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HELP!
HELP

THE WAKE OF THE EDITOR
HELP!

HELP!
HELP!

Your publication of Fanfare depends entirely on the response of the Fans out There, So Send us Your CIRCUS Articles, Humorous Experiences on Lot and at the Circus, and any Tid-bits of CIRCUS NEWS--Thank You One and All--But Remember to Keep it Coming to Us!

I take this opportunity to welcome you fellow members of WJU, if you wish to contact your Editor, feel free to do so at any time; and I promise a prompt reply to one and all....I am freely predicting there will be various changes being made in format of this Publication from Time to Time in the Future, but it will be only after studious Deliberation, as your officers want this to be your Publication and to Serve your CIRCUS and MUSICAL Wants

During the recent discussion of raising the WJU annual Dues, from \$3 to \$5, reminds me of a Letter once received by your Editor, and it ran something like this:

"Dear Mr. Editing--I sertinally want you to scuse my using of this stub of a pencil, but my pen point just crossed its tungs, and andyhow there is no more ink that will write anything in my near empty bottle--so you can let me know if you cant read this paper I am sending you--on account timers is so hard to take yours paper--it is about I kin do 2 buy terbecker for miself and my boys--besides the old woman has 2 have her snuff--I will pay you what I owe you next fall when I sell my hogs--if they dont all die with the colliery by then--we might have another baby bye then and there wont be no more hogs--your bester wisher--don-yald TINKHAM."

How many of you experianced music lovers noticed the transposition of titles in the recently issued annual DUGGAN TENT L.P.?....Please transpose Huffer's KNIGHTS OF THE ROAD from No. 4 to 3; and drop No. 3 TROUPING DAYS by King back to No. 4--your Editor having awaited much too long for this first recording of this sparkling March KOTR, not to notice something was wrong....Keep up the Good Work DUGGAN TENT, us music lovers want to get recorded every old CIRCUS BAND number ever used under the BIG TOP and during a Str. Parade--we think your efforts have improved each year--and to you readers, there is due to be issued next Spring, another CIRCUS L.P. by the Univ. of INDIANA BAND.

It's most important that you Eastern Fans let us know what the music is on circuses out your way--you know they had a very lively band on CIRCUS KIRK last summer, but no one let us know how good they really were--An officer of WJU heard a tape of their music late this fall and had it preserved for Posterity--because of the lack of publicity of the fine circus program this band played during 1973 season, we fans could have very easily missed hearing it--have any of you fans a listing of the numbers used? as we'd certainly like to publish it in our next FANFARE.

Homer C. Walton, soon to be one of our fellow members, taught this Editor he doesn't know everything after all--It seems Karl King, the REAL MARCH KING, in his younger days was a member of the Canton Ohio Thayer Military Band, and Ira Moody of Carrollton used to go up to Canton and play with the Band, and Karl King at times would come down to Carrollton to play baritone in their Band....In those early days of ineffecient cars, and undependable roads, King would often stay over at Ira's home--that was in 1908-09

WAKE OF THE EDITOR--

and he started his Trouping Days as a regular in 1910--Karl King later composed THE CARROLLTON MARCH in honor of Mr. Moody and it has been used by some of our Circus Bands over the past 50-years. Your Editor has in his collection a North Midwest Polka Band under Schell and His Hobo Band Label, playing CARROLLTON, and has become somewhat familiar with it being used often with the Riding Horse Acts, so he naturally took it upon himself the belief that King had composed CARROLLTON as it had something to do with Kentucky, or a Race Track, or a Farm that produced the Blue Blood Lines of the famous Thoroughbreds--imagine your Editor's surprise to note that Mr. Walton's address was Carrollton, OHIO!--let this be a warning to all fans never to accept your facts from imagined beliefs, or you sure will mix up the true History of the Circus for one long long time!....

The 1974 Circus Route Planners sure have all my Sympathy; trying to cope with the gas shortage this coming season--we all wonder what difference it will make in attendance if the majority of Gas Stations remain closed on Sundays. It certainly would be a switch if Sunday became the Boomer Day of the Week for our Circuses! With all the frustrated stay-at-homes on the Sabbath, it just might bring in their business.

