

 **Windjammers Unlimited, Inc.** 



# CIRCUS FANFARE

FOUNDED IN 1971 BY ART STENSVAD AND CHARLES BENNETT, JR.



1972 Clyde Beatty-Cole Bros. Circus Band  
Charles Schlarbaum, Bandleader  
Photo from the Frederick P. Williams Collection

**Don't miss the Windjammers Unlimited  
Summer Meet in Baraboo, Wisconsin  
July 27 - August 1, 2010**

# Windjammers Unlimited, Inc.

Business Address: P.O. Box 31145, Independence OH 44131-0145

Circus Fanfare is published six times a year in February, April, June, August, October and December. All items submitted will be considered for publication if received before the first of the month. Submit all items for publication to: April Zink, Circus Fanfare Editor, P.O. Box 143006, Gainesville, FL 32614-3006.

Send **CHANGE OF ADDRESS** to the Secretary, Mike Montgomery.

- **Windjammers Unlimited, Inc.** has been designated a 501(c)3 public charity by the Internal Revenue Service. Your annual dues and additional bequests are tax deductible to the extent the law allows. Additional donations can be made throughout the year.
- **Membership expires at the end of each calendar year.**

## WINDJAMMERS UNLIMITED - HALL OF FAME

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

**Share the fun! Recommend Windjammers to a fellow musician!**

**COVER PHOTO:** Clyde Beatty-Cole Bros. Circus Band, July 1, 1972 in Middletown, Rhode Island. Charles Schlarbaum-trumpet and Bandleader; Drummer Giles Austin; Middle Row: Windjammer guest cornet Steve Gilman; trumpets Big Al "Pavlovich" Richards. Vic Patton; Baritone John Lower; Back Row: trombones J.P. Cunningham, Dave Kennedy, John Cooley; tuba Horst Geyer (Photo submitted by Roger Blackburn. IDs from Schlarbaum, Cooley and *Circus Fanfare* archives)

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## CALL TO ACTION: Nominations Open for BOARD OF TRUSTEES

Anyone who wishes to have their name considered to be on the Windjammer ballot for trustee in January 2011, please call **Connie Thomas at 937-434-6690**. The nominating committee for the upcoming Windjammers Trustee election is Connie Thomas, chair; Bob Ullery, Barb Bailey, Mary Jones, and Norm Woodrick.

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## NEEDED: Gently Used Band Instruments

Windjammer and 2002 Baraboo Meet host, Nick Contorno, has retired from Marquette University as director of university bands and orchestra, but he has NOT set aside music education. He is seeking gently used band instruments for his new adventure at St. Paul's, a small Catholic elementary/middle school in Genesee Depot, WI. Perhaps he will promise Circus Selections in every concert! The first donation of a Gemeinhardt Flute is already on its way... who will send the next instrument? **\*He is in URGENT need of a Sousaphone chair.\***

Contact Nick 262-392-2553 to make arrangements for your donation to this growing band program.

\*\*\*

**OFFICERS AND TRUSTEES**

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**BILLBOARD OF COMING EVENTS:**

**July 27-August 1, 2010** – Baraboo, WI – Host: Paul Hefner  
 at **Ho-Chunk Indian Nation Hotel and Casino**  
 S3214 Highway 12 Baraboo, Wisconsin 53913  
 Reservations 800-446-5550 at the Windjammer Rate

**January 18 – 23, 2011**  
**Windjammers Unlimited 39th Annual Convention**  
 at Courtyard by Marriott, Bradenton, Florida  
 Reservations 866-624-1658- ask for Windjammer Rate

**Future Windjammers Unlimited Summer Meets:**  
**July 12-17, 2011** – Oskaloosa, Iowa – Host: Andrew Glover  
**Summer 2012 ~ THIS COULD BE YOU!**  
 ~ Contact any Board Member if you want to host the  
**NEXT AVAILABLE** Windjammers Summer Meet!

**Table of Contents**

Windjammers Hall of Fame ..... 2

Board of Trustees Nominations ..... 2

Officers and Trustees/Billboard of Coming Events ..... 3

Membership Application with Youth & Donation categories ..... 4

WJU 38th Annual Convention in 2010 January ..... 5

WJU to Return to Baraboo for 2010 Summer Meet ..... 6, 7

WJU Board Meeting Minutes – JAN 19, 2010 ..... 8-9

WJU 2010 Baraboo Meet Music Selections ..... 10

First World Circus Day – APR 17, 2010 ..... 11

OABA Circus Pin Available ..... 11

Windjammer Member News ..... 12-13

Recordings Available; Circus Fanfare issues for Archive;  
 March Grandioso; OBIT-Bob Hornyak

Under the Big Top (Adrienne Cannon) ..... 16-17

2010 Circus Music in Atlanta: RBBB, Big Apple, UniverSoul Circuses ..... 19

Around the World with Sousa (reprint-Herbert L. Clarke- Pt.2 of 6 ..... 20-25

Sixty Years by the Bandstand: Shrine Bands ..... 26-27

Big Apple Circus Conductor ..... 28

**PHOTOS:** Front Cover-1972-JUL-1 Clyde Beatty-Cole Bros. Circus Band in Middletown, RI Charles Schlarbaum Bandleader (Roger Blackburn). Pg.6- Admission for 2 Nuts (Circus World Museum). Pg.13-2010 Sailor Circus principal and bandleader (Stan Howell). Pg.16-18- WJU 2010 Florida member photos. Pg.18-2010 Sarasota Circus Concert Band- Charles Schlarbaum (Pete Adams). Pg.27-1964 Lincoln, NE Shrine Band-Ramon Aguilar, Bandleader and J. Arthur Curtiss, trumpet; 1984 Sesostris Shrine Band-Boom Boom Browning, Bandleader and J. Arthur Curtiss, trumpet; 2003 Lincoln, NE Shrine Band-John Mallett, Bandleader and Lee Reynolds, keyboard (J. Arthur Curtiss). ADS: Pg.14-15 Sounds of the Circus and How the Music was Used-Vol.47&48.

**May all your days be Circus Days!**

*\*\* Completion and distribution of the April 2010 Circus Fanfare was delayed by your Editor achieving a temperature of more than 101.2° while battling the current Springtime "cooties"-- wouldn't wish this crud on my worst enemy. Many thanks for your patience while waiting for your Circus Fanfare to arrive-- ARZ. \*\**



# Windjammers Unlimited, Inc.

## MEMBERSHIP APPLICATION

(OK to PHOTOCOPY)

Windjammers membership is open to all of those interested in the heritage, preservation, and performance of traditional circus music. Membership categories are delineated as follows:

**YOUTH - \$10 U.S. /Calendar Year**

18 years old and younger. The semi-monthly "Circus Fanfare" magazine will be emailed. No hardcopy magazine will be sent. Registration Fee at Meets/Convention will be the same as the Individual rate.

**INDIVIDUAL - \$30 U.S. /Calendar Year (\$35 for Canadian \$40 All Other)**

Over 18 years old. Includes semi-monthly copy of the official WJU publication "Circus Fanfare" will be mailed to the individual

**FAMILY - \$37 U.S. /Calendar Year (\$42 for Canadian \$45 All Other)**

Two members residing at the same mailing address. One copy of "Circus Fanfare" will be mailed to that address.

Membership includes the "Circus Fanfare" magazine and opportunities to attend the annual convention in Sarasota, Florida each January and the summer meet at various locations across the U.S. and Canada.

Family/Member Name \_\_\_\_\_  
Last First M.I.

Postal Address \_\_\_\_\_

City \_\_\_\_\_

State/Prov. \_\_\_\_\_ ZIP/Postal Code \_\_\_\_\_

Phone Number(s) \_\_\_\_\_

Send "Circus Fanfare" to my current email (PDF file).

*If selected, I understand that I will NOT receive a printed magazine by U.S. Mail.*

E-Mail \_\_\_\_\_ @ \_\_\_\_\_

Instrument(s)  
(if performing member) \_\_\_\_\_

### Tax Deductible Donations

Make an additional tax deductible donation with your membership dues. Your name will be listed under one of our Windjammer Hall of Fame Circus Band Leaders: (Reported Annually in the June "Circus Fanfare")

Please select the membership renewal type and remit your check or money order plus any desired charitable contributions to:

#### Donation Category amounts:

J.J. Richards	From \$15 to \$50
Fred A. Jewell	From \$51 to \$100
Karl L. King	From \$101 to \$250
Merle Evans	From \$251 to \$500

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Designated contributions to the Scholarship Funds below will also be acknowledged in the "Circus Fanfare":

<b>Merle Evans Scholarship Fund</b>	(any amount)
<b>Frank &amp; Ruth Blair Scholarship Fund</b>	(any amount)

**WINDJAMMERS 2010 ANNUAL CONVENTION:**  
**38TH CONVENTION IN FLORIDA**

Submitted by Mike Montgomery, Meet Host

This past January's Annual WJU Convention was another milestone in the history of the organization as for the first time in twenty-nine years we hosted the convention at a different venue moving to the Courtyard by Marriott in Bradenton. The justification for this move has been documented in previous articles but when I started negotiations with Courtyard management in January 2009 it was with the attitude that we were essentially starting over with a clean sheet of paper. New rehearsal spaces, new hotel rooms, new location. Our relationship with our prior location which had been established in 1981 had in some respects become like a comfortable pair of shoes. Even though the owners seemed to change on a yearly basis, the operational personnel remained and we had a good working relationship with them, particularly Sonja Newton, the Banquet Manager. When I got a call from Sonja, a few weeks before the 2009 Convention that she had been let go by the hotel, I knew that it was time to look for another venue. With assistance from Sonja we were able to start negotiations with the Courtyard.

Another change that was made was to downsize from three to two rehearsal/recording bands. Our total attendance in 2010 was down about 10% compared to 2009 and it has been increasingly difficult to fill some of the more difficult parts with enough people to maintain a decent performance standard. This process seemed to work well.

Fortunately we have been able to continue our working relationship with the Ringling Museum and the P.A.L. Sailor Circus which have become the highlights of our Convention.

I have received overwhelmingly positive comments about the venue and the convention in general.

A couple of items that we will be working on for next year's Convention will be that the hotel will attempt to dampen the acoustics in the River Palm Room and we will build a little more free time into the schedule to give your chops a fighting chance to recover.

Last but not least, are those people behind the scenes that make these events work:

- Barbara Anderson – Spouses Luncheon and Trip
- Donald Albright – Music Copying, equipment transfer
- John Fleming – Room Setup
- Doug MacLeod – Music Supplier
- Norman Woodrick – Room Setup
- Nada Montgomery – Fact Checker, All Around Sanity Checker
- John Reeves – Registration Envelopes
- Maureen Reeves – Registration Envelopes
- Terry Stettler – equipment transfer
- Maureen Zaremba – Ringling Museum
- Susan Loeffler – P.A.L. Sailor Circus
- All of the ladies who assisted with banquet tickets

To those I failed to mention who contributed, my apologies. The fault is mine.

**I hope to see you all in Baraboo!**

## WINDJAMMERS TO RETURN TO BARABOO

Run Away to the Circus!

Submitted by Connie Thomas

Windjammers! Come and join host Paul Hefner, Howard Habenicht and myself in Baraboo, Wisconsin from July 27-August 1, 2010. This will be the 38th regional Summer Convention and what better way than to play circus music at the Circus World Museum.

