



Windjammers Unlimited, Inc.



CIRCUS FANFARE

FOUNDED IN 1974 BY ART STENSVAD AND CHARLES BENNETT, JR.

Save the Dates

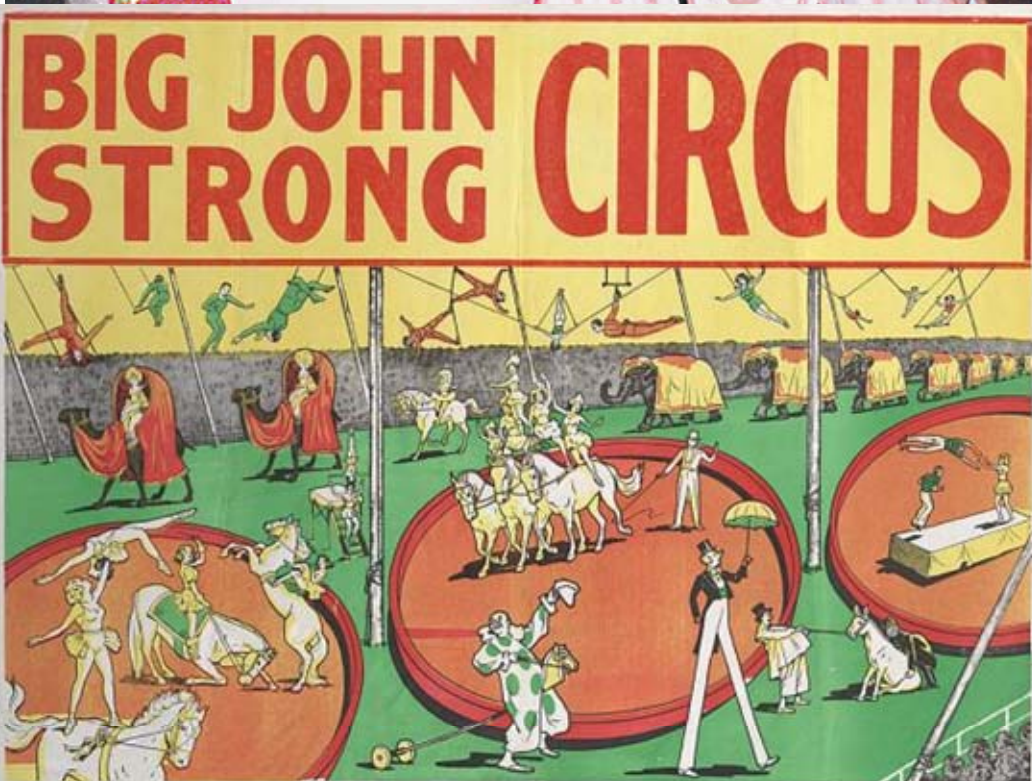
Windjammers Unlimited Summer Meet

July 12
to July 17,
2011
in
Oskaloosa,
Iowa
~~~

#### Future Windjammer Summer Meets:

July 17  
to July 22,  
2012  
in  
Gettysburg,  
Penna.  
~~~

2013
in
Reno, Nev.



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 Pruyn	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	Charles L. Gebest	2011
Paul Yoder	1986	Joseph Gorton	2002		2012



PEOPLE OF NOTE:

CIRCUS MUSICIAN- HUGO HELANDER

Windjammers regularly receive inquiries generated from our website. Here is one from genealogy researcher Heikki Majamaa in Helsinki, Finland: *In my search for distant relative Hugo Helander, I found a sentence in the 1971 Bandwagon article Circus Windjammers: "Russell Alexander must be ranked with Karl L. King, Frederick Alton Jewell, Charles Sanglear, **Hugo Helander** and Noble Howard as a great baritone player." (Sverre O. Braathen. Bandwagon, Vol. 15 No.3 (May-Jun), 1971, pp 22-23). From there, I searched and found your Windjammers Unlimited website. Here is a portrait of him. I do not know the year of the photo but it must have been taken before leaving Finland. Based on these details, I think it is highly likely that the Bandwagon article speaks about the same person. Can you help me find more information about him in the United States?*

**Is there anyone who knows where we could find more information on this talented baritone musician?
Contact your Circus Fanfare Editor with any leads.**

Full name: Hugo Aron (Aaron) Helander DOB: 4 November 1876

Profession: Musician- Baritone player

Arrived in New York on 23-Nov-1901 from Southampton, on the S/S Philadelphia

Moved first to Conneaut, OH

Applied for US citizenship in Detroit, MI

% % %

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BILLBOARD OF COMING EVENTS:

- July 12-17, 2011** – Oskaloosa, Iowa – Host: Andrew Glover
Comfort Inn-Oskaloosa – Windjammer Rate: 641-676-6000
Events held at the George Daily Community Auditorium
- January 17-22, 2012** – Host: Mike Montgomery
Windjammers Unlimited 40th Annual Convention
at Courtyard by Marriott, Bradenton, Florida
Reservations 866-624-1658- ask for Windjammer Rate
- July 17-22, 2012** – Gettysburg, PA – Host: Bill Link
Liberty Mountain 717.642.8282
www.libertymountainresort.com
- Summer Meet 2013** – Reno, NV – Host: Connie Thomas
Watch for specific dates and more details...

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PHOTOS: Front Cover-Big John A. Strong Circus Owner in Goodland, KS, August 14, 1978 with Windjammer co-founder Art Stensvad; stock poster (Douglas MacLeod). Pg.2- Hugo Helander ca.1902, circus musician. Pg.5- 2010 Peru (IN) Calliope (Rod Everhart). Pg.10- Cotton Blossom showboat; Pg.11- 1916 Buffalo Bill's 101 Ranch Wild West- Merle Evans (Buster Bailey Collection). Pg.12- 1954 RBBB Route book pages (www.BucklesW.blogspot.com) & Pg.17-1900s Sun Bros. Circus Band. Pg.18- Dorothy Herbert RBBB poster; Pg.19- Merle Evans; Pg.20- Pat Valdo-RBBB clown poster (Tibbals Online Digital Collection); Dorothy Herbert one-leg kick (autobiography). Pg.21-1949 Clyde Beatty-Africa Screams. Pg.22- Norman and Rayford Woodrick. Pg.26-27-1973 WJU Convention photos: Schlarbaum, Hills, Harrison, Stagg, Stauth, Dettman, Whitmarsh (Charles Bennett Jr). Pg.28-Back Cover- Oskaloosa Town Band Gazebo and Chief Mahaska (Andrew Glover). ADs: Pg.14-15-Sounds of the Circus Vol.55 & Vol.56 & Rudy Bundy.

May all your days be Circus Days!





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 bi-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 bi-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 |

Windjammers Unlimited, Inc.
P.O. Box 31145
Independence, OH 44131-0145

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

- | | |
|--|--------------|
| Merle Evans Scholarship Fund | (any amount) |
| Frank & Ruth Blair Scholarship Fund | (any amount) |

**WINDJAMMERS UNLIMITED, INC.
DONATIONS RECEIVED MAY 1, 2010 to APRIL 30, 2011**

Submitted by Treasurer Howard Habenicht

General Operating Fund	\$840.00
Evans Scholarship Fund	255.00
Blair Scholarship Fund	190.00
	<hr/>
Total	<u>\$1,285.00</u>

**CONTRIBUTORS TO
GENERAL OPERATING FUND**

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

David Collings

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

John Brady

Pete Exline

Martha Harris (In memory of William Roosa)

Merry Korn (In memory of Leonard Shifres)

Duane Olson

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

Mary Adams

Tryon Bauer, Jr.

Merle Evans (\$251 to \$500)

- none -

**CONTRIBUTORS TO
SCHOLARSHIP FUNDS**

Merle Evans Scholarship Fund

\$1 to \$50

Pete Coll

David Collings

Rich Copeland

Rodney Everhart

John Frank

Tom Hildreth

Jim Hunsicker

Arnold Huntress

Jay Kahn

Lee Oler

Edward Shevlin

Philip Sorgini

Viola Wosilait

Frank & Ruth Blair Scholarship Fund

\$1 to \$50

Ken Benson

Pete Coll

David Collings

Rich Copeland

Tom Hildreth

Lee Oler

Edward Shevlin

Viola Wosilait

\$51 to \$100

Tryon Bauer, Jr.



2010 Peru (IN) "Callyope"
Photo by Rod Everhart

WINDJAMMERS UNLIMITED, INC.
FINANCIAL REPORT: STATEMENTS OF ACTIVITIES

Submitted by Howard Habenicht, Treasurer

WINDJAMMERS UNLIMITED, INC. STATEMENTS OF ACTIVITIES	Year ended December 31	
	2010	2009
Changes in Unrestricted Net Assets		
Support and revenues:		
Membership dues	\$ 11,547.00	\$ 14,696.00
Contributions	961.00	827.00
Meet income (loss)-net	9,833.95	3,619.29
Merchandise sales	2,178.00	3,518.00
Interest income	5.61	36.57
Advertising	190.00	140.00
Other	249.00	357.50
	<u>24,964.56</u>	<u>23,194.36</u>
Net assets released from temporary restrictions:		
Merle Evans Scholarship Fund (Interest)-for summer meet selectees	0.00	130.00
	<u>0.00</u>	<u>130.00</u>
TOTAL UNRESTRICTED SUPPORT AND REVENUES	24,964.56	23,324.36
Expenses:		
Cost of merchandise sold	2,270.00	3,237.00
Newsletter	6,052.92	5,471.13
Printing-other	865.02	628.81
Office supplies and expenses	577.95	736.57
Postage and UPS	1,500.13	1,363.01
Secretary's fee and expenses	3,852.25	2,637.05
Editor's travel expenses	1,996.49	1,155.16
Telephone	562.30	534.92
Storage rental	2,217.48	1,930.31
Internet fees	503.40	469.45
Other	4,147.40	992.44
	<u>24,545.34</u>	<u>19,155.85</u>
TOTAL EXPENSES	24,545.34	19,155.85
INCREASE IN UNRESTRICTED NET ASSETS	419.22	4,168.51
Changes in Temporarily Restricted Net Assets:		
Merle Evans Scholarship Fund:		
Interest income	13.16	286.25
Assets released from restrictions	0.00	(130.00)
Frank & Ruth Blair Scholarship Fund:		
Interest income	3.99	83.61
INCR. IN TEMPORARILY RESTRICTED NET ASSETS	17.15	239.86
Changes in Permanently Restricted Net Assets		
Merle Evans Scholarship Fund:		
Donations	405.00	191.00
Frank & Ruth Blair Scholarship Fund:		
Donations	290.00	166.00
INCR. IN PERMANENTLY RESTRICTED NET ASSETS	695.00	357.00
INCREASE IN NET ASSETS	1,131.37	4,765.37
Net assets at beginning of year	31,241.44	26,476.07
NET ASSETS AT END OF YEAR	\$ 32,372.81	\$ 31,241.44

NOTES**Note 1. Nature of Activities and Significant Accounting Policies**

Nature of Activities: Windjammers Unlimited, Inc. (the "Organization") is a not-for-profit Corporation whose purpose is to keep alive traditional circus and circus concert music. The Corporation's primary source of revenues is member dues.