I understand the BEATTY-COLE CIRCUS will not route Wisconsin as it has done for years in late August....We hate to think of missing Charley Schlarbaum and his great Circus Band and what is rumored to be complete shakeup of the B-C Program....KING BROS. is reportedly taking up these dates in 1974, which means all us Mid-West WJU will be able to meet and visit our fellow member Charley Stevenson who plays the baritone and leads the KING BROS. Band so brilliantly....I consider Charley one of the most cordial Circus People around.

THE ROYAL RANCH 1973 PROGRAM
by TERRANCE SQUIRES.

I opened with the show on April 14th, at Manassas, Virginia; my early Eastern Vacation coming early and being just right. I then had to go home for three weeks to fulfill my obligations with the Syracuse Symphony and came back on the show the 19th of May to stay until the Big Show closed on the 15th of September in Hightstown, New Jersey.

The show continued down into Georgia with a reduced performance, until Friday October 26th. We started out with five in the Band, this year it being trumpet, baritone, tuba, drums and organ; but after a month or so, we were back to the same trio as of last season. Charley Moyer was band leader, announcer and on trumpet; Leslie Claxton on drums; and this writer Terrance Squires at the organ. The show was considerably stronger than last Season and was at one time running over an hour and forty five minutes.

The Midway was quite different this year. There was no Side Show, but instead an animal Annex run by Moyer. Les Claxton was the circus electrician.

I was doing promotion work this summer. Excuse me, but back to the Midway, besides the Animal Annex, Moyer's wife ran a jewelry joint. Also on the Midway was a Pony Ride and a Moon Walk, or Bubble Bounce which is a Kiddie Carnival Ride. This Ride was most successful, with all the little kiddies patiently standing in line to have their fun. An Umbrella Ride or two will be added next year.

Also on the Midway next year will be a Calliope, which I am really looking forward to. I usually would give a fifteen to twenty minute concert before the show would begin, on the Electric Organ.

Territory next year will be about the same from Virginia up through Maine where we'll play along the Coast and on into New York and Pennsylvania. We'll probably try to get the Band up to five or six men again during the Summer months.

Biography of KARL L. KING--

went on the Sawdust Trail again as Bandmaster of BARNUM and BAILEY CIRCUS, 1917 and 1918. When John Ringling decided to merge the RINGLING AND BARNUM Titles, Karl left the World of Tanbark and Elephants.

In 1919, he became Director of the Grand Army Band of Canton. He remained in that position through September of 1920, when he and his wife moved to Fort Dodge, Iowa, to establish themselves, and for Karl to conduct the Fort Dodge Municipal Band.

Karl started his publishing business in 1925. His compositions are published by about five firms, Agnew, Strassner, Seitz, Barnhouse, and himself. His compositions number over 300.

He conducted the Fort Dodge Band for over fifty years. He was always noted for his Educational, yet entertaining programs.

He received honors from many quarters, these included, Past Presidency of the AMERICAN BANDMASTERS ASSOCIATION, Past Presidency of the IOWA BANDMASTERS ASSOCIATION, an Honorary Doctorate from PHILLIPS UNIVERSITY in Enid, Oklahoma and even had a Bridge named after him.

The SAWDUST of the AMERICAN CIRCUS never quite left him however, for he conducted the Band at the IOWA STATE FAIR, and the SPENCER FAIR for thirty eight years.

He suffered from a number of illnesses during his last few years, and finally succumbed March 31, 1971 leaving this World and the American Circus a Rich Legacy of some of the finest Circus Music ever composed. He surely will never be forgotten.

Of King's vast number of Compositions, your Editor is happy to report, he has the following taped for Posterity.....