The Convention will be held at the Ho-Chunk Casino. This hotel has 315 deluxe rooms with five restaurants offering everything from family-style buffet to exquisite fine dining. If you are interested in gaming, it is 24/7. There is an indoor pool and fitness center. **Ask for the Windjammer rate per room of \$70 a night. This rate is also available for three days before and after our Meet.** Hotel Registration: 800-446-5550.

(Continued -->)



### SUMMER MEET WILL BE HISTORICAL!

Make your plans now for the 2010 Summer Windjammers Meet in Baraboo, Wisconsin! This gigantic poster from Ringling Bros. Barnum and Bailey Circus was one of many preserved inside the "lower" wagon barn at Circus World Museum - Editor Photo from 2002 Windjammers Summer Meet.

## **CONCERTS TO INCLUDE MULTIPLE EVENTS AT THE CIRCUS WORLD MUSEUM PLUS WINDJAMMERS WILL BE THE FEATURED BAND CONCERT ON THE SQUARE**

Submitted by Connie Thomas

The Convention will begin with registration on Tuesday from 6:00 PM to 8:00 PM. The evening's Registration will be followed by entertainment by Professor Gerald Stich and his Vocal Ensemble with a Salute to Broadway followed by Cole Porter Highlights.

Wednesday, Thursday and Friday we will have recording sessions and performance rehearsals at the convention hotel. Our big concert will be Thursday night at the Courthouse Square Concert Series in downtown Baraboo.

Friday's rehearsals will include specific rehearsals for the Hippodrome performances and circus wagon performances. The Friday guest luncheon this summer will be lunch and entertainment at Thunder Valley Farm. This is Scandinavian Hospitality in a Country setting. This is a complete homemade meal with fiddling, sing-a-long, accordion playing and "uff da" fun jokes and stories.

Saturday will be our day at Circus World Museum with **two** Hippodrome performances before their Big Top Circus Performances, AND Circus music played from atop Circus Wagons, with music wafting over the many acres of the Museum grounds. These are REAL circus wagons and more than 100 of them were used last July in Milwaukee's Great Circus Parade.

Our banquet will be Saturday night at the Ho-Chunk Casino followed by dancing to the Hal Hazen Memorial Band. The Sunday breakfast will conclude our Convention with the "All Out and Over" by 11:00 AM and the thought "May all your days be Circus Days!"

Watch for the June Fanfare with more interesting tidbits about Baraboo, Circus World Museum, Wisconsin Dells, and the surrounding area.



**Watch your mailbox for your registration materials.  
Don't miss this summer meet!**

**WINDJAMMERS UNLIMITED, INC.**  
**Courtyard by Marriott Bradenton, Florida**  
**Board Meeting – January 19, 2010**

In Attendance:	Don Albright	Howard Habenicht	Ron Keller	Rowland Nielson
	David Collings	Paul Hefner 11:29 a.m.	Doug MacLeod	Connie Thomas
	Rich Copeland	Jean Howell	Mike Montgomery	Norman Woodrick
	John Fleming	Bruce Keck	Nada Montgomery	April Zink

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The meeting was called to order by President Ron Keller at 10:00 a.m.

**Approval of minutes** – under Contributions - correct “will report to the Board” to Board consensus to proceed. To be published in the Fanfare in June of each year. Motion to accept minutes as corrected Collings, second Fleming, passed.

**Treasurer’s Report** – Howard Habenicht distributed Statements of Financial Position and explained these reports.

**Naperville Meet Report** – Howard Habenicht – total room nights 412. Met the requirement. 39 on the spouse tour with a profit of \$97. Tried to build in a profit because of the unknown of coming to a new place in Bradenton in 2010. The only negative comment was running out of main course at the banquet- need main course server.

**Secretary Report** – Mike Montgomery reports membership of 474 compared to 589 a year ago. Dues will continue to come in and he will send reminder postcards. Membership has been holding in the mid 500’s, but used to be in the 800’s. Donation idea on the dues renewal information generated good response.

### **OLD BUSINESS**

**Bradenton 2010 Winter Convention Report** – Mike Montgomery – description of the process of coming to the new venue – Banquet Event Orders – down about 30% on registration. Made the decision to go to two bands. Doug provided the schedule for two bands. Thanks to Sonja Newton for the original contact on this property. Next year things should be easier. Museum concert will be given in conjunction with the ground breaking ceremony for the expansion of the Tibbals Learning Center. Banquet will be in both rooms, a 60-40 split, dance floor and dance band in one room, dinner will be a buffet with a chef carving the beef, tickets will be needed, breakfast buffet in the larger room, only. Rio Vista is the larger room and is currently set for the center ring band rehearsal – the rehearsal/recording band will sit within that seating arrangement. Hotel offering different food options.

**Circus Fanfare** – April Zink is pleased to see the drop in cost by controlling the content and changing the printer. In contact with Maureen Brunsdale, Special Collections & Rare Books Librarian at Illinois State University – just a small list of Fanfares still needed to complete the collection. Ad swap with White Tops magazine from Circus Fans of America and last year with Bandwagon – Circus Historical Society. E-mails come in with random questions about circus music and musicians – publish when possible.

**Moving Music Library Cost** – Ron Keller – Budget truck rental \$1200 to Naperville from Sarasota. U-Haul around \$800 dropping truck in Naperville - \$1600 dropping truck in Dayton.

**Donation Committee Report** – Connie Thomas and Howard Habenicht – project is working.

**2010 Baraboo Summer Meet** – Thomas, Habenicht – Howard has been working with a woman at the Ho-Chunk – good rate of \$70 per night – blocked 75 rooms – no room night requirement – no charge for the two ballrooms. Howard created the contract – the hotel wouldn’t sign it – they say they never do – don’t you trust us? We will not be having endless rehearsals of the same music as last time. Connie reports on two small bands performing at the Hippodrome on Saturday; possibly performing on circus wagons; no tent anymore; spouse luncheon at Thunder Valley Inn Farm Luncheon Show, concert Thursday night on the square in Baraboo with announcer/ringmaster. At the end of the meeting Paul Hefner acknowledged all the help he received from Howard and Connie. Needs to get half the music – thinks he has half back home – has four or five folks at home who will help him copy. Ron offers his master sets that were not used in Naperville. One band or two? Paul is thinking two 60-piece bands – believes the attendance will be high. David Collings likes the large band feel – the camaraderie. Thursday night will be one large band in the park, so all will need to rehearse together.

**2011 Oskaloosa** – the town is really buzzing about the meet. 125th anniversary of C.L. Barnhouse Company – dates are a week earlier; July 12-17, 2011; 5 different hotels will be available.

**Circus World Commemorative Brick** – Connie Thomas reports that we sent \$250 for the brick at Circus World – received the acknowledgement.

**Conductors Committee** – Venci Montgomery – Nada reported no applicants, no one auditioning at this convention; corrected e-mail address on Hank Carr; removed Ken Kalina who is no longer a Windjammer.

Ron Keller made mention of two past presidents with some health issues, Warren Wilson and Bill Roosa.

## **NEW BUSINESS**

**ACB 2011 Convention**, May 11-15, 2011; Muskegon, MI; The committee for the Muskegon convention has approached Mike Montgomery about doing the Education Seminar with Andy Glover at the convention. John and Chris Griffith will meet with Andy Glover and Mike here in Bradenton.

**WJU Music Library proposal** – Mike Montgomery has received 26 sets of music from Ron to be scanned; The scanner Mike owns is too slow; has researched a sheet feed scanner – found a Fujitsu ScanSnap scanner that can take different size paper; double side scanner; color; Adobe Acrobat included; scans 20 sheets per minute; costs \$500; discussion of not scanning any Barnhouse music; questions about fragile music or small sheets. Motion to spend up to \$600 to purchase a scanner- Copeland; Second- Nielson; passed. Rowland has a friend who was given seven files from the Shrine Band in San Francisco – currently in the Pleasanton High School band room. Doesn't want to see the new band director at the high school throw it out. Doug has been through the Shrine library in Detroit and says it could be music we would never use.

**Reno, NV** – Connie Thomas reports that Bob Ullery had made contact with the Reno-Sparks Convention & Visitors Authority. We have no summer meet host beyond 2011 – this would require an off-site convention host. Rowland has some contact in Reno with the high school bands through their association and he knows the college director. Ron asks Rowland to look into the possibilities and will get back to the Board.

**World Circus Culture Documentary** – Connie Thomas – Angela Snow – a company doing a documentary on different circus acts – she has now joined Circus Fans – April found she has a circus connection with a relative who does the Amazing Grace Circus in New York; need to help her have the proper music behind the acts; Whitmarsh has a dvd out; April will talk to her and point her in his direction.

**Richard Whitmarsh proposal** – that Windjammers Unlimited March by R. Paul Harper, aka Bob Hills, be the first march played by each band in a rehearsal/recording session, and should be included in the final concert. John, Rich, Bruce don't feel any one piece should be mandated. Connie had a recording and played some of it. Most feel Barnum & Bailey's Favorite is still the piece to be used at each convention/meet. Motion to add Windjammers Unlimited March to the 5-year cycle- Collings; Second- Keck; passed.

**Automatically send membership cards each year** – Connie Thomas – Circus Fans sends a dues notice with a membership card included. Discussion: No action.


**Storage Facility** – Connie and Dick Thomas searched through the storage facility – found new folders, cd's and videos; Don Albright has done music for the last time so we won't be adding music. He is currently going through the 2003 music – only 52 pieces in the folder because we didn't include Center Ring music at that time; also numbering the music; Ron will take the 2003 music and make it complete to use next year 2011; Connie will take 2004 music and will work with Ron to make it complete for 2012;

**Future Meet Sites** – put the word out for 2012 and beyond. Rockford (IL) Radisson is a possible site. Ron will talk with Warren Reckmeyer who lives in Mt. Morris, which is nearby. Connie has talked to John Roman and Dale Habel about possibly doing a meet in their area. Bring this up to the membership at breakfast meeting on Sunday.

Bruce Keck has had inquiries about wearing short sleeve shirts; Mike mentions no hats, and casual at the banquet; discussion.

Meeting was adjourned at 12:34 p.m.