Financial Statement Presentation: The Organization reports information regarding its financial position and activities according to three classes of net assets—unrestricted net assets, temporarily restricted net assets, and permanently restricted net assets.

In 2010 and 2009 the Organization had unrestricted and permanently restricted net assets. Unrestricted net assets are not subject to any stipulations. Permanently restricted net assets are subject to stipulations set forth by the donors.

Inventories: Inventories are carried at actual cost.

Support and expenses: As required by generally accepted accounting principles, the accrual basis of accounting has been utilized. Therefore, revenue relating to a later period has been set aside as deferred income, and expenses paid in advance are considered prepaid or deferred.

Contributions: All contributions are considered to be available for unrestricted use unless specifically restricted by the donor. Amounts received that are designated for future periods or restricted by the donor for specific purposes are reported as temporarily restricted or permanently restricted support that increases those net asset classes. When a temporary restriction expires, temporarily restricted net assets are reclassified to unrestricted net assets and reported in the statement of activities as net assets released from restrictions.

Donated services, goods and facilities: The value of contributed services meeting the requirements for recognition in the financial statements was not material and has not been recorded. In addition, many individuals volunteer their time and perform a variety of tasks that assist the Organization in carrying out its purpose, but these services do not meet the criteria for recognition as contributed services.

Donated assets are recorded at fair market value with a like amount recognized as contribution income at the date of donation.

Income taxes: The Organization is exempt from federal income tax under Section 501(c)3 of the Internal Revenue Code.

Use of estimates: The preparation of financial statements in conformity with generally accepted accounting principles requires management to make estimates and assumptions that affect certain reported amounts and disclosures. Accordingly, actual results could differ from those estimates.

Cash and equivalents: For purposes of the statements of cash flows, the Organization considers all highly liquid investments available for current use with an initial maturity of three months or less to be cash equivalents.

(Notes Continued -->)

See notes to financial statements.

**WINDJAMMERS UNLIMITED, INC.
FINANCIAL REPORT: STATEMENTS OF FINANCIAL POSITION**

Submitted by Howard Habenicht, Treasurer

WINDJAMMERS UNLIMITED, INC. STATEMENTS OF FINANCIAL POSITION	December 31	
	2010	2009
ASSETS		
Cash and equivalents-unrestricted	\$ 20,982.81	\$ 16,002.39
Investments-certificate of deposit:		
Restricted	17,756.28	17,044.13
Unrestricted	542.80	1,254.95
Accounts receivable	0.00	3,632.07
Inventories - at cost	1,213.00	1,133.00
Prepaid expenses	0.00	0.00
Advances to meet organizers	4,500.00	1,545.35
TOTAL ASSETS	\$ 44,994.89	\$ 40,611.89
LIABILITIES		
Accounts payable	\$ 1,904.08	\$ 1,217.45
Dues received in advance	10,718.00	8,153.00
TOTAL LIABILITIES	12,622.08	9,370.45
NET ASSETS		
Unrestricted	14,616.53	14,197.31
Restricted:		
Temporarily:		
Merle Evans Scholarship Fund (Income)	1,888.14	1,874.98
Frank & Ruth Blair Scholarship Fund (Income)	601.64	597.65
Permanently:		
Merle Evans Scholarship Fund (Principal)	11,606.50	11,201.50
Frank & Ruth Blair Scholarship Fund (Principal)	3,660.00	3,370.00
TOTAL NET ASSETS	32,372.81	31,241.44
TOTAL LIABILITIES AND NET ASSETS	\$ 44,994.89	\$ 40,611.89

NOTES: (continued)

Note 1. Nature of Activities and Significant Accounting Policies (continued)

Investment in debt securities: The Organization holds a certificate of deposit, which is due within one year. Management determines the appropriateness of the securities at the time they are acquired and evaluates the appropriateness of such classifications at each balance sheet date. The classification of those securities and the related accounting policies are as follows:

Held-to-maturity securities: Held-to-maturity securities consist solely of debt securities, which the Organization has the positive intent and ability to hold to maturity, and are stated at cost.

Note 2. Restricted Net Assets

Restricted net assets consisted of the following:

Scholarship Funds	2010	2009
Merle Evans	\$13,494.64	\$13,076.48
Frank & Ruth Blair	4,261.64	3,967.65
	<u>\$17,756.28</u>	<u>\$17,044.13</u>

The Merle Evans Scholarship Fund was established to provide funds to enable student musicians to attend and participate in the Organization's summer conventions.

The Frank & Ruth Blair Scholarship Fund was established in 2003 by Dr. and Mrs. Frank Blair to provide funds to enable student musicians to attend and participate in the Organization's conventions. The fund is to be treated as an endowment and, accordingly, only the interest earned from the fund's principal is to be used for such scholarships.

See notes to financial statements.

§ § §

**That's
close enough
to the tiger**



MUSIC FOR WJU 2011 SUMMER MEET IN OSKALOOSA, IOWA CELEBRATING 125 YEARS OF THE C. L. BARNHOUSE COMPANY

MARCHES

The Avenger (1910) – King
 The Banqueters (1914) – G. Holmes ***
 Barnum and Bailey's Favorite (1913) – King ***
 The Battle of Shiloh (1886) – Barnhouse ***
 Bridal Tour (1898) – Fulton
 C. F. A. (1931) – Evans ***
 Clair's Triumph (1900) – English
 Coe Band (1935) – Lyman
 The Coliseum (1902) – Platt
 The Darlington (1896) – Alexander
 Downie Bros. Triumphal (1930) – Cline
 Emblem of Unity (1941) – Richards ***
 Fidelity (1912) – King
 Floto's Triumph (1906) – Jewell
 Fredella (1935) – Evans
 George Landers' March (1915) – Dalbey
 Herbert L. Clarke's Triumphal (1928) – Boyer
 The Home Town Boy (1962) – King
 Idaho (1906) – Barnhouse
 In Honour Bound (1916) – Kiefer
 The Iowa Band Law (1923) – King
 The Irish Brigade (1911) – Casto
 The Jewell March (1909) – Mutchler
 Kansas City Star (1938) – Liberati/ arr. Richards
 Kentucky Cardinal (1922) – Barnard
 King of the Seas - Iowa (1896) – LaRue
 The Last Word (1928) – Huffine
 March to Mecca (1919) – Jewell
 Navy Blue (1956) – Edwards
 Ohio Division (1919) – King
 Old Hickory (1929) – Sweet
 Our Colonel (1902) – Vandercook
 Our Flag Unfurled (1929) – Barnhouse ***
 Peace Jubilee (1898) – Taylor ***
 Red Wagons (1948) – Evans
 Robbin's Bros. Triumphal (1928) – Gilson
 St. Louis (1917) – Heidenfelder arr. R. Gruenenfelder
 Salute to Alexander (1902) – English
 Show World (1909) – Richards
 Singapore (1929) – Eisenberg
 Symphonia (1925) – Evans
 Trombone Treat March (1949) – Latey
 United We Stand (1933) – Gabel
 The White and Red Rose (1928) – DeLuca
 Comandante (concert march) (1948) – Guentzel

(continued next column -->)

MARCHES- continued

Festal Day (concert march) (1934) – Buchtel
 The Governor (concert march) (1922) – Buys
 March of Time No. 1 (concert march) (1936) – arr. Richards
 March of Time No. 2 (concert march) (1941) – arr. Richards

GALOPS

Circus Echoes (1928) – Hughes ***
 Emporia (1913) – King
 Magnet (1902) – Jewell
 Mile-a-Minute (1903) – English
 Rays of Sunshine (1885) – Barnhouse
 The Steeplechase (1900) – Alexander
 Whirlwind (1899) – Jewell

OVERTURES

The Blue Ribbon (1926) – Alexander
 The Golden Dragon (1917) – King ***
 The Iron Count (1911) – King
 The Sky Pilot (1901) – Laurens

WALTZES

La Linea (1918) – Jewell
 Moonlight on the Nile (1909) – King
 Philomena (1889) – Barnhouse

OTHER WORKS

Annie Laurie (1916) – C. Smith ***
 Country Shuffle (1900) – F. Holmes
 La Fatiana (1922) – Barnard
 The Garden of Love caprice (1903) – Sanglear
 Heart Strings intermezzo (1904) – Casto
 Hydrophobia (1909) – G. Holmes
 Melody A La King (1941) – King/ arr. Alford ***
 Palm Garden Rag (1908) – Huffer
 Pep (1917) – Amsden
 Ragged Rozey (1913) – King
 Rosemary (1917) – Jewell
 Somewhere a Cow Is Bawling (1921) – Fisk
 Song of the South (1905) – Alexander ***
 Trombone Blues (1918) – Jewell ***
 Uncle Sam's Favorites No. 1 (1901) – arr. Laurens
 Weary Raggles' Troubles (1900) - Barnhouse

*** Selections included in the Saturday concert

* * *

**Windjammers 2011 Summer Meet Hotel Information in Oskaloosa
Tuesday, July 12 to Sunday July 17, 2011**

Please contact aglover@barnhouse.com with any questions

Official hotel for the Windjammers 2011 Summer Meet:

- **Comfort Inn of Oskaloosa - (641) 676-6000 – Windjammers in all 59 rooms!**
2401 A Avenue West, Oskaloosa, IA 52577

Oskaloosa has four other hotels, and a bed and breakfast:

- **Super 8 - (641) 673-8481**
306 South 17th Street, Oskaloosa, IA 52577
- **America's Best Value Inn - (641) 673-8351**
1315 A Avenue East, Oskaloosa, IA 52577
- **Budget Inn - (641) 673-8333**
1210 A Avenue East, Oskaloosa, IA 52577
- **Red Carpet Inn - (641) 673-8641**
2278 Highway 63, Oskaloosa, IA 52577
- **The McNeill Stone Mansion (Bed & Breakfast) - (641) 673-4348**
<http://www.thestonemansion.com/>
1282 C Avenue East, Oskaloosa, IA 52577

**Oskaloosa,
here we come!**

Oskaloosa (pop. 11,000) does not have one single hotel facility large enough to accommodate all the Windjammers for sleeping rooms, rehearsal/recording venues, and meeting facilities.

