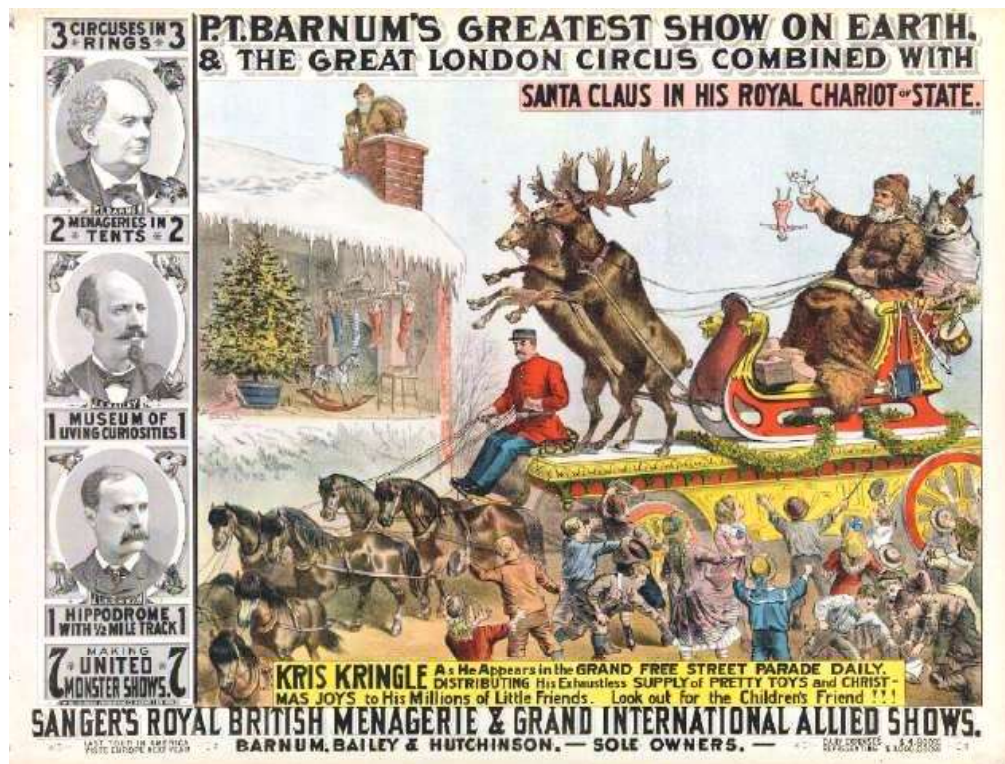
The Fans loved the music and cheered each selection. Circus performers told us it brought back fond memories and Fair patrons clapped along with the music. Needless to say, the band had a ball.



Circus Band at 2019 CFA Convention

Two of the members of the pick-up band were the authors of the Richard Whitmarsh "Sounds of the Circus" tribute book (available on Amazon). Paul D'Angelo and Jon Mitchell brought along 20 copies of the book and we sold them to Fans. In the process of doing so, I signed up CFA past president Bob Kitchen for WJU. Bob is not a musician, but has written several articles for *White Tops* on circus music. He was honored when I asked him to sign up, saying that he had considered it before, but hesitated since he was not a player. Similarly, I encouraged two other Fans who were in the band to become Windjammers. CFA president-elect Dan Kleintop is a trombone player and convention co-chair Bruce Hawley brought his trap set and was the percussion section for the concert.

Circus Fanfare was a major factor in convincing each of these folks to join. I utilized the pdf of the latest issue to provide them a sample and they were suitably impressed.



ILLINOIS BAND GOES GREEN

By Rod Everhart, WJU #1351

Barry Houser became Director of the Marching Illini in 2011, and I had the honor of playing in the Alumni Band at Homecoming that year. It was the 40th Anniversary of the creation of the Alumni Band and I was a charter member of that band in 1971. Of the 194 Marching Illini alumni returning in 2011, only 4 of us had been charter members, a testimony to age and people putting instruments into closets.

Back when I was a student at the University of Illinois and in the Marching Illini, I spent much of my time between classes in the study lounge on the second floor of the Harding Band Building. Next to the lounge was the Sousa Archives & Center for American Music which continues to exist in that location under the care of Director, Curator and Archivist Scott W. Schwartz. (See article pages 6-9.)