- 1-10:--APOLLO, AVENGER, AMERICAN BEAUTY WALTZ, ATTA BOY, ALCAZAR, ARGONNE, ALGERIA, VARIATIONS ON AULD LAND SYNE, ABDULLAH, and ALPINE SUNSET.
- 11-17--BARNUM & BAILEY'S FAVORITE, BROADWAY ONE STEP, BOMBARDIER, BURMA PATROL, BIG CAGE, BOLIVAR, BAND CONTEST.
- 18-30--CO-EDS ON PARADE, CHATEAU THIERRY, CENTER RING MARCH, CUSTER'S CALVARY, CYRUS THE GREAT, COAST GUARD, COLUMBIAN, CANTON AERO CLUB, CRUSADER FOR FREEDOM, CARROLTON MARCH, CARAVAN CLUB, CIRCUS DAY, CIRCUS PARADE.
- 31-34--DRAKE RELAYS, DANCE OF THE IMPS, DESERT PATROL, DIAMOND JUBILEE,
- 35-40--EXCELSIOR GALOP, EVENTIDE SERENADE, ECLIPSE GALOP, EMBLEM OF UNITY, ENCHANTED NITES WALTZ, EMBLEM OF UNITY.
- 41-42--FRIENDSHIP MAZURKA, FOREST CITY COMMANDARY.
- 43-47--GARLAND ENTRY, GOLDMAN BAND, GEORGIA GIRL NOVELTY, GENERAL GRANT, THE GOLDEN DRAGON OVERTURE.
- 48-53--HUNTRESS, HOMESTRETCH GALOP, HENDERSON FIELD, HAIL MIAMI, HOSTS OF FREEDOM, HOME TOWN BOY.
- 54-56--INVICTUS, IOWA BAND LAW, IOWA CENTENIAL.
- 57--JOY RIDERS
- 58-60--KING HENRY MARCH, KENTUCKY SUNRISE 2-STEP, KANSAS BANDSMAN
- 61--67--MICHIGAN ON PARADE, MIGHTY MINNESOTA, MYSTIC CALL, MOONLIGHT MELODY, MELODY SHOP, MONOHAN POST, MYSTIC NIGHT.
- 68-71--NITE IN JUNE WALTZ, NEW MADISON SQUARE GARDEN, NEW CORN PALACE, NEDDERMEYER'S TRIUMPHAL.
- 72-75--OLD VIENNA, OLD PORTUGAL, ON THE WARPATH, OMAR KAYAM
- 76-87--PAGEANTRY, PASSING OF THE RED MAN, PRINCESS OF INDIA OVERTURE, PRIDE OF THE ILLINI, PRESTISSIMO GALOP, PONDOROSSO, PAN AMERICAN, PERSIAN MOONLIGHT WALTZ, PURSUIT

KARL KING Numbers Recorded--

SQUADRON, PURPLE PAGEANT, PHILLIPINE FESTIVAL, PRINCE OF DECORAH GALOP.

88-92--RIFLE RANGERS, RAGGED ROSY NOVELTY, ROBINSON'S GRAND ENTRY, ROYAL HIPPODROME, RANGE RIDERS.

93-102--SIREN WALTZ, SOUTH DAKOTA STATE, SOUTHERN ROSES, a WALTZ, SARASOTA MARCH, SELLS FLOTO TRIUMPHAL, SUNNY SPAIN DESCRIPTIVE, SKY RANGER, SONS OF VETERANS, SUN SHINE GALOP
103-109--TROUPEING DAYS, TIGER TRIUMPH, TROMBONE KING, TOUCH OF LIBERTY, TRUE BLUE, THUMBS UP USA, THREE MUSKETEERS.

110-111--UNIVERSITY OF IDAHO, UNIVERSITY OF CHICAGO.

112-120--THE VOYAGER, THE VIKING, WALKING FROG, WYOMING DAYS INTERMEZZO, WINGS OF ARMY, WISCONSIN'S PRIDE, WAR MARCH OF THE TARTER KING, WOODY VANS, WALSENBURG GALOP.

121-123--YOUTH AND PROGRESS, EMBLEM OF FREEDOM, BUNKER HILL.

124--I've seen him being given credit for a TIOGA MARCH, can anybody confirm this?....

