

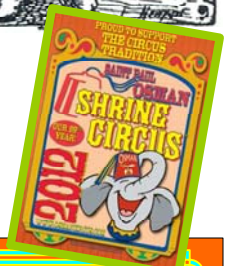


CIRCUS FANFARE

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



From the 1930 Osman Shrine Circus Program
~ All the action in the arena and the Circus Band ~
Osman Shrine Circus in St. Paul (MN) noted 2012 as their 89th year!



Return your registration, don't miss...
Windjammers Unlimited Summer Meet
~ Gettysburg, PA ~ July 17-22, 2012 ~

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 – *Soon to be published on our Website*

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



MANY THANKS DURING OUR RECOVERY: Stan and Jean Howell both on the mend

In case you missed it [and I know that I did] Windjammers Stan and Jean Howell tripped and fell while leaving the hotel on the way to Sunday's 2012 Sailor Circus performance at the Annual Convention. After the breakfast on their way to their car, both fell in the parking lot of the hotel. Stan reported that they landed together and, "we just stayed put for a few minutes, then what seemed like thirty Windjammers were everywhere." Stan reports he only received an abrasion on his head, but Jean took the brunt of the mishap with a broken femur near the hip joint. She required immediate surgery to pin the femur together and two weeks in the local hospital. Stan reports both are resting much easier after their son came to assist with logistics in getting Jean back home for a more restful rehabilitation.

They wish to thank all those who helped, and have set the goal to attend the Gettysburg Meet.

I hope to see you there! -AZ (photo archives)

* * *

OFFICERS AND TRUSTEES

President - Connie Thomas
 5296 Brooklawn Ct Dayton, OH 45429-5803
 (937) 434-6690 - cdtrumpet AT att.net

Vice President - John Wetzel
 1117 S Glenwood Ave Columbia, MO 65203-2876
 (573) 443-7101 - johnwetzel@centurytel.net

Secretary - Mike Montgomery
 P.O. Box 31145 Independence, OH 44131-0145
 (216) 236-8241 - mike.montgomery AT circusmusic.org

Treasurer - Howard Habenicht
 82 Country Club Drive Bloomingdale, IL 60108
 (630) 529-2295 - howiehab AT aol.com

Past President - Ron Keller
 413 E 11th St Naperville, IL 60563-2801
 (630) 961-0908 - rontubaman AT gmail.com

Circus Fanfare Editor - April R. Zink
 PO Box 143006 Gainesville, FL 32614-3006
 (352) 262-3455 - aprilzink AT aol.com

Barbara Bailey - Trustee - Term Exp 1/15
 511 Coburg Village Way Rexford, NY 12148-1462
 (518) 243-6252 - bapooobus AT earthlink.net

Rich Copeland - Trustee - Term Exp 1/15
 2021 Brook Lane Jamison, PA 18929-1351
 (215) 343-2765 - richcopeland AT verizon.net

Rod Everhart - Trustee - Term Exp 1/15
 20 Forest View Dr Chester, NJ 07930-2832
 (908) 879-0619 - rleverhart AT aol.com

John Fleming - Trustee - Term Exp 1/13
 111 Waterford St Edinboro, PA 16412-2228
 (814) 734-4389 - jzf1112002 AT yahoo.com

Paul Hefner - Trustee - Term Exp 1/13
 270 Hickory Lane Antioch, IL 60002-1633
 (847) 404-7921 - paul.hefner01 AT gmail.com

Jean Howell - Trustee - Term Exp 1/13
 621 Laurel Lake Dr B239 Columbus, NC 28722-7433
 (828) 894-5850 - bellstrombone AT windstream.net

Rowland Nielson - Trustee - Term Exp 1/13
 980 Saint Francis Way Ukiah, CA 95482-3729
 (707) 762-8130 - 2nielsons AT sbcglobal.net

John Roman - Trustee - Term Exp 1/15
 1008 Parkland Ave Parkland, PA 19047-3853
 (215) 757-2973 - johnaroman AT aol.com

BILLBOARD OF COMING EVENTS:

July 17-22, 2012 – Gettysburg, PA at Liberty Mountain –
 Hosts: Bill Link and Marjorie von Drach – Call for
 reservations 717.642.8282 www.libertymountainresort.com

January 15-20, 2013 – Host: Mike Montgomery
Windjammers Unlimited 41st Annual Convention
 at Courtyard by Marriott, Bradenton, Florida
 Reservations 866-624-1658- ask for Windjammer Rate
SAVE THE DATES FOR UPCOMING SUMMER MEETS...

July 23-28, 2013 – Reno, NV – Hosts: Connie & Dick Thomas

July 22-27, 2014 – Lincoln, NE – Hosts: Connie & Dick Thomas

2015- Week of July 13 – Springfield, MA – Worldwide Circus
 Summit – For the first time ever, a conjunction of Circus
 affinity groups: WJU, CFA, CHS, CMB, OABA....

Table of Contents

WJU Hall of Fame/ Thanks from Stan and Jean Howell 2

Officers and Trustees/ Coming Events/ Schilke visitors 3

Membership Application with Youth & Donation categories 4

WJU Gettysburg Summer Meet Hotels/ A Conversation with Connie 5

Music Publisher C. L. "Chuck" Barnhouse III (Andrew Glover) 6-9

2012 WJU Summer Meet Music/ Gettysburg Timeline..... 10

Pennsylvania Composers: G. Robert Rehrer, Althouse, Chambers,
 Hiram Miller, George H. Rosenkrans, Peter Buys 11-13

The Calliope (Robert Mayer- Reprint from Vol.4 No.4 plus more)..... 14-17

Windjammer Member News and Notices: 33 new members, CDs,
 Meet Recordings, iTunes, YouTube 18-19

Remembering Don Stauffer (Bruce Keck) 20

Obituaries: Dutch & Joann Schultz, Rasmussen, McPherson..... 21-2,6

First of May: Sue Hanline, Clarinet..... 23

Sawdust in Your Shoes (Col. Joe Williams- reprint Vol.4 No.4) 27

Niagara Falls Daredevil? Nik Wallenda (submitted by Diane Bergholtz)... 28-30

Sixty Years by the Bandstand 31

PHOTOS: Front Cover-1930 Osman Shrine Circus cut- St. Paul, MN
 (Charles Bennett Jr). Pg.2- Stan and Jean Howell. Pg.3-2012 RBBB Red
 bandleader Brett Barlow; WJU Licocci family. Pg.7-9 2012 Chuck
 Barnhouse (Andrew Glover). Pg.11- 2012 WJU Meet Hosts Link and Von
 Drach. Pg.15- 1935 Seils Sterling Bandwagon and 1936 troupe. Pg.16-17
 Calliope- Cole Bros America; 1933 Two Jesters; 1925 Walter L. Main or
 1920 John Robinson. Pg.22- 2012 Naperville Band April 22 concert
 (USMC). Pg.23- 2012 WJU Circus Band at Sailor Circus- Schlarbaum
 bandleader (Diane Frank). Pg.24-25 Getzen Gazette: RBBB 1982 Keith
 Greene, 1980 Ronnie Drumm, 1979 Merle Evans, 1977 Bob Amato (Mike
 Graham). Pg.28- 2012 Nik Wallenda. Pg.31- 1974 King Bros.; 1971 King
 Bros. Bandleader- Ramon Escorcia; Pg.32- Back Cover: 1954 Super Circus
 cast (Charles Bennett Jr).

Schilke FACTORY – WINDJAMMER VISITORS



RBBB Red Unit Circus Band added a new trombonist this season.
 RBBB Blue Unit Band in 2012 will be directed by trumpeter,
 Wages Argotte. **AT LEFT:** Three RBBB Red Unit band members at the
 Schilke Factory with Brett Barlow-bandleader and trumpet,
 Hope Cory-trombone, and Brian Anderson-trumpet.



AT RIGHT: Windjammer Sam Licocci is flanked by grandson and son-
Hey Sam! Let's have all three generations of Schilke trumpeters

at an upcoming Windjammers meet! *Submitted by Bob Unterreiner - Photos reprinted from www.schilkemusic.com*



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 |

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.
P.O. Box 31145
Independence, OH 44131-0145



~ WINDJAMMERS CHARGING INTO GETTYSBURG ~
 July 17-22, 2012 - Submitted by Meet Hosts Bill Link and Marjorie von Drach

Gettysburg has been planning many events to commemorate the Civil War 150th anniversary. While planning for the Windjammers 2012 Summer Meet, we were reminded at every turn that this was to be a very special summer, especially when seeking a facility that could accommodate our band rehearsals and have adequate rooms. Our meet site is Liberty Mountain Resort.

The official Summer Meet registration will be sent separately from this magazine, but if you are planning to attend the summer meet-- don't wait for the registration materials to arrive before making the phone call to secure your room.

Liberty Mountain CALL 717-642-8282

Windjammer Rate \$90.00 +tax

www.libertymountainresort.com

***When Liberty Mountain reaches capacity, their staff will handle overflow reservations to the **Sleep Inn**. All reservations made prior to June 16th are at the Windjammers Rate.

Sleep-Inn (only 6 miles away, a 10 min. drive)

Reservations through Liberty Mountain

Address in Emmitsburg, MD

Windjammer Rate \$90.00 + tax

Listed below is additional information for many hotels near the Meet Hotel, should you encounter "no room at the Inn." Contact us at 717.458-4553 or 717.504.0965 if you would like to be matched to a Windjammer roommate for the meet.

