

WINDJAMMERS UNLIMITED, INC.

# CIRCUS FANFARE

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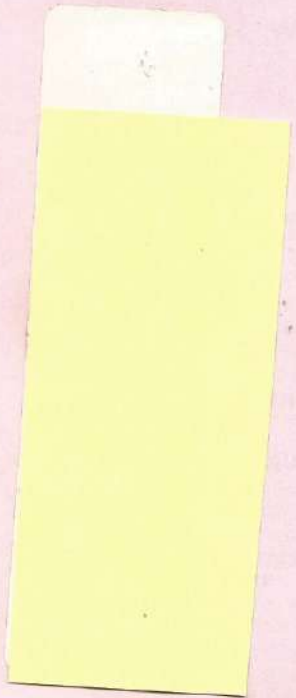
Oct. 20, 1981



# 100TH YEAR

Abilene  
Municipal  
Band

In Concert



\*\*\*\*\*  
Plan to attend  
the Windjammers  
Annual Convention  
in Cincinnati, Ohio  
Jan. 28-31, 1982  
\*\*\*\*\*

**BANDSHELL, BAND** — The Abilene Cowboy Band of Sept. 15, 1968, played for MGM Studios presentation of "The Gypsy Moths" but were never seen in the motion picture. (Photography by Jeffcoat Studio)



Founded in 1971 by Art Stensvad and Charles Bennett, Jr.

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## Windjammers Hall of Fame Awards

- |                               |                                |
|-------------------------------|--------------------------------|
| Karl L. King . . . . . 1974   | Henry Kyes . . . . . 1976      |
| Merle Evans . . . . . 1974    | A. Lee Hinckley . . . . . 1977 |
| Robert Hoe, Jr . . . . . 1975 | Russell Alexander . . . 1978   |
| Fred Jewell . . . . . 1975    | Ramon Escorsia . . . . . 1979  |
| Vic Robbins . . . . . 1976    | Charles Duple . . . . . 1980   |
| J. J. Richards . . . . . 1981 |                                |

# Hills Dedicates "Western Plains"

A special part of the Centennial Celebration of the Abilene Cowboy Band will be the presentation of a new march written especially for the occasion. The new march entitled "Western Plains" by R. Paul Harper was dedicated by him to the band.

R. Paul Harper is the nominee of Robert P. Hills known to Abilene residents as the director of the excellent Windjammers Unlimited concert band which performed here last August.

When the band decided to sponsor a composition, Hills was contacted and agreed to produce a number. However, this spring Hills underwent an operation for cataracts and was unable to do any work for six weeks.

The composition was completed in plenty of time however, and will be performed for the first time in public at the Centennial Concert on Thursday, July 23, 1981.

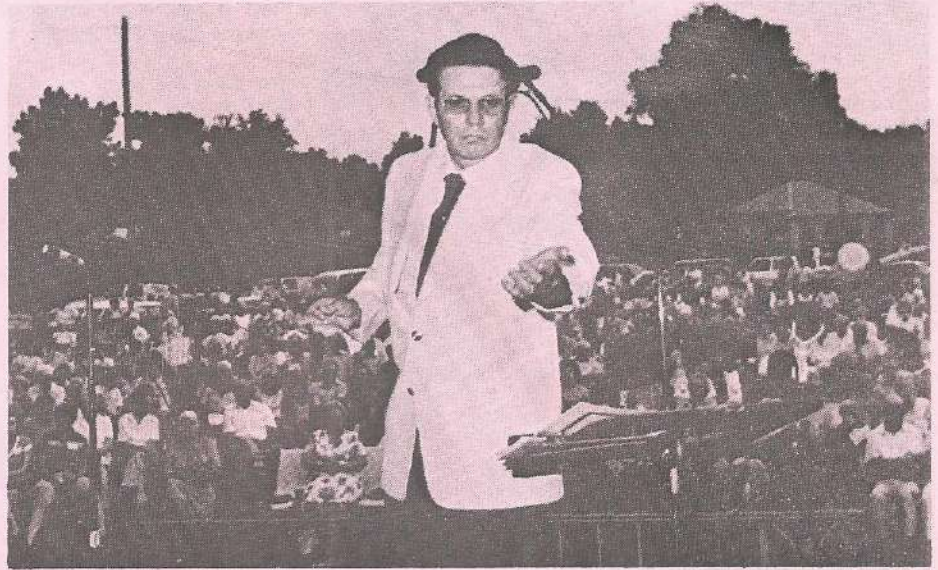
Professor Hills is a native of Ohio and a graduate of Kent State University. He is a resident of Delaware, Ohio, where he is employed by the Ohio Natural Gas Co. He is involved with many musical organizations both as a director and a performer on such disparate instruments as flute, piccolo euphonium and tuba. He has composed many marches and other music selections for band.

Hills is past president of Windjammers Unlimited, the circus music historical society. He is currently Chief Bandmaster of the group and is responsible for all music and recording done by them.

The "Western Plains" opens with a theme in minor mode which recalls the Indians who inhabited this area in the days of the buffalo.

The second strain recalls the cowboys and longhorns who came up the Chisholm Trail to Abilene. The trio movement reflects the glories of the town bands with soaring melody and staccato counter-melody in the clarinet.

It is altogether, a fitting and proper piece for the band that has represented Abilene for the past century.



**SPECIAL NUMBER**—Conductor Robert J. Hills, Jr., conducts a portion of last season's Windjammers Unlimited presentation. Hills composed a special number for the Abilene Cowboy Band and its presentation at the Centennial Concert Thursday, July 23, 1981.



**CONCENTRATION** — Tuba soloist Fred Schmidt (who contributed heavily to writing and pictures for the special section) takes to music like elephants and peanuts.

# \*\*\*\*\* Abilene Band

BY AVIS LECKRON  
Publicity Chairman

The Abilene Cowboy Band will be observing their 100th year with a Homecoming Celebration Saturday, July 25th, 1981, Eisenhower Park.

All members, former members and spouses are invited to attend a picnic supper followed with a Homecoming Concert in which all former members are invited to play under the direction of "Perlie" Royer, who is celebrating his 60th year as director of the Band.

The public is invited to the Homecoming Concert.

The first Band organized in Abilene was in 1881 under the direction of a Mr. Egan. This Band practiced in the old Court House, which stood where the former Citizens Bank now stands. When the Court House burned in 1882 most all the Band Instruments were destroyed together with all the music and other property of the Band.

Such old timers as Billy Smith (Mort Smith's father), Walter D. Nichols (Mrs. H. M. Howard's father), Raymond Miller (C.A. "Tat" Miller's father), Sherwood Davidson and Stewart Henry were members of the First Band in Abilene.

In 1884 the band was re-organized under the leadership of James Culbertson. Then in 1888 a Showman and Cornet player by the name of Charles Harrison came to Abilene and took over the Band. During his stay here he spent much time working out intricate drills and the Marching Band was known all over Kansas.

This band was composed of such old timers as, Mart Eicholtz, Perry Litts, Ed Shadinger, Ed McCollum, Henry Miller, Chas. Wagstaff, Charlie Patterson, Arthur Young, Charley Hill, Ed Smith and Ray Miller.

About 1894 Clem R. Pleiser, "The Grand Old Man of Abilene Bands" took over. In

1895 Pleiser organized the First Boy's Band, which included such youngsters as Willie McInerney. Then in 1896 the Merchants Military Band was organized. This Band was so famous that it played in Kansas City, Mo. several years for The Priests of Palace Parades.

Pleiser left Abilene for a few years and in 1897 Sherwood Strother was the director, 1898 William McInerney, 1899 Claud Hilton, 1900 a Mr. Jenkins.

In 1901 Mr. Pleiser returned to direct the Abilene Military Band until 1920. Our present Director Harold J. Royer took over the duties in 1921.

The Wild Bill Hickok Band was organized in 1946 and is composed of the members of our present Municipal Band. This Band also has gained quite a reputation for Abilene. Its fine music and flashy uniforms make it a popular Band wherever a good Band is needed.

There have been times when the Abilene Band might have had a hundred members, but for the most part it has been content to stay near a 40 or 50 member organization. The Band plays from May to Sept. concerts in Eisenhower Park, Thursday evenings at 8:30 p.m.

The Band reached the height of its fame in 1953 and 1957. When Abilene's Dwight D. Eisenhower was inaugurated for his two terms as President of the United States the Band received a special invitation to march in the inauguration parade and accepted.

The membership of the Band had to be restricted to a group of 55. Harold F. Leckron was president of the Band at that time and the band members and friends worked night and day for weeks in preparation for this trip.

The Band went on a luxurious Santa Fe Railroad car and the second time they flew from Kansas City, Mo., to Washington, D.C.

It was during the depression years that the city band shell was built. It was modeled after a large shell in Chicago, Ill. The Band makes many appearances during the year. This year was the first year for many years they did not play at the Abilene Cemetery on Memorial Day.