Respectfully submitted,

  
Mike Montgomery  
Secretary

%%%

**Windjammers Unlimited 2010 Baraboo Meet  
Music Selections for the Recording Bands**  
As submitted by Meet Host, Paul Hefner

**MARCH**

*Barnum & Bailey's Favorite*  
*Billboard*  
*Blue and Gold*  
*Boomerang*  
*Circus on Parade*  
*Circusdom*  
*Cyrus the Great*  
*Dreadnaught*  
*Emblem of Unity*  
*Evans Fashion Plate*  
*First Brigade March, I.N.G.*  
*(Iowa National Guard)*  
*Flashing Sabres*  
*Garland Entree*  
*Hawkeye Glory*  
*Il Bersagliere*  
*Iowa Centennial*  
*Minstrel Jamboree*  
*Old Comrades*  
*Olivett*  
*Olympia Hippodrome*  
*Ottumwa*  
*Peace and Freedom*  
*Quality Plus*  
*Red Wagons*  
*Rejoice To-day*  
*Ringling Bros. Grand Entry*  
*Romance*  
*Storming of El Caney*  
*Symphonia*  
*The Sentinel*  
*Tropic to Tropic*  
*Under the Big Top*  
*Yankee Hustle*

**GALOP**

*Clarion Quick Step*  
*Eclipse*  
*Go Galop*  
*In Fretta*  
*The Meteor*

**SERENADE**

*Sweet Spirit Hear My Prayer*  
*Deep Purple*

**NOVELTY**

*Bones Trombone*  
*Clownette*  
*Comin' Round the Mountain*  
*Instantaneous Rag*  
*Mournful Maggie*  
*Muttering Fritz*  
*On The Warpath*  
*Sliding Sid*  
*Speak Low*  
*Swanky Pete*  
*Sweetmeats*  
*Tiger Rag*  
*Trombone Blues*  
*Trombone Toboggan*

**WALTZ**

*Old Timers Waltz*  
*Mexicali Rose*  
*Valse Bleue*  
*Ciribiribin*  
*Maria Elena*  
*Mystic Nights*

**OVERTURE**

*Granada*  
*Mozart*  
*Determination*  
*The Death of Custer*

**ONE-STEP / TWO-STEP**

*Wild Rose Schottische*  
*The Minstrel King*  
*That Ragtime Regiment Band*  
*Vict'ry Polka*  
*The Whip*  
*Ben Buxton's Two-Step*  
*Some Band Rag*  
*There's a Long, Long Trail*

**SELECTIONS FOR THE  
BANDWAGONS**

*Abdallah*  
*Algeria*  
*Bolivar*  
*Broadway One Step*  
*Buffalo Bill's Favorite*  
*Circusdom March*  
*Evans Fashion Plate*  
*Geneva Galop*  
*Jungle Queen*  
*Show Boy*



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**FÉDÉRATION MONDIALE DU CIRQUE ANNOUNCES**  
**FIRST WORLD CIRCUS DAY**  
**ON SATURDAY, APRIL 17, 2010**  
 [PRESS RELEASE] **Monte-Carlo, Monaco**



Promoting the Art of Happiness

The Fédération Mondiale du Cirque, under the patronage of H.S.H. Princess Stephanie of Monaco, today announced the inaugural World Circus Day on Saturday, April 17, 2010. World Circus Day is designated as a special day for circuses and circus fans around the world to create and attend circus-related festive events in celebration of Circus as part of our worldwide cultural heritage.

"The first World Circus Day is an opportunity to showcase and celebrate circus," said President Urs Pilz. "We are encouraging circus owners, circus artists and circus friends all over the world to observe World Circus Day 2010, and to make it a day for the world to remember."



Circuses and supporters are asked to register their events and celebrations at the Federation's website at [www.circusfederation.org](http://www.circusfederation.org). Presently, events have been registered to take place in Belarus, Canada, Denmark, France, Germany, India, The Netherlands, South Africa, Spain, Sweden, Switzerland and the United States of America.

Additional events are being planned in Hungary, Mexico, Russia and other countries.

"The circus is truly ubiquitous and is found in forms throughout the world," said Laura van der Meer, Executive Director of the Federation. "World Circus Day was created to recognize and honor the important contributions that circuses have made to performing arts and culture. We are using an online map of the world to link these circus festivities into a worldwide celebration, but also to provide information to circus friends, enthusiasts and families to locate events in their countries," she said.

The Fédération Mondiale du Cirque was founded in 2008 and is headquartered in Monte-Carlo. The goal of the FMC is to promote circus arts and culture worldwide, to support the circus through proprietary projects, to serve as a voice for the circus community and to represent circus interests to international organizations. Its six founding members are the Festival International du Cirque de Monte-Carlo, the European Circus Association, the Outdoor Amusement Business Association in the United States, the Circus Federation of Australia, the Animal Interest Alliance in South Africa, and the Canadian organization En Piste.

For further information:  
 Rodney Huey, North American Press Representative, at [fmcnews@gmail.com](mailto:fmcnews@gmail.com), 703.627.1080.  
 or Laura van der Meer, Federation Executive Director, at [laura@circusfederation.org](mailto:laura@circusfederation.org), +32.2.633.1503

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The Outdoor Amusement Business Association has established the OABA Circus Fund which raises funds to hire professionals to assist with challenges such as legislation that threatens members' businesses. These funds also help combat the misinformation, prejudices, and enormous money from the opposition. The OABA's goal of \$40,000 when compared to the opposition's single donations of seven figures sounds pretty paltry. However, the funds raised are spent with great care. The OABA grassroots effort makes a difference and is one of very few dedicated to keeping circus animals in business.



To contribute... for a minimum of \$20, send your check payable to **OABA Circus Fund** to Windjammer Connie Thomas. All donors sending \$50 and over will be listed in the OABA *Showtime* magazine.

Help the OABA and its supporters maintain the right of Circuses and USDA licensed performing animal owners to provide Americans with educational exhibits and performances of exotic animals. **We gratefully thank you!**

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## WINDJAMMER MEMBER NEWS AND NOTICES

Windjammers Unlimited will not survive without new members. It's up to each one of you. Tell your musically inclined friends (and enemies) about Windjammers. Attending the meets is the best way to get to know the circus music and the musicians who make every meet enjoyable; but, our magazine, *Circus Fanfare*, is becoming more of a representation of circus music history and well worth the membership dues.

Notice the category for YOUTH on the membership form. Sign up your instrumental playing children and grandchildren! Invite your band fans to join Windjammers as a non-playing member. Invite your local school band directors. Photocopy the new membership form and take it with you to your band rehearsal. Share your Circus Fanfare with a prospective member. When you go to band rehearsals, do you wear a Windjammers shirt? Do you talk to non Windjammers about your membership? Without your help to recruit new members, the Windjammers organization will cease to exist.

**Don't keep Windjammers Unlimited a secret... share your magazine with other like-minded musicians and encourage them to join to DOUBLE our membership in 2010. Betcha can't do it!**

### NEW MEMBERS

**SAILOR CIRCUS YOUTH BAND MEMBERS!** Current Windjammer member Harry Carter purchased memberships for every youth in JD Roseboom's Sailor Circus Band. We're waiting for the complete list to post in an upcoming *Circus Fanfare*. Thank you Dr. Carter!

**NATIONAL YOUTH MEMBERSHIPS!** Robert J. Ullery has donated 51 youth memberships-- one for each state and Washington, D.C. Contact Mike Montgomery to nominate a youth in your state for their first year annual membership to Windjammers Unlimited. Their names will also be listed in an upcoming Fanfare. Many thanks to you, Bob!

DAVID LOCKE, 210 Third Street W, Apt. #3110, Bradenton, FL 34205-8819. David currently plays French horn in the 1st Baptist Church Orchestra in Bradenton.

JAMES SCHARDEIN, 4653 Summerbridge Circle, Leesburg, FL 34748-7487. James is a Toxicology consultant and became acquainted with WJU through the internet and numerous articles on bands and personnel. He does not play an instrument and is married to Mary.

CATHLEEN SMITH, 1761 Moncks Circle, The Villages, FL 32162-6044. Cathleen and her euphonium plays in the New Horizons and the Lake Community Bands. John Heydt is her Windjammer connection.

IRVIN GEFFNER, 400 Ocean Trail Way, Apt #608, Jupiter, FL 33477-5526. An architect and married to Nancy, Irvin plays clarinet, alto and tenor sax. He plays in the Palm Beach Concert Band and Music Masters. Friend "Val Gabaldon spoke very highly of the Windjammers band."

WILLIAM KELLEY, 1330 Watson Rd, Mt. Pleasant MI 48858-4147. A retired chemist William plays in the Sarasota Suncoast Concert Band. Married to Rose, he lists clarinet as his primary and saxophone as his second instrument.

ELLEN WEILAND, 321 Second Avenue, Baraboo, WI 53913-2459. Found the Windjammers on the internet, Ellen lists her profession as secretary, plays clarinet in the community band and is married to Jeff. Her sons Eddie and Alec on trombone are also musicians and are part of the family WJU membership.

DOUGLAS LOS, 11 Torrito Lane, Lake Havasu, AZ 86403-5945. Douglas is married to Pamela and is a retired H.S. Band director (39 years!), and is still an active professional musician naming tuba as his primary instrument. He lists Windjammers Nick Contorno, Jerry Thronson, Nick Roberts and Chuck Dreyfus. He adds, "My dear friend Nick Contorno has been encouraging me to join for approximately 20 years. We played together in the Ringling Circus and Shrine Circus Bands in Milwaukee during the 60s and 70s. In the 1960s, we were fortunate to have played under the direction of Merle Evans." Doug lists his performance ensembles: Lake Havasu Symphonic Winds, Top Brass Quintet, and Big Top Brass (tuba); Lake Havasu Regional Orchestra (tuba, piano); Wes Humphrey Trio (bass viol); Lenny Hero Dance Band (trombone); Community Presbyterian Church (organist, pianist); Tuba Christmas (tuba, euphonium).

GLENN WOOD, 3055 Spencer Lane, Sarasota, FL 34239-6628. Is a 23-year member of the Sailor Circus Band. He is a mechanical engineer and is married to Sally. He lists alto as primary and tenor sax as his secondary instrument. He has attended many Windjammer concerts.

CLARK BEURLEN, 766 Lighthouse Drive, Tarpon Springs, FL 34689-1801. A retired teacher and magician he is married to Kathy. He does not play an instrument but is the current Southern Vice President and the President-Elect of the Circus Fans of America. He lists April Zink, Don Covington, Connie Thomas, "and many more" as Windjammer friends. "I learned about Windjammers many years ago from CFA member, Shirley Ryan.... I wish to support all our circus organizations and feel we should work together whenever possible."

DENNIS OPLAND, 56 Eagles Nest Circle, Hudson, WI 54016-7735. Encouraged by Alex Wilson to join Windjammers, Dennis plays euphonium in the Richfield (MN) Symphonic Band. Married to Kathy he also lists Earl McNiel as a Windjammer friend.

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**2010 CONVENTION RECORDINGS**

**CD: CONCERT RECORDINGS**

These digital recordings contain the concerts from the 2010 Sarasota Convention: CDs 1) Museum Concert; 2) Center Ring Concert; 3) P.A.L. Sailor Circus concert band & Windjammer Circus Band. To Order send Check or Money order \$15 U.S. Funds for each CD-- Please make check payable and send to:

**Mike Montgomery, 6613 Cheryl Ann Dr, Independence, OH 44131-3718**

♪ ♪ ♪

**CDs & DVD from SARASOTA!**

Rehearsal Recordings from the 2010 Sarasota Convention recording sessions are available. Cost for three CDs of music including postage is \$13.

**NEW!** DVD of Center Ring Concert - \$15 (profits for Sailor Circus). Recorded by Richard Czina who is renowned for his digital photography of circuses and animals. **Send payment to Connie Thomas, 5296 Brooklawn Court, Dayton, OH 45429**

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**~ HEY RUBE! ~Thanks, Windjammers**

No new Circus Fanfare 2010 archive donors since 2/1/2010. If there are any Windjammer members who have **extra issues from 1975 - 1977**, and would like to donate their issues to the Circus Fanfare archives contact April Zink- your Circus Fanfare Editor.

**Magazines from years 2006 to present are not needed as we have the complete PDF file and can reprint those issues on demand.**

Windjammers, do you know of a research library in your neighborhood who does not know about us? Invite them to join Windjammers as an organization and add our magazine to their stacks!

Let's get the word out...!