Days Inn (13 miles away, 30 minute drive)

239 W. Main Street, Waynesboro, PA 17268

Reservations 717-762-9113

Rates \$69 to \$79

Any Gettysburg, PA motels are the next closest

(just 12 miles north, 18 minute drive)

Reservations - on your own; Rates will vary

In addition to the facilities already mentioned, here are three more top-notch choices, all are recommended by the Chamber of Commerce:

Burgundy Lane Bed & Breakfast

(about 14 miles from Liberty Mountain)

Rooms from \$85 to \$100

Coffee and baked goods each morning

128 West Main Street, Waynesboro, PA 17268

717-762-8112

www.burgundylane.biz

Monte Vista Bed & Breakfast

(about 7 miles from Liberty Mountain)

Rooms at \$95

14795 Charmian Rd., Blue Ridge Summit, PA 17214

717-794-2962

The Martin House Bed & Breakfast

(Quite close to Liberty Mountain)

Rooms from \$75 to \$125 - Full breakfast

1085 Jack's Mountain Road, Fairfield, PA 17320

717-642-5645

www.martinhousebandb.com

All rates are quoted as of today before tax, and may change prior to securing your reservation.

♪♪♪

A Conversation with Connie

I hope all of you are getting excited about traveling to Gettysburg for our Windjammer Meet in July. With this starting the 150th anniversary of the Civil War, there will be many activities and events in which to participate. This will also be a Summer Meet where we will be playing music from some Pennsylvania composers. Our concerts will be in two different communities, in towns that will be fun to explore. For our non-playing musicians, a full day is planned for the outing. Registrations will be mailed soon, so plan on signing up and be part of an eventful Windjammer Meet.

In Ohio, the circuses are starting to arrive-- each one different in their own way-- some small, others larger, and of course the largest-- Ringling Bros. and Barnum & Bailey Circus. We attend as many as we can. I hope all of you can enjoy the excitement of a Circus and as they say, "May All Your Days be Circus Days".

— *Connie*

%%%

Music Publisher C. L. "Chuck" Barnhouse III (1927-2012)

Submitted by Andrew Glover

As you read in the previous issue of *Circus Fanfare*, C. L. Barnhouse III died Monday, February 6, 2012, at his home in Oskaloosa, Iowa. He was 84. Chuck was President of the C. L. Barnhouse Co., well known to Windjammers as the American band music publishing company most closely associated with circus music, having published many works of Karl King, Fred Jewell, Russell Alexander, J. J. Richards, W. P. English, and many more. Windjammers attending the summer 2011 meet in Oskaloosa will remember seeing Chuck at our performances and banquet, which he enjoyed immensely.

Chuck's impact on the company, and hence the industry, was considerable. His career at the company spanned seven decades, and for the majority of that time, he was responsible for the creative side of the business, including music selection and catalog management.

When C. L. Barnhouse died somewhat suddenly in 1929, his son C. L. Barnhouse Jr. was faced with the task of managing the company. C. L. Jr., or "Barney" as he was known, was an excellent mailroom clerk, but fully unprepared for the critical editorial tasks and catalog management. He eventually grew into the position, and successfully guided the company through the lean years of the 1930s and 1940s, but this experience taught him to better prepare for transition of leadership. In the late 1950s, Barney decided to step aside as President of the company, and serve as an advisor to his two sons. Chuck was tasked with managing the creative side, and Bob, Sr. was given management of the business side. For the next decade, the two sons would lead the company with their father standing by to advise and assist when needed.

Chuck, a competent amateur musician, had played baritone in college with the Drake University Band, and then bass drum with the Oskaloosa Municipal Band. He was aware that his musical skills were somewhat limited, and to compensate, he took every opportunity to talk to band directors, attend concerts and conventions, and study the catalogs of all band publishers. By the time he took creative control in the late 1950s, he had strong ideas on ways to enhance the catalog, and better meet the needs of customers. Chuck was very fond of the style of music produced to that point – works geared toward the traditional adult bands of the first half of the twentieth century – but the company had yet to fully embrace the school band movement, which was growing almost exponentially, and clearly becoming an overwhelming force in the band music world. Within a few short years, Chuck brought into reality three important changes to the Barnhouse catalog. He immediately started a catalog of educational jazz publications (one of the first companies to do so) by recruiting popular dance band writers and leaders of the day, including Dick Fenno, Russ Martino, and Dick Maltby. He initiated a contemporary marching band catalog, licensing "pop" tunes of the day of major artists, propelling the Barnhouse Co. into the midst of the "corps style" marching craze of the 1970s. And he fully embraced the school band movement by greatly expanding the concert band offerings into literature appropriate for contest/festival use; recruiting composers over the years, like Alfred Reed, Clifton Williams, Paul Clark, James Swearingen, David Shaffer, Steven Reineke, and many more. All three of these catalog innovations were wildly successful. Though the company discontinued new marching band publications in 1996 (starting the Walking Frog Records catalog to take its place), the modern Barnhouse concert band and jazz ensemble publications consistently maintain a strong market-share against giants Hal Leonard and Alfred Publishing, and eclipse other companies. This success can clearly be credited to the vision of Chuck Barnhouse.

A lesser-known, but equally important innovation which Chuck helped pioneer, was the use of audio recordings as a marketing tool for new publications. Starting in the early 1970s, Chuck traveled around the country to recording sessions with various college and university bands. In the early 1980s, he consolidated these efforts by recording with professional musicians at Omega Recording Studios in the Washington, DC area, with the legion of musicians we now call "The Washington Winds." These recordings were excerpted and mass-produced onto "SoundSheets," a flexible phonograph record which would be stitched into booklets and catalogs, and mailed to tens of thousands of school band directors. Sales surged. In time, the SoundSheets gave way to cassette tapes, which in time gave way to compact discs, which is now being made obsolete by internet technology. In seventy years at the Barnhouse Co., Chuck went from helping his dad think up the titles for Karl King's "Marching to Victory" book, to an era where musicians worldwide can view, hear, and purchase the latest concert band works using their home or tablet computer.

With Chuck gone, the company continues to be managed by Andy Clark (who joined the company in 1988) and myself (with Barnhouse since 1998). We miss Chuck considerably, and have a great appreciation

for his many innovations which helped propel our company to greater success. We recognize that as times change, so must the company, in order to stay relevant and successful, but we are inspired by the foresight of Chuck Barnhouse, and consider him a great mentor. It's been over 125 years since C. L. Barnhouse first started his publishing company, and we are proud to be doing the same thing today – publishing band music.

Remembering C. L. "Chuck" Barnhouse III

Written by Andrew Glover

I first met Chuck in June of 1977, when I was a high school student. My brother and I had taken our grandmother to her vacation cottage in northern Minnesota, and as a young person interested in circus music, I suggested for the return trip we route ourselves through Oskaloosa and try to find the Barnhouse Company. As it turned out, we arrived in Oskaloosa on a Saturday; it never occurred to me that the company would be closed on weekends. We easily located the company's building, which at the time was the old location at 110 B Avenue East. As my brother and I approached the front door, we saw the hours posted were Monday through Friday only. Disappointed, I tried the door anyway, and was surprised when it opened. A voice inside called out "Hello?" and out came a gentleman who was undoubtedly surprised to see two teenagers standing in his office. I explained that we were from St. Louis, and that I was interested in circus music. He smiled and extended his hand, and introduced himself as Chuck Barnhouse.

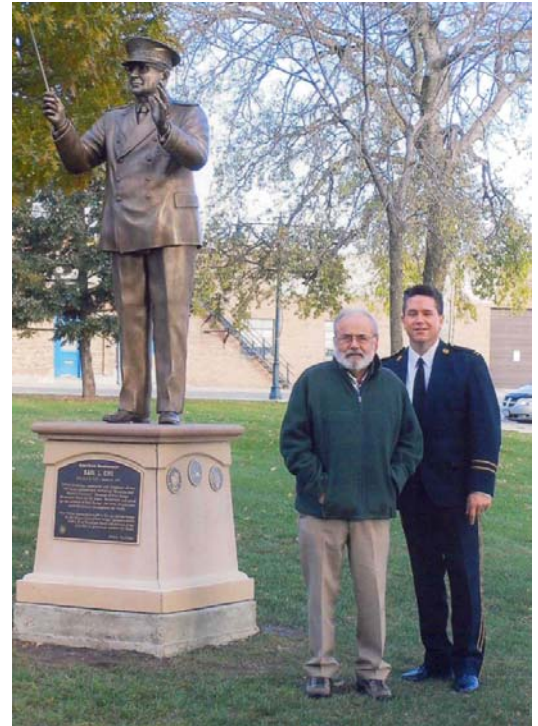
Chuck had obviously come to the office that Saturday to catch up on work, but he spent several hours with us, showing us around the building, sharing many stories and pictures (including some of my favorite composer, Karl King!), and showing us the many file cabinets full of archives and music. I was so thrilled by this adventure, and had no way of knowing at the time that this was the beginning of a lifelong friendship, nor did I have any way of knowing that I would someday live in Oskaloosa, work for the company and become co-owner. As a fifteen year old I didn't fully appreciate the fact that the president of a major band publishing company was taking so much time out of his day to visit with a young kid interested in music. It was a memorable visit, and the start of a wonderful association.

I visited the Barnhouse Company several times during my college years and first years teaching, often staying in Oskaloosa for several days at a time. Chuck and Bob Sr. gave me a key to the building, and allowed me access to the company's music archive. On every trip, Chuck would always take time out to visit with me, and he always went out of his way to make me feel welcome.