However, here are the wonderful alternate plans:

- **Accommodations:** We have five local motels in varying price ranges which I know will accommodate all Windjammers. The official convention motel (and the newest of the five in town) is the Comfort Inn. And, no larger than Oskaloosa is, no matter where you stay in town, you're within a couple miles of the "action."
- **Registration/Rehearsal/Recording/Performance venue:** It all takes place at the **George Daily Community Auditorium** in Oskaloosa (www.georgedailyauditorium.com). Our friends at the Daily have agreed to donate the use of their facility to us for the week. It's a marvelous venue. It will serve us well for our regular sessions as well as our concert on Saturday.
- **Music** will be selected from the Barnhouse archives, giving a retrospective of the company's history, and representing those composers who were important to the development and success of the company in its early years, and with special emphasis on the "circus" composers we all know and love (Karl King, Fred Jewell, Russell Alexander, J. J. Richards, W. P. English, etc.)
- **Saturday Banquet & Sunday Brunch at the Peppertree Restaurant:** (www.thepeppertree.com). Located just a quarter-mile north of the Barnhouse Music Palace

General Daily schedule:

- Tuesday, July 12- **Board meeting at 10:00 AM**; Evening registration
- Wednesday, July 13- First day of rehearsal and recording sessions
- Thursday, July 14- rehearsal and recording sessions. Tour of Barnhouse Co. and Cemetery Band in the afternoon. Spouse outing to Pella and Leighton to tour Jaarsma Dutch Bakery and lunch at Tassel Ridge Winery. **Evening: Oskaloosa City Band concert downtown**
- Friday, July 15- rehearsal and recording sessions. **Evening: Iowa Brigade Band concert**
- Saturday, July 16- Morning concert rehearsal; Afternoon concert performance; Evening Banquet
- Sunday, July 17- Brunch and close of meet

[Registration forms available ONLINE at www.circusmusic.org]

ONE BEAT TO THE BAR: Profile of Merle Evans

Written by Robert Lewis Taylor

Originally published April 16 and April 23, 1955 in the New Yorker Magazine

Reprinted from Circus Fanfare magazine archives - PART 3 OF 6

[Editors Note: This article was brought to your Editor's attention by Andrew Glover. Originally published in the New Yorker Magazine, reprint permission was obtained for Circus Fanfare by a prior Windjammer editor, and printed in 1991 (Vol.21 No.4, No.5, No.6) and 1992 (Vol.22 No.1), the twenty-six pages from the 1955 magazine has been reentered, edited, and new photos and illustrations added from our Windjammer archives. Merle's stories are legendary and have been oft told for enjoyment from his many years as a circus bandleader, to read them as told by Merle in this article is refreshing and reprinted for our newer Windjammer members.-ARZ]

PART 3 OF 6 - ONE BEAT TO THE BAR: PART I (continued)

[The New Yorker magazine, 4/16/1955 Reprinted with permission from Conde Nast Publications and from Windjammer archives, Circus Fanfare- Vol.21 No.5]

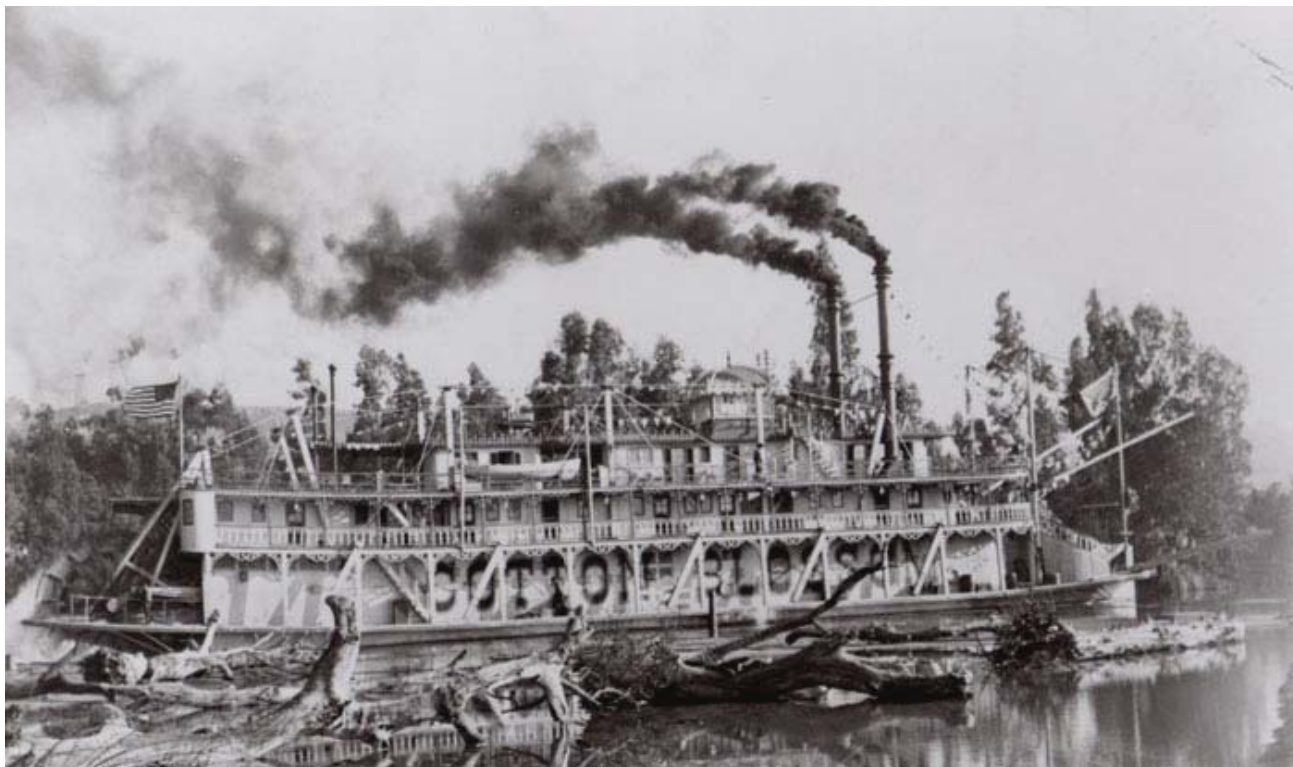
Aboard the *Cotton Blossom*, Evans suffered his first serious deflation of ego. It is a jarring moment when talent is introduced to genius, and this, in effect, is what happened when Evans heard his first steam calliope. The blow was all but crushing. He was face-to-face at last with an instrument with a more devastating volume than his own. The sole remedy seemed to be practice; the boy was suddenly determined to refine his gift to a point where his cornet not only could hurl bolts of thunder but would do so with musical finesse. There exist ample proofs of his success. By sitting on the

afterdeck and tootling five hours a day as the *Cotton Blossom* splashed its lazy way downriver, Evans achieved a degree of volume that soon argued a retirement of the calliope, and a skill that is vouched for in many quarters. He is the only representative of show business on the roster of the select (a hundred and forty-eight active members) American Bandmasters Association, which was founded by Edwin Franko Goldman; also, in the non-circus season he is greatly in demand as guest conductor of the best bands in the nation. Last year, he went to Washington to lead the U.S. Navy Band in one of its weekly radio programs called "The Navy Hour," and afterward he conducted the band in a concert at the Departmental Auditorium.

The *Cotton Blossom* was a large

barge, pushed by a stern-wheel steamer. The married players and single women lived on the barge, and the single men slept aboard the paddle-wheeler. Besides the calliope— entertainment's first loudspeaker system, consisting of pipes, a keyboard, and a boiler, with the virtuoso seated facing the stoker— the showboat had a band of sixteen pieces, the majority of them trombones. Evans recalls that it was a splendid life. In the daytime, if he wasn't practicing, he was fishing for mudcat— dangling his feet over the side and trailing a line weighted down with a heavy sinker. When the day's jump from show town to show town was short, the barge might tie up to a tree and everybody would go overboard for a swim.

BELOW: Cotton Blossom Showboat



One Beat to the Bar: Profile of Merle Evans – Robert Lewis Taylor
Part 3 of 6 (Continued)

But close onto the first signs of dusk, the calliope would take up its brass-lunged song and the steamer would push the showboat toward the rickety wharf of the evening. The band assembled on the foredeck; favorite tunes for rallying the citizens were *Lassus Trombone* and *Slippery Hank*— “anything with a trombone smear,” says Evans. Then across the bottom lands, where willows and cottonwoods lined the dried-clod roads, came specks of light that flitted like fire flies— people carrying lanterns and luminous chunks of fox fire— and the show was on.

All the band members “double-staged;” that is, they played their instruments and also acted parts in the performance. Usually, Evans was a comedian, with the accent on the genus Hayseed. There are lots of people still around who saw him— he visits several each year on his circus ramblings— and they say that he was pretty funny.

The only restless person aboard was Doc Pullen, who could scarcely wait to get down to Baton Rouge, the show boat’s last stop. From a Chicago firm of his acquaintance, he had ordered fifty dollars worth of skunk-oil liniment, in addition to the regular barrel of internal spooju, and he enlisted Evans’ aid the minute they finished the run. Accompanied by his wife— a highly rated belly dancer— and a comedian named Billy Dale, he and Evans pushed up into the Arkansas veldt with a medicine show. To give the outfit class, Pullen bought a covered wagon, a gas-powered magic lantern; and a folding pipe organ— a leaky thing with several keys missing. The entertainment he offered was then, varied and worthwhile, particularly by the Arkansas standards of that time. First, Doc and Evans would present an E-flat-clarinet-and-cornet concert, which was followed by a magic-lantern show and some rusty jokes from Billy Dale. Then came a terpsichorean interlude, a real crowd-puller, featuring Doc’s bride, and at last THE Doctor, holding a bottle in each hand, would make a dire, and even threatening, speech about the medical



risk inherent in not buying his potions, while in the background Mrs. Pullen extracted uneasy, dirge-like bleats from the organ.

“Doc was a brilliant orator,” Evans says. “On two or three occasions, I myself got so carried away that I took a slug of the leprosy elixir. It damn near killed me.”

Over and above his duties as horn-blower, Evans had the responsibility of filling the bottles. Immediately after he had concluded the music, he would sprint under cover and begin mixing and pouring— the skunk oil from one barrel and the internal stuff from another. The exact chemical analysis of the two nostrums remains obscure to him, but he believes that the tuberculosis-leprosy-fracture compound (and for the purposes of Arkansas, Pullen expanded its efficacy to include such diseases as colic, mange, telegrapher’s wrist, black rot, Madagascar itch, and cretinism) was principally alcohol, and that the skunk oil was water and glycerine, with a pinch of asafetida to give it fragrance. As for the therapeutic value of the potions, it is known that after downing a bottle or two of the interior cure and rubbing on some skunk oil, patients went leaping and howling away, some times discarding crutches and other props—to all outward appearances entirely cured.

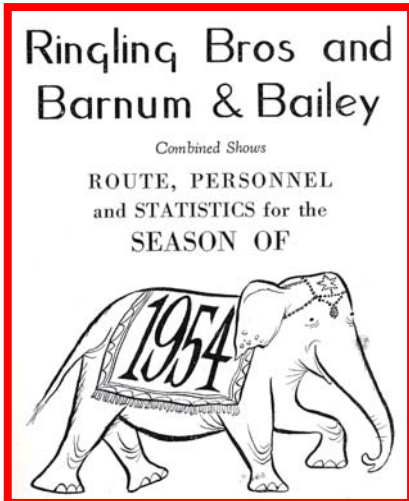
ABOVE: 1916 Buffalo Bill’s 101 Ranch Wild West Band – Merle Evans is far right in the second row.

Pullen displayed a rare feeling for ethics in most of his professional actions. Having crossed Arkansas, for example, he felt that it might be presumptuous to back-track. “One consultation a year’s enough,” he told his staff, “I’m not trying to corner the market.” Evans and the others were content, because it seemed to them, untutored in the ways of science, that a return visit to any of the clinical centers might very possibly result in a lynching, or at least a trip out of town with feathers on a rail. Closing the show, Pullen and Evans accepted an offer to play in the orchestra of the Yale Theatre, in Wichita, and after this they joined a traveling stock company that performed under canvas.