At least some of my time in the study lounge was spent marking the music for the next home game's pre-game and half-time shows. All members of the Marching Illini got drill charts for their positions and movements, and we would mark all the starts, stops, turns, and so forth into the appropriate spots on our music. Our music became our traveling roadmap. Thus, if the flags on the music said "stop", we stopped and hopefully it was on the correct yardline or proper spot in between. It actually worked well.

However, technologies have changed and paper music is becoming outdated for modern marching bands. In recent years, Marching Illini Director Houser became increasingly concerned about the significant cost of using paper. With 375 Marching Illini band members and 50 or more pieces of music per sporting event, plus 30 pages of drill instructions weekly, the costs approached \$35,000 per year for the printing and paper. Barry concluded it was irresponsible and further, when the specific game or event was over, the paper drill instructions and music were thrown away, or at best, recycled.

With the widespread availability of smartphone technologies, the transition to a paperless Marching Illini began.

Box, an online content management program with unlimited storage and free student access was adopted as the software program to display the drills and music digitally. Houser now says, "Today we are a completely paperless operation ... and the best part

about this system is sustainability. We're not wasting reams of paper and we're being smarter about how we use our budget. We've been able to use that savings to reinvest in our students, and we are still saving more money."

Utilizing student-owned smartphone technology allowed a fairly seamless transition. Houser notes "Many collegiate and high school programs are beginning to follow suit. We feel great about how many have decided to jump on the bandwagon, not because it is trendy or cool, but because we're encouraging sustainability and practices that save resources." The University of Illinois had the nation's first collegiate band program, and with their paper-saving efforts, the Marching Illini are again demonstrating leadership.

Does this topic have any circus-music connection at all? Well, at the Fighting Illini's home game against Akron on August 31, 2019 the Marching Illini's half time show was themed "The Greatest Show on Earth", and featured the songs from "The Greatest Showman", a movie about P.T. Barnum as well as music from Walt Disney's recent release of "Dumbo." And no paper music was in sight.



Photos courtesy of University of Illinois, Champaign-Urbana

WINDJAMMERS HALL OF FAME

MERLE EVANS: Reflections Over a Century

A 2019 tribute on the 50th Anniversary of his retirement from Ringling Bros. and Barnum & Bailey Circus and the 100th Anniversary of his joining Ringling.

By Chris Berry

Fifty years ago, on December 17, 1969, 76-year old Merle Evans formally announced he was leaving the circus, only two weeks after the Ringling Bros. and Barnum & Bailey Red Unit had completed its 47-week cross-country tour. At the time Merle said he wasn't retiring, but just that he wanted to take life a little easier. "I'm tired and I want to do something else for a change," he told reporters.



Merle Evans on November 30, 1969 in Utica, NY. at his last performance on the Ringling bandstand. Zack Bloom photo

Merle's announcement came 50 years after he had first picked up the baton for Ringling Bros. and Barnum & Bailey. Thus, 2019 is the 100th anniversary of that first performance of the combined shows in Madison Square Garden on March 29, 1919, a day when New York was feeling the brunt of a powerful winter storm. Despite city sidewalks that were caked with ice and cold winds that howled in the streets, it was springtime inside Madison Square Garden, where an enormous crowd soaked in the smell of popcorn and sawdust, and the music of the Ringling circus band.

Merle recalled that opening performance, the first of three in the Gardens where he would lead the circus band. "We had bright new uniforms and every member of the band sat like

he was starched...I felt really important, real proud. I'd come a long way, for a country boy from Kansas."

For the grand entry of the first performance of the combined circus Evans chose a march titled *Crescent City* (J. Lopez; see JUL-AUG 2018 *Circus Fanfare*, pages 8-9.)

While waiting for his cue to start the performance he encouraged the band to, "Give it all you've got boys," and they did. In its review of the New York opening, *The Billboard* made special mention of both Merle Evans and the band saying, "It is without a doubt one of the finest combinations of musicians that Ringling has ever had."

With the exception of the band, all the other departments in the show were staffed with veterans from either the Barnum & Bailey Circus or Ringling Bros. Circus. The only new department head was Merle Evans, an outsider hired to replace both Barnum & Bailey's bandmaster Karl King, and Johnny Richards, who had led the Ringling Bros. musicians the previous season. Decades later Evans said he believed the stars aligned for him on August 12, 1918 when he was in Sioux City, Iowa on the same day that the Ringling Bros. circus pulled into town.