In 1995, I was planning a trip through Iowa, and I called Chuck beforehand to see if he wanted to meet for lunch in Oskaloosa. "Good!" he said, "We want to talk to you about something." I had no idea what, but when I got to Osky, I met with Chuck and Andy Clark, who asked me to make an arrangement for the Barnhouse catalog. I was thrilled!

(Continued -->)

AUTHOR PHOTOS: At the Karl King statue in Ft. Dodge; At the 2006 WJU Convention in Des Moines; A recent Geezer Night at the Peppertree.



Remembering C. L. "Chuck" Barnhouse III – Andrew Glover – (continued)

In 1998, I was about to be unemployed, and casually mentioned this to Andy Clark. He asked if I had any interest in moving to Oskaloosa, to which I immediately replied "YES!" He talked with Chuck, who was also enthusiastic. At my job interview, Chuck was astonished that I had brought a resume, and he was most interested in the paper stock upon which it was printed. "Astonishing!" he exclaimed, holding it up to the light.

Chuck and I became closer friends once I moved to Oskaloosa and went to work for the Barnhouse Company. He soon asked me to join him and several of his friends for dinner each Wednesday night, which Chuck would call "Geezer Night" (owing to the fact that his group of buddies were older fellows. I felt honored to be an honorary geezer. As the years passed, unfortunately, Chuck's friends passed on, and so Chuck and I would dine on Wednesday evenings, regularly, until about six months ago. The "Chuck at Geezer Night" stories could probably run into the hundreds. Many are unprintable, but they were always entertaining. At Geezer Night, our conversations would vary greatly – but Chuck would often tell anecdotes about his early days in the company. Chuck attended the very first Midwest Clinic in 1946 – and went every year for the next 50 years, until the Midwest presented him with the Music Industry Award. In those intervening 50 years, Chuck witnessed a lot of band history, including Merle Evans conducting a circus band recruited by Paul Yoder in 1968 (the tuba section included "first of Mays" Bill Bell and Harvey Phillips, along with experienced pro Ron Keller.) One year, Chuck found himself hailing the same taxi as Edwin Franko Goldman; another year, he was stuck in a Sherman Hotel elevator with Henry Fillmore. I was regaled several times with the story of Chuck, as an amateur pilot (something I've never quite been able to fathom) flying to Fort Dodge, Iowa, being grounded by bad weather, and spending the night at the residence of Karl and Ruth King. I would often ask him questions about many of the composers in our catalog, and the stories were like gold to me. He was truly a part of band history.

Chuck was well-known for driving at imprudent speeds, and after his first stroke in 2006, was urged to stop driving. He did not, much to the terror of Oskaloosans (although he did finally stop about a year before his passing.) Nonetheless, he made frequent mention of his desire to test-drive my 1984 Corvette (something which I just couldn't bring myself to allow) and on those occasions when I rode with Chuck at the wheel, I felt thankful to reach our destination in one piece. After one such harrowing ride from downtown Oskaloosa back to our office, I was so thrilled to be alive at 205 Cowan Avenue that I ran into our building, dropped to my knees, and kissed the floor.



C. L. Barnhouse employees pose December 8, 2011 at Smokey Row Coffee House in Oskaloosa, L to R - Seated: Ann Barnhouse, Chuck Barnhouse (president), Max Maddy (Operations Manager), Donnie Frey (Art Director); Standing: Janan Clark (Print Dept. Manager), Mary Beal (Print Dept.), Diane Warwick (Print Dept./ Orders), Andy Clark (C.E.O.), Krystal Lanphier (Orders/ Mailroom), Steph Van Mersbergen (Print Dept. Orders/ Mailroom/ Licensing/ Production), Connie Lanphier (Mailroom Manager./ Orders), Kathy Pleima (Bookkeeping Manager), Andy Glover (C.O.O.).

Remembering C. L. “Chuck” Barnhouse III – Andrew Glover – (continued)

His vocabulary would sometimes be colorful, and his skittishness with loud noises was legendary. At dinner, and at our local coffeehouse, he could be somewhat impatient and demanding; but the service people there were always happy to see him, and found him to be entertaining and charming. (Several of them attended Chuck’s funeral service; and the coffeehouse sent a lovely floral arrangement.)

A side of Chuck that I don’t believe many people saw was his true generosity. When I became a partner at the Barnhouse Company, I borrowed a great deal of money to purchase stock in the company, and I was nervous about the scope of the transaction. Immediately after the loan papers were signed, Chuck took me aside, and told me that if I was ever short in making my payments to the bank that he would loan me as much as I needed for as long as I needed, at no interest. That’s generosity.

Chuck was always interested in me, and in what I was doing. He was thrilled when I started dating Sheila, my wonderful fiancée, and in his last couple years when his memory was really failing him, he never once forgot Sheila’s name. (He forgot mine a couple times! But never hers.) He was fiercely devoted to his lovely wife, Mimi, who predeceased him by 8 years; I know that he never recovered from her passing. And I don’t believe any man ever loved his two daughters any more than Chuck.

As was Chuck’s wish, he was cremated; his urn was placed in a Barnhouse #1 shipping box, along with his favorite cap and summer shorts, a few favorite CDs, and a photograph taken in December, of Chuck with all the Barnhouse employees at our annual holiday luncheon, which was the last time most of us saw him. A number of out-of-town visitors traveled to Oskaloosa to pay their respects to Chuck, including Barnhouse composers Paul Clark, David Shaffer, and Robert W. Smith; Washington Winds conductor Edward S. Petersen; and Windjammers Vice President John Wetzel.

I know that Chuck was extremely proud of the success enjoyed by the Barnhouse Company during his tenure, but was not really one to brag about it. I believe he felt less an obligation to carry on a tradition of sameness, and more a need to work hard to grow the company, and meet head-on the changes in the world of bands and band music. He was less interested in being C. L. Barnhouse III, and considerably more interested in being involved with a vibrant, growing, successful company. We owe him a tremendous amount of gratitude for his creativity, magnificent instincts, and hard work. And, I’ll miss him very, very much.

PHOTO BELOW: At the funeral- Barnhouse composers L to R: Back row- Ed Petersen, David Shaffer, Paul Clark, Andrew Glover, Andy Clark, Robert W. Smith. Middle row- Ann Barnhouse, Lynn Barnhouse; Front row- Chuck Barnhouse in shipping box #1.



Circus Music List for 2012 Windjammers Gettysburg Meet

(* denotes concert selection)

| SELECTION | COMPOSER | SELECTION | COMPOSER |
|-------------------------------------|-------------------------|-------------------------------|-----------------------------|
| Fanfare* | | Dipsy Doodle, Fox Trot | Larry Clinton |
| Saxie Pike* | Alonzo Bohn | Somewhere a Cow is Bawling | Jim Fisk aka C.L. Barnhouse |
| L'ataque* | (uncredited) | Raggy Trombone | W.H. Kiefer |
| Blue and Gray Patrol* | C.W. Dalby | Abba Dabba Honeymoon | Fields and Donavan |
| Linnets Parade* | Mark A. Brewer | Rose Ballet, Dance Galop | W. Paris Chambers |
| Gypsy Queen* | Karl L. King | My Lady Lindy | George Rosenkrans |
| King of Terror* | W. Paris Chambers | Merry-Go-Round | George Rosenkrans |
| March Slurioso* | George Rosenkrans | Magnet Galop | Fred Jewell |
| Poet, Peasant and Light Cavalryman* | Henry Fillmore | Pigeon Wing Rag | Charles L. Johnson |
| A Serenade* | Hiram C. Miller | Pumpkin Center Cornet Band | Fred Jewell |
| Excelsior Galop* | Karl L. King | Iowa Brigade Band | Fred Jewell |
| Tripoly, Symphonic March* | Angelo D'anna | Old Berks | Monroe Althouse |
| Honey Boys on Parade* | E. V. Cupero | Iron Master | Peter Buys |
| Hampden Firemen* | G. Robert Rehrer | Benett's Triumphal | Melvin H. Ribble |
| Deep Purple* | Peter De Rose | The Ambassador | A.W. Hughes |
| Invictus* | Karl L. King | Kansas City-Florida Special | J.J. Richards |
| Old Timers* | Karl L. King | Cloth of Gold | Fred Jewell |
| Goodbye All* | Mayhew L. Lake | Supreme Triumph | Fred Jewell |
| Barnum & Bailey's Favorite* | Karl L. King | Hosts of Freedom | Karl L. King |
| The Debutante | Fred K. Huffer | Floral Parade | Will Huff |
| Brooke's Chicago Marine Band | Roland F. Seitz | 333rd Engineer's S.S. March | Albert P. Marchetto |
| That Moaning Trombone | C.D. Bethal | Imprimus March | Silas Erly Hummel |
| Marie Elena | Lorenzo Barcelata | Comedy Club March | Russell Alexander |
| Lillian Waltz | W.A. Barrington-Sargent | Clair's Triumph | W.P. English |
| Glory of Egypt | Karl L. King | Emblem of Freedom | Karl L. King |
| Boys of the Old Brigade | W. Paris Chambers | Hagenbeck-Wallace Grand Entry | Charles Storm |
| Old Glory Triumphant | Charles E. Duble | Berlin Echoes March | Paul Lincke |
| Repasz Band | Harry J. Lincoln | Belford's Carnival March | Russell Alexander |
| Cyrus the Great | Karl L. King | Lulu Band March | Charles C. Sweeley |

General Timeline of Events in Gettysburg

(Subject to change, final schedule distributed by Meet Hosts)

Tuesday, July 17 10 am – Windjammers Board meeting
1:30 – Dance band rehearsal
7 p.m. – Summer Meet Registration

Wednesday, July 18 All day Rehearsals/Recordings
Evening Extra: Battlefield History Bus tour

Thursday, July 19 All day Rehearsals/Recordings
BBQ picnic-style dinner at Liberty Mtn.