Again, Evans blew the cornet and onstage donned the cap and bells. During 1911 and 1912, he held such a rapid succession of show jobs that he has trouble sorting them out today. Brundage got him back as bandleader in 1913, and in the autumn of that year he took a new sort of employment, as director of the town band in Campbell, Missouri.

Campbell still remembers Evans fondly, in the main for a richly elaborate hoax that he and some cronies practiced on the more unrestrained of the town’s religious elements. High on the list of entertainments in the Ozarks were, and still are, the Holy Roller tent meetings that set up shop for two or three weeks at a stretch. One got going in Campbell during Evans’ tenure as band leader and

One Beat to the Bar: Profile of Merle Evans – Robert Lewis Taylor
Part 3 of 6 (Continued)



developed a ferocious head of steam, with all but a handful of the town's population being converted at least once, and some people as many as half a dozen times. The theme of the meetings, a standard alarm, was the impending arrival of the Angel Gabriel. A visit, it was said, boded little good for the average citizen of Missouri.

A back-slid group, thinking this over in a local saloon, waited on Evans with a proposition— a plot with a dramatic appeal so irresistible that he fell in with it at once. The camp tent was pitched on the bank of a river, beside a lane that ran down to a pier. Hard on the stroke of midnight, with lament and exhortation mounting to a crisis, the assemblage was paralyzed to hear the shattering blast of a horn— of the Midwest's strongest cornet, to be precise— from the general direction of the water. Then, as the converts poured out of the tent in panic, a spotlight concealed in the bushes caught the unmistakable figure of Gabriel (twas Evans, dressed all in white) stalking with remorseless tread out of the river and blowing his deadly horn. Forsaking their horses, many of the congregation found foot room on the several roads leading from the village; quite a number jumped into the river and struck out for the opposite shore. The groans and shrieks were audible for miles in every direction.

Evans did not stay on long in Campbell after this; he felt the need of a change. For a while, he worked with Uncle Josh Spruceby's Melodrama in the tricky role of sawyer. Spruceby's professional climax involved the traditional flaxen-haired virgin strapped to a board and headed down the conveyor for the villainous mill saw, which to the audience (and the victim) appeared to have no safety device. Evans was hired to handle the controls of the saw, but his mind was frequently so absorbed by embryonic cornet passages that he forgot what he was doing. When the heroine's stage

screams reached a note of panic-stricken reality, he would wake up and haul back on the lever. In the course of several weeks with the show, he never sliced her once, but she finally had what appeared to be a nervous breakdown, and he sought work elsewhere.

THIS PAGE: From the 1954 Ringling Bros. and Barnum & Bailey Circus Route Book [www.BucklesW.Blogspot.com]

{CONTINUED IN NEXT FANFARE}



ACE MUSIC MAKERS



MERLE EVANS
Musical Director

~
BIG
SHOW'S
BAND
~

Flute and Piccolo	•	Horns
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Clarinets		Basses
Harold Hansen Harry Berks Walter Dietz Chester Botts Frank Sullivan Jack Colliver Paul Schaller Don Baker	Trombones	Johnny Evans John Bartlett Harvey Phillips
	Lew Bader Charles Wauford Ray Cassel Andy Grainger	Drums
Cornets	Baritones	Frank Hoffman Kenny Baldwin
Frank Sering Otis Jones Don McLean Bob Day Ramon Escorcia Joe Browning	Gene Morse Don Kelly	Hammond Organ
	•	Win Danielson

Windjammers Events at the 2011 Association of Concert Bands Convention in Muskegon (MI)

Andrew Glover, Conductor and Music Director

Following the tradition of clinics at Danville's 1996 Great American Brass Band Festival, Pensacola's 2001 ACB Convention, and countless Education Bands each year at the Ringling Museum in Sarasota, a group of Windjammers were organized by Andrew Glover to demonstrate circus music and styles for the 2011 ACB Convention on May 12 in Muskegon. Planned well in advance, 36 (or 38) musicians from 13 (or 14) states were confirmed as WJU clinicians. The late-hour e-mail came as a great surprise to these stout-hearted volunteers asking if they would be available for a second concert on Saturday. **Why not?** A brief rehearsal on Wednesday afternoon gave us nothing to fear for Thursday's educational presentation. A quick head count showed that several substitutions would need to be made for Saturday's roster, but again nothing to fear. Saturday's concert program was selected from music organized by Glover for his Iowa Brigade Band concert he is planning later this summer at the Windjammer Meet in Oskaloosa, Iowa. Playing cornet in both concerts, I can submit a carefully-worded biased report that we were fantastic. The audience cheered the music and our conductor. We arrived on stage Saturday, with just enough time to be seated at the new music folios, receive a few sage words from our conductor, and hit the downbeat. I recall playing only some of the tunes on Saturday: *Omar Khayyam* (wouldn't recognize the tune), *Land of Dreams* (lovely piece of music), and *Big Cage Galop* (our unequalled percussive battery were phenomenal). The rest was a musical blur of information about the selections and, of course, the playing of the old time circus music. In my humble opinion (IMHO), we all proudly represented WJU and played two great concerts. You might say we were all "in the zone." Backstage after the concert, one of the clarinets was overheard asking, "Did we just sight read an entire concert?" **Yes, we did.** –Editor ARZ

Thursday's Education Band Clinic (K.L.King)

Gallant Zouaves March – opener

For the Big Cat Act:

Sells-Floto Triumph; Alhambra Grotto;

Abdallah; Big Cage Galop (tempo)

Carrollton March

True Blue March – 2nd strain only

The Goldman Band March – melody

Pageantry March – harmony

Gallant Marines March –musical effect

Valley Forge March– dynamic contrast

Gateway City March

Barnum and Bailey's Favorite



Saturday's Concert Selections

March, America Exultant - Fillmore

Overture, Omar Khayyam - King

Land of Dreams Serenade - Barnhouse

March, Iowa Brigade Band - Jewell

Ben Buxton's Two Step - Barnhouse

Serenade, An Autumn Romance - King

March, Bonds of Unity - King

Trombone Blues - Jewell

In Old Portugal Waltz - King

Big Cage Galop - King

Barnum and Bailey's Favorite - King

Encore: Stars & Stripes Forever - Sousa

% % %

Allen Koppenhaver arrived at Wittenberg University in 1961 to begin a 32-year career as an English professor. But in the early 1950s, while an undergraduate at Pennsylvania's Lebanon Valley College music conservatory, Allen J. Koppenhaver took up his tuba and ran away with the circus-- at least for a summer. The late professor's love of letters, music, peanuts and clowns was honored at

Wittenberg when Sara Gruen, author of the bestselling circus novel "Water for Elephants," delivered the

first Dr. Allen J. Koppenhaver Literary Lecture in Weaver Chapel. Gruen also presented an

English Department colloquium earlier in the day in the Ness Family Auditorium in Hollenbeck Hall. Part of the Wittenberg Series, these lectures are presented by the Ellen, Lloyd, Margaret and Lanty Smith Endowed Fund. Lanty Smith was one of Koppenhaver's students.

We "didn't have television, so we went to the circus," said Koppenhaver's wife Jerry-- still a Springfielder. "When he had a chance to play, it was exciting as running away." Teacher Harvey Phillips got Koppenhaver a seat in the Ringling Bros. and Barnum & Bailey Circus band under legendary conductor Merle Evans. Her husband "loved the

clowns," both the famous Emmett Kelly and Otto Griebling, "who swept the spotlight into a dustpan

and put it away," his wife said. As amusing to her was "Boom Boom" Browning, a percussionist who in years later

was with a circus that stopped in Springfield and invited him to lunch. When we served corn-on-the-cob, Browning "took his false teeth out, laid them on the table and ate," she recalled. "I can remember the look on the kids' faces."

Although Gruen's Depression-era circus "isn't at all like the circus Allen was in," Mrs. Koppenhaver said, she found Gruen's book a smooth read and is looking forward to the movie. Prof. Koppenhaver continued his musical interests playing in the Springfield Symphony Orchestra and as a librettist, working with composer and Wittenberg graduate Robert J. Haskins. Koppenhaver died in 1993 at age 61.

% % %

Allen J. Koppenhaver: Circus Tuba

Reprinted with permission from author

Tom Stafford-staff writer

Springfield News-Sun (Ohio)

Featuring **3** Songs by JOHN RINGLING NORTH and **5** Songs by RUDY BUNDY

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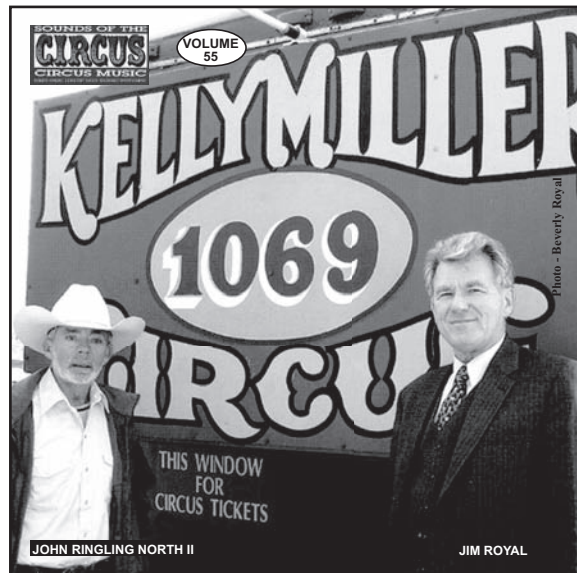


VOLUME FIFTY FIVE

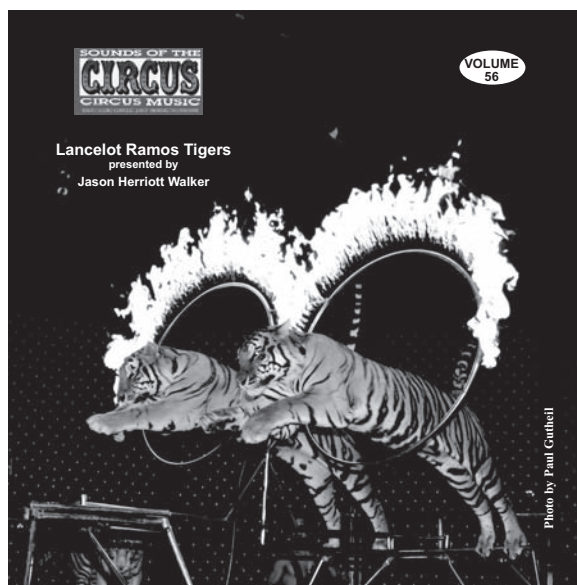
1. Impossible (John Ringling North)
2. On Honolulu Bay (John Ringling North)
3. Paris (John Ringling North)
4. I'm Flyin' High (Rudy Bundy)
5. Weary Nights (Rudy Bundy)
6. When I'm All Alone (Rudy Bundy)
7. My Goodbye (Rudy Bundy)
8. Thrill (Rudy Bundy)
9. El Relicario (Padilla)
10. Wind Jammers (Miller)
11. Oleika Temple (Storm)
12. A Wild Goose Chase (arr. Schilling)
13. Blue Danube Waltz (Strauss)
14. Cindarella's Carriage March (Richards)
15. Comedy Tonight (Sondheim)
16. Put On A Happy Face (Adams/Strouse)
17. Bombardment (Vandercook)