They always march and play in the Fair Parade and for the Rodeo. Royer has been conducting bands since 1917. When he came home from WWI he organized a boys' band which played in many parts of Kansas, winning first place at a boys band concert at the state fair in Topeka in 1922. Two members of that band, Merle Berger and Ted Viola are still members of the band.

"Perly" Royer showed Ted Viola how to hold the drumsticks in 1919 and Ted has been playing with the band ever since.

Ted Viola, Harold J. Royer, Harold F. Leckron, Merle Berger, Jack Royer, Larry Taylor have made trips and played with Shrine Bands throughout the United States.

Several of the members play professionally with dance bands. Duane Hagstrand, Jack Royer, Bill Robinson, Ted Viola, W.L. Douglas, Warren Robertson, Merle Berger and Larry Taylor are among those.

The members receive a nominal fee for playing each summer. The amount received by each might cover the cost of gasoline, for transportation to practice and concerts.

Band members come from Salina, Junction City, as well as the Abilene area.

Members of families often play together in the Abilene. E.F. Leckron (father of Harold and Melvin Leckron) started his sons in the band.

College students come home for the summer and play in the band. A number of high school students take part.

Playing in the Abilene Band takes a special kind of dedication and love of music. Each one has to blow their own horn or beat their own drum but together under the direction of Harold J. Royer, they produce beautiful music for others to enjoy. Come and enjoy the concerts each Thursday evening at 8:30 p.m. Eisenhower Park and particularly the concerts, July 23rd and July 25th.

Perly Royer the director has the outstanding record of having directed the band for over 60 years.

Merle Berger has played in the band for 53 years and Harold F. Leckron has played for 50 years.

**PRACTICE** — Several members of the Abilene Cowboy Band now performing appear here. Included are horn players Doyle Gamber and Harold Bray, tuba player Fred Schmidt, trumpeters Bruce Letellier, Todd Gugler, Steve Eckman, Jon Davis, Craig Allison, Jack Royer and Merle Berger, flutists Chrissy Baugh and Betty Chat-ham.



# Observing 100 Years \*\*\*\*\*



**HAROLD LECKRON**—Having played in the band for several years, and the president during Eisenhower inauguration trips, Harold Leckron is an important part of the Abilene Cowboy Band.



**ON EXHIBIT**—George Boles, tuba player for the Abilene Cowboy Band played this old tuba in practice last week and then sent it to the Dickinson County Historical Society and Museum on loan for a band exhibit.



**HORN AND TUBA**—Bob Menges, foreground, with Alto Horn and Dick Butts, background, with Sousaphone, hit the rhythm



**LONG TIME MEMBER**—Ted Viola, learning to hold the drumsticks from Pearlie Royer, present director, many years ago, continues to be the percussion leader of the band and continues to play in a number of other bands as well.

Sarasota County Chamber of Commerce

PRESENTS  
**MERLE EVANS**  
 AND HIS  
**BAND**

**MERLE EVANS, Director**

JOE SIMONS, Librarian

<b>SOLOIST</b> <b>Cornet</b> Mr. Robert Sturgell <b>Piccolo</b> Mr. J. W. Pratt <b>Trombone</b> Mr. F. W. Moore	<b>SOLOIST</b> <b>Clarinet</b> Mr. Geo. Bishop <b>Saxophone</b> Mr. Warren Plummer <b>Xylophone</b> Mr. Tommy Glenicke
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 Guy Fuller  
 Carlos Pease  
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 W. D. White  
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J. W. Pratt

**OBOE**

A. Miglionico

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**HORNS**

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Emil Mobius  
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 Gerschel Berts

**BARITONE**

Frank Stephens

**BASSES**

Clinton Evans  
 F. Mathews

**DRUMS**

Tommy Glenicke  
 Harold Hilman

Winter Season  
 1926-1927

**Mc ANSH  
 PARK**

Sarasota, Fla.

Twice Daily Except  
 Sunday  
 3 P. M. and 7:45 P. M.

Program for Week  
 Jan. 8-15, 1927



SUNDAY AFTERNOON, JANUARY 9  
 3 O'CLOCK

- |   |                               |          |
|---|-------------------------------|----------|
| 1 | March—"Choral".....           | Chambers |
| 2 | Overture—"Sakuntala".....     | Goldmark |
| 3 | Piccolo Solo—"Cleopatra"..... | Damare   |
|   | Mr. J. W. Pratt               |          |

- |   |                                       |                       |
|---|---------------------------------------|-----------------------|
| 4 | Scenes from "The Student Prince"..... | Arr. by George Davies |
|---|---------------------------------------|-----------------------|

INTERMISSION

- |   |                                 |            |
|---|---------------------------------|------------|
| 5 | "Fantasie on Sacred Songs"..... | Meyerelles |
| 6 | "Feminine Frills".....          | Smith      |
| 7 | Xylophone Solo.....             | Selected   |
|   | Mr. Tommy Glenicke              |            |

- |   |                        |       |
|---|------------------------|-------|
| 8 | Fantasia—"Carmen"..... | Bizet |
|---|------------------------|-------|

MONDAY AFTERNOON, JANUARY 10  
 3 O'CLOCK

- |   |                                   |          |
|---|-----------------------------------|----------|
| 1 | March—"Wagner".....               | Troutman |
| 2 | Overture—"Slavonic Rhapsody"..... | Friedman |
| 3 | Waltz—"Old Timers".....           | Lake     |
| 4 | Scenes from "Sweethearts".....    | Herbert  |

INTERMISSION

- |   |  |             |
|---|--|-------------|
| 5 | Grand Fantasia from Opera "Pagliacci"..... | Leoncanallo |
| 6 | Humoreske—"Comin' thro' the Rye".....      | Douglas     |
| 7 | Melody on "Old Time Favorites".....        | Barnard     |
| 8 | March—"Keeping Step with the Union".....   | Sousa       |

Plan to attend the Windjammers Annual Convention  
 in Cincinnati, Ohio Jan. 28-31, 1927

THURSDAY AFTERNOON, JANUARY 13  
3 O'CLOCK

- 1 March—"Gipsyland".....Lithgow
- 2 Overture—"March Slav".....Tschaikowsky
- 3 "Melody in F".....Rubinstein
- 4 Scenes from "The Prince of Pilsen".....Luders

INTERMISSION

- 5 Fantasia—"Mountain Life".....Le Thiere
- 6 Intermezzo—"In a Moonlit Garden".....King
- 7 Descriptive Paraphrase—"My Grandfather's Clock".....Amsden
- 8 Waltz—"In Old Portugal".....King

THURSDAY NIGHT, JANUARY 6 (Request Night)  
AT 7:45 O'CLOCK

The program on Thursday night will be made up of numbers that have been requested by members of our audiences. Kindly mail request to Merle Evans or hand to Mr. Joe Simons, band librarian, at the bandstand. Request should be in by Wednesday night. All requests cannot, of course, be granted but all will be welcomed.

MONDAY NIGHT, JANUARY 10  
7:45 O'CLOCK

- 1 March—"Under One Flag".....Von Blon
- 2 Overture—"Merry Wives of Windsor".....Nicolai
- 3 Cornet Solo—"Neptune Court".....Clarke
- 4 Scenes from "Maytime".....Romberg

INTERMISSION

- 5 Fantasia—"Creme de la Creme".....Tobani
- 6 Idyl—"Glow Worm".....Lincke
- 7 Waltz—"Wedding of the Winds".....Hall
- 8 Tone Poem—"Uncle Tom's Cabin"

TUESDAY AFTERNOON, JANUARY 11  
3 O'CLOCK

- 1 March—"Del Rio".....Hughes
- 2 Overture—"Fest".....Lassen
- 3 Serenata Mexicana—"Mis Rosierene".....Barnhouse
- 4 Scenes from "The Wizard of the Nile".....Herbert

INTERMISSION

- 5 Moorish Suite—"The Courts of Granada".....Chapi
- 6 Idyl—"The Forge in the Forest".....Michaelis
- 7 "Echoes of the South".....Klohr
- 8 March—"The Huntress".....King

TUESDAY NIGHT, JANUARY 11  
7:45 O'CLOCK

- 1 "March of the Anzacs".....Lithgow
- 2 Overture—"Il Guarney".....Gomez
- 3 Trombone Solo—"O Sole Mio".....Capua
- 4 Scenes from "Madame Sherry".....Hoschna

INTERMISSION

- 5 Suite—"A Day in Venice".....Nevin
- 6 A Tropical Interlude—"The Isle of Palms".....Holmes
- 7 Descriptive Fantasia—"Visions of Salome".....Lampe
- 8 Waltz—"Beautiful Danube".....Strauss

WEDNESDAY AFTERNOON, JANUARY 12  
3 O'CLOCK

- 1 March—"Cavalcade".....Chambers
- 2 Grand Selection—"Macbeth".....Verdi
- 3 "Intermezzo Gavotte".....De Luca
- 4 "American Patrol".....Meacham