Although only 26-years old, Evans was already a capable veteran who had led the band for a number of touring shows, including the 101 Ranch Wild West in 1916.

Evans had friends on the circus and while visiting that summer day in 1918, he had a conversation with the Ringling bandmaster. Evans recalled the conversation as being brief and "frosty" and remembered Johnny Richards as being rather distant. The two only exchanged a few words, but later that day when Evans spoke with sideshow manager Lew Graham, he was told there might be an opening for a bandleader in 1919.

Several months later while Evans was performing with Gus Hill's Minstrels at a theatre in Cincinnati, Charlie Wilson, the trainmaster for Ringling Bros., caught the show. During the conversation that day the young cornet player mentioned that if anything turned up he could be found with Brunk's Comedians out of Wichita.

Although none of the Ringlings had ever met Merle Evans, the brothers clearly had a tremendous respect for Wilson, as just before Christmas 1918, and only a few days short of Evans' 27th birthday, he received a telegram from Charles Ringling. It read: "HAVE POSITION FOR YOU AS LEADER OF RINGLING CIRCUS BAND. REPORT AT YOUR EARLIEST CONVENIENCE."

The telegram did not specify what the pay would be, but Evans said that he was not concerned. "I knew they'd be fair with the salary. It had to be more than I was making, and it was a great honor to be band leader on the Ringling Show."

Although we may never know for certain why the Ringlings decided to go in a new direction, Merle told biographer Gene Plowden that he believed Karl King, who had led the Barnum & Bailey band, had fallen out of favor with John Ringling because of the extended trips he had taken with his new wife during the 1918 season. Evans was also told the musical arrangements that Johnny Richards had chosen for the Ringling Bros. band in 1918 did not sit well with Charles Ringling because of his use of symphony-like orchestrations rather than the brassy, fast-paced music normally associated with a circus.

As he reflected on his 50 years leading the Ringling Bros. and Barnum & Bailey circus band, Merle said that the 1919 performance featured the greatest array of stars ever seen on any show. "We had talent everywhere," he recalled. "A lot of it; the top performers from both big circuses."

In the years that followed, Merle Evans created the soundtrack for generations of circus fans, who watched the very best performers on The Greatest Show on Earth. From Lillian Leitzel to Unus to Tito Gaona and Gunther Gebel Williams, the acts followed a fast-paced arrangement that included dozens of cues and changes in tempo that would be perplexing to a musician who didn't have the chops.



Merle Evans and Ringling Band in 1941

At the time that Merle started with the "Super Circus" of 1919, the show was still owned by John, Charles and Alf. T. Ringling. In the decades that followed his bosses included Samuel Gumpertz, John Ringling North, Robert Ringling and Irvin Feld. No other performer had survived so many changes in leadership. Obviously, Merle was doing something right.

Still there were things occurring during those 50 years that were outside of Merle's control, most significantly a musician's strike in June of 1942 that was ordered by James Petrillo, president of the American Federation of Musicians. Despite the fact Merle had told Petrillo that he and his musicians were "perfectly satisfied" with their salaries and working conditions, the musicians were off the lot in Philadelphia on June 6.

"We wanted to play today," Merle told *The Billboard*, "but the union refused to let us. For the remainder of the 1942 season circus audiences heard canned music, and because the band had yet to record Igor Stravinsky's *Elephant Polka*, the highly touted composition was replaced by records of *Dance of the Hours* from the opera *La Gioconda*.

With the musicians strike underway, Merle spent the rest of the summer of 1942 and the Fall football season at Hardin-Simmons University, where he led the university's famed cowboy band, mounted on horseback.



LIBERTY BANDWAGON

With the start of the 1943 season, Robert Ringling was in control of the circus, and the theme was heavy on nostalgia. In addition to a six-pole big top, the circus featured a Spec titled, "Hold Your Horses," which was a tribute to the old-time street parade. During the show Merle and the band appeared atop the new Liberty bandwagon that had been created in the circus winter quarters specifically for the tour.

The next season was also a milestone in Merle's career as his coolness was praised from coast-to-coast in news dispatches about the Hartford Fire on July 6, 1944. Evans was said to be the first to spot the flames, ordering his band

to begin playing the Sousa march, *Stars and Stripes Forever*. The band played to the last possible moment. As soon as the band evacuated the tent, a quarter pole fell on the bandstand, exactly where Merle had been standing.