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**E-MAIL TO MY FAVORITE EDITOR: Grandioso**

As an old Army musician, I've played, directed, and selected Seitz' great "March Grandioso" countless times. From the outset, however, I've known where he drew his inspiration. It was probably not from a walk to a schoolhouse but from the Allegro Eroico section of the *14th Hungarian Rhapsody* by Franz Liszt published in 1854. This should not detract from either the wealth of great work Seitz gave the band world, nor the informational story provided by Mr. Long. Regards' - W.E. "Dutch" Schultz

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**Photo Right:** Lizzie Bryant, principal of the PAL Sailor Circus Band, with Bandleader JD Roseboom at the January 2010 Sailor Circus Tent for the Windjammers Sunday events at the circus. (Photo courtesy of Stan Howell)

**OBITUARY:**

**Dr. Roy Robert "Bob" Hornyak**

[Submitted by Doug MacLeod - In the International Musician death notices, I saw the name Robert Hornyak (WJU #1142) of Cincinnati AFM Local 1. I remember him from our Cincinnati summer meet a few years ago.]



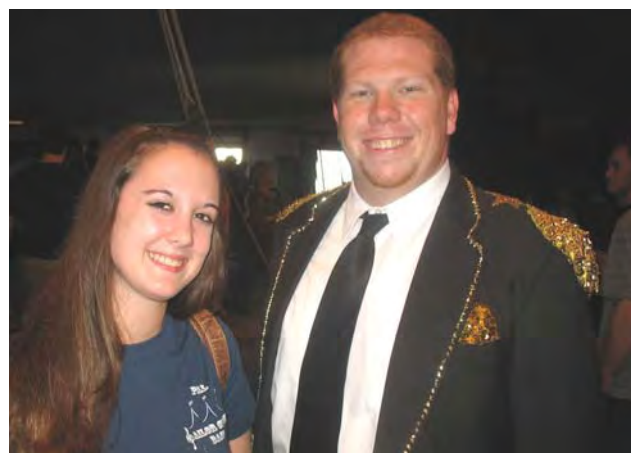
The UC Bearcat Bands are saddened to announce that Dr. Hornyak passed away November 22, 2009. He was the Director of the UC Bearcat Bands from 1954-1970. He initiated the famed CHARGE down the stadium steps in 1954, and established the Bearkittens drill team in 1955.

Due to the increased scope of the activities of the band, 1955 also saw the name of the organization changed to the plural: the University of Cincinnati Bearcat Bands. The UC Band's first Band Camp convened in the fall of 1958. Later that same year, the band was featured on national television as they performed for a Chicago Bears game. In 1959, the Bearcat Varsity Band joined the Concert Band and the Marching Band as one of the three basic units within the band organization.

Hornyak spent more than five decades working for UC, first as a faculty member and later as an active volunteer with various university groups, including the "Proudly Cincinnati" campaign, UC Band Alumni Association and Faculty Emeriti board.

Beloved husband of Mary Hornyak (nee Lewis), loving father of Deborah (Dr. Mark) Crnkovich and the late Roy Robert Hornyak, Jr., grandfather of Jessica (Glenn) Schatz, Kirsten and Nicholas Crnkovich, dear brother of Naomie Sulack. Dr. Hornyak retired as Professor Emeritus of Music, College Conservatory of Music at University of Cincinnati with 32 years of service and a second career as an American Baptist Minister. He was a WW II and Korean War Navy Veteran retired from the Reserves as Lt. Cmdr. Dalbert, Woodruff & Isenogle Funeral Home. Memorials may be made to the Hornyak Scholarship Fund, c/o Univ. of Cincinnati, Attn: Crysta Flueck (christa.flueck@uc.edu) or the Kirkwood Camp, Attn: Ken Atchison, 8341 Kenwood Road, Cincinnati, 45236. [Reprinted from University of Cincinnati- UCMagazine]

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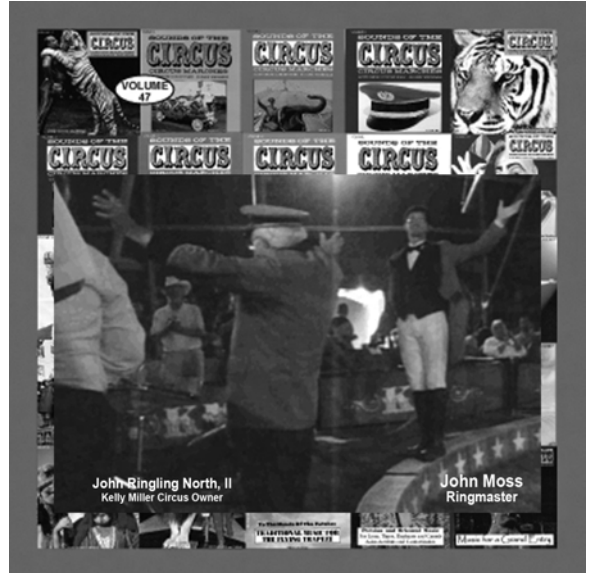
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6. Dream Lover (Schertzinger)
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9. Razzazza Mazzazza (Pryor)
10. Arena (Merrick)
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3. Saxophobia (Wiedoft)
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7. Yellow Rose Of Texas (George)
8. On Florida Shores (Duble)
9. Golfstrom (Wernicke)
10. Ja-Da (Carleton)
11. Red Wagons (Evans)
12. Old King Cole Medley (arr. Merle Evans)
13. Love Makes The World Go 'Round (Merrill)
14. Moonlight In Vermont (Suessdorf)
15. Take Five (Castellucci)



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**SOUNDS OF THE CIRCUS SELECTIONS - WHITMARSH RECORDINGS**

How the music was used by the circus... All the music was used on the Ringling Bros. and Barnum & Bailey Circus unless otherwise indicated. --Compiled by Richard E. Schneider, Historian, WJU #612

**VOLUME 47:** The first eight numbers were played in the Cecil B. De Mille movie "The Greatest Show on Earth," those marked with an asterisk(\*) were played in the 1951 edition of the Ringling Circus.

**Greatest Show on Earth-** One of the best compositions ever written by a "non-circus" composer, played many times in the years 1952-1969. Never heard again on the show after the ownership of the circus changed

**Sing a Happy Song\***- Theme song for the feature spectacle "Circus Serenade"

**Lovely Luawana Lady\***- written especially for movie actress Dorothy Lamour. Rehashed in 1955 for the aerial ballet "A Hawaiian Fantasy"

**Be a Jumping Jack-** Betty Hutton and Jimmy Stewart bounced on a trampoline "assisted" by Emmett Kelly in a scene filmed on a backlot in Hollywood 1963- Played for an equestrian number entitled "Grand Slam" featuring ballet girls as life-size playing cards

**A Picnic in the Park\***- All stops were pulled out for this manage (equestrian) production number featuring Dorothy Lamour as Queen Marie Antoinette and Ringling's extensive collection of blooded horses and carriages; climaxing with the entrance of three troupes of Liberty Horses representing The Royal Horse Show

**Dream Lover-** Betty Hutton's theme song throughout the picture and featured in the Flying Return Act

**The Elephants-** Written especially for the movie, not the music played in an actual performance

**Popcorn and Lemonade\***- One of the best finale productions, but due to a disagreement between De Mille and Murray Anderson over money, film lovers saw only a 5-second shot of the Ballet Girls dancing on the track in the film's opening montage. The song was heard as background music in a ladies dressing room scene and again in a midway scene played on an air calliope. It was played in the 1961 Elephant Production entitled "The Polka-Dot Polka"

**Razzazza Mazzazza-** 1984- Clowns

**Lady of Spain-** 1954- "Rocket to the Moon" Aerial ballet star Pinito Del Oro (chaser)

**On a Slow Boat to China-** 1949- New York and Boston - clown gag chaser- as they rode out of the arena on a replica of an airplane mounted on a Jeep

**Volume 48**

**Tambo-** 1977 (Red Unit)- Gunther Gebel Williams concluded his act by walking the hippodrome track with Kenny the leopard around his neck

**Russian Circus March-** 1966 - Three very attractive ladies, Lillemor Moller, Ingaborg Rhodin and Miss Adela, entered the arena to the strains of this *Russian Circus March* that Merle Evans brought back from his Russian circus engagement

**Saxophobia-** 1982 (Red Unit) Clowns - Our guest saxophone virtuoso, Ted Casher, is featured

**Peanut Vendor-** 1980 (Blue Unit) Axel Gautier and the elephants are featured in the "Elephant Calypso" production number

**Turkish March-** 1981 (Red Unit) Gunther Gebel Williams pulls his huge white tiger "Maharane" around the arena in an elaborate cage wagon

**Golfstrom-** 1940 and many other years- *I once asked Merle Evans about the origin of one of his favorite compositions and he replied that it came from Europe in the book of the trampoline act of Adrianna and Charly in 1940. He said "I liked it and I put it in whenever we needed a change of tempo."*

**Ja-Da-** 1974 - Carson and Barnes Circus - Clowns

**Red Wagons-** 1947 - For six years the Ringling Band appeared on the Fitch Bandwagon Radio Program broadcasting from Madison Square Garden. The last program aired on April 22, 1945. The program then became a family situation comedy starring orchestra leader Phil Harris and his movie star wife, singer Alice Faye. At the end of the program on Sunday, May 25, 1947, circus fans were surprised and excited to hear that the following week there would be one more appearance of the Ringling Band Broadcast direct from the Big Top in Philadelphia preceding the evening's circus performance. So on Sunday, June 1, 1947, the familiar Fitch Theme came over the air and the show was on. The story line concerned the Harris Family attending the performance with their two daughters. Eight numbers were played including Evans' *Red Wagons March*. Mention was made of drummer Red Floyd and how important percussion was to the circus band. The half hour flew by and all too soon the closing theme was played.

**Old King Cole Medley March-** 1941 - Arrangement from Merle's collection in Baraboo, Wisconsin. When the North Brothers took control of the circus, they began to update and modernize it. The opening spectacle was one of their first projects. Entitled "Old King Cole and Mother Goose," it was an elaborate pageant featuring Felix Adler as Old King Cole riding on a throne suspended between four elephants and an anonymous camel groom dressed as Mother Goose riding a Dromedary camel dressed as a huge goose. Walking people portrayed various nursery rhyme characters and fanciful floats appeared in the procession. Most impressive were two old parade wagons from bygone days. The historic Ringling Bell Wagon was drawn by a hitch of six dapple gray Percheron with the bells ringing out Victor Herbert's *March of the Toys*. Further in the line-up the Two Jesters Steam Calliope with a hitch of four Clydesdales appeared for the first time. The spec was pushed back to the fifth display to allow the vast audience to be seated and off of the hippodrome track before this massive production made its entrance. Except for 1943, the spec never again opened the performance. The bell wagon appeared in the specs of 1941-42, 1946-51; the calliope in 1941-43. A shorter, slightly different arrangement of this march appeared in the 1941 Columbia 78-rpm recording *Circus*. It is safe to assume there may be more to this arrangement as it is doubtful if it began and ended as simply as we hear it.

**Love Makes the World Go Round-** 1968 - Aerial ballet "Winter Wonderland" using webs moved through the air on a track

**Moonlight in Vermont-** 1963 - The incomparable Unus makes his final tour with the "Greatest Show on Earth," an association that began in 1948, still perfection, often copied, never equaled

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## UNDER THE BIG TOP

Article by Adrienne G. Cannon, WJU First of May

"You're going to do what?" I know that reaction is coming after I announce to my friends that I am going to play in the clarinet section of a circus band. I love the look of surprise on their face as they envision me as playing under the Big Top for the elephants, clowns and acrobats. "No elephants," I say, but "yes, I am going to do just that."