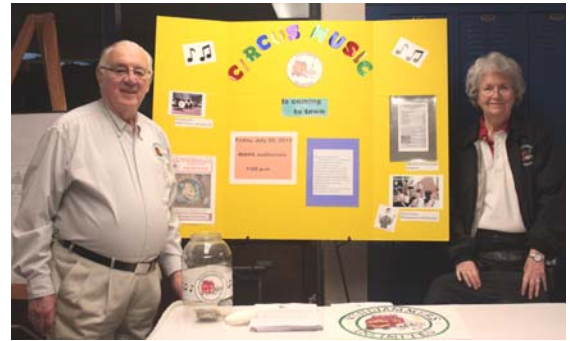
Friday, July 20 Rehearsals/Recordings **OR** All day Gettysburg Tour
7 p.m. Concert at Waynesboro H.S.

Saturday, July 21 **2:30 p.m. Concert** at Gettysburg H.S.
6 p.m. Banquet

Sunday, July 22 9 a.m. Breakfast/ General Meeting

**WJU 2012 SUMMER MEET HOSTS:
BILL LINK and
MARJORIE VON DRACH**

Gettysburg Summer Meet planning has been completed and the countdown steadily approaches our arrival date. Pictured here, Bill and Marjorie represent Windjammers to local business leaders at a Chamber of Commerce event.



PENNSYLVANIA COMPOSER SKETCHES

This Windjammers 2012 Summer Meet will again return to Pennsylvania. The last time we held a convention in the Keystone state was 1997 at Williamsport. Here are just a few of the many composers who have Pennsylvania heritage. Information below from Heritage Encyclopedia of Band Music (edited by William Rehrig)- available from WalkingFrog.com #WFR 339.

G. Robert (Bobby) Rehrer, whose march, *The Hampden Fireman*, is immensely popular in the Reading, Pennsylvania area, was born in Reading in 1884, the son of George W. Rehrer. By trade he was a cigar maker, but during his lifetime he also worked for the Reading Railroad Company and taught music at the Berks Studio of Music.

A clarinetist, he played with the famous Ringgold Band in Reading, the Rajah Temple Shrine Band, and the Reading Railroad Band. It is estimated that he is the composer of at least 21 works, mostly marches. Unfortunately most of his manuscripts were destroyed in a fire in the 1940s. He died at the age of 49 in Reading on August 15, 1933, and is buried in the Laureldale Cemetery near Reading. He was survived by his wife Sarah, and two children.

Here is a list of his known works (all unpublished marches): *Wyomissing Boy Scouts* (1923); *Hampden Firemen*; *Yellow and Black* (1925); *Memoirs* (1926); *Southern Junior High School*; *Spirit of Progress*; *Triumphal*; *Wilbur Buds* (1927); *Captain Taylor Branson* (1928); *Americana*; *Forward, Marines*; *The Freshman, R.H.S.*; *Mother's Day*; *Muhlenberg Park*; *The President*; *The Reading Eagle* (1930).

Monroe Althouse - It is difficult to say whether the fame of Monroe Althouse stems more from his long leadership of the famous Ringgold Band or from the many marches he composed. Althouse's marches are considered by some march music connoisseurs to be among the finest "street" marches ever written. Compared to the marches of Sousa, Blankenburg, Ricketts (Alford) and other greats, his are simple in structure. The percussion is especially important in Althouse's marches.

Monroe Althouse was born on May 26, 1853, in Centre Township, near West Leesport, Pennsylvania, the son of Jonathan and Mary Althouse, and spent his youth working with his father on the family farm. He exhibited considerable talent as a youth. His first instrument the violin, he eventually gained proficiency on the trombone and baritone horn. He traveled with Buffalo Bill's Wild West Show while in his teens, and one of his early compositions, *Always on the Road*, was dedicated to that organization.

About 1872, he moved to Reading, Pennsylvania, and was employed in John Yerger's Hat Factory. During this period he played with the Hampden Cornet Band and the Reading City Cornet Band. Shortly thereafter, he performed as a violinist with the Maennerchor Orchestra as a trombonist and with Albert S. Bowman's orchestra.

In 1880, after a period working as a cigar store operator and working briefly again at the hat factory, he established himself permanently as a professional musician. He performed with virtually all instrumental groups in Reading, including the Philharmonic Orchestra.

He organized a pit orchestra for the Reading Academy of Music in 1886 [now the Rajah Theater]. He was leader of this orchestra until 1906, and during this time he became acquainted with many famous entertainers who performed there. He met John Philip Sousa when Sousa passed through Reading, and the two became lifelong friends.

Althouse resigned from the Ringgold Band in 1887 to organize the Germania Band, and he was named leader. Because of its excellence, this band became very popular in the area. After the Ringgold Band leader died in 1900, Althouse was named to replace him. Others from the Germania Band joined him, and the Germania Band was dissolved.

From 1895 to 1901, he was partner in a music business with another Althouse- James. They published music mostly from composers living in that part of the country.

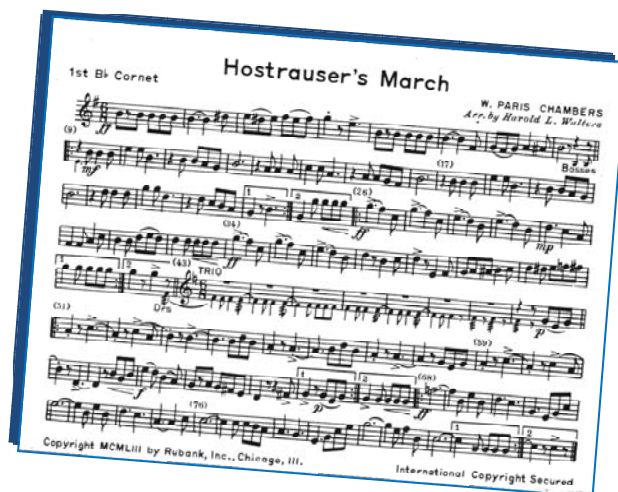
Pennsylvania Composer Sketches – Heritage Encyclopedia of the March/ Rehrig– (continued)

Althouse was leader of the Ringgold Band until his retirement in 1922, and he also conducted the Germania Orchestra until 1919. During his farewell concert with the Ringgold Band, one of the band's officers read a telegram from Sousa in which he paid tribute to Althouse's genius. The last number Althouse conducted was, fittingly, Sousa's *Stars and Stripes Forever*. Since that time, the band has had a fine tradition; their concerts always include at least one Althouse march.

Althouse died at his Reading home on October 12, 1924, after having been in ill health for about three years, and is buried in the Charles Evans Cemetery in Reading. His own *Silent Friend*, composed some 30 years earlier, was played at his funeral. Many of his marches are still being sold by the Ringgold Band. Counting the music written for other than band, his works number over 150. Recorded on Heritage of the March LP, Vols. 26, BB, TT, TTT, DDDD.

Born in Newport, Penna., **William Paris Chambers** spent most of his youth in nearby Newville. It was here that he began the study of music. He first played cornet, and although largely self-taught, became a proficient performer on the instrument in a relatively short time. At the age of 18, he became leader of the local band in Newville, meanwhile continuing his work on the cornet. In 1879, after assuming the position as conductor of the Capitol City Band in Harrisburg, Pennsylvania, Chambers taught a large number of pupils. His fame as a cornet virtuoso increased greatly. He became director of the Great Southern Band in Baltimore, Maryland, in 1887.

MUSIC: *Hostraiser's March* (1953) was used in the 1959 movie "The Big Circus" where a daredevil walked across Niagara Falls.



Although his ability as a conductor was recognized, his magnificent solo work made him famous. He had a fantastic range on the instrument (to the third high "C"). As a stunt, he once played a cornet solo on the summit of Pike's Peak (elevation 14,500 feet).

In the late 1890s and early 1900s, Chambers was manager of the **C.G. Conn** store in New York City, where he gave demonstrations of his great skill with the cornet for visiting musicians and others. He was truly a versatile player; in addition to his amazing range, he could play a simple melody with lovely trills in the upper reaches of the register. Very humble about his accomplishments, he would explain his amazing talents thusly: "It is all very simple, really." Chambers became internationally famous when he traveled to Europe and Africa in 1905. He remained for more than a year, playing solos in many cities and being greeted with great acclaim everywhere.

Many interesting stories have been told about Chambers. Although a kind and unassuming person, he loved to add sparkle to his demonstrations. For example, he would play difficult solos with the instrument inverted (pushing the valves up instead of down). His colleague Herbert L. Clarke observed, "There are few musicians who have not performed some of his splendid compositions, all of them containing the real martial swing combined with the melodic strains, and all well arranged in a capable manner for all grades of bands." In addition to many excellent marches, Chambers composed several cornet solos. The majority of his marches are highly distinctive and of a structure sufficiently complex to tax the resources of even the finest musicians. He also composed waltzes, quadrilles, lancers, and overtures. Chambers died in Newville in 1913.