VOLUME FIFTY SIX

1. Ringling Band March (Lake)
2. Czardas (Monti)
3. Riding Tiger (Pruyn)
4. March Of The Mogul Emperors (Elgar)
5. Arriba Espana (Rixner)
6. Circus World (Tiomkin)
7. Keystone Kapers (Svarda)
8. A Cyclone In Darktown (Barnard)
9. Ching-Da-Ra-Sa (Wilson/Frey)
10. United Press March (LaValle)
11. By The Beautiful Sea (Carroll)
12. Wild Fire Galop (English)
13. Skip-Rope Dance (arr. Schilling)
14. Waiting For The Robert E. Lee (Gilbert/Muir)
15. Strictly Circus (Prell)
16. Join The Circus (Coleman)
17. Theme From Ice Castles (Hamlisch)
18. Merle Evans Triumphant (Mayhall)



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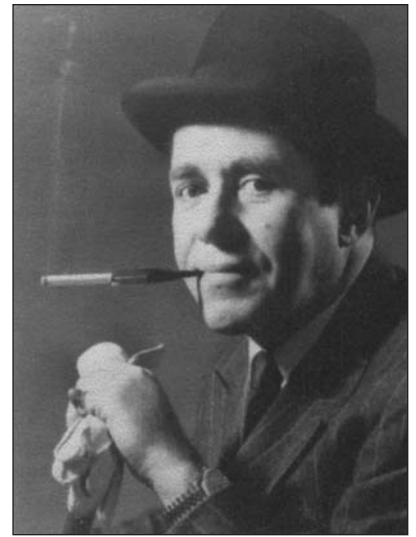
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Important Names for Windjammers to Remember

JOHN RINGLING NORTH owned the RBB&B circus in the 1950s and was the composer of many songs used in the show in those years. The two opening numbers of **SOUNDS OF THE CIRCUS** Volume 55 were used by the famous aerial ballet star **PINITO DEL ORO** in her routines. Another great composition was *LOVELY LUAWANA LADY* featured in the award winning motion picture **THE GREATEST SHOW ON EARTH**.



JOHN RINGLING NORTH

RUDY BUNDY was discovered by **JOHN RINGLING NORTH** leading his dance band at the Ringling Hotel in Sarasota and was invited to join the RBB&B circus where he played clarinet in Merle Evans band for two years before climbing the administrative ladder and eventually became Vice-President and Treasurer of the RBB&B circus with his own personal railroad car. Rudy Bundy was also a composer of many songs used in the show for aerial routines, five of which are on **SOUNDS OF THE CIRCUS** Volume 55.



RUDY BUNDY

RUDY BUNDY was one of US

MUSICIAN COMPOSER who became Vice-President/
Treasurer of The Greatest Show On Earth.

It will never happen again and he even attended a 1996 convention of the Windjammers in Bradenton.



**RICHARD WHITMARSH (L)
and RUDY BUNDY at the
1996 Windjammers
Convention in Bradenton, FL.**

GAINESVILLE, FRIDAY, DECEMBER 4

The Survival of the Fittest in the Amusement World
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Two Complete and Uncurtained Performances Daily, at 2 and 8 p. m. Doors Open at 1 and 7 p. m. Massive Tents and Seats for All.

As an Index to these Great Carnival Exhibitions, there will be given on the Show Grounds, at 11:30 a. m., a program of Startling Free Acts.

SUN BROS CIRCUS in the Daily Sun, Gainesville, Florida
 Submitted by Fred Awbrey, WJU#3277

A little deeper research from your Editor's resources on the changing name of the Sun Bros. Circus revealed that three brothers George, Peter and Gus Sun, opened Sun Bros. Circus in 1892. The show toured mainly the East and the Southeast. These advertisements were pulled from archives of the Gainesville Public Library.

TOP: WED Dec 12, 1917; LEFT: FRI Dec 4, 1908.

Around the turn of the century, Gus left to start his own minstrel show, another circus, and then finally a theatre that resulted in a chain of vaudeville houses known as the Sun Circuit. George and Peter successfully continued their circus operation until they sold the show in 1918. Bandleaders named during the many Sun Bros. seasons were:

- 1895— Prof. Floyd Whitney
- 1906— C.F. Brown
- 1907 to 1910— Charles Gerlach
- 1912— John Shelley
- 1913— W.C. Dean (Chas. Duple, trombone)
- 1914 to 1917— Rawlston Case
- 1918— James A. Norman (last season)

[Additional resources-*Two Hundred Years of the American Circus* (Ogden); *Band Masters with Circuses and Seasons* (pamphlet)]

If you know of regional events where circus music can be heard, please let your Editor know!



Charles Gerlach, Old Time Circus Musician

*Reprinted with permission from Bandwagon, Vol. 4, No. 2 (Apr), 1945, p. 10.
{From notes sent by Joseph Tracey, after a personal visit with Mr. Gerlach}*

Charles Gerlach of Buffalo, NY, played cornet and violin in concert with the **Adam Forepaugh Shows** in 1889-1891 under bandleader George Ganweiler. In 1892, Gerlach played under Jim Robinson on the **Barnum and Bailey Band**, and into the new century with circuses **Sautelle**, **Welsh Bros.**, and **Hargraves**. [1899, Welsh Bros. had novice escape artist Harry Houdini among the troupers.] Mr. Gerlach was with **Hi Henry's Minstrels** a long time. From 1907 to 1910, he was musical director of **Sun Bros. Circus** and **Sun Bros. World's Progressive Shows**. Season of 1911, Gerlach was Bandmaster of the original **John Robinson's Ten Big Shows Combined**, which was his last trouping with the circus. From 1918, he was leader of the band and orchestra with John Stowe's "Uncle Tom" troupe.

Charles Gerlach was a splendid arranger and capable musician in every sense of the word. What he did not know about old trouping days is not worth knowing. While leader of the 12-piece band on the **Sun Bros. Circus**, they played such numbers as *Caliph of Bagdad* and *Albion Overtures*, *Pinafore* and many others, such as *Lutspell* and *Light Cavalry*. The band played quadrilles for riding acts, tuneful intermezzos, polkas, Spanish dances.

Charles remembers a number of circus bandleaders who were noted and successful from the old days: Joe Gorton, Sr. with the **L. B. Lent Circus**; Geo. Sutton on **O'Brien Circus Royal**; Jim Robinson with **P. T. Barnum**; Prof. Menter on **Forepaugh**; J. G. Bates on **Van Amburg**; Harry Armstrong on **Batchelor & Doris**; H.H. Whittler on **Welsh Bros.**; Harry Crigler then Beech Parrett on **Gentry Bros.**; Woody Van with **Andrew Downie**; Park Prentiss on **Sells-Floto**; Tom Ogden with **Sipe & Blake**; Charles Gebest on **Robinson's**; John Gill with **Walter L. Main**; Adam Gillispie with **Al F. Wheeler**; Theo Long with **French's**.

They were all real musicians and always had good bands and knew how to put it over. Charles Gerlach, up to three years ago (early 1940s) gave music lessons on cornet and violin, but had to give that up because of his health. At the date of this interview, he was aged 77 years.

PHOTO ABOVE: Sun Bros. Circus big show band in front of a well-decorated wagon, early 1900s. This was a nine-car railroad show. [www.BucklesW.Blogspot.com]

§ § §

DOROTHY HERBERT AND MERLE EVANS' *GALOP "FIRE JUMP"*

When reminiscing on the New England Conservatory album and discussing some of his favorite circus selections, Merle Evans said of the galop, *Fire Jump*, "[I] wrote this for Dorothy Herbert, the girl who jumped her horse over a bar of fire. It's a pretty hard galop." Indeed.

Galop Fire Jump, when played at circus tempo, transports the listener (and musician) to the days when Dorothy Herbert was the most renowned circus and Wild West equestrienne of the twentieth century. Her career spanned nearly fifty years from Gollmar Bros. Circus in 1925, to her run with Ringling Bros and Barnum & Bailey Circus from 1930 to 1937 (poster); to Cole Bros. Circus in the early 1940s where she added a sixteen horse hitch to her resume; continuing in the circus industry for 37 more years. She would do anything having to do with horses—manege, high-school waltz and rear, high jumps, broad jump, side saddle, layback, one foot in the air, fire jump, Roman riding, liberty horses, Mazeppa riding, high fire jump and much of that while blindfolded and using no reins. Retired in 1972, her career continued unabated, except for the occasional injury and disappointments, she worked spot dates, fairs, zoos and indoor venues, including a tour to Alaska. In her retirement, she dreamed of a project to provide shelter assistance for retired and deserving showfolks in

Florida's Sarasota and Manatee counties. After writing her memoir for publication for the Circus Historical Society's magazine *Bandwagon*, it was made into the book [Dorothy Herbert: Riding Sensation of the Ages!](#) (*available online*). Upon her death, a \$25,000 check was used to start the Dorothy Herbert Foundation doing just that. All proceeds from her book are donated into this fund to further her dream of assisting needy showfolks during retirement.

Noted in Norman Smith's book, [March Music Notes](#), Merle Evans wrote several marches, smears, galops, and quadrilles for the circus, although Evans rarely programmed his music, "because I didn't want people to say I just played my own stuff." However, his circus bands did play many of his arrangements, which he typically wrote during the last eight weeks of the winter season. One of Evans' works published in 1936 is *Fire Jump Galop* (Dedicated to the Ringling Bros. and Barnum & Bailey Circus personnel and general director, Pat Valdo) but was written as act music for beautiful Equestrienne fire jumper, Dorothy Herbert.

These next two biographical sketches shed insight into the dedication on *Galop Fire Jump* and are from [Ringling Bros and Barnum & Bailey Circus – 1966 Route Book](#).

"RINGLING'S 'PAT' HAND"

PAT VALDO, CIRCUS GENERAL DIRECTOR

The venerable and venerated Pat Valdo, tireless and virtually ageless, has had his hand on the Ringling circus pulse for well over fifty years— more than a full half-century of active, daily routine with the Greatest Show on Earth. The Valdo record is an incredible one, and year after it adds

even to its own legendary span. From the early days when Pat Valdo began his circus career as a clown (CLOWN POSTER)—through his own performing days—down through the seasons as the Performance and Personnel Director, he has been a major influence on the Show's success. With his 85-years worn lightly, Pat Valdo continues active and busy with his duties and responsibilities. Once, some years ago, relieved of most of his workload by an appreciative John Ringling North, Pat Valdo came bouncing back to full hours and 7-day work weeks at his own insistence. He could not be idle then—he can not be idle now. His only concession to his advancing age is a reluctant release of some of the detailed tasks he has always undertaken. His customary visits to the performances all over America are now usually cut to keeping his hand in at the Madison Square Garden engagement every spring. Here, once satisfied that everything is in order—and truly bigger and better— Pat Valdo returns to his desk at winter quarters in Venice, Florida.