Even though my voice is enthusiastic, I am a bit uncertain as to just how this adventure will work out. Months before, at my home band rehearsal a fellow musician mentioned the Windjammers. I was intrigued by the thought of playing circus music in Florida under the Big Top for a live circus performance. Could I do that? I then became a member of Windjammers. The *Circus Fanfare* magazine, revealed to me in its pages a world of circus music enthusiasts of all ages.

"I've gotta' do this!" I say to myself, and in mid-January I travel to Bradenton, FL to find myself seated in a rehearsal room with 75 other musicians. (There is another similar band rehearsing in the adjacent hotel ballroom.) My colleagues come from all over North America and though there are a few young educators, most of us are older musicians (I can tell by the color of our hair); one of our sax players is 94! We play many, many selections. One folio of music handed to us contains up to 72 different marches, waltzes, polkas and smears—those are musical flourishes that trombonists relish performing, using all the slide action they can muster.

We clarinet and flute players specialize in ornamental runs and trills, when we are not playing the melody. Usually, the trumpets carry the melody line, and you can guess that the tubas steady "oom-pah" give our band a depth that only brass instruments can. The percussion section reliably keeps us together on the beat. We are challenged to sight-read at a rapid pace, trying to find our way through repeated sections, "dog fights," vigorous introductory passages, and Da Capo instructions (back to the beginning). Please, I think to myself, don't play an imaginary "stinger" (the last note in a march) when it is not written there and nobody else is making a sound!

Break time! Finally we can relax a bit and move into the tropical courtyard, basking in the sun and leaning back in the pool chairs. Occasionally we can smell the sweet fragrance of oranges drifting over from the Tropicana factory just across the Manatee River.

The week is short and suddenly our concert performances are upon us. I have been assigned to play in the Education Band. Local music educators have been invited to the early morning clinic by the Ringling Museum. Our director speaks to the music educators about teaching today's young people the short, fast paced marches that captivate young players with lively rhythms that are easily mastered. We demonstrate by playing short selections while he explains how the distinct pieces are used to accompany the different kinds of circus acts: a Fanfare to call the crowd's attention; "climbing" music to accompany the acrobats; waltzes that lend grace to the high wire acts; appropriate rhythms to accompany the prancing horses and the lumbering elephants; and the danceable, bumbling "rags" for clowns while they perform their goofy routines. The director explains that circus musicians play practically non-stop during the performances.

They follow, not just his baton, but his hand signals for starting,



**Photos Top)** Lovely tropical courtyard of the Bradenton Marriott;

**Next)** Education Band Rehearsal with conductor Andy Glover of Oskaloosa, Iowa (Photos Andy Rawls) ;

**Next)** Education Band clarinet section ready for the seminar; and

**Bottom)** Which one of these girls in the Education Band saxophone section has celebrated her 94th birthday? I'm not telling. (Photos Stan Howell)



stopping, and switching selections depending on how the performers speed up, slow down, or stop and start their performance to suit the moment.

As part of the Windjammers Sarasota tradition, our convention ends with performances to accompany the students in a P.A.L. Sailor Circus mini-performance. We move to their Big Top on our last day to assemble for our Center Ring Concert. The Big Top is a permanent structure that is modeled after a traditional canvas tent. It is not air-conditioned. On this winter day in Florida, the temperature rises and we all feel the heat, just as we remember the hot and dusty circuses from our childhood.

Their circus band musicians play an introductory concert. Our Center Ring performance is next, performing at our very best level to demonstrate the proficiency we gained in rehearsals over the past week. Those of us who are experienced in accompanying the circus performers, join

together in yet another circus band to play for the demanding non-stop circus performance. Those selected musicians follow the cues of the director, whose eyes are not on the band, but on the circus acrobats whose movements will determine the rhythm he directs. He moves the tempo of the music to the performers so music and performance climax together. The performers are young, well-trained local students, who, instead of an ordinary gym class, have chosen this rigorous avocation. These young people practice many hours



Photos Top) Windjammers Center Ring Concert Band watches the P.A.L. Sailor Circus Band

Middle) JD Roseboom, conducts the P.A.L. Sailor Circus Band (Photos Mike Montgomery)

Bottom) Maestro Charles Schlarbaum, Bandleader and the Windjammer Circus Band (Photo Andy Rawls)



each day in preparation for this sold-out public performance, and their twice-yearly public shows. We are awed by their skills but ever so often tear our attention from their amazing acts to listen to the circus music that accompanies their acrobatic display. We marvel at the stamina and ability of our fellow musicians.

"All Out and Over!" is marked for 4:00 PM, Sunday afternoon on our convention schedule. And with the last note, we wish our new friends good-bye and drift away to check out of the hotel and catch planes. Who knows maybe we'll see each other at the Summer Meet? We are pleased with our performances and enthusiastic about our week as Windjammers. As we walk out of the tent, most of us are already making our plans to return for our next convention and performance of circus music "Under the Big Top."

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**WINDJAMMERS ENJOY SARASOTA IN JANUARY 2010 ~ BY THE NUMBERS:** 1) Steve Liljegren & Barbara Bailey- percussionists for Charles Schlarbaum's Sarasota Circus Concert Band at St. Armand's Circle; 2) Sarasota Circus Concert Band premiered the band selection *Prince Bogino, March Orientale* written by trumpeter and Windjammer Paul T. Richards to honor Ring of Fame inductee Manuel "JR" Ruffin; 3) Conductors between performances: Don Albright, JD Roseboom, Paul Richards; 4) Ringling Museum's official ladies and Windjammer notables- Jeannie Perales, conductor Don Albright, Maureen Zaremba, meet host Mike Montgomery; 5) Big band sounds after the banquet by the Hal Hazen Memorial Dance Band; 6) Bailey [Barbara] & Barnum [Bill]; 7) Merchandise sales ladies Reba Burrier and Mary Adams; 8) Center Ring Band low brass and percussion sections; 9) Mary Anne Harp was just one of the 15 conductors for Sunday's circus day. (Photos submitted by- April Zink 1, 3; Pete Adams 2; Stan Howell 4, 6, 7; Nancy Leipold 5; Andy Rawls 8, 9)



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**2010 CIRCUS MUSIC IN ATLANTA: Rob Slowik, Music Director - Big Apple Circus;  
Brett Barlow, Bandleader - Ringling Bros. and Barnum & Bailey, Red Unit;  
 and Daniel "Lucky" Malatsi, House DJ- UniverSoul Circus**

February is special for the Atlanta, GA area, for not one, or two, but THREE of the biggest touring circuses today all come to town. Using traditional circus lingo, they "day-and-date" or all play in town on the same day.

The announcement at the right was used by the Circus Fans regional Tent No. 116 to publicize the guest speakers at their banquet. Invited guest speakers were current touring circus band leaders Brett Barlow from Ringling Bros. Barnum & Bailey Circus Red Unit and current Windjammer member Rob Slowik from the Big Apple Circus. Both men were enthusiastically received by the circus fans.

Your Editor was invited to watch from the Big Apple Circus bandstand-- I'm never sure whether to watch the band take the tempos and make the instrument changes, or look into the ring to match the performer's skill and expertise with the beautifully written music. The Big Apple Circus band musicians in Atlanta were: Johnny Hodges-Conductor and

Trumpet, Sam Wiley, Jr.- Percussion, Jeff Barone- Guitar, Mark Verdino- Bass, Danny Fox- Keyboard, Sal Spiccola- Reed1 and Atlanta locals Greg Coile- Lead trumpet and Kenyan Carter- Reed2. Just a few of the song titles and composer-arrangers identified in the 2010 book were: Jeffrey Wayne Holmes, Brian Taylor, David Bandman, Keith Gordon, with titles like *Daredevil Playoff*, *Net Set Match*, *Grandma Superstar*, and *Regina Silks*; plus arrangements of tunes that might have once been *William Tell*, *Hernando's Hideaway* and a nod to Maynard Ferguson on several screaming trumpet phrases. Thanks to Big Apple Circus for another memorable visit!

Through the generosity of Manuel Ruffin who facilitated the introduction, I saw UniverSoul Circus in Atlanta, where I also met Show Producer Deneise Howard—who offered a tour of the backyard. The photo below is UniverSoul's touring music and sound department. L to R: Daniel "Lucky" Malatsi- House DJ, Kyle Bradley- Playback Engineer, and Pete Massaro (hidden)- Audio FOH Engineer. These three men are responsible for the earth-shaking auditory experience and frenetic video display at every performance. Audience participation is encouraged and was ear-splitting. This is a circus that must be experienced to truly understand the completely immersive performance style. From the tower of mixing boards and patch panels in the background of the photo to the long table arranged with computers, mics, CD and DVD drives, the equipment spans the back three rows of seats for the width of an entire section. All of the performance music was played from computer, CD, or DVD commercial recordings. However, it was refreshing to recognize the Great American Main St. Band's CD, *Under the Big Top* played while circus patrons entered their seats before the show and at intermission, but the energetic modern music returned with circus performance.

All three circuses were worth the trip!

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**TO THE CIRCUS**  
 AN OCCASIONAL NEWSLETTER OF THE  
**DUGGAN BROS.-ARNOLD MALEY TENT No 116**  
 February 2010 636  
 CIRCUS FANS ASSOCIATION OF AMERICA - 335 JORDAN DRIVE, TUCKER, GA. 30084 - (770) 717-1177

**DUGGAN-MALEY TENT 116 Celebrates 40<sup>TH</sup>**

**Windjammers Barlow & Slowik Guest Speakers**

In the time honored tradition of presenting you circus greats, we are pleased to announce that Brett Barlow, a 17 year veteran as the Band Conductor of the Ringling Red Unit, and Rob Slowik, a 12 year veteran as Band Conductor of the Big Apple Circus, have both agreed to speak at our 40th Anniversary Gala. Both gentlemen are responsible for the exciting music heard on their shows. This event will take place at 6:00 p.m. on February 16, 2010 at the Restaurant Colonnade in Atlanta, Georgia.

Not since the great Merle Evans has the Tent had the pleasure of hearing from such fine musicians. As in the past this promises to be a most exciting event with our friends from the three (3) shows that are again day-and-dating in Atlanta. Reservations accepted on a first received basis in case of a sell out.

**Guest Speaker Brett Barlow**      **Guest Speaker Rob Slowik**

**Duggan-Maley Tent Banquet \* February 16, 6:00 p.m.**



## AROUND THE WORLD WITH SOUSA by Herbert L. Clarke

Reprinted from Circus Fanfare magazine archives

– PART 2 OF 6 –

[Editors Note: Originally published in the Jacobs' Band Monthly, from January 1934 through December 1935, the Windjammers article first printing was a second generation photocopy, at best. The photos in this article have been regenerated from the photos published in our Windjammers archives. The resolution and pixelation has been corrected as best as possible. In some cases as noted, the photo has been replaced from other sources, such as Paul Bierley's extensive archives. While Sousa was never a circus bandleader, and his music is not considered circus music--most of Sousa's musicians were the top men in their field-- the musicianship demanded by Sousa impacted the circus music of the day.]