Hiram Carney Miller was born in a rural area near Honey Brook, Pennsylvania. His parents were George and Martha Miller. His family moved to Parkesburg, Pennsylvania, where he lived for more than 50 years. Miller married Golde Ellen Stroup in 1889. He learned the painting and paperhanging trades as a youth, but his real interest was in music. As a musician, Miller was entirely self-taught. It was during this time that he began composing band music. He joined the Sadsburyville Band and later became its conductor. After that band ceased operations, he printed a few of his compositions at his own expense and gave these to other band leaders. As his music became more popular, he established his own publishing house. At one time, the business had a mailing list of approximately 10,000 bands. One of Miller's first compositions, *Cupid's Charms, a Serenade*, became popular both in the United States and abroad. It is estimated that he composed more than 300 pieces of music for orchestra or band, many of which were patriotic or religious in nature.

Pennsylvania Composer Sketches – Heritage Encyclopedia of the March/ Rehrig– (continued)

A prominent citizen of Parkesburg, Miller became a charter member of the Parkesburg Presbyterian Church when it was organized in 1906. He was the church's first trustee and also directed the choir, retaining these positions for many years. He was also secretary and treasurer of the Sunday School. For several years, he was a member of the Borough School Board. Miller and his wife had five children. The entire family was musically inclined, and the family orchestra played frequently for church services and civic activities.

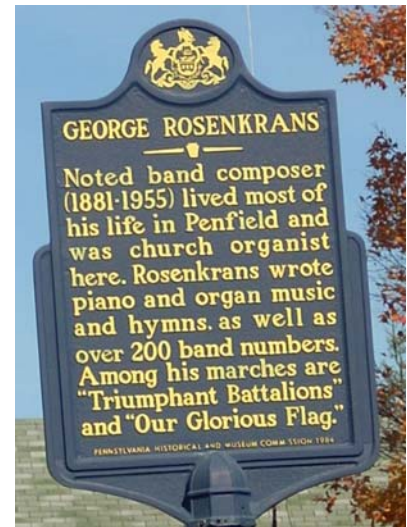
One of Miller's last marches, *Growth of a Great Nation*, was performed as a tribute to him by the U.S. Marine Band over a network radio program just 11 days before his death, while he was confined to his bed in the Chester County Hospital. He died on June 30, 1941. Heritage of the March LP Vol. 60.

George Hendricks Rosenkrans was born on January 17, 1881, in Penfield, a small rural Pennsylvania community. He was a quiet and unassuming man. He was said to have shunned all vices, was never married, and was a devoted Christian. In his later years, he lived quietly in a tiny bungalow, composing music on an old reed pump organ.

He graduated from Penfield High School in 1898, the only member of his family to do so. He worked at odd jobs in nearby factories. His social life centered on the Methodist Church, where he played the organ and taught Sunday School for many years. He played baritone horn in the Penfield Band and was its conductor for a short period. He was also a member of a mixed quartet.

Rosenkrans often brought his compositions to the nearby Grampian band, his favorite, to play. Members of the band remember Rosenkrans as a portly figure who carried his music in a black satchel. He would pass the music out to each musician personally, with a few remarks on how he would like certain passages to be played, and then sit down with his back to the band and listen. His visits must have been frequent, because he composed well over 100 marches and numerous other band pieces. He also composed several dozen other works such as hymns and popular songs. Rosenkrans died on August 18, 1955, a poor and lonely man, with only 14 friends attending his funeral. Heritage of the March LP Vols. 29, LL, JJJ, QQQ.

PHOTO: Historical marker along Route 255 east of Penfield.
From <http://thePennsylvaniaRambler.blogspot.com>



Peter Buys was born in Amsterdam, Holland, on August 11, 1881, and spent most of his life in the United States. His first musical instrument was the violin, but for much of his life he was a clarinetist by profession. In 1887, he joined a ship orchestra on the Holland-America Line and became acquainted with the United States during his visits. He became a resident in 1902 and declared citizenship in 1903. Buys was a clarinetist with the U.S. Military Academy Band at West Point from 1903 to 1911, also serving as arranger and librarian. He was then appointed leader of a band in Mount Union, Pennsylvania, and was a faculty member of Juanita College from 1913 to 1920.

In 1914, he assumed leadership of the Huntingdon (Pennsylvania) Municipal Band. He also made several tours as E-flat clarinetist with the band of John Philip Sousa between 1912 and 1918. Sousa did not use the E-flat clarinet after Buys left the band, saying, "The instrument cannot be played in tune except by a master, and there are no more Peter Buys." Buys continued his association with Sousa over the years and made numerous band arrangements for him.

He moved to Hagerstown, Maryland, and was Municipal Director of Music from 1920 until his retirement in 1959. Most of his published works were written or arranged during this period. It is possible that his arrangements, mostly unpublished, number over 2,000. He also contributed articles on musicological subjects to various journals and was associate editor of Who's Who in Music for the 1940 edition.

Buys was the recipient of many honors, including an honorary doctorate from the Dana Music Institute. He was president of the American Bandmasters Association from 1939 to 1940 and was an honorary member of the Pennsylvania Bandmasters' Association. Other memberships included the American Society of Composers, Authors, and Publishers and the American Musicological Society. He made frequent guest-conducting appearances with American bands and orchestras.

Heritage of the March, Vol. 23.

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THE CALLIOPE by Robert Mayer

Upon suggestion from Doug MacLeod, reprinted from *Circus Fanfare* Volume 4, No 4, Pg 9-11 (1974)

Unless indicated, photos from [Great American Circus Street Parade in Pictures](#)- C. P. Fox and F. Bev Kelley

When the showboat calliope opened up, the effect was inescapable, for its steamy music spread for miles in all directions. Its great undulating masses of sound billowed over neighboring villages and inshore farms exactly as the clouds of steam from its pipes rolled over the player at the keyboard. No better announcer of the showboat's arrival could be imagined. When its piercing tones proclaimed the glad tidings that the show was at the landing-- and that was the meaning of this music to village ears-- the result was instantaneous. Dogs barked and children laughed hysterically, and all began a mad race to the river. Many grownups held their breath with excitement, and more than one family businessman closed shop and grinned broadly as he went home to prepare his family for the evening's entertainment.

The noisy instrument made its formal debut on July 4, 1856, at Worcester, Mass. Joshua C. Stoddard, the same man who had dreamed up the horse-drawn hay rake-- intended on creating a better church organ powered by steam. He organized the Steam Music Company for its manufacture, having secured patent #13668 in 1855 (after 1857, the company name would become The American Steam Music Company.) This "steam piano" consisted of a series of graduated whistles with double balanced poppet valves, pitched to produce the notes of the scale. These were inserted at spaced intervals in the top of a four-inch main feed pipe, U-shaped, laid flat on a substantial frame, and the valves released steam into the appropriate whistle to produce the desired note. The number of whistles varied to as many as fifty-three. Most of the cheaper instruments had only twenty, and most of the better ones thirty-two. Stoddard named his raucous instrument after the Greek muse, meaning "sweet voiced" or "magnificent voiced" pronounced "CAL-LIE-O-PEE." This invention first arrived at the circus on Nixon & Kemp's Great Eastern Show in 1857, where the circus kinkers and roustabouts would call the instrument a CALLY-OPE. William Hoyt of Dupont, Indiana has been credited with having a steam piano a year prior, but Stoddard remains as the named inventor by patent.

The American Steam Music Company continued to manufacture calliopes until the Civil War. During the next quarter century, few of the instruments were built. Though Kirkup Co. and the Van Dusen Bell Works, both of Cincinnati executed a few individual orders. Thomas J. Nichol, who had been Kirkup's bookkeeper, revived the business around 1890, and for three decades thereafter supplied most of the calliopes used by showboats and circuses. He built the simplest and therefore the cheapest calliope obtainable, little more than the combination of iron pipes and brass fittings with a keyboard attached. His instruments, with favorable atmospheric conditions and plenty of steam, easily carried music eight or nine miles. When Nichol died in 1924, his business was continued as the Thomas J. Nichol Company. In the meantime, George Kratz of Evansville, Indiana, was pursuing the trade, from 1897 to 1914, when he was accidentally killed. The Kratz



Instruments were more individualized, both in design and quality than the Nichol products and some said were sweeter toned. The earliest calliopes consisted of two wagons, one to carry the instrument and the other the boiler to produce the steam. Later development of the vertical boiler allowed the manufacturers to condense all on one wagon.

Immediately upon the appearance of the Calliope, the instrument was proposed for various uses-- to furnish city-wide music for towns in lieu of municipal bands, to welcome incoming boats at the large wharves, as so to attract notice as an advertising device. During the late 1850s, most riverboats carried either a calliope or a brass band, and some of them both, to entertain the passengers and to announce the arrival of the boat. "The Missouri River is now the most musical stream in the world," boasted an 1858 local Iowa paper. From St. Louis to St. Joseph flowed a continual strain of melody. The Union Line, a dozen boats making weekly trips on this route, all carried full brass bands or calliopes, "...that discoursed sweet music as they landed at every place."

After the hiatus for the Civil War, however, the calliope did not resume these rather unusual duties. It became definitely restricted to

PHOTO: *Fulton's Steamboat recreated at Downtown Disney, Orlando, FL, 2012. -AZ*

The Calliope – Reprint from Circus Fanfare Vol. 4 No. 4 by Robert E. Mayer – (continued)

institution of amusement, such as the circus, the showboat, and the excursion boat. "Spaulding and Rogers' Floating Circus Palace" had installed one even as early as 1858, an American Steam Music Company Instrument. The first of these to use a calliope after the war was "French's New Sensation Showboat," the old captain's second boat in 1887. This instrument was manufactured, in accordance with the specifications of John McNair, by the Van Dusen Foundry and Bell Works of Cincinnati. After 1897, the calliope became a characteristic and essential feature of showboats. Most of these instruments bore the Thomas J. Nichol label.