INTERMISSION

- 5 Scenes from "Mlle. Modiste".....Herbert
- 6 Spanish Serenade—"La Paloma".....Yrafier
- 7 Idyl—"The Mill in the Forest".....Eilenberg
- 8 Descriptive Fantasia—"A Hunting Scene".....Bucalossi

WEDNESDAY NIGHT, JANUARY 12  
7:45 O'CLOCK

- 1 March—"On The Go".....Goldman
- 2 Overture—"Zampa".....Herold
- 3 Piccolo Solo—"Skylark".....Cox
- 4 "Souvenir".....Drda

INTERMISSION

- 5 "Scenes Pittoresques".....Massenet
- 6 "Manana Chilian Dance".....Missud
- 7 Descriptive—"A Bull in a China Shop".....Holmes
- 8 Scenes from "The Chocolate Soldier".....Strauss

FRIDAY AFTERNOON, JANUARY 14  
3 O'CLOCK

- 1 March—"Poizieres".....Lithgow
- 2 Overture—"The Sicilian Vespers".....Verdi
- 3 Spanish Serenade—"Vision of Madrid".....Holmes
- 4 Scenes from "The Firefly".....Friml

INTERMISSION

- 5 Ballet Music from "William Tell".....Rossini
- 6 March Comique—"Old Settlers on Parade".....Dahlbey
- 7 Xylophone Solo—"Raymond".....Thomas
- 8 Selection—"Songs of Scotland".....Lampe

FRIDAY NIGHT, JANUARY 14  
7:45 O'CLOCK

- 1 March—"The World in Arms".....Tieke
- 2 Overture—"Queen for a Day".....Adam
- 3 Cornet Solo—"Inflamatus" from Stabat Mater.....Rossini
- 4 Waltz—"Return of Spring".....Waldteufel

INTERMISSION

- 5 Selection—"Un Ballo in Maschera".....Verdi
- 6 Dance Descriptive—"Ghost Dance".....Salisbury
- 7 Idyl—"Mountain Maiden Dream".....Labitzky
- 8 Scenes from "Alma Where Do You Live?".....Briquet

SATURDAY AFTERNOON, JANUARY 15  
3 O'CLOCK

- 1 March—"The Banner".....Von Blon
- 2 "Second Hungarian Rhapsody".....Lizt
- 3 "Dance of the Hours".....Ponchielli
- 4 Scenes from "Chimes of Normandy"

INTERMISSION

- 5 Selection—"The Bohemian Girl".....Balfe
- 6 Caprice—"The Whistler and His Dog".....Pryor
- 7 A Dervish Chorus—"In The Sudan".....Sebek
- 8 Fantasia on "Gypsy Life".....Le Thiere

SATURDAY NIGHT, JANUARY 15  
7:45 O'CLOCK

- 1 March—"The Dawn of Peace".....Hughes
- 2 Overture—"Orpheus".....Offenbach
- 3 Trombone Solo—"Love's Old Sweet Song".....Molloy
- 4 Scenes from "Mikado".....Sullivan

INTERMISSION

- 5 "The Dances from Henry VIII".....German
- 6 "First Heart Throbs".....Eilenberg
- 7 Descriptive Fantasia—"Cavalry Charge".....Luders
- 8 Selection—"The Sunny South".....Lampe

# A TRIBUTE TO HENRY FILLMORE

By Paul E. Bierley



Paul E. Bierley conducting the Columbus Federation Concert Band at Riverfront Amphitheater, Independence Day Concert

on July 4th, 1981 featuring "A Tribute to Henry Fillmore" Columbus, Ohio. Photo courtesy of Robert Zimmer

This year celebrates the 100th Anniversary of the late Henry Fillmore of Cincinnati. Jovial Henry was an unpredictable sort who delighted the audiences with his impromptu scenarios.

Henry Fillmore was honored this year by many dedicatory concerts around the nation including Columbus, Ohio. Columbus, however, was something a little extra special because the Riverfront Amphitheater Band concert was conducted by Paul E. Bierley who has authored a biography of Henry. (The book will not be off the press until after the first of the year.)

Needless to say, the program was quite a variety of Fillmore works, some of them under his pseudonyms of which he had somewhere around seven, including "Henrietta Fillmore"!

Paul programmed his part of the concert placing the order of the program in the order in which the tunes were composed. He also gave a delightful and informative narration of Fillmore's life inbetween the numbers.

Still goes to prove that the march is not dead. The first half of the program included concert numbers (of a long haired variety, some old, some new) conducted by veteran bandmaster Gary Tirey. For those of you who receive the "Hoe Records" Gary is musical director for the Otterbein College Band who, as I recall, performed Fred Jewell Marches. Gary had the first half of the Fillmore Tribute; Paul Bierley conducted the last half - and you should have seen that

Independence Day crowd come to life. Some of it was reactions from the fireworks; but most of it was recognition of toe-tapping marches, intermezzos, waltzes, and overtures.

Paul Bierley also gave a talk on Henry Fillmore as guest speaker at the Rochester Regional Meet. Excerpts from this talk will appear later in Circus Fanfare. Paul is also noted for being the authority on John Philip Sousa and has given many lectures regarding this truly "March King". Paul is an easy going, mild mannered man whose personality effervesces. He'll talk to anyone who will listen and soon gets engrossed in one of his two favorite subjects, Sousa or Fillmore. He was tubist for the Columbus Symphony Orchestra for many years and has conducted and played in a number of concert bands in and around Ohio as well as a playing member of Leonard Smith's "Detroit Concert Band".

The concert band at Riverfront Park was made up of forty of the best musicians around Central Ohio, and it was quite obvious. They knew the articulation and embellishments needed to perform Fillmore correctly and that they did to the pleasure of some several thousand spectators and listeners. Riverfront Theater is a beautiful setting in the moonlight along the Scioto River which winds its way through downtown Columbus.

Henry could not have been more proud than to have been represented by the flamboyant and personable Paul Bierley, a concert that can and will be remembered in the annals of Columbus history.

# LETTERS TO THE EDITOR

Dear Hurst,

We had the pleasure of catching the 1:00 PM performance on Aug. 8, of Tommy Bartlett's Water Circus at Pigeon Forge, Tenn. (near Gatlinburg) and thought perhaps FANFARE'S readers might be interested in a few observations of the show and in particular, one of the musical numbers in the program. This is one of two water circuses owned by former radio and TV personality, Tommy Bartlett. His other water show is at Wisconsin Dells,, Wisc.

The show is advertised as a water, stage and sky circus and is exactly that. First half of the performance is presented by the boating and skiing boys and gals, while the final portion consists of traditional circus type acts presented on a stage immediately in front of the grandstand and is climaxed by Dave Merrifield's thrilling helicopter trapeze act which was recently featured on the NBC TV program, "Daredevils".

There were four circus acts, Huntzinger and Botsford's trampoline, which is on a slapstick comedy format; Rudolphe Delmonte, classic contortionist, Dieter Tasso, juggling comedian, and Dave Merrifield's helicopter trapeze.

Dieter Tasso is well known to fans who go back a few years as he was imported from Berlin by John Ringling North as a center ring attraction for Ringling-Barnum during the 1952, 53 and 54 season, when the show was still under the big top. I well recall seeing him on the show in 1954 and it was the first time I had seen a slack wire performer doing a number of juggling routines and topped off by flipping through the air with his foot-cups, saucers, cream and sugar, all of which land and balance on his head. Since then I've seen others do a similiar act but Tasso was the first. He no longer works on a slack wire but has his feet firmly on the ground, but he still ends his act with the flip of cups and saucers. He now uses considerable comedy and has put in several very difficult feats of juggling. His act today is geared more to the night club stage but is still very effective for a circus performance.

Music for the entire show is by recordings piped through a very good sound system. Very little music is played for Tasso and the trampoline numbers, as so much of the time is consumed with verbal comedy. Actually I paid very little attention to the music, most of it being on the rock side, but at one time during Delmonte's routine, the music was the very beautiful NAIDA'S THEME, inspired by the little Rumanian lass who so captivated the audience at the 1976 Olympic games.

When it came time for the finale, Dave Merrifield's helicopter, I did take notice of the music which came on loud and clear and became so imbedded in my mind it shall never be forgotten. But first, what so you think would be appropriate for this type act? It's certainly not a new number as several have done it now for a few years, but this was a first time for me. There's an old saying that the music should fit the act. This we agree, but unfortunately we can't all agree on what fits for what and traditional circus music lovers often are in opposite corners from those selecting the music for several current day circuses. However, for Dave Merrifield, in my opinion, the music selected could not have been more appropriate.

The recording by a symphonic type band was RIDE OF THE VALKYRIE by Wilhelm Richard Wagner (1813-1883). This number is from the German composer's opera, Die Walkure, one of several operas Wagner wrote on a similiar theme dealing with the gods and heros of Germanic mythology. The Valkyrie was the handmaiden of Odin who conducted the souls of slain heroes to Valhalla and according to the Wagnerian score must have ridden wild and recklessly through the heavens. Every time I hear the magnificent music of the wagnerian operas.. I am reminded of some of the great singers of the past, tenor Lauritz Melchior, sopranos Helen Traubel and Kirsten Flagstaff, who made the characters come alive on the stages of the Metropolitan and others around the world.