### PART 2 OF 6 (continued from Previous Circus Fanfare)

We arrived in Liverpool, England, on the morning of January 1st, 1911, in fine spirits. Our mileage across the Atlantic from New York to Liverpool amounted to 3,309 miles. After passing the English Customs and Immigration, we boarded a special train for London, arriving there about five o'clock in the afternoon when it was quite dark. I remember Lafayette meeting his old friend Mr. Sousa and his family at the station with Lafayette's magnificent auto, and driving them to the hotel. *[Lafayette was a famous impersonator of the time, who later was burned to death in a theatre fire at Edinburg, Scotland.-AZ]*

The men all scattered, trying to find suitable hotels during their stay in London, as each man always found his own accommodations. They were instructed to report the next morning for rehearsal at Queen's Hall, where we were to play a week's engagement of two daily concerts. When the time arrived with all the men present, the first playing after the sea voyage, during which there was very little practice of any kind, sounded rather strange for Sousa's Band, especially that of those who had not been good sailors and seemed weak, but who nevertheless showed their pleasure in being once more on dry land.

However, it did not take long to brush up, and as every one of us was anxious to do his best at the first performance, which was to be that same evening, we got down to work and forgot that the voyage had weakened our "embouchures," although it came pretty hard for the first few days on account of the rest.

London is a great and wonderful city, and most of our spare time was taken up in sight seeing, although to see everything in that historical metropolis that one reads about would take much longer than our engagement lasted. But it was

all mighty interesting, just the same, to see as much of it as we did, even though it was the fifth time many of us had played in England. Still, each visit was different with many new things to see each time.



*IN LONDON TOWN: Here we have from left to right: Edwin G. Clarke, Herbert L. Clarke, a secretary to the English manager of the tour, and Miss Virginia Root, the band's soprano soloist. Not to forget the last word in automotive transportation of the period- brass polish manufacturers, restrain your wistful tears!*

### CHAPTER TWO

*[Jacobs Band Monthly, February, 1934]*

For the benefit of those who have never crossed the Atlantic to visit Foreign countries, or who do not realize the relative geographical positions of the United States and England, as well as the climactic differences of the two, especially in winter, I mention that New York City is on 40 degrees latitude, while London is about 51 degrees; higher than Newfoundland. Notwithstanding this closer proximity to the Pole, in comparison to New York, it was quite mild when we began our concerts at Queen's Hall, in London, on January 2nd. The anomaly is due to the beneficent Gulf Stream which starts from the Gulf of Mexico in America, and works northeast, passing around the British Isles. Because of it, there is practically no snow nor severe cold weather in England, although much dampness and

rain is experienced with very little sun for months. When it does shine in January, instead of being overhead, it never reaches higher than an angle of 45 degrees. We saw very little of the sun in London. To do so seems to be a rare occasion, as each day in foggy.

However, there was much to occupy our time, so we did not mind the weather, which in no way hindered the attendance at our concerts, as we played twice daily during the first week to crowded houses. The receipts amounting to some forty-five hundred pounds sterling, or approximately \$22,500.00-- not bad for the first week!

Queen's Hall is the principal concert auditorium in London, where the London Symphony Orchestra gives all its concerts, and is similar in its position among London halls to that occupied by Carnegie Hall in New York. The band was received with great enthusiasm at each concert, and before the end of the week every seat was taken long before we started to play. I remember one night that, besides the regular ten programmed numbers, I counted just thirty-seven, so many encores were demanded! We certainly worked hard, but the enthusiasm of the audiences was so strong that we were not conscious of any physical effort in playing all these extras until the concerts were finished, when we were rather tired out.

On January 9th 1911, we began touring through the south of England for a week, playing two concerts in Hastings, Eastbourne, Brighton, Portsmouth, Southampton and Bournemouth, respectively. These famous cities are resorts, patronized by the better class of people in England. All are such beautiful spots that it is difficult to describe them, each having its own characteristics of refinement and repute as watering place.

Bournemouth stands out in my

**Around the World with Sousa – Herbert L. Clarke**  
Part 2 of 6 (Continued)

memory as being the most picturesque and the best taken care of, having a wonderful civic administration, which supports a municipal orchestra of fifty men, under the direction of Mr. Dan Godfrey, Jr., whose players double in brass for the summer season on the pier in the afternoons as a military band, and in the evenings, play as a symphony orchestra in the new Auditorium. Mr. Godfrey claims the distinction of playing more symphonies and classical numbers in one year with his orchestra than all other similar organizations combined, throughout the world and, judging from his printed record, he certainly is right. Mr. Godfrey is a splendid musician as well as drillmaster and director, an extremely affable man, well informed on all subjects, and I passed a very pleasant time chatting with him during our intermission. His men, too, were congenial fellows as well as expert musicians, all under a yearly salary paid by the city.



*ON BOARD THE GOOD SHIP - Lost in the mist of intervening years is the name of whatever ship it was; the people: Herbert L. Clarke; the English manager and his secretary; Sousa; Edward G. Clarke; and the representative of the Quinlan Agency, which contracted for the tour.*

The morning following our evening concert in Bournemouth (Sunday) we took an early train back to London for two concerts, playing in the afternoon at the Palladium, then the newest, and one of the largest, theatres in town, and in the evening again at Queen's Hall. It was an early call, leaving Bournemouth at 7:50 a.m., and I recollect that somehow a couple of our band made the mistake of going to the wrong station for the train and thus missed ours. The ride was some hundred and thirty-five miles, and these two boys hired a taxi and drove all the way by road to London, reaching the

Palladium in time for the afternoon concert. I think it cost them about seven pounds, or \$35.00 to make the trip. But they said it was cheap at that, not to have missed a performance.

The following week we started touring once more, leaving London early in the morning for Torquay, another beautiful resort on the Channel, where we gave two concerts; then to Exeter, Plymouth, Bath, Bristol, Aberdare, Merthyr Tydfil, Swansea, Cardiff (these last four cities are in Wales), and Newport.

All these places are historical, especially the old town of Bath, where a few years before, excavations had been made for the foundation of the new city hall, during which the workmen came across an old Roman bath, supposed to have been built in the year 50 B.C., all beautifully tiled, with carved marble pillars, and in a state of wonderful preservation. This bath contained corridors with marble seats, such as were used in the time of the Romans, who arrived in England some two thousand years ago, and among whom the nobles used Bath as a watering resort. It was quite a sight to view this perfect handiwork of a long-past century, and astonishing to learn how the entire bottom of the bath was lined with lead. This bath was about seventy-five by thirty feet, and some twenty or thirty feet underground.

A peculiar incident happened in Merthyr Tydfil, Wales, one that held very disastrous potentialities. We played in a large drill hall or armory, but the stage was too small to seat our big band. To give us plenty of room for our 60 men, an extension or platform, about five feet high, had been built out in front of the stage. During the concert, I noticed several cracking noises underneath where I was sitting, but paid little attention to these sounds, as frequently many stages on which we played in the different halls where we gave our concerts had to be enlarged, and often three additions were not any too strongly built to support a number of heavy men. In the second part of the concert, after intermission, all the trombones were to

line up in front for one of Mr. Sousa's famous marches. As they walked out to the front, there was a crash on the brass side of the band, and one-half of the new stage addition came down, burying Mr. Sousa with about ten of us, beneath the broken timbers. Fortunately no one was injured, except Mr. Sousa, who fell on his shoulder and could not extricate himself without help. After he was placed on his feet and his eye-glasses recovered from the wreckage, the concert was resumed, and finished, as usual, without a flaw, although half the band was on the stage, and the rest down below among the ruins. The armory was crowded this night, and when the accident happened, it at first created quite a sensation, those near the front of the hall rushing to the doors; but when the band started to play again, all resumed their seats. The platform was built, we learned later, by a carpenter who was also an undertaker. He, however, denied trying to get business both ways.



*OFF FOR WALES - When women's hats were "creations," and no mistake about it. Left to right: Mrs. Sousa, Sousa, Priscilla Sousa, Nicoline Zedeler (violin soloist), Virginia Root (soprano soloist), and Mrs. Root. Before the return to London, Mr. Sousa fell victim to the inexperience of a Merthyr Tydfil carpenter, as related herein.*

After finishing the week on Saturday night in Newport, we arose early the next morning, taking the 6:30 train, again for London, where we played afternoon and evening at the Palladium. Arriving there some time after 9:00 o'clock in the morning, we encountered one of the famous London fogs you read about, and by noon it was as dark as midnight; all street lamps were lighted, and it was difficult to see even four feet ahead. I remember being undecided several

Around the World with Sousa – Herbert L. Clarke  
Part 2 of 6 (Continued)

times which way to turn when reaching a street corner, and it took me an hour to walk three blocks. Strange to say we had two crowded houses, many of the audience having resorted to buying chairs on the stage to hear us play. This crowded the band, but swelled house receipts.

These fogs do not upset the London people, and they manage to get around as well as in clear weather, but with such a fog it is well for strangers to leave their hotels a couple hours ahead of time when attempting to fulfill an engagement, even if they have only a half-mile to go, as all street traffic is held to a standstill. It was a new experience for us however, so we did not mind it in the least.

I should have mentioned that where admission is charged, Sunday concerts are prohibited in the British Empire, but we were engaged by "The Sunday League," which supplies good music to the masses free of charge for a certain number of seats, and sells the remaining seats to defray whatever expenses are encountered. No money as a result of our conceits went to the Palladium, except the guaranty to Mr. Sousa, who had to pay his players on a long trip of this kind, whether they played or not.



**ON BOARD THE S.S. MUNSTER—FROM HOLYHEAD TO KINGSTOWN.** *What these gentlemen are gazing at so earnestly has not been divulged, but such optical concentration in the more sentimental of the species can mean only one thing, and that is a pretty girl— which in our opinion leads us to that the one exception is either showing remarkable self-restraint or is a cynic of unrelenting obduracy.*

Leaving London once more on the following Monday, January 23, we played another week of thirteen concerts in Leamington, Northampton, Cheltenham, Gloucester, Birmingham, Great Malvern, Worcester, Derby, and Nottingham.



**BROWN'S SHIPYARD- ON THE RIVER CLYDE** - *This picture was made on the trip from Londonderry to Glasgow and shows, to the right, the famous shipyard where so many famous boats have been launched.*

Many of these beautiful cities are also rest and cure resorts, and equally as picturesque as those in the south of England. Were the space available, I could write a separate article on each of them, as every city contained enough of interest for the traveler to think about the rest of his life. When playing in Northampton, I took an early buggy drive some eight to ten miles to the small town called Brigham which should be of particular interest to every American, the homes of George Washington's ancestors, and visited the old house of his father, itself, which still remains intact, with the ancient furniture. I also visited the church where the family attended, the old sexton showing me through. As we walked up the aisle towards the altar, he removed one of the paving stones disclosing a plate bearing the names of each of the family, with dates of birth and death. Also, on the wall above, was a tablet with the Washington crest, this in the shape of a shield with stripes running up and down, and across the top three stars. Perhaps this really was the true origin of our "Old Glory," the "Stars and Stripes"— this Washington Crest.

We played two concerts to crowded houses in the great manufacturing city of Birmingham, at the Town Hall. Birmingham is the home of the famous Higham Brass Instrument factory, and some of us paid a visit to this wonderful plant. We were cordially received and shown through the large establishment, which supplies more brass instruments to British Army Bands than, I believe, any other factory in England.