Ringling Band bandstand in Hartford after the fire

It was at the end of the 1955 season when Merle tried to retire the first time. After 37 years he said he was ready to “rest a while.” Merle also felt there were so many things impacting on circus operations that, perhaps, the Big Top days were numbered.

The next season he was replaced by Izzy Cervone, who led the band in the transition from canvas to arenas following the July 16, 1956 performance at Heidelberg Raceway in Pittsburgh, PA.

Izzy Cervone left the show after five seasons, and in 1961 Merle Evans was back on the Ringling bandstand that was no longer under canvas. Further, the band he led was a shell of what it had been during its heyday, now comprised of local musicians hired for each date, and a core team of just three: Merle, drummer Red Floyd and Roy “Buddy Roye” Blomster on electric organ.



Roy Blomster, Merle Evans, Red Floyd

Merle and his wife Nena continued to troupe with “The Greatest Show on Earth” throughout the 1960s, finally deciding to retire at the end of the 1969 season, 50 years after his first performance, and 50 years ago this year.

In the years that followed, Merle Evans continued to lead community and academic bands, touring at a pace that would tire a man half his age. For example, in the summer of 1985 Merle was featured in a performance at the U.S. Capitol where he led “Pershing’s Own” Army band. The tour that summer also included performances in Pittsburgh, Newport News, Akron and Sioux Falls, South Dakota, all at the age of 93.

Merle died on New Years Eve, 1987 at age 96, and a part of American history passed with him.

In a letter he wrote 50 years ago on Christmas Day, 1969, to circus fan Sverre Braathen (WJU Hall of Fame 2009), Merle reflected on his time with the circus:

“The circus has been good us, and it has made me. If it was not for the circus no one would have ever heard of me.

The Blue show will be a good show. They took the four best acts we had along with Ronk and Duane Thorpe to back him up as announcer. The Red show won’t have much that I can tell you now, and they will have a lousy route of two-day stands. They wanted us to stay on the show and they had [Performance Director] Bob Dover come to see me. Mr. Feld talked to Nena, but we decided we should get away.

So, the days of circus music and circus bands are gone, along with Show Boats, Minstrel Shows and Vaudeville. But I can always say I was with the Ringling Circus when it was something, and you will never see it again.”

CIRCUS BAND CONCERT

featuring
MERLE EVANS
Formerly
Director of Ringling Bros. & Barnum
& Bailey Circus Band with the
ELKHART MUNICIPAL BAND
Arthur J. Singleton, Director
Mel Webster, Associate Director
Dick Clere, Commissioner

ADMISSION FREE
SUNDAY, MARCH 23, 1958
3:30 P. M., E. S. T.
ELKHART HIGH SCHOOL AUDITORIUM

Program
Arthur J. Singleton — Conducting
Proud Heritage — Concert March
Pastels
Music For A Carnival
Latham
McRae
Grundman

Mel Webster, Conducting
Symphonia March
Evans

Merle Evans — Conducting
Skyline — Descriptive March
Scenes from “Playtime”
Sarcotis March
A Hunting Scene
Dixieland Band
Beautiful Galatea
Ode To Rhythm
Alford
Hornberg
Evans
Buschard
Molitt
VanSappe
Walters

Circus Routine
To be selected by Mr. Evans
Stars And Stripes Forever
Sousa

Example from Merle’s “first” retirement, a Circus Band Concert at Elkhart, IN on March 23, 1958.

MEMBER SPOTLIGHT

STEPHEN LILJEGREN, WJU #3799

Stephen Liljegen was born in Wisconsin and through high school lived in Elm Grove, a suburb of Milwaukee. He and his younger brother grew up in a house where music was always present via radio and records. As a six-year-old, Stephen started accordion lessons and continued playing that instrument into his junior high years. Then, because he wanted to be in the band, he took up playing the clarinet, but neither he nor it liked each other. When the band director suggested Stephen might like percussion better, the perfect match was made. Stephen loved the timing and rhythms of the drums. Further, being at the back of the band, he enjoyed hearing and seeing everything that went on – another fun benefit of being a drummer! During this time, he also had the opportunity to play with the semi-pro Waukesha Orchestra.