This is the first time I can recall hearing RIDE OF THE VALKYRIE played during a circus performance but other numbers from various Wagnerian operas have often been heard under the big top. The beautiful EVENING STAR from Tannhauser has been played for many a circus act, more often some aerial number,

and what would the familiar clown wedding gag be without being led into with the strains of the WEDDING MARCH from Lohengrin.

Hearing RIDE OF THE VALKYRIE, I am also reminded of a cruise we made on the Rhine some years ago. Music coming from the ship's sound system was selected to fit the mood of the typical Rhine countryside from the Lorelei Rock near St. Goadhausen on to Cologne where the steep hillsides rise out from the water and on nearly every peak is the ruins of some old castle that could go back to the days of King Gunther, Siegfried, Brunhild, the Valkyrie and other characters from Wagner's operas. The mist is thick, the air heavy, the mood ominous, the atmosphere medieval. As we passed the Rock the music was the hauntingly beautiful SONG OF THE LORELEI, about as soft and romantic as you can get. But soon afterwards as we moved through the Wagnerian countryside came RIDE OF THE VALKYRIE which is about as wild and frantic as a composer can create and the listener gets the sensation of hurdling recklessly through space, perhaps on the way to Valhalla.

Dave Merrifield's helicopter gives the viewer that feeling and creates goosebumps as the daredevil performer flirts with death in the skies. The helicopter will move down to about 100 ft. then glide slowly in front of the stands while the aerialist performs some daring routine on the trapeze bar hung beneath the aircraft. Then he sits erect on the bar, holds on tight, and the helicopter accelerates and shoots up into the heavens, goes into a turn, and almost disappears behind the trees on the hill on the other side of the lake. Then here he comes again zooming into view moving like the Valkyrie and on in front of the grandstand for another pass.

This magnificent Wagnerian music, RIDE OF THE VALKYRIE, adds so much to the sensational act. Thank goodness this number was chosen to be played. Somehow, I feel, BEYOND THE BLUE HORIZON, just couldn't have done the trick for this one.

Best Regards, Joe Bradbury

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I have in my possession a copy of the King Bros. Circus route book - 1947  
The band personnel is listed as follows:

A. Lee Hinckley - Bandmaster and Cornet	Robert Hernon ----- Trombone
Jimmie Hurtt ----- Cornet	George Roye ----- Trombone
Roy Short ----- Cornet	Carl Kubler ----- Trombone
Carl H. Woolrich- Cornet	Joe La Francis ---- Tuba
Dave Briner ----- Cornet	Sylvester Larios -- Baritone
Frank Novak ----- Clarinet & Sax	James Johnson ----- Drums
Frank Owens ----- Clarinet & Sax	Wm. "Bud" Geiss --- Air Calliope
	Deacon Albright - Steam Calliope

SIDE SHOW BAND is as follows:

H.C. Brown - Bandmaster & Trombone	Willie Wilson -----Tuba
Earl Fennell ---- Tronbone	Davis Nelson ----- Drums & Comedian
W.H. Pierson ---- Trumpet	Nip Golden ----- Comedian
Smiley Walker --- Trumpet	Walter Herrett --- Comedian
Alfred Brazley -- Trumpet	Susie Rogers ----- Soloist
Claude Pasaver -- Clarinet & Sax	

Carl Woolrich, who played in the Big Show band, as mentioned above, is retired and presently living in Gibsonton, Fla. He ttrouped with a lot of the big tops and is a good friend of Chuck Schlarbaum.

Jack "Tiny" Stagg

Plan to attend the Windjammers Annual Convention  
in Cincinnati, Ohio Jan. 28-31, 1982

# LETTERS TO THE EDITOR

RUSSELL BROS. CIRCUS -- Years 1934 & 1935

Information on this article was obtained from several oldtimers that I have met during my travels.

The following is a list of windjammers in the band:

L. Claud Myers, Bandmaster and cornet	Frank Stephens-----	Baritone
Fred Dupile --- cornet	Rudolph Anderson---	Trombone
Charles Cook--- cornet	Frank Kugler-----	Tuba
Jimmie Hurtt--- cornet	Nick Rowland-----	Drums

Pay was \$15.00 plus Cookhouse, Chairy Pie and Chinese.

For you readers that do not understand the vocabulary of the circus lot, Under the terms of your contract a musician gets a salary, room and board. "Chairy Pie" means to set up and tear down the seats in the big top. "Chinese" means make ones self useful at all times as needed by the Supt. That means any type of common labor jobs that have to be done.

Admission prices were as follows:

Adults - Big Show - 35¢, Kids under twelve - 15¢

Reserve Seats on front side - 25¢ additional

The Concert (After Show) went for 5¢. Show consisted of live pony rides in the Big Top. Just keep in mind that the years were 1934 and 1935. Us old bucks with the snow on top will remember these years as the great depression. See you along the road.

Jack (Tiny) Stag

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Woody Van's March  
by Joe Bradbury

Most windjammers are familiar with the fine Karl King march titled WOODY VAN'S. Merle Evans included it in the 5 record album he cut a few years ago. The march has been used in circus programs over many years. While the march itself was quite familiar I knew little about the circus bandsman, Woody Van himself, to whom it was dedicated until I recently came across the following obituary notice in the Sept. 5, 1914 issue of The Billboard. It read as follows:  
"Woody Van Passes Away"

"Allentown, Pa. Aug. 25 - Apollos Woodring Van Anda, professionally known as Woody Van, who had an acquaintance that extended all over this country, passed away at his home, 330 N. Eighth St., this city, Sunday night August 16 (1914), while with the LaTena Cirucs (owned by Andrew Downie) at Biddeford, Me., June 13, this year, Woody fell from a buggy in which he was riding, and death is said to have been caused from injuries sustained to his kidneys and liver in the fall.

Woody had been in the show business for over twenty-five years, five years of which he was with H1 Henry's Minstrels, and two seasons with Al Martin's Uncle Tom Cabin. The remaining years he traveled with circuses and other shows band and orchestra leader. He was the son of the late Albert and Elizabeth Van Anda and was born in Williamsport, Pa., Feb. 6, 1854. He was married to Clara R. Stroh, of Mauch Chunk, Pa. They lived at MauchChunk until about three years ago, when they moved to this city for the benefit of Mrs. Van Anda's health. woody was and all-round musician, but his specialty was the cornet. He was a member of the Musician's Union. In 1911 he was musical director of the Yankee Robinson Shows. In 1913 he was musical director with the Arlington and Beckman Oklahoma Ranch Wild West, and this season with the LaTena Circus, joining it at Baltimore, Md, April 14.

A widow, four brothers and two sisters survive him.

The remains were laid to rest in the Mauch Chunk Cemetery,, Thursday, Aug. 20. The deceased had a legion of friends in the show world who will regret to hear that he has passed to the great beyond."

# SHEBOYGAN CLOWN BAND

## EMISSARIES OF GOOD WILL

By Norman H. Wilbert

Besides playing for clown acts and performing in circus parades, the Mel Hummitzsch clown band members are emissaries of good will.

On May 20, 1981, Mel and his carefree clown band of seven members entertained the residents of Sunny Ridge a home for senior citizens. More than 100 residents again indicated they are young at heart and the tempo of circus music had the same attraction as it did 60 or 70 years ago. Be assured however, the band presented a diversified program including participation of three residents in a sing along. They were, Mr. Arthur Kuhnert (age 94) former orchestra leader, Mr. Andrew Hertel (age 90) and Mr. Dick Sinn (age 86). This trio of old time performers sang lustily as the band played:

1. I want a Girl Just like the Girl That Married Dear Old Dad.
2. When You Wore a Tulip and I Wore a Big Red Rose.
3. A Medley of German Songs: Ach Du Lieber Augustin; Hi Li - Hi Lo; and Du, Du Liegst Mir Im Herzen

The balance of the program included the following selections:

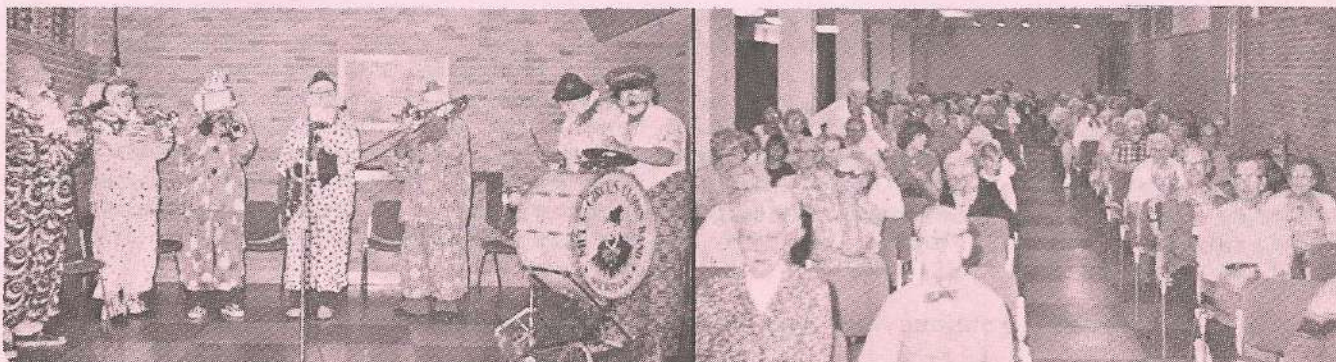
- |                               |                                 |
|-------------------------------|---------------------------------|
| 1. Robinson Grand Entry       | 9. Let a Smile Be Your Umbrella |
| 2. Bill Bailey                | 10. I Never Knew                |
| 3. Bravura - walsenberg Galop | 11. Toot Toot Tootsie Good Bye  |
| 4. Billboard March            | 12. After the Ball is Over      |
| 5. Whoop De Do Polka          | 13. The Band Played On          |
| 6. Big Cage Galop             | 14. Whatever Will Be, Will Be   |
| 7. Alley Cat                  | 15. Melody of Love              |
| 8. Honey                      | 16. I'll See You In My Dreams   |

The clown band simulated 4 famous name bands ie: wayne King at the Trianon Ballroom; Jan Garber at the Aragon Ballroom; Dick Jurgens at the Edgewater Beach Hotel and Clyde McCoy at the Sherman Hotel.

These reminders of the famous bands from the 1920's and 1930's struck a nostalgic note with the old timers and reminded them of the good old days and caused their hearts to skip a few beats.

Mel's Clown Band was organized in 1950 and for these past 30 years has been an integral part of circus life and activities. In 1980 they participated in the fabulous Baraboo Circus Parade and they reached the height of their popularity on Memorial Day, May 24, 1981, when they were invited to perform in the big Chicago Parade. The police department estimated that approximately a million people saw this parade. The spectators who witnessed the two and one-half hour procession, were ten deep in places along the route of Michigan Ave.'s Magnificent Mile. Mayor Jane M. Byrne rode the lead carriage in the 1981 fabulous parade.

The last time a circus parade was seen in Chicago was in 1935, when the Cole Bros. Circus performed in the windy city. It is doubtful if Milwaukee will ever be privileged to see the old time circus parade again, which was the brainchild of Wisconsin's versatile circus genius, Charles Philip "Chappie" Fox.



Mel Hummitzsch and his clown band.

Senior Citizens — Residents of Sunny Ridge, May 20, 1981

WAM BAILEY  
B-7-4-1844  
D-4-11-1906

# The Prince of Humbugs.

BOB MAVER  
6201 Old Cutler Road  
Kendall, Miami, Florida

"LOOKING BACK"

No average person would delight in being called a Humbug, but history tells the story of one very extraordinary man, who delighted in being called a Humbug. He was P. T. Barnum, the world's greatest showman. He was taken for many years at his own valuation, by his friends and critics alike. Those who admired him accepted him for what he himself always said he was, "The Prince of Humbugs," and those who despised him admitted readily that he deserved that title.

NO PIGMY WAS BARNUM. So curious, so unique, so incredible a character was he, it's no wonder crowned heads waited on him; no wonder the world paid him homage wherever he went; no wonder his admiring countrymen, to this day, voice their tribute in such commonly accepted phrases as "Barnum was right." Since his death in 1891, as well as during his long and abundant life, his influence on our national life has been a potent one. He gave birth to the science of ballyhoo, and mastered the art of showmanship in a measure never witnessed before, and with a genius that has made him the pattern of publicity experts ever since.

Barnum was born in Bethel, Conn., July 5, 1810. If the last resounding echoes of the Independence Day fire-crackers had not already died away, he might of thought this celebration of the national holiday had been for his entrance into this world.

The tract of swampy, snake-infested land which he inherited from Phineas Taylor, his maternal grandfather for whom he was named, as one of his grandshires practical jokes, was later used by Barnum as the instrument in turning the deal by which Barnum gained position of his American Museum, in the heart of New York City, on December 27, 1841. Here, because the city's amusements were limited and crude. Barnum's collection of strange curiosities, plus his instinctive affinity for showmanship, soon made his Museum New York's most popular place of entertainment. Here with appropriate ceremony, he presented a scale model of Niagara Falls "with real water," as an appeal to newly-weds of modest means who could not afford a honeymoon trip to see the real thing. Here the public gaped at such incredible attractions as the Fegee Mermaid, trained fleas, living statues, and the first Punch and Judy show ever exhibited in America.

Here Barnum first exhibited General Tom Thumb, as "a dwarf, eleven years of age, just arrived from England," on Thanksgiving Day, 1842. That Tom Thumb was at the tender age of five, and had never before left his home in Bridgeport, Conn., did not matter. The public loved to be fooled, and it was eager to pay its admission of twenty-five cents a head, and half-price for children.

With Tom Thumb, Barnum toured Europe, from 1844-47, and again in 1858, exhibiting him before the crowned heads and in the leading theatres both in England and on the



PHINEAS T. BARNUM

continent, adding enormously to the fame and fortune of both, as well as making new and valuable additions to the store of curiosities at the American Museum in New York.

In 1849 Barnum's manager in Europe cabled him "Can Purchase Biggest Indian Elephant Alfve. Shall I Go Ahead?" And Mr. Barnum cabled back "Send It." Actually it never arrived, for complications developed and he was not for sale. The manager cabled again "Biggest Indian Elephant Deal Off, But I Can Get You a Sensation, A Swedish Nightingale." Upon receipt of this cable Mr. Barnum cabled the manager to send the nightingale by first boat. When the boat docked in New York, Barnum went up to a very beautiful young lady and inquired if she was Miss Lind and she replied she was and Barnum said, "Do you have the nightingale with you?" And then for the first time he learned that the nightingale was not something for his circus, but Miss Lind herself, a singer. By an intensive campaign of publicity, conducted with exceedingly great skill over a period of six months in advance of her public appearance he prepared the "untutored" American public to receive her with such enthusiasm that she returned to Europe a year and a half later with herself and Barnum each richer by about \$200,000.00 as a result of her unprecedented tour. In 1870, prompted by W. C. Coup, another experienced showman, Barnum organized a traveling show that was to be the first forerunner of the famous Barnum and Bailey Circus. It opened in Brooklyn, N. Y., on April 10, 1870, with the largest arena of tent canvas ever spread for a circus up to that time. Its success was

immediate, for his thirty years of association with the amusement business Barnum's name carried weight everywhere throughout the United States and in many of the important countries of Europe. This was the first circus to travel by rail; first to show simultaneous performances in more than one ring; first to break over the million dollar mark in receipts for a single year. Barnum sent agents to all parts of the world to secure new attractions, and his circus continued to grow, as did those of his rivals.

His keenest competitor, the circus owned by Cooper, Bailey and Hutchinson, which had recently purchased Hows Great London Circus and Sanger's Royal British Menageri, to reach an agreement to combine it with his in 1880. Cooper died, and Hutchinson soon retired, and the combined shows took to the road under the name of the Barnum and Bailey Circus, "The Greatest Show on Earth." - IN 1888

Thus did Barnum, a keen student of human nature and a genius for showmanship assume a place of importance as vital as it was legendary in American History.

BILL BAILEY HEAD 1888

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BAILEY SUPERVISED B & B CIRCUIT UNTIL HIS DEMISE 4-11-86 AND DIED APRIL 11 - 1891 - BRIDGEPORT CT

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Plan to attend the Windjammers Annual Convention in Cincinnati, Ohio Jan. 28-31, 1982

"COMPARISONS"  
 THE CIRCUS VARGAS (MILLER JOHNSON)

HAS INSTITUTED 1974 IN THEIR SPEC-OPENING  
 CAESAR'S TRIUMPHAL ENTRY INTO ROME.  
 HOWEVER, -TO-DAY-1974 COULD NOT COMPARE  
 WITH-THE-RINGLING BROS-1890 SPECTACLE,  
 EITHER PHYSICAL NOR MUSICAL -

"LEST  
 WE  
 FORGET!"



Titus March.

TODAY!  
 THEY SAY  
 WE HAVE  
 PROGRESSED  
 SO THEY  
 SAY.  
 BUT NOT IN  
 THE CIRCUS.  
 THEY HAVE  
 MISSED  
 THOSE  
 FINEST THINGS  
 OF  
 LIFE. -  
 CIRCUS  
 MUSIC - MY  
 BEAUTIFUL  
 HORSES!!!  
 STREET  
 PARADES!!!  
 ETC-ETC  
 &  
 ETC

Titus March

When the Ringling Brothers graduated from a wagon to a train show, they produced their first opening spectacle. Staged by Alf (Alfred) T. Ringling, it was the first of the many elaborate openings that were to follow it season after season. This was "Caesar's Triumphal Entry into Rome," with the band afoot at the head and dancing girls and armor-clad performers on horseback, in howdahs and two by two, with the display wagons alternating, the high diver who impersonated Caesar seated atop the highest of them. The spectacle was retained for several seasons and the music for it always was the "Titus March."