Under the Sunday League, we again played an evening concert in Burton-on-

Trent, famous for its breweries, containing, as it dues, some ten or twelve, among which is that of Bass's Ale. But being the Sabbath, there was no chance to inspect these large industries and to sample the celebrated beverage, known all over the world, where it is made. Consequently, the men were in good condition for the concert, without the excuse of any over-indulgence in testing the different brews.

### CHAPTER THREE

*[Jacobs Band Monthly, March, 1934]*

The next week we played fourteen concerts; four of these in Sheffield at Victoria Hall, Monday and Tuesday. This city is the home of the greatest cutlery industry in the world. Naturally, we had a desire to visit some of the largest manufacturers, which we did, being escorted through the different departments by these hospitable Englishmen, and much cutlery was purchased by the Sousa men in the shape of knives, razors, carving sets, and so on, as souvenirs. The rest of the week we played Manchester, Southport, Lancaster, Blackburn, Preston, Huddersfield, Rochdale, Liverpool, and Blackpool.

I could dwell for hours writing about these cities, all famous, in some line of commerce. This section is the home of celebrated brass hands composed of the workmen in the various industries throughout Lancaster and Yorkshire and which for many years have competed periodically for prizes in contests. Really, these competitions or tournaments develop more good bandsmen than are to be found in any other locality in England. What a pity that band contests are practically extinct in the United States, outside of the high-school bands. Contests are a greater incentive to the amateur player of the brass instruments than anything else I can bring to mind, and I would love to see the old custom strongly revived here in America, with tournaments run on the same legitimate basis as in England, where they are profitable to the promoters and most interesting to a public that supports them

**Around the World with Sousa – Herbert L. Clarke**  
Part 2 of 6 (Continued)

as generously as do we our baseball.

The following week our travels were light; that is, although we played the regular number of concerts, the towns were in the neighborhood of Manchester. This gave us an opportunity to sleep in the excellent hotels of that large city, which were so comfortable and modern compared to the smaller places, whose accommodations were rather primitive and limited.

Starting Monday, February 6th, 1911, we played concerts in Warrington, Saint Helens, Oldham, Bolton, Chorley, Bradford, Leeds, Halifax, and Burnley. The good mother of my dear friend Walter B. Rogers, the celebrated cornetist (who was my side partner with Sousa for many years), was born in Halifax. In Bradford I spent some very pleasant hours with an old friend, Mr. John Paley, who was considered one of the best the cornetists in England and a graduate of the Brass Band School of Yorkshire. He came over to America in 1892, a boy of seventeen, as soloist with P.S. Gilmore and his famous band, and even then, as a boy, he was a wonder on the cornet. Mr. Paley was also solo cornetist in the celebrated Black Dyke Band.

On Saturday night we played the town of Burnley, and our next date was the following Monday in Cork, Ireland. Sunday at 8:20 a.m., we left Burnley, arriving at Manchester 9:25, where we changed cars and left at 9:40, arriving at Holyhead, Wales, at 1 p.m. The scenery was beautiful during this trip; snow-covered mountains of Wales in the distance, and the day exceptionally clear. We passed Holyhead Castle, built hundreds of years ago, and still standing. At Holyhead, at 1:56 p.m. we boarded an excellent fast steamer for Ireland, crossing the choppy Irish Sea in quick time, and arrived in Kingstown at 4:45 p.m. Leaving there after our baggage was transferred (we had 114 large trunks), we arrived in Dublin half an hour later. All the baggage had to be carted from Kingstown to Dublin, as the railway company in Ireland could not supply cars large enough. This gave us time for a fine supper in Dublin, even

though everything was closed, and as a few of the boys had suffered from indisposition in crossing the Irish Sea, all were ready for a good Sunday meal.

We left Dublin at 8:35 p.m., arriving at Cork about three in the morning (At that time, at any rate, there were no sleepers in Ireland). Our hotel accommodations had been looked after by the advance men, so all the boys separated in groups for the different hotels they were assigned to, guided by porters in uniform, as it was pitch dark, and there were sixty-five of us in the party. We had a special train.

All this week in Ireland, and unfortunately it rained most of the time; but this did not in the least interfere with our sight-seeing. After a few hours' rest in the wee hours of early morning, a number of us lured Irish jaunting cars and drove some eight miles to Blarney Castle to kiss the famous Blarney Stone. This is quite a feat to accomplish, as the stone is outside the wall many feet from the ground. In order to do this trick successfully, one must be held by the feet by someone on the ledge and hang head down while kissing the stone. While engaged in this manner, the thought flashed through my mind of how many thousands of people of all classes had for over a period of many years kissed this same stone, and yet there was no contrivance of any kind nearby to keep it clean; neither was there any department-of-health order posted in the Castle.



*BOARDING THE S.S. TANUI FOR SOUTH AFRICA - The chief dramatic personae of the 'Around the World Trip' are here shown leaving the "tight little island" for three weeks of bobbing around on boundless, and we hope not too bounding, seas. If there are too many more pictures in this series strongly Marine in flavor, we are just going to be forced to take a ferry trip-- our limit in nautical derring-do for this season.*

Well, after the operation there was certainly some "blarney" going on in the band, and it kept up for many days. So it had been worth while to run out to Blarney Castle after all, as the dark and dreary weather might have damped the spirits of many of the boys had not this "blarney" kept them jolly and prevented them from becoming homesick, so far away from their dear ones.

We played two concerts in Cork, and the same number in Limerick, Dublin (the birthplace of Victor Herbert), Belfast, and Londonderry. One of our clarinet players James Lawnham, met his brother in Limerick, a school teacher and a mighty jolly fellow. It was good to see these two together after having been separated for many years and by so great a distance.

Ireland is certainly a beautiful spot and well named "The Emerald Isle," for it really is green all the year around. The month was February, and yet the grass and foliage all over the entire island was a dense green, and although the air is damp in the wintertime when it rains, there is never enough cold for snow or ice. The people we met were so hospitable everywhere that I just hated to leave.

After our last concert, at Londonderry on Friday February 17th, we had another boat trip, leaving at night on a Laird Line steamship for Glasgow, Scotland, arriving Saturday noon after having had a delightful sail up the beautiful Clyde River so famous for its wonderful shipbuilding. I must not forget, either to mention the extensive ship yards of Belfast, Ireland, where so many of the "ocean greyhounds" are built. On the Clyde and at Belfast, taken together, there are turned out more large ships than anywhere else in the world. We saw construction skeleton of the now ill-fated White Star liner *Titanic*, as well as the giant *Oceanic*, the latter nearly completed.

Now we were in Scotland, and such a lovely country it is, even in winter. As no concerts are allowed in Scotland on the Sabbath, after having settled ourselves in our hotels we spent Sunday in visiting places of note, and we certainly enjoyed ourselves. It was such

Around the World with Sousa – Herbert L. Clarke  
Part 2 of 6 (Continued)

a bright and sunny day, quite a contrast from the wet week in Ireland. Returning from the day's trip, and upon reaching our hotel, the Central Station, we found its front door locked. After ringing the big bell, we waited some ten minutes before the big door was opened. But what comfort awaited us when we went to our rooms! Everything is closed in Glasgow on Sundays except the churches; but on the other hand, everybody there is so hospitable.

The next day, Monday at 10 a.m., we left for Aberdeen, the Granite City, playing two concerts to very enthusiastic audiences. This beautiful city is situated in the same latitude as Sitka, Alaska. It was mild in climate even though the month was February. In the summertime, there are only three hours of darkness, it is so far north. We also played two concerts in Dundee and Edinburgh, respectively. This last city is one of the most historical and picturesque in the British Isles. We visited the Castle, and took in everything that was possible during our spare time. The concerts were held in Waverly Market Hall, which is under the sidewalk of the Strand in the center of town and has room for thousands of people, although no seats were then, at any rate, provided for audiences. In spite of this, the hall was just crowded to hear the band play. We had been in Scotland before, when playing several weeks at the Glasgow Exposition in 1901, and in 1903 and 1905, besides. So we were made to feel at home with these generous people, who enjoyed our playing more than did those of any other part of Great Britain.

Leaving Edinburgh, we returned to England, playing concerts in Newcastle-On-Tyne, Darlington, and Middlesbrough (where I met a very enthusiastic cornetist, Mr. Wilfred Hutchinson, with whom I have kept up a correspondence to the present time and who now is a resident of Bournemouth in the south of England). Then to Sunderland and Scarborough, the latter another of the famous resorts on the east coast of England. It was bombarded during the World War. An incident occurred here which was quite amusing to us.

Arriving in Scarborough on a Sunday morning by special train, we found the depot locked, as no regular trains ran on the Sabbath. Well, we could not get out of station. However, one of the band discovered a high window which was unlocked, and one by one we were all boosted through and lifted down on the outside, sixty-four of us, including our vocal and violin soloists. When the station master heard of this, he was quite chagrined that he had neglected to lock this window also!

After playing Scarborough, the next town was York, then Hull (known all over the world as the port from which Robinson Crusoe sailed on his voyage of shipwreck), Grimsby, Lincoln, and finally Oxford, the city of universities.

This completed our British tour, and the next day we arrived in London about noon, not for another concert, but to prepare for our long sea voyage to Cape Town. At the last moment however, we were booked for a return date at Bristol on Friday, March 3rd, where we played to an immense audience at the Coliseum. Then on to Plymouth to board our steamship for the three weeks trip to South Africa, leaving on Saturday, March 4th.



**DECK CRICKET ON THE R.M.S. TANUI-- SOUSA AT THE BAT**

*There appears to be a sprinkling of applause going on in the background of this picture. What we don't know about deck cricket would be a burden even to contemplate, but we take it that Mr. Sousa is just about to swat the pill (or its equivalent) and that the hand-clapping is an expression of admiration for his admirable (if so it be) stance, we believe that's the word.*

On our tour of the British Isles, we covered in all 4,360 miles in the nine weeks we were there, playing 111 concerts in sixty-five different cities to remarkable business everywhere, being

received by our audiences with the greatest enthusiasm. In fact, as this was the fifth visit of Sousa's Band to England in eleven years, we "took" better than ever.

There are many excellent bands in Great Britain, and we met many members of each who were most generous toward us in every way. Frequently, after the concerts, our boys would hobnob with their professional brothers, always learning something different and interesting in the music line whereby we could make easier our work before the public, becoming more liberal in our views pertaining to our profession, getting away from prejudice and tradition, and thus onward toward the creation of things fresh and new.

#### CHAPTER IV

*[Jacobs Band Monthly, April, 1934]*

The morning of March 4th, 1911 (this was the date for our embarkation from Plymouth, England to Cape Town, South Africa), began with a very disagreeable mist, which later turned into rain — all quite characteristic of the climate of England, especially at this time of the year. But the dirties included in anticipating the wants of the three-weeks' sea voyage ahead of us, made the morning a busy one, and rising early we made all preparations for the trip. Many men in the Sousa uniform could be seen throughout the city of old Plymouth purchasing articles of comfort: especially lighter clothing because of the warm weather that would be experienced while crossing the equator, and while playing in a country of semi-tropical climate.

Our wives took a passage at London, having a delightful trip down the Thames River and around into the British Channel, and met us at Plymouth.