The calliope served the showboat well. It was sometimes placed on the towboat. This term is somewhat misleading, for the steam powered towboat actually pushed the barge-like structure, which could be managed more easily, as well as more economically, from the rear. This method now so common (stern paddle wheel), was first practiced on unwieldy showboats. The calliope had to be placed convenient to its source of steam, or often on the top deck of the showboat with its steam piped either from the tow, or in rare instances, having its own special boiler. Like other members of the cast, it "doubled," for when not playing, during its quiet moments, the pipes distilled drinking water! Its main duty, however, was to announce the arrival of the show to the entire countryside. The uncertainties of the river made any advance advertising both unreliable and expensive. Then, too, in the early days when competition was keenest, showboats sometimes billed landings that they did not expect to play-- just for the purpose of misleading some energetic rival! Therefore, even the best advertisement was not trust worthy; but when *Oh, Dem Golden Slippers*, *Turkey in the Straw*, or *Dixie* echoed over the countryside, beyond all doubt, a show was at the landing. Patrons always waited for this giant voice before deciding that the boat had actually arrived. It was more than a reminder. Such music had greater power than hundreds of posters, for those merely promised the future, while the vibrant music somehow demanded immediate action from all who heard. The showboat, no longer mute, had found a mighty voice with which to announce itself to the public. The 1893 Route Book for Ringling Brothers' World's Greatest Show for identifies a photograph "The Inevitable Calliope," suggesting a well established tradition by that date. Very few steam calliopes were ever used by carnivals.

Some showboats achieved popularity mainly through the skill of their calliope players. In addition to their musical knowledge, quick wit and ready ingenuity were also necessary for playing these instruments, for

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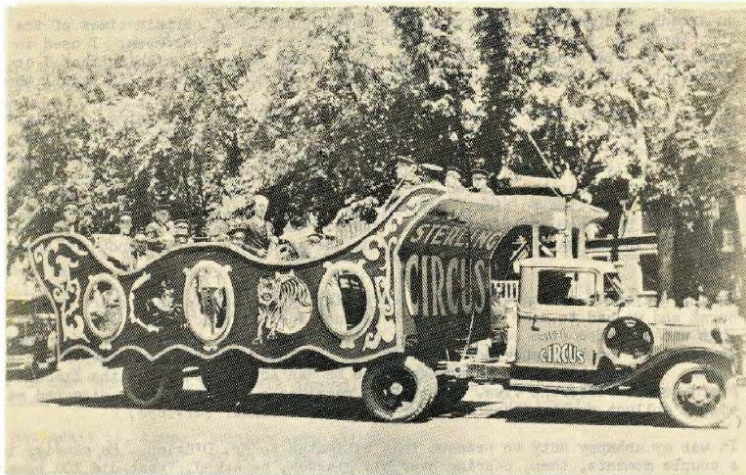
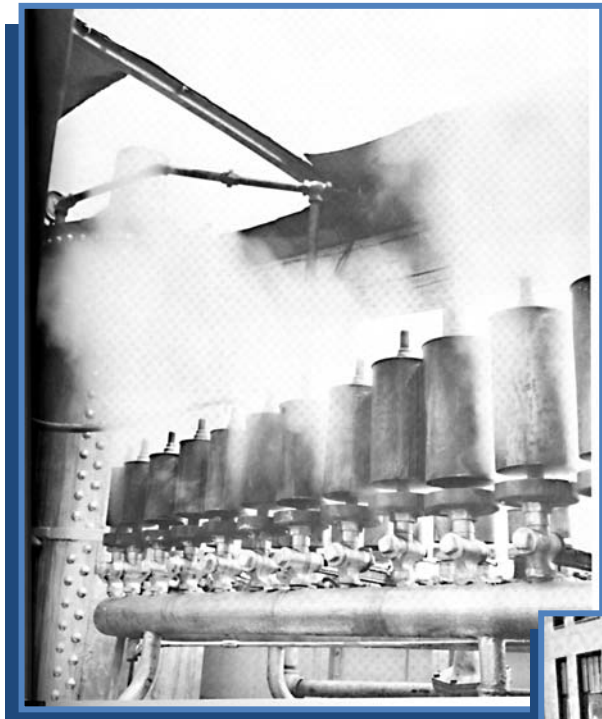


PHOTO LEFT- The Seils Sterling Circus bandwagon of 1935, with a full Big Show Band of fifteen, and Leader Professor Arthur Heller seated at the brand new \$10,000 Air "Cally-ope"-- these men include recognizable names who later became bandleaders in their own right: George Bell, Phil Doto, Vernon Miller, C. Van Vactor, Alfred Schwalbe, Phil C. Bernier, Gordon Newham, Elmer Stange, Milt Herman, J. Walkup, E. Tabor, Clarence Flaughter, Earl Werner, Billy Todd, and Fred Wells. Reprinted from Circus Fanfare, Vol. 4, No. 4

PHOTO RIGHT- Here is the 1936 Seils Sterling Circus troupe-- some of the premier performers identified in this old photo: Rose Heller, Nellie Schrader, Verna Lindermann, Shirley Lindermann, Betty Heller, Francis & Velma Peasley, Orville Lindermann, Betty Leonard, Capt. L. Schrader, Capt. Klauer, Tressa Morales, Buddy Wedin, Manual Macias, Mary & Eck Erdilitz, Fred K. Leonard, Joe & Ted Hodgini, old Joe Segerist, Harold Klujesle, Grace & Vernon Orton, Margaret Erdilitz, Willie Clark, Harry Holmes, Vivian Knuffman. Reprinted from Circus Fanfare, Vol. 4, No. 4

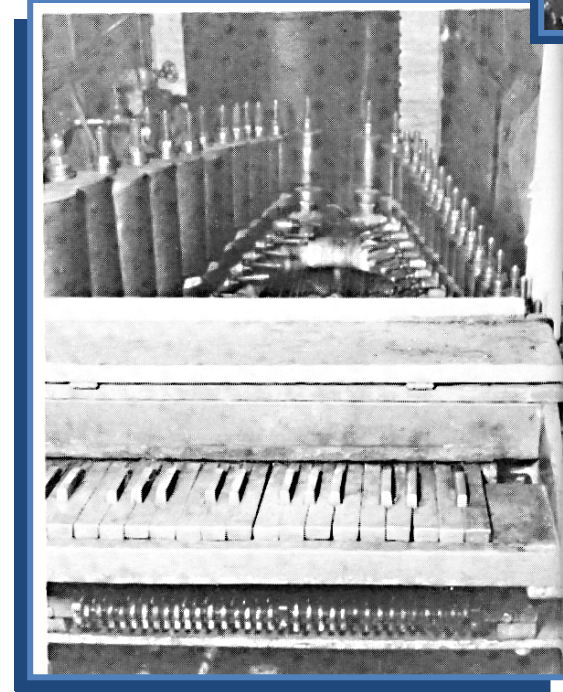


The Calliope – Reprint from Circus Fanfare Vol. 4 No. 4 by Robert E. Mayer – (continued)



most of them lacked a full scale of sharps and flats! And then, too, some of the keys and valves usually stuck in the middle of the tune. Mrs. Norman Thom of the Princess Showboat or Bobbie "Calliope Red" Wills of the American Showboat or L. Ray "Crazy Ray" Choissier of the New Era Showboat could wheedle music from any calliope, "irregardless of their shortages and failures!" These great instruments were hard to keep in tune. A player of this behemoth instrument had to be adept at a monkey wrench, or extremely musical to be able to play a reliable tune as to skip the out-of-tune whistles. In the course of loading and unloading from trains, hauled in the parade over cobble-stones or rougher, the whistles were vibrated out of alignment and out of tune. An off-key note became one of the oddities oft remembered of the calliope. Many a tune had to be transposed and ad-libbed *en route* by the skilled player when a note no longer sounded where it should, until the monkey wrench could be applied.

PHOTOS- TOP LEFT: The brass whistles on the steam calliope. The pipe below the whistle valves carry the steam from the boiler. The gap at the lower end of the whistle determines the tuning-- on or off key. **MIDDLE:** The Cole Bros "America" steam calliope at the end of the Old Milwaukee Days Parade. **BOTTOM LEFT:** View of the brass keyboard and 32-whistle instrument of the Cole Bros. "America" calliope.



Ruth Williams, Joe Baird, Harry Sutton, Charles Tredway, and Clint Cole have charmed thousands, some of them gathered at the river bank, some standing amazed in their fields far ashore, and some bending over washtubs in their own backyards. Favorite tunes were: *My Old Kentucky Home, I'm a Yankee Doodle Boy, Goodbye my Lover, Goodbye, Blue Alsatian Mountains, and Out of the Wilderness*. Only one tune, *Home Sweet Home*, was taboo, for superstition said that the calliope playing the melody playing that melody would rest on the river bottom before the next sunset.