TO-DAY

↳ WITH A FEW SMALL CAGES, SOME ANIMALS, ETC  
 - WITH A JAP-MADE ORGAN "YAMAHA" MAKE-~~8~~  
 ONE MAN ON DRUMS - ONLY TWO BAND MUSICIANS  
 - COULD NOT COMPARE WITH THE "RINGLING BROS  
 SPECTACLE OF 1890. - BOB MAYER.

#26 WJUNL

# WINDJAMMER TAPE OFFERS

## COMPLETE LISTING

Offer	Description		*	Length	Price
73-1	1973 Convention (Key Biscayne)	Vol. 1	5	1800'	\$ 18.00
73-2	1973 Convention (Key Biscayne)	Vol. 2	5	1800'	18.00
73-3	1973 Convention (Key Biscayne)	Vol. 3	5	1200'	18.00
73-4	1973 Convention - DISCONTINUED -	Vol. 4	5	1200'	----
73-C-1	1973 Corydon Regional	Vol. 1	2	1800'	18.00
73-C-2	1973 Corydon Regional	Vol. 2	2	1800'	18.00
74-1	1974 Convention (Atlanta)	Vol. 1	4	1800'	18.00
74-2	1974 Convention (Atlanta)	Vol. 2	3	1800'	18.00
74-D	1974 Delaware (Ohio) Regional Meet		7	1800'	18.00
75 BO	1975 Circus Music German Style - DISCONTINUED -		7	1800'	----
75-1	1975 Convention (New Orleans)	Vol. 1	6	1800'	18.00
75-2	1975 Convention (New Orleans)	Vol. 2	6	1800'	18.00
75-C	1975 Corydon-Combined Bands (Evans)		8	1100'	18.00
75-PCH	1975 Peru Regional Meet (Side I)		5		
	1975 Corydon Municipal Band (Side II)		4	1000'	18.00
76-1	1976 Convention (Cincinnati)	Vol. 1	7	1800'	18.00
76-2	1976 Convention (Cincinnati)	Vol. 2	7	1800'	18.00
76-C	1976 Corydon-Combined Bands (Browning)		6	1200'	18.00
76-A	1976 Atlanta Regional Meet		4	1200'	18.00
76-E-1	1976 Chicago Regional Meet	Vol. 1	6	1200'	18.00
76-E-2	1976 Chicago Regional Meet	Vol. 2	4	1800'	18.00
77-1	1977 Convention (St. Louis) All King	Vol. 1	5	1800'	18.00
77-2	1977 Convention (St. Louis) All King	Vol. 2	4	1800'	18.00
77-C	1977 Corydon-Combined Bands (Hills)		6	1800'	18.00
77-INC	1977 Indianapolis Regional Meet (Jewell)	Vol. 1	6	1200'	18.00
77-INM	1977 Indianapolis Regional Meet (Jewell)	Vol. 2	7	1200'	18.00
77-L	1973-1977 Doubles & Left Overs		3	1200'	18.00
78-1	1978 Convention (Valdosta)	Vol. 1	6	1200'	18.00
78-2	1978 Convention (Valdosta)	Vol. 2	6	1200'	18.00
78-C	1978 Corydon-Combined Bands (Hills)		6	1800'	18.00
78-IN	1978 Indianapolis Board Meeting Band		6	1800'	18.00
78-R-1	1978 Rochester (MN) Regional Meet	Vol. 1	7	1200'	18.00
78-R-2	1978 Rochester (MN) Regional Meet	Vol. 2	6	1200'	18.00
79-C	1979 Corydon-Combined Bands (Hills)		8	1800'	18.00
79-1	1979 Convention (New Orleans)	Vol. 1	7	1800'	18.00
79-2	1979 Convention (New Orleans)	Vol. 2	7	1800'	18.00
79-FD-1	1979 Fort Dodge (IA) Regional Meet	Vol. 1	8	1200'	18.00
79-FD-2	1979 Fort Dodge (IA) Regional Meet	Vol. 2	8	1200'	18.00
80-1	1980 Convention (Corydon, IN)	Vol. 1	7	1200'	18.00
80-2	1980 Convention (Corydon, IN)	Vol. 2	6	1200'	18.00
80-C	1980 Corydon-Combined Bands (Hills)		8	1800'	18.00
80-IN-1	1980 Indianapolis Regional Meet	Vol. 1	7	1200'	18.00
80-IN-2	1980 Indianapolis Regional Meet	Vol. 2	5	1200'	18.00
80-IN-3	1980 Indianapolis Regional Meet - DISCONTINUED -	Vol. 3	3	1200'	----
80-A-1	1980 Abilene (KS) Regional Meet	Vol. 1	8	1800'	18.00
80-A-2	1980 Abilene (KS) Regional Meet	Vol. 2	7	1800'	18.00
80-A-3	1980 Abilene Concert Band (Special Offer) (if purchased with 80-A-1 and 80-A-2)	Vol. 3	6	1000'	10.00
81-C	1981 Corydon-Combined Bands		6	1800'	18.00
81-1	1981 Convention (Sarasota)	Vol. 1	8		18.00
81-2	1981 Convention (Sarasota) - Evans	Vol. 2	7		18.00

\* Denotes producers opinion regarding the quality of the tape on a scale from one (1) to ten (10) one (1) being poor and ten (10) being excellent.

**BUCKEYE SOUND SYSTEM**  
P.O. Box 22  
Delaware, Ohio 43015

# GEORGE ROSENKRANS

## MASTER BAND MUSIC COMPOSER

BY FRED E. LONG

From the period 1875 to 1925 the culture of a community was measured by the ability of the town band. The band turned civic occurrences into rousing events. By 1900 there were 20,000 such bands scattered across the United States. These bands demanded music and preferred marches as they were rather easy to play. Also required were waltzes, overtures and numerous numbers.

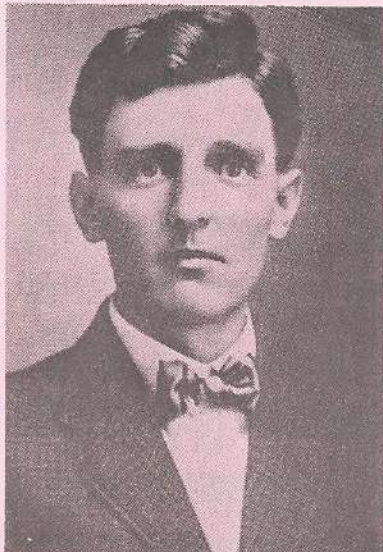
Into this environment strode George Rosenkrans — master composer from Penfield, Clearfield County, Pennsylvania.

George Rosenkrans, son of Allen H. and Edith S. Rosenkrans was born January 17, 1881 in Penfield, a small community north of DuBois, Pennsylvania. Allen Rosenkrans supported his family of six, first as a school teacher then as a mail carrier. He was a lay preacher, choir director of the Penfield Methodist Church and also wrote some hymns.

George grew up in a normal rural environment. He had the enjoyment of school life and graduated from high school — the only member of his family to make this accomplishment. From his father he developed a love for music and also received some music instruction. However, most of his knowledge came from visits to Mrs. Ruth P. Geer, a piano teacher in Penfield. She recognized unusual ability and provided basic musical knowledge to him.

When George was seventeen, he composed his first march titled "American Soldier." He worked out the melody on an old pump organ that had recently been given to him. The number still needed arranging so he sent it to the noted bandsman of Pittsburgh, Frank Penilla for such work. When the music came back with a price tag of fifty dollars on it, he stated that he could arrange his own music for that kind of money; and from that time on he did all of his own arranging. The number was published by H. C. Miller in 1900.

Now began his golden age of composing and from his pen came dozens of marches, waltzes, overtures and tone poems. A very patriotic man, his marches would bear such titles as "Triumph Battalions," "Our Glorious Flag," "All Honor to Old Glory," "On the Front Line" and "Liberty Triumphant." When the marches were played, you could fairly see the Stars and Stripes snapping in the breeze. On occasion, during fits of depression, he would write funeral dirges, one of them being "Immortal Heroes." These numbers were played at the state funerals for F. D.



Roosevelt, D. D. Eisenhower, K. Adenauer, Winston Churchill and John F. Kennedy.

Along with writing band music he was under a long term contract to provide George Molineux, New York publisher, with organ numbers. In addition he wrote hymns in such quantity as to warrant the Orner Music Company of DuBois to publish a hymn book of his work titled "Abounding Praises."

George Rosenkrans never smoked, drank nor used any kind of coarse language. He was a devout Christian. He never married, not because he didn't like and admire women, but because his whole life was given to music.