While playing this city in January a serious accident occurred. At our matinee concert, played at the Guild-hall the weather was chilly, and as usual the hall was cold, as is the case in most of the music halls in England, which have no artificial heat of any kind. Because of this circumstance, a portable gas heater had been provided in the dressing room occupied by our lady soloists, to keep

Around the World with Sousa – Herbert L. Clarke  
Part 2 of 6 (Continued)

them warm. The time came for the soprano solo, and there was a slight wait. When Miss Virginia Root finally appeared and started to sing she seemed out of voice, and all of us noticed that she did not have her accustomed vivacity of manner, nor did she even respond to the usual encore. The concert was continued, however, and all went well until the violin solo was reached, when it was announced that Miss Nicoline Zedeler was indisposed and would not appear. This was the first time any of our soloists had ever missed taking part. Of course every one was surprised, but we finished the concert in the usual manner, one of the bandmen substituting for the lady.

After the concert was over, we learned the both of these soloists had been overcome from escaping gas in their dressing room. When their door was forced open by my brother Edwin, on whose shoulders, as manager of the band, fell the duty of seeing that every thing went smoothly both were found in an unconscious state, and it took some time to resuscitate them. This unfortunate occurrence almost proved fatal to Miss Zedeler, who was placed under the care of a physician at her hotel, and neither of the soloists were able to appear for the evening's concert, nor were they in good condition for some days after. But we all were mighty thankful for the timely breaking in of their door and the opening of their dressing-room windows and getting them out of the Hall, which undoubtedly saved their lives.

Even while making preparations for our southern voyage, we found time to visit some of historical Plymouth, and while walking along one of the docks, we discovered a tablet marking the spot from which, several hundred years ago a devoted band of Pilgrims sailed for the then wild and strange continent of North America landing after months of hardship, at the spot which they named "Plymouth" after their starting point in England. Several members of the band, including myself, could trace lineage back to these very same people.

At about noon the next day we



**BOAT DRILL- R.M.S. TANUI - A proceeding highly necessary to the safety of passengers, if not one solacing in equal degree to the nervously inclined owing to the unfortunate association of ideas most certain to be called up. Whether the lay assemblage has gathered simply to applaud technical dexterity or to assure itself that such dexterity actually exists, we have no way of knowing. But to consult your own inner temple; we have ours.**

boarded a large tug boat that was to convey us to the steamer lying outside the breakwater, and on coming alongside, we clambered aboard, ready for the trip south. It took quite some time to get all the men and baggage on board ship, but after this was accomplished we started slowly on the long voyage for Cape Town. While steaming down the beautiful harbor, we passed several large British war craft as a United States battleship with the Stars and Stripes flying from the stern; a sight good to see, being so far away from home!

Our boat, the *Tanui*, was a dandy comfortable little ship, about one-third the size of the *Baltic*, in which we had crossed the Atlantic, and belonged also, to the White Star Steamship Line. Because of the boat's comparative smallness, we expected some tossing around, especially when passing through the Bay of Biscay, which has the reputation of making one who is not a good sea traveler rather indisposed. But fortunately for those who possessed weak stomachs, the sea was unusually calm, with the result that there were many enjoyable hours spent in playing all sorts of games from deck cricket to deck billiards in the daytime and bridge at night. The ship was not a bit crowded, and all the men had plenty of room to do as they wished. Practicing was going on

in the different staterooms during the day, this being necessary to keep up an embouchure, while on our three week's "holiday trip", so as to be in condition for the first concert on land. We had a few band rehearsals on deck, which was sheltered from the wind by stretching heavy canvas curtains around the space.

After a five days' sail with the weather just perfect, land was sighted and the Canary Islands soon loomed up. A stop of some eight hours was made at Santa Cruz, Tenerife, the principal seaport, and while our ship was taking on coal for the remainder of the voyage, all passengers left the ship to spend a pleasant day sightseeing in this quaint, old-fashioned Spanish town. (And right here I wish to advise any of my readers, whenever on such a trip, to leave the boat while it is taking on coal, as this is an unbelievably dirty operation, and anyone lingering on board is bound to be very generously covered with coal dust. But after all the coal is housed and the decks washed down, no one would believe that there had been, just previously, nearly an inch of coal dust all over the boat.) The day was beautiful and the climate perfect, and our visit around town very interesting, although I would not care to live there permanently, all was so primitive. Nearly every native we met begged for pennies, which is the usual custom whenever tourists visit this place.



**ON THE HURRICANE DECK- R.M.S. TANUI - At the right Captain Moffat, frankly British, and Mr. Sousa, deceptively French-- the rest, members of the bandmaster's party with the exception of the ship's officer, who, true to the best nautical tradition, has appropriated three of the ladies to himself.**

{CONTINUED IN NEXT FANFARE}

## SIXTY YEARS BY THE BANDSTAND

Submitted by Charles Bennett Jr.

When most people think of a traveling Windjammer they think of someone who plays in a circus band during the summer months. Actually there were quite a few windjammers who played almost year-round. Many musicians found work in the winter by playing on indoor circuses and in earlier years, stage plays, minstrel shows, and vaudeville.

Windjammer member J. Arthur Curtiss has offered some comments on the "off season" circus bands that played in Lincoln, Nebraska. Arthur started playing in the local shrine circus about 1949 and has played under a number of famous circus bandmasters.

While I must confess I am not a great fan of the "indoor" circus (a show playing in buildings rather than tents) there have been many great indoor presentations over the years. I guess in my home town of Chicago, Henry Kyes would have made the most "off season" appearances. Kyes of course was an old-timer, his experience going

back to the big railroad circuses of the "golden years". I think I saw Kyes band once during the run of the Medinah Shrine Circus.

Arthur lists Bill "Boom Boom" Browning, Ramon Aguilar, and Izzy Cervone as some of the famous Bandmasters who have fronted the Lincoln Shrine bands over the years. He states that the shows used to perform 13 shows during a "run" but that has been cut back somewhat in recent years.

Here are some pictures of the Shrine Bands that played Lincoln, Nebraska. Arthur is playing trumpet in each picture. In the case of the Shrine groups, it gave many local musicians exposure to the world of circus band music. I am sure many a local musician looked forward to the next winter season, when he could play some good marches while watching the tigers and the elephants perform!

I enjoyed Eric Beheim's thoughts from the last *Circus Fanfare* on playing with a non-circus band





for an ice show. I got to thinking if I had ever been on the bandstand during a non-circus presentation. Yes, I have good memories of one such adventure. Guess we will talk about that next time.

Keep the valve oil handy... you never know when you will be asked to play for the elephants!



*Photos from the Collection of J. Arthur Curtiss.*

*Previous Page:* Shrine Band in Lincoln, 1964, Ramon Aguilar was the bandleader. Arthur Curtiss is next to Aguilar.

*Above:* Here's William "Boom Boom" Browning and his 1984 Shrine Band.

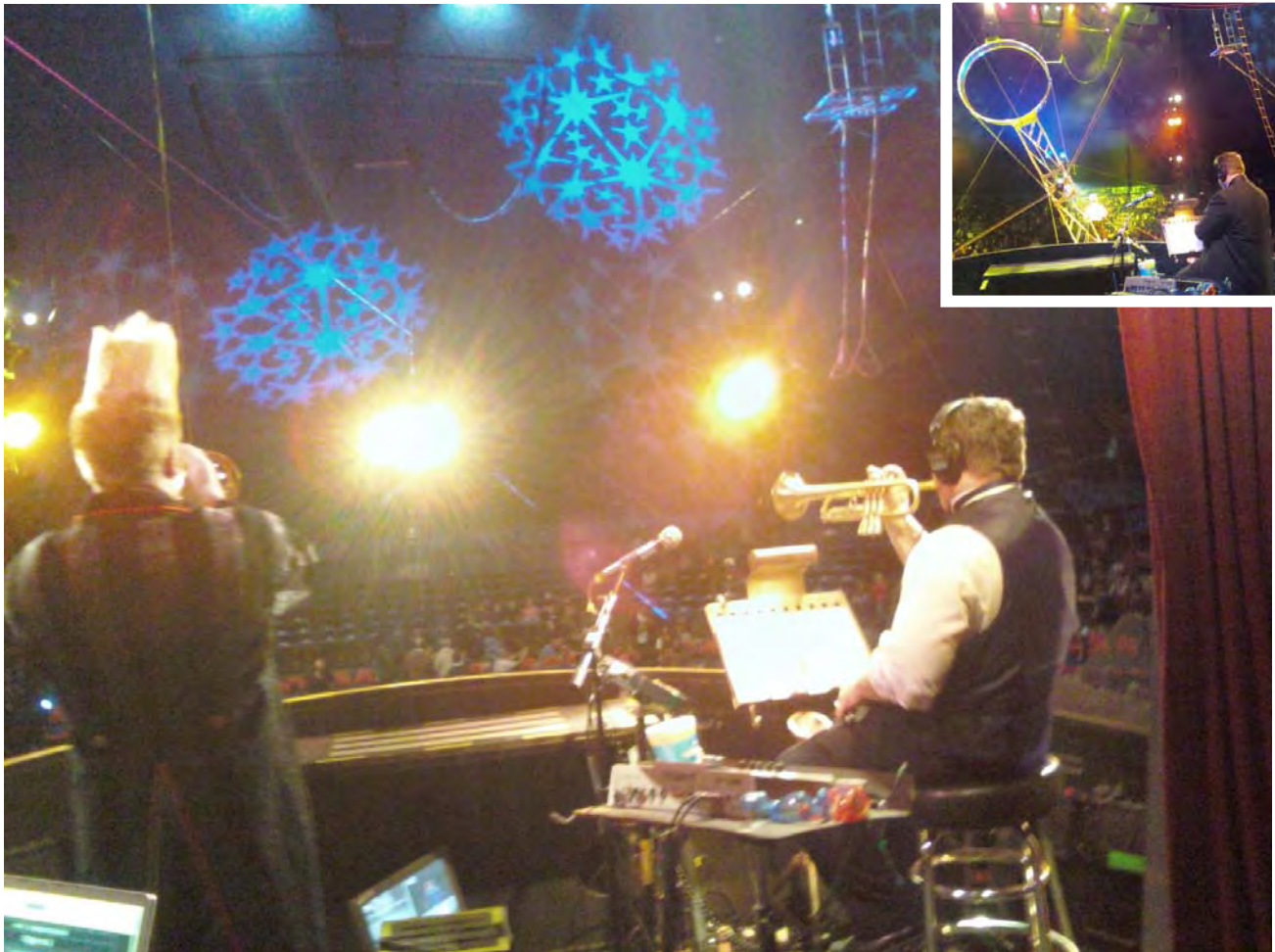
*Right:* Shrine Band under the direction of John Mallett with Lee Reynolds on the organ in 2003. [Poor b/w photo by lighting the band in black tux in red with a red background. Only the drummer / bandleader is in a white spot.]





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## MAY ALL YOUR DAYS BE CIRCUS DAYS!



**Bello's Back! at Big Apple Circus.** Your Editor was given the royal treatment while visiting **Big Apple Circus** on Feb. 27, 2010 at Stone Mountain, GA. Johnny Hodges (right) is at the Bandleader's podium to play trumpet while Music Director Rob Slowik played lead trumpet on tour with Harry Connick Jr. Photo is taken from my view in the "Press Box" on the bandstand. Every music number is written for each act. Bello (left) added his flugel sounds while the band finished the first show playing an arrangement of "Wheel in the Sky" a musical reprise to the earlier thrill act in the show (inset). You just want to ask, "Is there anything that Bello can't do?"

*If you can make a trip to see the Big Apple Circus, it is well worth your time and enjoyment!*