Other known titles credited to his output, but at this time never recorded far as your Editor knows, are: DESERT PATROL, HIGH PRIVATE, MAJESTIC GALOP, OHIO DIVISION, OHIO SPECIAL--if anyone has any more titles to this list, or Recordings of same, please contact, so that a complete listing can be had for any future Recordings made for WJU..HELP HELP

WINDJAMMING WITH THE MINSTREL SHOWS OF FIFTY YEARS AGO by EARLE M. MOSS.....Part 3

More often than not, the Elks welcomed us at their many Chapters scattered thru-out the cities and towns of the USA. As you may know, the Elks (BPOE) were originally founded by a group of old-time minstrel men back in the previous century. Originally it was called the "JOLLY CORKS". As a result of this paternity, most Elks Clubs had a soft spot in their hearts for Minstrel Men and we were generally welcomed, whether or not we sported membership cards. This was very nice during those Prohibition days, when a good glass of beer was hard to come by in many towns.

The Season finally worked its way to the closing date and I went North to Wisconsin to visit my parents and my infant son who was about two years old by now. Presently, he is a Associate Professor of Musical Theory at Northwest State College in Maryville, Missouri and has just passed his fiftieth birthday. After a time, I latched onto a job playing sax and clarinet with a Dixieland Group in the area. We performed amongst the many dance halls then prevalent in this state. I was interested in the Jazz Field and wanted to become identified with that type of music.

When the weather became pretty cool for dance pavillions and jobs became fewer, I accepted a job back in Quincy, Illinois to play trumpet in the Pit again. I drove over there, only to find that the incumbent trumpet man had appealed his dismissal to the Local, and that I would not be permitted to take the job. I was at a loose end and therefore went back to Wisconsin again. I had no intentions of becoming a Minstrel Man, but after two days in Wisconsin, I received a wire from Mr. O'Brien which read to wit: "Are you available--stop--Need musical director account of misrepresentation--stop--Wire answer collect." I was happy to accept as things didn't look so good for the Winter in Wisconsin. So once more I was off to become a Minstrel Man.

Rejoining the O'Brien show for the second time, I found many old friends and associates so it was like "Old Home Week." The cast of performers and the musicians had not changed much from the preceding year. As before, Eddie Hoover was acting as conductor pro. It seems a certain party had gotten the job under false pretences. He claimed to be an arranger but when the need came to prove it, he was unable to deliver the goods. That,

Windjamming With the MINSTREL SHOWS--

gether with a more than somewhat taste for the cup that cheers prompted Mr. O'Erien to give him the boot.

Once that I became orientated to doing the show, my next job was to make a couple vocal arrangements for the male choir. This was easy enough to do; the difficult part was the teaching of the voice parts. In the group of sixteen singers, only four people could read music. The others had to learn their harmony parts "by ear."

After the Parade, we would take a break for lunch. About 2:30 P.M. we would gather in the front row of the orchestra seats with our parts in hand. I would beat out these parts out on the pit piano, four bars at a time, and section by section. It was a laborious process but the only way to accomplish our objective.

What made the rehearsals difficult was the fact that while we were trying to learn vocal parts, the stage hands would be "hanging the show." There would be much noise and hammering going on up on the stage. The drops were being "hung"; set-pieces were being nailed together, and trunks were being "walked" across the stage on their corners. Added to all this commotion, there were the shouted instructions to the stage-hand up in the fly-loft. "Take up on you long line Eddie, just a little"...."No, No! that's too much, back it off again"...."Take up your short line just six inches."...."easy, easy does it!"...."Hold it! Now take them all up together."...."No good Eddie, it's sagging in the middle!" and ad-finitum. The singers used to hate rehearsals; it deprived them of their afternoon naps. Between writing arrangements, rehearsals, and my other duties, I was kept usually too busy for any afternoon naps, or any chance to sleep during most of our daylight hours. I would sit at a little hotel room table, laboring and scratching out a vocal arrangement, or the orchestration to match it, while my roommate Hoover was stretched out in bed, snoring his head off. I certainly did envy him!

Minstrel musicians in those days made about \$45 a week and their transportation. That was the Union Scale at the time. Singers and lesser performers made about the same; of course the stars received much more than that. This of course depended upon their ability and business acumen. I was getting "double scale" for my efforts. Living in hotels night after night, we had to watch our expenses. Otherwise, we might wind up by sending home for money to keep on working. Generally, there would be a few hotels in each town that were glad to welcome a group of minstrel men at reduced rates. This information would appear each night on the bulletin board at the stage door. It was titled "Company Call" and would read something like this:

COMPANY CALL
Tues. Jan. 17-1925.