PROMISE 'EM ANYTHING, BUT GIVE 'EM MERLE EVANS- RINGLING BANDMASTER

A circus without a band is just not a circus at all—and the Ringling Bros. and Barnum & Bailey Circus without Merle Evans as the bandmaster, is, at the least—hard to imagine. For as long as there has been a combined circus, since 1919, Evans has been “with it”.

For thousands upon thousands of performances, with some 200 musical cues to each performance, Merle Evans has tooted his cornet with one hand while unpretentiously leading the band with the other. (PHOTO)

It was his boyhood dream to someday lead the band of the biggest and best in Circusdom. And it was a dream he saw come to reality while still a young man.

A hint of the times gone by and the esteem in which the band leader is held can be quickly found on the dedication

front page of this Route Book. For there, in permanent black print is a token of the Big Show chiefs for their band leader. The dedication also spells out the time-span of the years of service Merle Evans has seen—“Circus Band Master par Excellence ...our friend since boyhood” stated over the signatures of John and Henry Ringling North for all to see.

During all of the years that Maestro Evans has directed the big circus band—despite the hours and hours required in two-a-day performances, he never sits down to play! His is a record unbroken by anyone else anywhere in the world—and that alone is a record!

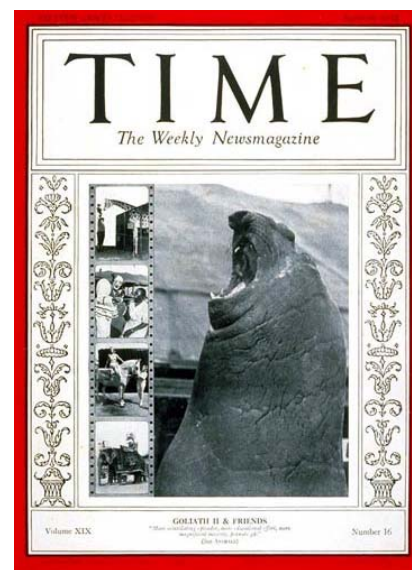
TIME COVER STORY – MONDAY, APRIL 18, 1932

Outside in the rain, Manhattan traffic endlessly ground by with scarcely a pause where small boys cluttered the sidewalk under the big electric sign of Madison Square Garden. But inside it was a different world. A dozen languages merged into a humming background for the sharp cries of men selling balloons, noisemakers, dolls, mickey mice, pink lemonade gone modern in bottles, popcorn, peanuts (5¢ outside, 10¢ within), frankfurters and colored parasols. Over all sounded the neighing of horses, bellowing of elephants, laughing of hyenas, screeching of monkeys. The Garden's roof was a maze of ropes and wires, its floor a carpet of earth, sawdust and manure. In the air blue with tobacco smoke hung an odor as unmistakable as it is complex—acrid wild animal mixed with sawdust, hemp, tar, leather and gunpowder—the Smell of Circus.

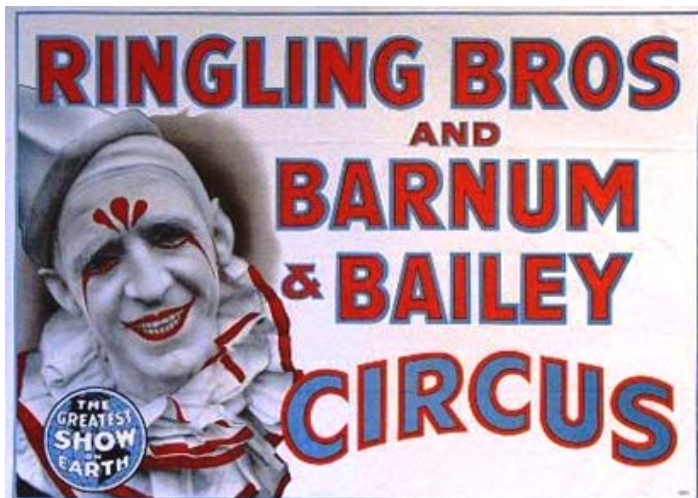
A trumpet split the air, gates swung wide. Past the slim, tail-coated form of Ringmaster Fred Bradna lumped a big bull elephant to herald the 166th year of circuses in America and the 13th season of Ringling Brothers and Barnum & Bailey Combined Shows, which no longer needs to bill itself as “The Greatest Show on Earth.” For John Ringling, it was his 54th season of showmanship, which began with a pin-show in an Iowa barn and now undisputedly monopolizes U.S. circus entertainment. The monopoly consists of six big tent shows, four of which this year will carry Circus into all profitable corners of the land.

Circus in the U.S. is still a glorification of the Animal Kingdom. From the opening act (“FIVE HERDS OF GIANT AND BABY JUNGLE ACTORS PERFORMING SIMULTANEOUSLY IN FIVE RINGS. AFTER THEIR AMAZING ACTS THESE HUGE BEASTS, AUGMENTED BY YET OTHERS, WILL BE MASSED IN FORMIDABLE FORMATION, PRESENTING THE MOST IMPOSING ELEPHANTINE COLUMN OF ALL TIME”) to the closing act (“HUGO ZACCHINI, THE HUMAN PROJECTILE, A LIVING PERSON SHOT HEADLONG THROUGH SPACE WITH TERRIFIC FORCE FROM THE MOUTH OF A MONSTER CANNON”) the biggest tent show of 1932 is an exhibition of the glamour, fantasy, strength, skill, ingenuity and courage of animals high and low.

Last year's circus premiere was saddened by the absence of Lillian Leitzel, famed aerialist who was performing in Copenhagen, when a swivel on her rigging crystallized and snapped, sending her plummeting to the ground. Days later, she succumbed to her injuries.



But there remained some 1,000 wild animals including 40-odd elephants, two score lions and tigers, a pair of rhinoceroses, three giraffes, many a seal (the best known of which plays crazily on a horn, much to Merle Evans' dismay), and a variegated assortment of porcupines, camels, cranes, storks, milgai, kangaroos, monkeys,



baboons, dromedaries, tapirs, leopards, hippopotamuses, hyenas, bears, gnus, parrots, macaws, deer, pumas, an aoudad, a bok and a gemsbuck. There were many horses (735 by the program) and many a zebra. There were such subhuman animals as The Men from Mars (albino Negroes), Cliko the Bushman (who reads philosophy when not exhibiting himself), giants, giantesses, midgets, snake charmers, contortionists, fat ladies, a Whirling Dervish, the Rubberneck Man, five Ubangi women with wooden disks in their lips (disk circumference of 14 in.) and The Vegetable Man whose aberration is paring potatoes to look like rosebuds. Three Rings. Two Stages. Though the freaks were there, they wore a casual, civilized air. For the ballyhoo of the late great Phineas Taylor

Barnum is gone from the circus when it exhibits in Manhattan. It returns only in the smaller towns, increasing in intensity as the size of the town decreases. Last week's spectators were content to sit quietly and watch the main show, going in three rings and on two stages continuously for three and one-half hours.

Chief attractions of 1932 Ringling Bros. and Barnum & Bailey Circus – Greatest Show on Earth:

Clowns. One hundred "Joeys" (from Joe Grimaldi, famed clown) operate explosive Fords, ride horses and zebras, tumble, fight, imitate comic strip characters, allow themselves to be shot, kicked, mashed and butted, perform Circusdom's oldest act—the Fire Alarm.

Dorothy Herbert, beauteous equestrienne, who sits sidesaddle while her horse does everything but stand on its head. Clad mostly in gauze, she takes the steed over a flaming broad jump, kicks one leg out of the saddle, reclines comfortably on the back of her rearing horse, departs out of the arena at a full galop, usually with both hands in the air, sometimes blindfolded.

The Wallenda Troupe, high wire performers. Two Wallendas stand on the wire, a pole upon their shoulders. On the pole is a chair. Standing on the chair is another Wallenda. Standing on the shoulders of this Wallenda is the fourth (female) Wallenda. Spectators gasp when the chair jerks dangerously, look apprehensively at the 20 attendants holding a canvas for poles, chair, and four Wallendas.

Alfredo Codona, world's No. 1 trapezist since the death of Lillian Leitzel (his wife). Slight Gymnast Codona does swings, turns, somersaults with perfect timing, nonchalantly dives into the net when something goes wrong. Only aerialist in the world able to do a triple somersault from one trapeze to the hands of an assistant, he accomplishes this feat sometimes, at other times tries twice and gives up. For the cinema he has done his triple somersault several times: once in *Variety*, filmed in Berlin's Winter Garden six years ago; once in *Polly of the Circus* (when he wore a blond wig, doubled for Marion Davies), once in *Tarzan of the Apes* (doubling for Johnny Weissmuller) and in a slow-motion short, *Swing High*, released by Metro-Goldwyn-Mayer.



PRIOR PAGE: *Time* Cover 4/18/32; **RIGHT:** Stock PR photo, signed "Hi Jim, Hope you get a kick out of this! Sincerely, Dorothy Herbert" from her book, *Riding Sensation of the Age!*

Clyde Beatty, age 27, of Chillicothe, Ohio, "THE FEARLESS & YOUTHFUL TRAINER DEMONSTRATING MAN'S POWER OVER FEROCIOUS BEASTS OF THE JUNGLE." While lurid red lights play on a circular cage in the center ring, Trainer Beatty, armed with whip, chair and blank-loaded revolver, assembles some 40 lions and tigers, puts them through paces. The beasts snarl, hiss, roar, paw each other and Mr. Beatty, but no body is hurt. The lions and tigers are frequently stubborn, which gives Mr. Beatty an opportunity to demonstrate his undeniable courage. Sometimes one will leap at him; then his revolver makes lightning in the dim cage and the beast receives a whiplash. Two laconic old lions, Kazan and Nero, are at once the most recalcitrant and the most easily subdued. Spectators inclined to think that it is all just good-natured fun may remember that two months ago Nero subdued Trainer Beatty, put him in the hospital with a badly torn leg.

Hugo Zacchini, in spite of doctors' objections, Signor Zacchini climbs into the mouth of the huge cannon mounted on a motor truck and is propelled 150 ft. across the tent into the awaiting net.