Occasionally tunes became unrecognizable from the awkward hands of such men as the lovable "Walter Falkenstien," that calliope player with a heart of gold, but fingers of putty. Even when the melody did not seem familiar, it echoed from hill to hill down along the river valleys, with a strangely compelling urge. Many versions of the story are still current along the middle rivers of the Kentucky mountaineers, who on hearing the calliope for the

The Calliope – Reprint from Circus Fanfare Vol. 4 No. 4 by Robert E. Mayer – (continued)

first time, mistook it for some varmit and hurried down the landing with his gun and hound dog to exterminate the animal. No wonder an early writer on the showboat warned that when the calliope, the chimes, and the brass band united to rouse the night, "Mothers should have care for their little ones." Whether the music was always pleasing or not, it was certain the great behemoth performed its duty of Announcer.

More than any other object, the calliope became the symbol of the showboat, its reverberating echoes inseparable from the glamour of the stage and the beauty of the lighted rivers. Even now, when its strains of music float over river water, the old spirit stirs for anyone who has ever seen a showboat performance. Owners seemed as sentimental in this matter as the patrons. Many a seasoned veteran at the end carried away from his boat only the calliope, as best representing to him what his life had been. Norman Thom rescued only the calliope when his "Princess" was dismantled in 1928, and carried it to his home in Beverly, Ohio. Eugene Eisenbarth was rebuilding and improving his calliope in the basement of his home in Marietta, Ohio long after he had retired his floating theatre. Ray Choissier bought the "Water Queen's" corroded calliope in 1938 for \$200 when the old boat was stripped. He stored it in his garage in Pinkneyville, Illinois, and steadfastly refused to sell it to a movie corporation for three times that sum-- much to the bewilderment and disgust of the business-like representative of the film company. Ray merely remarked, in speaking of the incident to his old friend and employer W.P. McNair, "Ah, Wiley, we meet some strange people in this world." Choissier later sold the instrument in the 1950s for a much larger sum to King Bros. Circus.

The great "America" bandwagon played daily calliope concerts at the Circus World Museum in Baraboo after its retirement from the road. This bandwagon belonged to the Cole Bros. Circus in 1949 when it was invited to play in Harry Truman's inaugural parade. A past-president of Circus Fans of America, Melvin Hildreth was put in charge of the decoration of the bandwagon and transport to Washington, D.C. There was to be no commercialism in the parade, so the name of the circus across the sideboards was covered with bunting and cardboard roosters. In the long parade before reaching the White House, somehow all the cover-up decorations were lost, and as the Steam Piano passed in review tooting out *When You and I were Young Maggie*, the name of the circus was proudly visible to all. Music, circus bandwagons, riverboats, and the calliope-- however you choose to pronounce it—all carry grand memories of a time well worth preserving.



PHOTO TOP LEFT: The Hagenbeck-Wallace steam calliope "Two Jesters" in 1933. Open top and sides allowed steam and heat to escape and the sweet music to float over the townspeople.

BOTTOM LEFT: Each steam calliope had a minimum crew of three- teamster, musician, and a fireman, who stood on the back platform stoking the boiler, watching water levels and keeping a general eye on the gauges. BOTTOM RIGHT: E. Deacon Albright, stands next to the steam calliope he played in 1925 with the Walter L. Main Circus. The instrument was built for the John Robinson Circus in 1920.



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 a secret... share your magazine and encourage other musicians to join our membership in 2012.** *[EAGLE-EYED WINDJAMMERS: Watch here for future opportunities to seek and find rewards.]*

** 33 NEW MEMBERS! **

KENTON & SANDY SCOTT, 110 Melody Lane, Punxsutawney, PA 15767-5039. Now retired, Kenton plays bass trombone and his wife Sandy plays flute. They both play in the DuBois American Legion, Grampion Band and the Indiana Pops Bands. Kenton additionally plays in the Wildcat Regiment and the Indiana Brass Band. They heard Windjammers at Danville, and know Bill Link.

MARLEE LINDON, 3505 Shady Lane, Glenwood, MD 21738. Marlee is a returning Windjammer, listing Bill Foster and Bob Haas as Windjammers. She plays flute and has a private flute studio. Her resume is extensive.

JON HEDDESHEIMER, 2001 Mason Hill Dr, Alexandria, VA 22307-1938. Jon plays flute in the National Concert Band of America and is a Retired Federal Archivist. Bob Ullery recommended that he play with the Windjammers.

SEAN KEELEY, 3204 Adams Ct. N. Bensalem, PA 19020. Sean is a small business owner and lists many percussive instruments as his primaries. He plays in the Tri-County Band and lists Dale Habel, Tom Miller, and John Roman.

FRANK MANOLA, 50A Butters Row, Wilmington, MA 01887-3341. A retired computer scientist, Frank plays euphonium and became acquainted with WJU through the Merle Evans CD. He plays in the Park Street Brass Ensemble.

JANE TOMLINSON, 290 E. Winchester Ave, Apt #202W, Langhorne, PA 19047-2229. Retired, Jane plays clarinet and lists keyboards as her secondary instrument. She lists many WJU in the Tri-County Band including Rich Copeland, and also plays in the Old Comrades Band.

MARK & JUDY ELROD, 10 Sunnyview Court, Germantown, MD 20876-4025. Mark has an extensive career in music. Retired from the military in 1998 after nearly 30 years having served in the U.S. and overseas in both the Marines and the Army, to include service with the Army Honor Guard at Ft. Myer and the United States Marine Band (The President's Own) playing tuba. He has known many members over the years including Bob Hoe and Bill Roosa. His wife Judy plays trumpet and both were inspired by Bill Link to make their memberships current for this Meet.

JESS GERARDI, PO Box 585, Englewood, CO 80151-0585. Jess has been a H.S. Band Director for 32 years and is a Professional Musician. He has an extensive resume, and his doctoral dissertation is "Karl L. King: His Life and Music." He only lists a few of his bands, and lists Virginia Bonvicini and Bob Hoe as members who have been great friends, but certain he knows many more.

BOB SMITH, PO Box 243, Boiling Springs, PA 17007-0243. Playing alto and soprano sax, and clarinet, he knows WJU members Vicki Baker, Mary Ann McCollough, Linc Fogelsanger, Charlie Sanders, Bob decided to join. He plays in the Carlisle Town Band, Cumberland Valley School of Music Band, and the New Singer Band.

VICKI PINSON, 6920 Barkers Bend Dr, Murrayville, GA 30564-1700. The conductor of the Piedmont College Community Wind Ensemble, Vicki lists trombone as her primary instrument. She "had a blast" from playing in the Windjammers clinic band at the Muskegon ACB convention.

BONNIE McCHESNEY, 170 Hilltop Dr, Chambersburg, PA 17202-1906. Bonnie will play E-flat clarinet at the Gettysburg Meet at the insistence of Bill Link. She is a Dog Behavior Specialist and plays in the Shippensburg Community Band with Bill, the Carlisle Community Band, and the 11th Pennsylvania Fife & Drum Corps.

BERNIE PITKIN, 11687 Church Drive, Shippensburg, PA 17257. Bernie lists Band Instrument Repair (sole proprietor – semi retired) as his occupation, and plays both euphonium and tuba. He plays in the Shippensburg (PA) Town Band, and directs the Carlisle Town Band. He only lists a few Windjammers he knows: John Fleming, Linc Fogelsanger, Bill Link, Vicki Baker. He last played with WJU in 1987 at Chautauqua, NY under Merle Evans.

PAUL COUCH, 1906 Maplewood Drive, Hagerstown, MD 21740-6732. Paul is a retired chemical engineer and plays trumpet in the New Horizon, Waynesboro Community, and Williamsport (MD) Community Bands. He lists Bill Link as WJU reference.

JACK KIRBY, 5030 80th Avenue, Plaza E, Sarasota, FL 34243-4302. Jack is retired and plays trumpet in the Suncoast Concert Band. He heard of Windjammers through John Brady and also knows Diane Roytz and Pete Coll.

KATHERINE BROWN, 6327 S Olive St, Centennial, CO 80111. Her grandfather Bob Montgomery played last year, and she will join him on trumpet this summer at the Gettysburg Meet. She will attend Macalester College in St. Paul MN next year.

SAILOR CIRCUS BAND- YOUTH MEMBERS: Dr. Harry Carter, tubist and WJU benefactor has sponsored 16 youth musicians: Hector Urbina, Brianna Blount, Nicole Shoults, Roberto Anguiano, Andrew Kerschner, Emanuel Hernandez, Natalie LaFuente, Jean-Luc Marrero, Josef Giddens, Lourene Guerra, Kyle Anders, Carly Anderson, Josh Jenson, Megan Griffiths, Michael Auston Sykes, Alex Marlowe... *[Band director, JD Roseboom will pay his 2012 dues soon, he promised. -AZ]*

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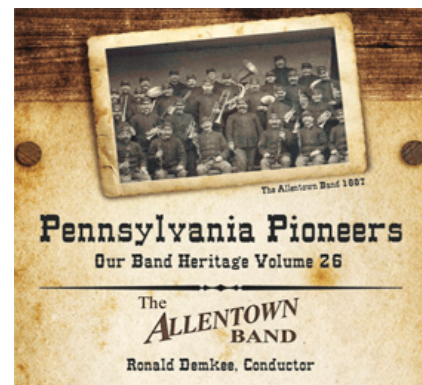
Two CDs are available that contain the concerts from the 2010 Windjammer Summer Meet in Baraboo. One CD was made from Thursday's Concert in the Square. One CD contains both Hippodrome concerts from the Circus World Museum. Order both by sending \$25 to:

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www.AllentownBand.com

iTunes Circus Music: Sounds of the Circus

Richard Whitmarsh has made his entire catalog of circus selections available on iTunes for a small fee per download. If you need to find that one circus-related tune, chances are his South Shore Circus Band has recorded it. He continues to have available the CDs as well. He has released 56 volumes (with Volume 41 as a DVD) and has plans in the works for at least eight more CDs.

www.SoundsoftheCircus.com

YouTube: where is the Old Time Circus?