His high school band director was the late Windjammer Ted Buenger (WJU #984). Ted was a tough taskmaster and didn't necessarily appreciate a student's musical activities outside the high school band. Yet, that is where Stephen excelled. Stephen joined the high-powered Milwaukee Elks Youth Band and quickly got involved in various jazz combos and dance bands. He had started playing jazz at age 14 and this was an area of focus for him. Stephen also auditioned for and joined the "Music for Youth" Symphony Orchestra. He still remembers one of the audition pieces, sight-reading portions of Aaron Copland's "Billy the Kid" Concert Suite.

Stephen got his first drum set as a high school freshman, and as a senior his Dad upgraded him to cutting-edge Rogers Drums. Stephen played those for many years, and still has them as one of his four drum sets. Following high school, Stephen enrolled at the University of Wisconsin – Milwaukee, with the intent of pursuing a degree in Music Education. After three semesters, he took a time out to work, and then resumed his schooling at North Texas State College (now University of North Texas) in Denton, TX, enrolled in their Jazz Studies program. While he wasn't in the famous One O'Clock Lab Band, he was still in the impressive Three O'Clock Lab Band.

Finances pulled him back to Milwaukee and Stephen found himself playing five or six nights a week for the grand sum of \$160 per week. He quickly decided he needed another plan, and that plan turned out to become a professional photographer. He took some initial courses and then enrolled in a tech school in Milwaukee. For 36 years thereafter, he was a professional photographer, starting with a small town newspaper. Stephen then worked for the *Milwaukee Journal* as a staff photographer for ten

years, followed by twelve years in Corporate Advertising & Photography at outboard motor manufacturer Mercury Marine. There, he produced the images for major catalogues, calendars and other promotional materials. He notes that in his work with this firm he was generally dealing with his camera in a water environment, and all elements, including himself, were moving. Definitely a challenge!

After leaving Mercury in 1987, Stephen continued as a free-lance commercial photographer, and in the process, was able to re-focus on music. In 2001, he decided to retire. He and his wife, Donna, moved to Florida, initially leasing a house outside Sarasota. Thus, on September 11th, they were in that house less than 24 hours and busily unpacking the china when a former colleague called to alert them to turn on their TV as we were "at war." The TV had yet to be unpacked, but Stephen quickly did so.

Once settled in Florida, Donna urged Stephen to join the North Port Concert Band, located less than 10 minutes from their house. That expanded to include the North Port Orchestra, the Suncoast Concert Band, and the Suncoast Ambassadors. There was also participation in the Venice Concert Band and the Highlands County Concert Band. Along the way, on a trip back to Wisconsin in 2007, he encountered friend Nick Contorno (WJU #1594), who introduced him to Windjammers Unlimited. Stephen remembers well his first Windjammers Convention where the very first person he met was Barbara Bailey (WJU #18). He was instantly entranced and hooked, becoming an active and involved member of our organization.

Next up for the Liljegen's was the powerful draw of family. Three years ago, Stephen and Donna moved back to Wisconsin to enjoy the two sons and three grandchildren ... and, perhaps, cooler summers! Meanwhile, we are delighted to have Stephen as a member, and appreciate his humor, friendship, and outstanding drumming skills!



A CIRCUS DIRGE?

By Larry Johnson, WJU #3909

Did the circus band ever play a dirge? Perhaps surprisingly, the answer is yes. But probably not in the Big Top.

I have a set of Karl L. King band books called "Troupers' Favorite Band Book", which includes familiar titles such as *Barnum & Bailey's Favorite*, *Sells-Floto Triumphal*, *Sarasota*, *Kentucky Sunrise*, *The Huntress*, *A Night in June Serenade*, *Gallant Zouaves March*, and *Majestic Galop*. Also included, is a King-composed piece called *Westlawn Dirge* and accompanied on the page by William Henry Monk's 1861 "Eventide" melody for the hymn *Abide With Me*. It turns out a dirge was part of every circus band's repertory.

Most circuses traveled by train and performers, musicians, and crew lived on that train. If one of those circus members died while the show was on the road, obviously, the train did

not turn around and go home. Services were held, and often the body buried at the current location. Sometimes a body could be shipped back to a family plot, but generally not. So, all circus bands carried a dirge just in case they needed it.

I'm sure circus windjammers hoped they wouldn't ever need to play a funeral march, but the law of averages meant sooner or later they did. Since *Westlawn Dirge* is by Karl King, it is a particularly good funeral march. The "Troupers' Favorites" collection was published by C.L. Barnhouse with a copyright date of 1924.