Splendor, Majesty and Dexter Fellows— Not vastly different from its predecessors, the 1932 edition of the circus is bigger and better— by the addition of a half-dozen more elephants, one rhinoceros, a few other animals and several acts. This year of Depression the Ringling-owned Robinson and Sparks circuses will not perform. Their properties have to some extent been apportioned among the four other shows: Ringling Bros. & Barnum & Bailey, Sells-Floto, Hagenbeck-Wallace and Al G. Barnes. Throughout the spring and summer these four circuses will play an average of five days a week (twice a day) throughout the U. S., the big show in the large cities of the East and South, if the South is not too poor (last year the Big Tent was folded early in Atlanta). Sells-Floto further west, Hagenbeck-Wallace and Barnes in smaller cities and towns. In the chief cities it visits the big show is preceded by an oldish, gentle-voiced, persuasive man named Dexter Fellows. He will walk into newspaper offices, announce that spring (or summer or autumn) and the circus are coming, then plunge into an alliterative orgy. Reporters (as did Manhattan reporters last fortnight) will write of his arrivals in such terms as these: "Noah, St. Vitus and P. T. Barnum, quaffing their mead in Valhalla today, felt a springtime itching in their wings.... Old Man Barnum called: 'Hey, Dexter!' The calliope struck up The Fountains of Rome," four blonde female heralds trotted into the ring, and cross-legged upon the



forehead of Romie, the biggest elephant, Col. Fellows himself, in the flesh and in a chipper mood, approached...." They will quote him as promising "battalions of buffoons, boy; broadcasting button-bursting brusqueries; blithe boobies, bubbling with blarney; banish bile, beggar bulletins, bandy badinage...."

PHOTO: Publicity still for Bud Abbot & Lou Costello's 1949 movie *Africa Screams*- starring Clyde Beatty and Frank Buck.

Actually, Press agent Dexter Fellows promises nothing more universe-toppling than "more scintillating splendor, more educational effort, more magnificent majesty, peanuts 5¢ a bag." Pressed for facts, he will admit that peanuts may cost 10¢. To anyone who really wants to know the weight of an elephant, the cost of an act, the number of horses in the show, Press Agent Fellows is more likely to give a low figure than a high one. Conservative by nature, he has learned that newsmen incline naturally to hyperbole, gives them their heads. He never complains about anything they write of him. Gentle, he admits that daring stunts make his hands sweat. He would rather just watch the animal acts. [Excerpted from: *TIME- APRIL 18, 1932*]

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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 musicians and encourage them to join to DOUBLE our membership in 2011. Don't fail us....

NEW MEMBERS

SAILOR CIRCUS YOUTH - SECOND WAVE! Here are the new applicants bringing the total to **21 new YOUTH** members sponsored by tuba playing Windjammer Harry Carter: Josh Hobbs (French horn); David Lara, Kaitlin Higby (violin); Andrew Kerschner, John Tucciarone (clarinet); Cindy Welsh (flute); and Joseph Giddens (tenor saxophone). Windjammer Dr. Harry Carter pledged memberships for every Sailor Circus Band youth.

A big thank you to Dr. Carter!

NATIONAL YOUTH MEMBERSHIPS! Robert J. Ullery has donated \$500 for youth memberships from each state and Washington, D.C. Contact Mike Montgomery to nominate a youth in your state for their first annual membership to Windjammers Unlimited. Many thanks to you, Bob!

JOHN SZCYGIEL, 2720 Minot Lane, Waukesha, WI 53188. A retired band director, and friend of Nick Contorno, he is married to Cindy and plays trumpet. Contact him if you have any gently used band instruments for his grade school band at St. Paul's.

DAN & TERRI SCHULTZ, 5211 St Rte 261, Newburgh, IN 47630-3136. Dan on tuba and Terri on Alto Sax, both play in the Old Dam Community Band, of which he is the president and founder. Married to each other, Terri is a pharmacist, while Dan is a retired mechanical engineer who does band instrument repair. He lists other band commitments: Rhine Valley, Hadi Shrine Brass, Bend in the River Brass, and Owensboro (KY) Community Bands.

ROBERT MONTGOMERY, 5031 S Florence Dr, Englewood, CO 80111-8613. Bob already has his plane ticket for Oskaloosa and plays in the Denver Concert Band and the Village Brass Quintet. A retired lawyer he plays trombone. He lists Virginia Bonvicini-Preizner and Deidre Nalven as fellow Windjammer friends.

SUSAN HANLINE, 811 N Jefferson St, Lowell, MI 49331-1122. A recent recruit from the ACB convention, and the 2006 Chinese music tour with the Windiana Concert Band, she is a retired researcher from Amway Corp. Playing clarinet, or keyboards, or handbells, she is in the Ein Prosit German Band of Kalamazoo, Forest Hills Adult Community Band of Ada, and the Calder City Community Band of Grand Rapids- all in Michigan. She lists Dick and Connie Thomas, Sandy and Allen Beck, John and Christine Griffith and other Michiganders as her Windjammer contacts.

MEDICAL: AL NACINOVICH-Windjammers know and have played in bands conducted by Al Nacinovich. His band was witness to a medical triumph after his heart stopped and he collapsed at an April Repasz Band rehearsal. A physician (in the sax section) started CPR immediately and another musician (an EMT) utilized the defibrillator in the building to shock his heart back to rhythm. When paramedics arrived, Al was awake. Later at the hospital, Nacinovich received both a pacemaker and defibrillator. After another surgery to explore the condition of his heart, he is recovering nicely with no further heart damage. His wife Alice was also scheduled to have spinal fusion surgery. Cards from well wishers may be sent to: 387 Sawmill Rd, Cogan Station, PA 17728-9019.

MEDICAL UPDATES: MARY ADAMS- After a misstep in Fla., Mary continued to walk on her foot pain until mid-March when her doctor advised of her TORN Achilles tendon. She is recovering SLOWLY from the surgery to reattach the tendon. Calls and cards would help her long recovery. 8905 Richmond Rd, Union KY 41091.

MEDICAL: RAYFORD WOODRICK (TUBA) - Brother of Windjammers Lavelle (trumpet) and Norman (bass clarinet), Rayford was admitted to Baptist Hospital in Jackson, Mississippi in late March after passing a considerable amount of blood. After several transfusions, an inconclusive colonoscopy and other tests, and his continued blood loss, the doctors removed his colon. There was no indication of cancer.

We have since been notified by Rayford himself, that a second surgery to reconnect the plumbing has been successful and his doctors have cleared him to play tuba in his community band-- as long as he does no lifting. So he'll have

a little assistance to lug the tuba to the band rehearsal and place the instrument on a playing stand, but he plans to be in the tuba section this summer.

A medical accomplishment!

Cards/letters from his fellow tuba players and

other WJU friends may be sent to his postal mailing address: Rayford Woodrick, 353 West Oak Leaf Ct. Ridgeland, MS 39157. Hope to see you in Florida! **Photo: Norman and Rayford Woodrick at Manatee Memorial Cemetery this past January (Photo from Stan Howell)**



- ON REVIEW -

CDs & DVD from FLORIDA!

Rehearsal Recordings from the 2011 Bradenton Convention recording sessions are available. Cost for three CDs of music including postage is \$13.

DVD! Center Ring Concert - \$15 (profits from sale of DVD returned to 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**



CDs: 2010 BARABOO CONCERT RECORDINGS

Two CDs are available that contain the concerts from the 2010 Windjammer Summer Meet in Baraboo. One CD was made from Thursday's Concert in the Square. One CD contains both Hippodrome concerts from the Circus World Museum. They can be ordered separately for \$15 each or order both together and send \$25 to:

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

CD: 2011 Concert Recordings – Museum Band, Center Ring Band & Circus Band Concerts.

These concert CDs can be ordered for \$10 each or order all three for \$25. Send payment to:

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

MERLE EVANS 2 CD SET FROM WALKING FROG RECORDS

– A Tribute to Merle Evans
– Two CD Anthology of Circus Music

New England Conservatory of Music conducted by Merle Evans

Originally recorded in 1970 and released on LP records, the sensational band is conducted by Merle Evans. Includes an informative 16-page booklet with

information about the music and performers. This outstanding 2 CD set is a must for all circus music collectors!



Order by Phone 877-673-8397 or at www.walkingfrog.com



MOVIE: TEARING DOWN THE TENT

Director Michael Knox contacted Windjammers to publicize his directorial documentary using the 2008 Cole Bros. Circus as a backdrop. His description on YouTube is: "A teaser trailer for the semi-autobiographical-historical-bamboozle a funarific circus documentary *Tearing Down the Tent*. A changing elevations production" The press release continues with: "This documentary grants viewers a backstage pass to one of the largest traveling tent circuses in the world, the Cole Bros. Circus, based in DeLand, Fla."

Director Knox spent weeks during his childhood summers traveling with the Cole Bros. Circus. This film presents the circus as experienced by novice Jamie Reel. Through Reel's adventures standing in the Moto-Globe of Death with a motorcycle racing around his head, working as a clown, riding an elephant and working with the camels, we journey with director and novice to find the story behind one of America's most beloved pastimes, the Circus.

While the [YouTube](#) clips may not inspire this reader into immediate action, it shows another opinion of life under the big top. Available now at [amazon.com](#) as an instant download. If you're brave, use these links to YouTube: [Trailer](#); [Hellblink Sextet-video](#); [Director-Michael Knox](#). When the full DVD is available more information will be released here.

BOOK: Circus Mania --is full of stories and anecdotes that give readers a good sense of the thrills and dangers associated with the big top. The book should appeal to circus fans of all ages and levels of interest.

Since its UK publication, *Circus Mania!* has received great reviews including a full-page 4-star rave review in Britain's Sunday newspaper the Mail, which described it as "A brilliant account of a vanishing art form and an excellent book." Britain's best known circus showman Gerry Cottle called *Circus Mania!* "A passionate and up-to-date look at the circus and its people." Tina Jackson (Writers Hub website)- "Like a good old fashioned circus- the book rollicks along at a cracking pace, delivering colourful characters, and a parade of stories of the life-is-stranger-than-fiction variety." Subtitled *The Ultimate Book for Anyone Who Dreamed of Running Away with the Circus*, *Circus Mania* began when the author met aerialist Eva Garcia, only days before she fell and died in the ring. From there the author set out to discover what made the circus breed tick. The result is a journey through the contemporary circus scene, about their lives, culture, history, traditions and superstitions. [PRESS RELEASE]



GENE SPAFFORD: CIRCUS MUSICIAN

Submitted by Norm Carlson, WJU #2802

Eugene A. Spafford, DDS was my dentist from grade school days until after my marriage. He worked alone and had a very busy practice so there was little time to visit until the later years. He did seem to take some interest in my band activity at East High School and Northwestern University. In his last years he cut back his patient load to allow a rest period between patients. It was at these intervals his story came out.

One day I noticed a painting of a circus clown in the office. "How do you like my Joey?" Fortunately I knew a little circus slang and found out that he had bought the picture from one of the leading painters of clowns. He told me that once you had trouped with the circus it stayed in your blood. I always called him "Doctor" but he was called Gene by his friends so we'll call him Gene for this story.

He grew up in Rockford IL, and in 1907, John T. Haight, a shop teacher, formed a band at Rockford High School. He knew Gene was learning trumpet and invited him to join. Gene didn't join until 1908. He practiced vigorously year around. If he wanted to go to college he would have to earn it. The opportunity came by way of a circus band.