By 1925, he had published approximately one hundred-thirty band numbers. He was a modest man and did not demand much money for his work. Numerous numbers were sold for as low as ten dollars and without royalty rights.

With the advent of radio, movies and then the Great Depression, the town band and its music market began to disappear from the American scene. Rosenkrans was reduced to publishing only three or four numbers a year. Consequently he lived in near poverty.

South of Penfield and below DuBois is the town of Grampian. Grampian had a town band and this was Rosenkrans favorite. He would often bring his music to try out on them. Band members remember him as a rather portly, slightly stooped gentleman who would bring his music in a large black satchel. He would pass out the music and give a few words to each player as to how the music should sound. Then he would turn his back to the group so that he would not be distracted as they played. After hearing the number, then making some adjustments, he was ready to send the music to the publisher.

With the music business in poor condition, it was necessary for Rosenkrans to take a factory position in Saint Marys from 1944 to 1948. Now in his late sixties and with failing eyesight, he yearned for a return to his beloved Penfield and Bennetts Valley. Such was not to be and an old friend took him to Butler where he would receive proper food and medical care.

Rosenkrans died in Butler on August 18, 1955 aged seventy-four. His body was taken to Penfield and he was buried beside his father and mother in the Penfield cemetery. In the early seventies a marker was placed over his grave stating:

George Rosenkrans  
Composer

January 17, 1881-August 18, 1955  
He gave his all for Music

This story on George Rosenkrans is by Fred E. Long. A booklet on him is being written by Mr. Long and will be published this year.

Reprinted From: The Mansion  
Bulletin of The Blair County Historical Society

## Carl Pray— a link with old maestro

Carl Pray first played in the Karl King Municipal Band in 1922, the second year the famed composer-director was in Fort Dodge.

When the King Band closed its 1981 summer season with an Art in the Park concert at Oleson Park Bandshell Sunday evening, Pray was still in the saxophone section. Ten years after the death of the maestro whose name is instantly recognized wherever band music is played, Carl Pray remembers him with respect and affection, especially on the Sundays when he rehearses and plays with the band. At 76, Pray is the oldest in the band and he has no near rival in seniority.

"I was a junior in high school when Karl King came to Fort Dodge, and I took part in rehearsals that first year, in 1921," he recalls. "After that year of practicing, he let several of us high school students join." Among classmates who also joined in 1922, Pray recalls, were three who later became doctors of medicine or dentistry—Robert Forbes of Phoenix, Raymond Koke of New Sharon and Harry Bassett, son of a former Webster County sheriff.

"We had no high school band then, but George True, a manual training instructor, took us under his wing," Carl says. "He had been a cornet player in college. We would get together at night to practice."

Carl came by his musical interest naturally. His father, Lou, played in the 56th Regimental Band during and after the Spanish-American War and his mother, Margaret, was an accomplished pianist. "Dad could play most any instrument and encouraged the interest of the children in music," Carl said. Brother Bill, nine years younger than Carl, also played piano and drums in high school but didn't continue his musical interests as an adult. He died in 1971.

"I remember going to rehearsals of the city band when Carl Quist was the conductor," Carl says. "They were held in the old K. of C. hall and sometimes Mr. Quist would let us sit in and play even though we were only in junior high."

Pray played under Karl King's baton from 1922 to 1950 and then dropped out for about 10 years because of the lack of time from his business. "But Karl talked me into rejoining in 1960 and I've been in ever since," he says. "The old fingers are getting a little stiff, but I plan to keep on playing as long as they put up with me."



**CARL W. PRAY**  
Joined band in 1922

There was a strong bond of friendship between Karl King and Carl Pray through the years despite a 15-year age differential. "I always felt I could talk to him like I could to my dad," Carl says. "He was a father-figure to all of us in the band. I never heard him say a harsh word about anyone, and I never heard him dress anyone down publicly."

Genuine humility was another King trait that Pray often observed and admired. "No matter how many honors he won, he was always the same, always humble about them," Pray notes. "He had a keen wit, too. I remember once when a young Conservatory graduate looked over one of his compositions and said, 'Musically, I don't think much of it.' Karl just shrugged and replied, 'Don't let it bother you. I only got \$10 for it.'"

Pray prizes a march King wrote and dedicated to him when the band played at a Rock Rapids fair in 1928. The march is entitled "Samson," and Pray has the original manuscript.

"I am amused watching movies or TV shows about how musical pieces are composed now—one note at a time, after long thought and deliberation," Pray says. "Karl King would just sit down on a camp stool or anywhere he happened to be and write out the musical scores for the different instruments like you're typing now. I remember once when he got up about 3 a. m. when we were camping out during a fair and had me light a kerosene lantern so he could write down a piece. The band played it that same afternoon."

Since Karl King's death in March 1971, Carl and his wife Velma have remained close friends of Mrs. King (Ruth) and the three are seen at dinner in the Elks or at other functions frequently. Mrs. King, who is 83, seldom misses a concert the Karl

King Band plays.

Oldest of four children in the Lou and Margaret Pray family, Carl started his elementary education at Corpus Christi School. In 1914, after Duncombe Public School was built he transferred and finished the eighth grade there before going on to Senior High. His first two years of high school were spent at the school located on First Avenue North, where a city parking lot now is, and his final two years were in the building now occupied by North Junior High. After his 1924 graduation from high school, he attended Iowa State one year and then returned to Fort Dodge to go to work for his father in the plumbing business.

"A depression hit in 1925, or at least things really slowed up here," Carl recalls. "Dad had been a fireman and engineer for the I.C. Railroad but in 1906 he went into the plumbing business, with help from two brothers, John and Gilbert. The brothers were silent partners."

First of the Pray plumbing shop locations was back of the alley on North Eighth Street. When John Dowd built the Gates Building the shop was moved north, to where the Pedal Power Bicycle Shop now is, and it remained there until it was closed by Carl in 1973.

"Pray for Better Plumbing" was the catchy slogan used by his father early in the history of the plumbing business and it was retained by Carl and his brother, Bill, when they took over after the father's death in 1950. "It got a lot of attention and even appeared in one of Robert Ripley's columns," Carl recalls. "I don't know what some of the clergymen may have thought about it."

Brother Bill joined the firm after World War II service but his failing health made it necessary for him to get out of the plumbing trade. He worked at The State Bank here for a number of years.

Carl married Velma Keith, daughter of a Fort Dodge insurance man, in 1925 and they have three children: Tom, Couer d'Alene, Idaho; Martha, who is Mrs. Ralph Woodard of Fort Dodge, and Lou, Naperville, Ill. They have 10 grandchildren and two great grandchildren. Carl has a sister, Mrs. Margaret Sperry, living in San Diego, Calif.

There's been a marked change in the type of music the King Band plays under the current director, Reginald Schive, Pray and other veterans observe. "Some of the modern tunes being pushed nowadays don't get nearly as much applause as the oldtime favorites," he says. "It's hard to beat those old popular marches and waltzes for band music."

Music and his woodshop take up much of his time in retirement. "I work in the woodshop Monday, Tuesday and Wednesday and clean it up on Thursday and Friday," Carl says.

—Walter B. Stevens, Editor

# WINDJAMMERS' HOLIDAY

On June 23, 1981, Earle Hogate, George Mitchell and Roland Emmett, enjoyed "sitting in" with the Carson & Barnes Circus Band when the circus was in Broken Bow, Nebr. Also as the circus crossed Indiana, Lowell Hoffman, E. Hurst Miles and Larry Eckart played in the band at Bedford and North Vernon.



## Concert In The Park

### ABILENE MUNICIPAL BAND CONCERT

8:30 p.m., Royer Bandshell

Eisenhower Park

Thursday, August 6

Harold J. Royer, Director

March...	"From Tropic To Tropic"	Alexander
Overture...	"Major Domo"	Anderson
Popular		Selected
March...	"The Nation's Awakening"	Denni
Ensemble...	"Dixieland Concerto"	Moyhar

Featuring

Warren Robertson, clarinet; Jack Royer, trumpet; Larry Taylor, trombone and W.L. Douglas, bass

Selection...	"Home Stretch"	Anderson
March...	"The High School Cadets"	Sousa
Novelty...	"Raggy Trombone"	Kieser
Sacred...	"Religioso"	Chambers
Popular		Selected
March...	"Pageantry"	King
	"Star Spangled Banner"	

## Concert In The Park

### ABILENE MUNICIPAL BAND CONCERT

8:30 p.m., Eisenhower Park

Royer Bandshell

Thursday, August 27

Harold J. Royer, Director

(All March Concert)

"Invercargill"	Lithgow
"Emblem of Freedom"	King
"Bases on a Rampage"	Huffine
"On The Mall"	Goldman
"Colonel Bogey"	Alford
"The Purple Carnival"	Alford
"British Eighth"	Elliot
"South Rampert Street Parade"	Haggart
"The Circus Bee"	Fillmore
"Men Of Iowa"	Van Doren
"The Bearcat"	Huffine
"The Squealer"	Huffine
"Rolling Thunder"	Fillmore
"Barnum & Bailey's Favorite"	King
"American Red Cross"	Panella

"Star Spangled Banner"  
(Last Concert of the Season)

Clarence Ellingwood, age 67, Carmel, Ind. died July 10, 1981. He was a member of the Murat Temple Shrine Band of Indianapolis and also a member of the Windjammers Unlimited Circus Concert Band.