Destination:	Albany, Georgia.
Railroad:	Seaboard
Depot:	Union Station
Departure at:	6:55 A.M.
Arrival at:	9:58
Theatre:	Majestic (within walking distance of Depot
Parade at:	NONE
EVENING AT:	8:15 P.M.

Hotels: Grand Hotel: \$3 single, \$4 double; private bath.
Majestic Hotel: special rates to minstrel men.
Hammond's Hotel: no private baths \$2 single; \$3 double.
Bust Bee cafe: blue platees from .45¢; identify yourself for special discount.
Alamo Cafe: regular meals, .65¢, Unlimited coffee. Highly recommended.

Windjamming with the MINSTREL SHOWS--

Generally speaking, we could find a place to stay within our means. If the cash supply was low, we might resort to what we called a "pitcher and bowl" hotel. This meant: No running water in the rooms, no private bath, as the only bathing facilities were at the end of the hall. These rooms were generally about \$1 a night per head.

We had a musician in the company whom I shall call Pat Starr. Pat was an old-time Circus hand and very competent on his instrument. Like many of his contemporaries, he liked to have a few drinks now and then. One Sunday night, a lot of the company were holed up in a small "pitcher and bowl" hotel somewhere in the deep South. Hotel facilities were very limited in this small town and we had to be satisfied with whatever was available. Pat went out "on the town" in the evening and eventually found a boot-legger who was willing to sell his wares to a stranger. As a result, Pat returned to his quarters, somewhat the worse for wear. Feeling a "call of nature", he retired to the communal water closet at the end of the hall. He remembered to lock the door, sat down on the facility and immediately fell into a deep sleep. Despite loud knockings upon the door, our Pat didn't awake and we other denizens of this place had to patronize the floors above and below whenever the necessary needs of Nature did arise. He eventually lived this incident down, but was forever thereafter known as "king Starr" due to his antic of being seated on "the Throne of the Almighty" all night.

LOOKING AHEAD

Your Editor expects to have a full report of what was accomplished at the 2nd Annual con-fab of the WJU at Atlanta January 18th thru the 20th. Your officers have notice of some growth in the expected membership for 1974 which is heartening. If every paid up member can bring in even one friend, we can double our membership within the year and this certainly would expand our ability to impress on others the strenght of our objectives and dedication to preserve the use of circus music written expressively to be used under the Big Top. We welcome every bit of News that you out there may encounter in your travels.

Also in the next issue, we will finish Instalment 4 of the most interesting Article written for us by Earle Moss of the early Minstrel Show Days. We will include the first of Col. Joe Williams long Circus poems, I am positive most of you Fans will like his Literary Efforts in metered rhymes. We will be able to give you a complete account of Charley Schlarbaum's fine band on the 1973 CLYDE BEATY & COLE BROS. CIRCUS, and program used for the Performance--I consider this band one of the finest I have heard in recent years.... Loren Geiger has promised us another important Biography of our foremost Circus Composers with as complete a list of his compositions as known by our Researchers at this time and we soon expect to have a long listings of the Books in some important Circus Libraries and Slides and Movies being offered for showings by the Circus Museum at Baraboo but for one last time keep sending us Articles of the Circus, Past & Present, and if you do, I will promise you a surprise in the format of this Publication in the very near future.

For those of our Fans who have been recipients of the 1973 issued CIRCUS ~~MUSIC~~ MUSIC by the CIRCUS COMPOSERS, I have just been informed by one of the few qualifving for these, that the new Director of the USA Navy Band has no plans on issuing any more of same.... There are several other Service Bands who have shown interest in the continuation of this Series. However none of these have the necessary new taping machines, and a number of our Congressmen are very much against the amount of money being expended upon this series....so just now at this time, the outlook is quite dark when and if this important series should be continued by even those willing to take over the task. The importance of this series was that most of the selections had never been recorded before.