Gene played for Al Sweet and Harry James' father Everett. Gene said that Harry James could 'cut it' with a circus band when he was twelve years old. Working conditions on the circus were tough. Players on the same stand played alternate strains to make it through the parade and two shows. "You felt like the sweat was running off the back of your chair." All band members tipped the porter who kept a bucket of drinking water on the bandstand with a chunk of ice in it. Gene continued to tell me that when Merle Evans was hired by the Ringling's to form the band for the original combined show with Barnum and Bailey in 1919, it was to be the biggest circus band of all time. Merle offered a job to Gene. Gene added up his savings and figured he had enough money to go to dental school so he turned down Merle's offer. It was just as well because the Ringling's got into a dispute with the musician's union paying union scale during the opening in Madison Square Garden. On the road the band worked for less because they were furnished room and board. The Ringling's told Merle to cut the size of the band so they could 'afford' it. Most of the new hires were cut.

In the years that it took for Gene to graduate from dental school and open his practice in Rockford, he supported himself by



playing nightly in the pit orchestra at Midway Theatre in the last years of silent movies. In his later years Gene was attending a local band concert with his wife. She noticed that Gene was working his hand during the music. At intermission she asked him if his hand was bothering him. He replied, "No. They were playing tunes we used to play and I was just fingering the trumpet part".

In his later years, Gene continued in correspondence with Merle Evans. Gene showed me a note from Merle written on the back of a program where Merle had conducted a high school band and clinic. I had heard that Merle never threw anything away and this proves the point.

Gene's trumpet is proudly displayed in his grand-daughter's home. BNCarls@comcast.net

SEARCHING FOR BUXTON

Watch the film at link: [Searching for Buxton](#)

This feature documentary explores how one Iowa town in the 1920s became the oasis for racial harmony in an era where segregation was the common practice. The program is narrated by international opera star Simon Estes, an African-American Iowan whose father was a coal miner.

When it comes to race relations, a hundred years ago at a time when segregation was the law of the land, Buxton, Iowa looked beyond color. This 30-minute program traces how blacks and whites lived side-by-side, worked together and went to school together in a now vanished mining town of Buxton in south central Iowa.

Black miners who traveled to Buxton from the south, and immigrant miners who emigrated there from Europe were paid equal wages for a day's work, and blacks in Buxton flourished for approximately a quarter century. But the town was abandoned in 1925 when the coal ran out. Only then did some of the town's African-Americans encounter racism, and discover segregation when they had to move to other cities and towns across Iowa and across the country.

Today, virtually nothing remains of the town of Buxton, and there are few survivors. Even circus band music *Ben Buxton's Two Step* (titled for the mine owner's son), remains only a memory but on Iowa bandstands. In this film, the filmmaker goes searching for his family's past in this long-disappeared Iowa coal mining town and discovers that much of the prosperity and goodwill his relatives enjoyed nearly a century ago is still elusive today. (<http://www.criwmpennu.org/buxton>)

<Very little remains today where Buxton once flourished as a coal mining town.

OBITUARIES

George S. Goodell, 89, passed away Sunday, May 8, 2011 at Woodlands of Hamilton from complications following a fall. He



was born November 29, 1921 in Sheboygan, Wisconsin, the son of George S. Goodell Sr. and Emma (Kreuter) Goodell. He attended public school and graduated from Sheboygan Central H.S. in 1939. He then attended University of Wisconsin-Sheboygan and received a B.A. from Carroll College in 1943, where he was a member of Pioneer Club. George served in the navy during WWII, as lieutenant junior grade on a mine sweeper in the Pacific theater, serving from September 1943 to August 1945. He received an M.B.A. from the University of Chicago in 1947 and then attended Marquette, receiving a J.D. in 1949. He followed this with the private practice of law. He then served as Assistant Secretary for the Illinois Bankers Association in Chicago, and the National Association of Bank Auditors and Controllers while attending Northwestern University. He received a PhD from Northwestern in 1959. George went on to serve as a professor at Ohio State University, professor at Kent State University, Dean at Roosevelt University, professor at Loyola University, Chicago; and chairman, Department of Finance, Miami University, retiring in 1991.

In Oxford (OH), George was a member of Kiwanis and a lifetime member of VFW Post 9579, serving as quartermaster. George formerly served as a city council member for the city of Oxford. In retirement, George, along with his wife Anne, became world travelers, visiting every continent but Antarctica, sometimes performing abroad with the American Winds concert band. Playing the trumpet was a lifetime interest for George, performing in many bands including the Southwestern Ohio Symphonic Band, Oxford Civic Band, and Windjammers Unlimited (dedicated to the preservation of circus music), member #2250.

George was married to Anne Stubenrauch, daughter of Edgar and Lillian (Tasche) Stubenrauch in Sheboygan in 1951. Together, they have two children, Margaret (Patrick Kennedy) and John (Joanne) Goodell. He is also survived by grandchildren, Andrew, Sandra, Steven and great-grand child Noah. Funeral services were held on Saturday, May 14, at St Luke United Methodist Church, Sheboygan. Burial followed in Sheboygan Falls Cemetery. A memorial service in Oxford (OH) is planned for late May.

[SheboyganPress.com (Wisconsin) 5/10/2011, submitted by Connie Thomas]

MOVIE: WATER FOR ELEPHANTS

"I'm the kid who ran away with a circus. Now, I'm watering elephants, but sometimes lie awake in the sawdust, dreaming I'm in a suit of light-- late at night in the empty big top, I'm all alone on the highwire. 'Look he's working without a net this time, he's a real death defy-er.'" --Buddy Mondlock [PHOTO RIGHT: Reese Witherspoon with biggest movie star, Tai.]

These song lyrics are a sentimental daydream about the circus. It has been said that the movie representation of *Water for Elephants* carries the same romantic portrayal of the circus, but having read the book several times, I felt that the screen writer has removed many of the book's charms from re-telling of the story. However, the movie is quite enjoyable. All the actors are beautiful, and the sets and costumes artfully recreate a Depression-era circus, using artifacts and archives of the Circus World Museum. The movie's most compelling star nails her scenes, and runs away with the movie – not shabby for an elephant!



The movie is based on Sara Gruen's enormously popular novel, written as old man Jacob (Hal Holbrook) reminisces about his life. Starting when young Jacob (Robert Pattinson) looking for work, hops aboard a passing freight train, but finds himself on the Benzini Bros Circus train. Here the veterinary student survives the rough circus while protecting Marlena the circus starlette (Reese Witherspoon) from her insane husband, the rage-filled show owner, August. The movie has taken well-written characters from the book and combined them for on-screen simplicity, and the movie loses in the translation. There were magnificent story lines in the book that just were not scripted by Hollywood. What a let-down to fans of the book. In the film, the feeling of menace is embodied by Marlena's ringmaster husband, August (exquisitely played by Christoph Waltz), a man who is obsessed with his wife, brutal to the animals, and handles cash-flow problems by red-lighting. August copes with what he sees as a growing flirtation between his wife and his circus vet by mercilessly beating his new elephant, Rosie. On again, off again, August is terrorized by his emotions, and as portrayed by Waltz is chillingly and unpredictably evil. The young couple's friendship does blossom into romance as they unite in hate, despising August and his bullying of the elephant. Hal Holbrook, starring as the older Jacob telling the story in flashback, is warmer and more vivid than either of the young lead actors. Rosie (played by veteran performing elephant Tai), however, is funny, sweet and protective, while also the most vulnerable soul on the screen. Her big moment in the film's climax is well-earned. In fact, Tai's performance saves the movie.

There were only two quotable moments in the movie both delivered by the elder Jacob near the end of the movie. When describing his adventures, he succinctly sums his 90 or 93 years in one sentence; "I had a big life." The other moment was when the old man was asked if anyone at home would miss him if he decided to leave with the modern circus, a wistful gaze and the almost predictable response from the elder Jacob, "the circus IS home."

Circus historians have panned the movie, as falling far short of Cecil DeMille's epic "Greatest Show on Earth," others have severely chastised the producers for missing critical circus details (the circus music that was nearly non-existent) and still others have determined that the wrong people will get the wrong ideas that all circuses everywhere are still seedy, violent, erotic, and generally non-wholesome. In spite of the negative critics, I say go see the movie and just enjoy it as a circus romance. Then you may ponder-- when retelling the tales of your youth-- if you could say you had a BIG life. -WJU Editor, ARZ [Excerpts from PEOPLE Magazine's Review -Online 4/22/2011]

SIXTY YEARS BY THE BANDSTAND

Submitted by Charles Bennett Jr.

OUR FIRST CONVENTION

Last issue we offered some comments on our first Windjammers convention. This time we will follow it up with a few photos. While attendance at our first convention was small compared to today, we did have members representing 10 states. Again the best part about this meet was finally meeting and getting to know many people we had only written letters to before. Hope you enjoy the shots.

When you attend our 40th Windjammers Convention next January, pause a moment to think about that first convention, and the amount of work, and indeed, what it took to get Windjammers off the ground.



Bob "Hagenbeck" Mayer pulls the crowd into our big top with hand-lettered sign: Welcome to the Windjammers Unlimited (WJU) First Convention 1973. Now being held at Key Biscayne, Fla. Under the Big Top. Our Motto "to keep circus music where it belongs, in the circus." Exhibiting at Calusa Park. January 4-5-6 1973. ALL Come to the Biggest Show on Earth!!



Hoxie Bros Circus stake driver pounds in our stake line



The chow line forms here. Ward Stauth in rear, wonders how Hills, Dettman, and Harrison got ahead of him!



Our big top, ready for the circus music concerts



LEFT: At the Schlarbaum's house: Doc Dettman and Tiny Stagg- a couple days later Tiny would get trapped under the big top! RIGHT: Bob Harrison and Charlie Bennett toast in the first convention!

1973 CONVENTION SCHEDULE

Friday, January 5

- 10 AM – Our top goes up Friday morning, and any of you who would like to be on our big top crew, be at Calusa Park on Friday morning.
- 4 PM – Band rehearsal under tent at Calusa Park- all Windjammers with horns report, as we will run thru our program of selections.
- 8 PM – Cocktail party at the home of our hosts, Chuck and Marqueen Schlarbaum

Saturday, January 6

- 10 AM – Circus music concert under the big top
- 2 PM – Circus music concert under the big top
- 4 PM – WJU business meeting
- 6 PM – Circus music concert under the big top
- 8 PM – Cocktail hour followed by BBQ

Sunday, January 7

- 11 AM – Circus music concert under the big top
- 2 PM – Grand Finale performance



ABOVE: Our Key Biscayne band ready to make a performance.
♩ ♪ ♪

BELOW: Spouses and musicians alike are gathered for the final group shot outside the performance big top in Calusa Park at Key Biscayne, Florida. By the looks on their faces, everyone had a great time!





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Oskaloosa's unique bandstand on the town square is a historic landmark. The first wooden structure was built in 1865 and was enlarged in 1882. It stood high above the ground on an open circular platform. In 1912, this wood structure was torn down and an architect from Des Moines, F.E. Wetherell, with some suggestions from Charles L. Barnhouse, bandmaster, designed the present Bandstand. This steel and concrete structure is circled with colorful tiles, designed by Miss Jamie M. Barnhouse. At one time, all the names of W.W.II service men encircled it. Many famous directors and musicians have come to Oskaloosa and conducted and played with our band, which still continues open-air concerts during the summer months. Chief Mahaska in bronze welcomes all. [Excerpts from Iowa History Project- Dorothy G. Clark Papers, 1976; Photo Andrew Glover]