Survivors include his wife, Frieda, and two daughters; Mrs. Richard [Linda] Snyder and Mrs. Larry [Carol] Franks.

Plan to attend the Windjammers Annual Convention  
in Cincinnati, Ohio Jan. 28-31, 1982

# Classic City Band of Athens

The 40 piece Classic City Band of Athens, Clarke County, Georgia, had a busy schedule during the week immediately preceeding the Fourth of July, the Fourth of July weekend, and the week following the Fourth. During the period the band played 5 concerts for over 15,000 people. On the evening of June 27, the band presented an hour long concert at the Winterville, Georgia Marigold Festival on the evening of July 3. The band played another concert of an hour at the Georgia Square Mall in Athens; on the morning of July 4 the band played a concert at the Fourth of July Festival in Colbert, Georgia; on the evening of July 4, the band played a concert at the Fourth of July Celebration in Bishop, Park, Athens, Georgia, and on the afternoon of July 12, the band played a concert in Gainesville, Georgia, sponsored by the Gainesville Parks and Recreation Department.

The band is directed by Chris Clark who conducted all concerts except the Colbert Concert, which was conducted by Clyde Noble, Associate Conductor. Among the selections played by the band during the concerts were the following: Selections from FIDDLER ON THE ROOF by Bock; AMERICAN PATROL by Meacham; AMERICAN EAGLE by Boehme; OLD TIMERS WALTZ by Lake; THIRD SUITE by Jager; MEADOWBROOK CLUB by Sanglear; ROSES OF MEROY WALTZ by Jewell; BRAVURA by Duple; E PLURIBUS UNUM by Jewell; INVICTUS by King; THE TYPEWRITER by Leroy Anderson; AMERICA, THE BEAUTIFUL by Ward; TWO MOVEMENTS FROM OTTELLO by Reed; OUTDOOR OVERTURE by Copeland; SILAS TROMBONISES by Storm; SALUTE TO POTTSDAM by Teike; THE GOLDMAN BAND by King; ARIZONA CLUB by English; ON THE TRAMP by Sousa; AMERICAN SALUTE by Gould; STARS AND STRIPES FOREVER by Sousa; EVANS' TRIUMPHAL by Storm; ABDULLAH by King; COLONIAL DAMES WALTZ by Sousa and NATIONAL EMBLEM by Bagley.

The Classic City Band annually presents over 12 concerts each year in the Athens area. The band also forms the nucleus of the Heritage Circus Band and records under that name for Mr. Robert Hoe, Jr., of Poughkeepsie, New York, sponsor of the HERITAGE OF THE MARCH series of band records.

Of interest to members of Windjammers Unlimited is that two members of the band, President Robert Peckham and Associate Conductor and Solo Cornetist Clyde Noble are members of Windjammers. Also of interest is that Dr. Fred Dettman, well known member of Windjammers from Fort Myer, Fla., performed as a guest with the band during the engagements on the Fourth of July weekend.

Who are these people who enjoy entertaining the public with their music so much? Well, for instance, there's Robert Matthews, a professor of entomology at the University of Georgia, who also works in research. A native of Michigan, Matthews joined the Classic City Band three years ago, because he enjoys playing circus band and march music. He plays clarinet with the band, and in addition enjoys beekeeping and gardening.

Richard Peckham, a native of Massachusetts, is the owner and manager of Friends Restaurant. He has been playing trombone with the Classic City Band for the past years. He says that he has always enjoyed music and that the Classic City Band gives him an outlet for playing.

Baton Rouge, La. native, Francis Sibley is a retired professor, who works at home writing, doing research and tutoring. Sibley, who has played tuba with the band for the past nine months, since moving to Athens, also enjoys old-timer model airplanes, and tropical fish.

Tom Cooper, who has played clarinet with the band for five of the eight years that he has lived in Athens, is a professor of German and foreign languages at the University of Georgia. The Indiana native says that he plays with the band for "relaxation and pleasure."

Robert D. Brussack, teaches law at the University of Georgia Law School. He is a native of New York, and has played trombone with the Classic City Band for three months.

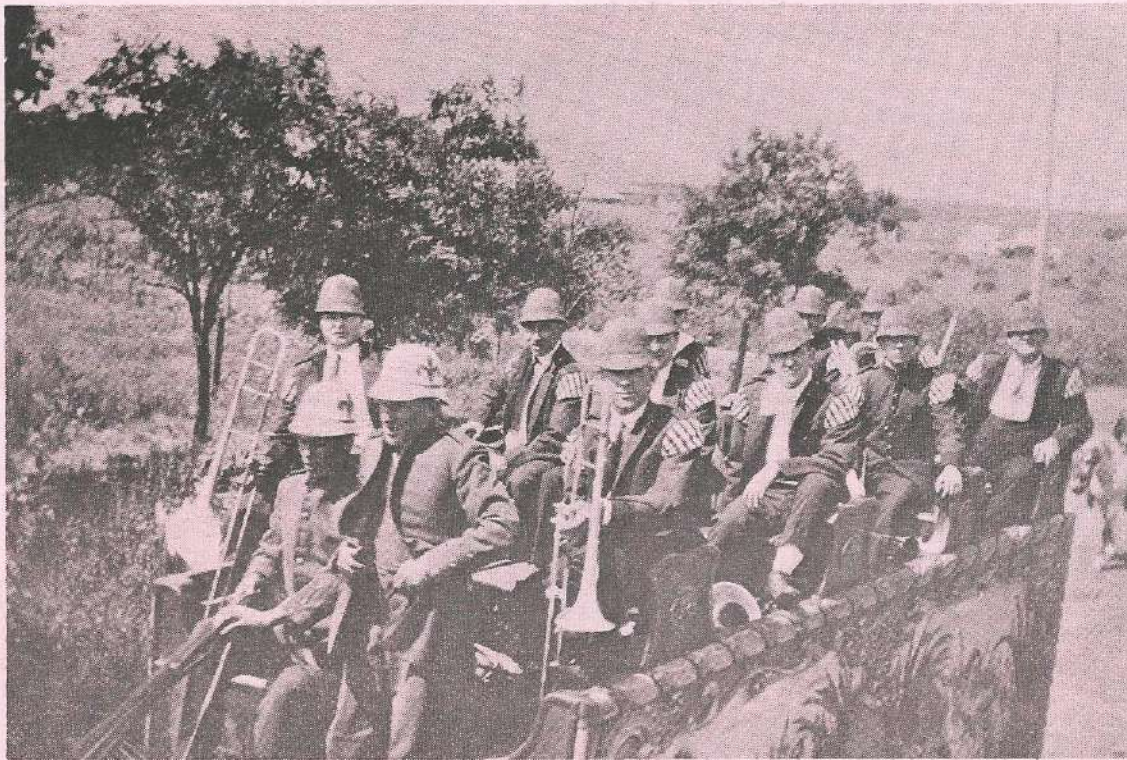
Carol Rolph has lived in Athens for the past three

years. She teaches behavior disordered children in the Franklin County School System. She joined the Classic City Band about six months ago because, "I enjoy playing and I wanted to meet other people who enjoy playing." Carol also sings with the Athens Choral Society.

Herman Joy is a retired textiles manager, who has also been a professional musician. He has lived in Athens for the past 15 years, and played with the band for the past two. He plays both clarinet and saxophone, is a native of New York State, and says golf is his favorite hobby.

Bob Bean, a native of Atlanta, has lived in Athens "off and on" for the past 10 years. He is presently a teaching assistant at the School of Pharmacy at the University of Georgia, and is also working on his masters thesis. An avid jogger and outdoorsman, Bob has played trumpet with the Classic City Band for about a year. He has been interested in music for some time, playing in the band in high school with the Atlanta Community Orchestra, the University of Georgia Band, and the Civic Symphony.

Mico-biologist, Wally Cox, works at the laboratory at Athens General Hospital. He is a native of Savannah, and started playing with the Classic City Band about three years ago, when a friend called him on Friday to say that the band needed a flute player for a concert that Sunday. In addition to playing flute, he also plays the piccolo. He says that he "dabbles in photography and amateur radio."



**RINGLING BROS. TICKET SELLERS BAND, Aug. 3, 1915, Alva, Okla.**



**RINGLING BROS. BAND "FAT BABIES," June 16, 1915, Springfield, Mass. Nat Crow, cornet; David Thomas, horn; \_\_\_\_\_ Wosky, baritone, Hugo Helander, baritone.**

Photos courtesy John Willaman