King actually wrote three dirges: *Westlawn*, *Remembrance*, and *Our Last Farewell*. *Our Last Farewell* holds King's earliest copyright registration -- 1909 -- which would make it his first published composition.

Solo B \flat Cornet. **WESTLAWN DIRGE.** K.L.KING.

482 *mp* *Bar. Solo.* *p dolce. con espress.* *Bass.* *pp* *dim.* *mf* *cresc.* *Bar. Solo.* *p dolce.* *dim.* *D.C. ad lib.*

WINDJAMMERS MEMBERSHIP ... please pay before January 1st

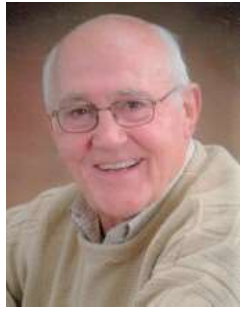
Windjammers membership is open to all of those interested in the heritage, preservation and performance of traditional circus music. We welcome playing and non-playing members alike. Reflecting changes implemented by the Board on July 16, 2019, Membership Dues are for the period January 1 through December 31 and are pro-rated quarterly for new members. 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 and additional information can be found on our website.

RENEW or JOIN ONLINE at circusmusic.org

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

OBITUARY

Loie Grandprey, WJU #3628



Loie Ralph Grandprey was born on December 16th, 1930 in Owatonna, Minnesota to Lloyd Middaugh and Eva Loretta (Oches) Grandprey. Loie received his early education in Meriden, Minnesota and later attended Owatonna High School. He furthered his education at Mankato State Teachers College and then the University of Northern Colorado in

Greeley, Colorado where he received a master's degree in Education.

On August 22nd, 1954, Loie married Roxie Marie Smith at the First Baptist Church in Mankato, Minnesota. This marriage was blessed with three children; Lee, Jay, and Susan. In 1952, Loie began his teaching career in Decorah, Iowa and taught there for two years before moving to Windom. Along with teaching industrial arts in Windom, until 1975 Loie was also the varsity wrestling coach.

In 1985, Loie retired from teaching, started Grandprey Appraisal Services, and continued the business for twenty-seven years until retiring in 2012. Roxie passed away May 6, 2015 at their home in Windom. After her death, Loie continued to live in Windom and entered hospice care in June, 2018. Loie passed away on May 18, 2019 at the age of 88.

In his earlier years, Loie was a member of the Associated Church in Owatonna where he was a member of the Boy's Club. He was a longtime member of the First Presbyterian Church in Windom; he was a member of the choir and a trustee for many years along with being an elder. Loie was also a life member of the Industrial Technology Association, the National Education Association, the Retired Teachers Association of Minnesota, the Planning and Zoning Board in

Windom, the Windom Area High School Sports Hall of Fame, and the Windom Golf Course from 1956 until the time of his passing.

Loie had many enjoyments in his life which included golfing, playing his trumpet, his English Springer Spaniels, and, most of all, spending time with his friends and family. He will be remembered for his care and compassion towards others, his love of his students, his sense of humor, his integrity, and his acceptance of others for who they were.

Encouraged by his twin brother, Lloyd (WJU #3434), Loie joined Windjammers Unlimited and participated in several Windjammers conventions and meets.

Lloyd O. Grandprey died February 27, 2019, less than three months prior to Loie's death. Loie was also preceded in death by his parents; wife, Roxie Grandprey; and sister-in-law, Betty Grandprey.



Loie and Lloyd Grandprey at WJU 2018 Convention

WINDJAMMERS CONTACT INFORMATION

Windjammers Unlimited, Inc. is a 501(c)3 circus music historical society in the education category. It was 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. Windjammers Unlimited, the WJU Logo, WJU, and Windjammers Circus Band, are trademarks or service marks of Windjammers Unlimited, Inc. Other product, service, organization and company names mentioned herein may be the trademarks or service marks of their respective owners and no rights therein are granted by WJU.

Our address is: P.O. Box 31145, Independence, OH 44131-0145. Our website is at: circusmusic.org. Officer and Trustee contact information is shown on Page 2.

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UPCOMING EVENTS

January 14-19, 2020
Windjammers 48th Convention
Sarasota/Bradenton, FL

July 14-19, 2020
Windjammers Summer Meet
Gainesville, GA