To enter the search criteria of "circus" into YouTube, it is without a doubt that thousands of strange hits not having anything to do with the real circus will surface. However if you refine your search and just enter LaneinConn, you will find intrepid video artist, Lane Talburt. Lane is a retired NBC videographer and editor, and has posted stellar interviews of dozens of circus professionals including band leader Richard Whitmarsh. Start by watching all of the videos posted by LaneinConn, then branch your search from there, but beware of what you find... there are very strange videos by all manner of creative individuals. Choose wisely and you will find hundreds of hours of traditional circus videos with old-time music to enjoy.

REMEMBERING DON STAUFFER

Submitted by Bruce Keck

Commander Donald W. Stauffer, USN, Retired, Bandmaster, Conductor, Windjammer, Bassist, Tubist, Mentor - all of these. Some of you might think this article is hero worship... you bet it is.

My first contact with Don Stauffer was in the Old Dominion University Orchestra. I had played double bass for a while. Our conductor, John McCormick told Al Morris, the other bass player, and me, at rehearsal, "Save a space for Lt. Stauffer," (he was a lieutenant at the time.) He came in with his bass and very modestly took the last space. Only after we offered him the principal folder did he move up. He blew the dust off his bass and said, "I haven't played in eighteen years." After he began to play, I thought to myself, "What's he like when he's in shape?" He was very free with instruction, so I never missed a rehearsal over the next two years. I felt as if I was getting free lessons. During this time he was Commander of the Atlantic Fleet Band. I later recognized him in an old picture of the Navy Band, when he was Third Leader (a warrant officer at the time).

Playing with Don was one of the reasons I didn't want to leave Norfolk, VA. Graduate school, however, was a necessary part of the career, so I left for Rhode Island. CDR (then LT) Stauffer was probably the best stand mate one could ask for. Some stand partners have been overbearing - he was the opposite extreme. I was a fumbler, compared to him, and he recognized that and helped show the way. He was familiar with the selections, so he would give gentle, helpful suggestions about how to better play passages; i.e. bowings, string crossings, articulations, etc. A good part of his instruction came from watching his playing. I never really understood the difference from swing band bass to orchestra pizzicato until he showed me.

He later published an article in The Instrumentalist, "Basses Be Seated," in which he advocated using a stool, the advantage being in balance. Ed Krolik's article, "Basses Please Stand," appeared on the opposite page. I had studied with Ed, for short time, at University of Illinois. The "Sit or Stand" controversy is still with us. Both Krolik and Stauffer, however, preferred the French bow. The German bow or French bow controversy is also still with us.

I had very little tuba contact with CDR Stauffer, other than much later at Windjammers. We read through *Die Meistersinger* in the orchestra and I crossed over to tuba, at his suggestion.

Several years later my life's adventures brought me to the DC area to work in NOAA's Oceanographic Division, while Stauffer was Leader and Commander of the Navy Band. During the Fall and Winter, concerts were on Friday nights at the Departmental Auditorium. This made an excellent finish to a week of work and a chance to get reacquainted.

The Navy Band usually went on tour in the Spring, as did the Marine Band, so concerts were few in DC. During the Summer, the four Service Bands performed at two locations in The District. You could catch a concert any night except Saturday. One concert at the Capitol Steps featured Ed Moon playing tuba solo "Endearing Young Charms." For an encore, he was joined by Marty Erickson, doing "Dueling Tubas."

For Stauffer's retirement concert, The Navy Band performed from a float on the Potomac. Don literally "pulled out all of the stops." The Concert Band played several of his favorites, including a selection performed jointly with the Navy's swing band, the Commodores. The Ceremonial Band marched in and joined the Concert Band in the antiphonal version of *1812 Overture*. They shot off fireworks on the river. (No cannons, because that's the way the Army did it.) "The rest is history."

I didn't see Don until many years later at Windjammers, where most of us knew him. He conducted many selections over the years, including his last turn with Windjammers to conduct April Zink playing the cornet solo, *Sounds from the Hudson*.

Maybe a little hero worship for CDR Stauffer... you bet it is.

OBITUARIES: WILLIAM "DUTCH" AND JOANN SCHULTZ

Dutch had been a WJU member since 2007. Most recently attended the 2012 Annual Convention in Bradenton.

TRIPLE TRAGEDY - Three people died in a near head on collision that happened around 9 am Sunday, March 4, near Polk City, Florida. Lily Cline, 37, was headed north on Commonwealth Avenue when she lost control of her car, deputies say. As Cline tried to correct her 2000 Chevrolet Cavalier, she crossed the road heading toward a 2011 Hyundai Tucson traveling in the other direction on Commonwealth Avenue. Cline collided with the vehicle. That vehicle was driven by William Schultz, and his wife, Joann, his passenger. Mrs. Schultz died upon impact, Cline later died at the scene; and Mr. Schultz was transported by air to a local hospital where he died while undergoing surgery. All victims were wearing seatbelts, though Cline was reported to have been wearing hers incorrectly.

Sheriff Grady Judd spoke about the accident stating, "This was a particularly awful crash, with the loss of three lives. Any loss of life is tragic, and our thoughts and prayers go out to the families of these victims. Although our investigators aren't certain yet what caused this crash, I want to remind everyone to please be careful when driving on our roadways." This stretch of road has been particularly deadly this year. Less than two months ago, two drivers were killed and three other people were injured in a two-vehicle crash along the same stretch of road.

"Highway 33 north of Polk City is a very rural two-lane highway through the middle of the green swamp, and you would think that with this wide-open spaces, people could see each other," Polk County Sheriff Grady Judd said. "But this is the third fatality we've worked in this curve in less than a year." *Reprinted from Orlando Sentinel Online- posted 3/4/12*

William "Dutch" Schultz, 67, died Sunday, March 4, 2012. Mr. Schultz was born in Troy, Ohio, and moved to The Villages in 2006 from Hampton, Va. He was a sergeant major of the Continental Army Band, was a master musician and belonged to several music groups in The Villages, as well as Windjammers Unlimited- circus music historians, and was a member of Hope Lutheran Church, The Villages.

Joann Conover Schultz, 74, died Sunday, March 4, 2012. Mrs. Schultz was born in Jackson, Mich., and moved to The Villages in 2006 from Hampton, Va. She was an editor and journalist for the University of Illinois. She enjoyed traveling, genealogy and was a member of Hope Lutheran Church, The Villages.

Survivors include his father Carl Schultz-Sidney, OH; his son, David-Newport News, VA; his daughter, Mary Schultz-Brooklyn, NY; her sons Gary Reiss-Curlew, WA and Randolph Reiss-Dripping Springs, TX; his sisters Carol Himebaugh in Michigan; Jane Gehalo in Texas, and Mary Alexander in Wisconsin; her brother, James Conover of The Villages; and six grandchildren.

A celebration of their lives was held Tuesday, March 27, at Hope Lutheran Church, The Villages. A separate burial with full military honors was held at Wednesday, March 28, at Bushnell National Cemetery, FL. Memorials may be sent to www.woundedwarriorproject.org or Hope Lutheran Church Building Fund, 250 Avenida Los Angeles, The Villages, FL 32162.

Reprinted from The Villages Daily Sun- Posted Online 3/9/12



OBITUARY: MGSgt Johannes Led Rasmussen, USMC (Retired)

Johannes Led Rasmussen, 92 of Leonardtown, Maryland died February 13, 2012 at his residence. Born September 4, 1919 in Yankton, South Dakota, he was the son of the late Marie Led and Johannes Rasmussen.

Joe studied music at the University of Illinois. Following four years in the U.S. Navy, Rasmussen joined the United States Marine Band as a cornetist in 1947 where he served on "The President's Own" until he retired in 1976. He completed 25 Marine Band concert tours; 23 of those were consecutive tours during which he served as stage manager in addition to playing cornet. He served in the United States Marine Band during the Truman, Eisenhower, Kennedy, Johnson, Nixon and Ford Administrations. Joe retired as a MGSgt after 30 years of service with the USMC. Most recently, Joe enjoyed playing Happy Birthday for his fellow Cedar Lane residents and for special events.

Rasmussen attended several Windjammers Unlimited conventions until his health prohibited traveling. In 1996, he played the difficult Buglers Holiday cornet trio with Joe Losh and Donald Albright at the Center Ring Concert under the Sailor Circus Big Top in Sarasota, Florida



*PHOTO- BUGLERS ON A HOLIDAY
L to R: Joe Losh, Don Albright, Joe Rasmussen.
Reprinted from Circus Fanfare Vol 26, No 1, Pg 24*

Joe is survived by his children, Beverly Rasmussen of Owings, MD, Linda Rasmussen of San Antonio, TX, Cheryl Ciecka of Leonardtown, MD, Barbara Rasmussen of Odenton, MD, Kenneth

"Butch" Rasmussen of Deale, MD and Jon Michael Rasmussen of Annapolis, MD. Interment will be in Arlington National Cemetery, Arlington, VA on Wednesday, June 6, 2012 at 1:00 p.m. Condolences to the family may be made at www.brinsfieldfuneral.com; Leonardtown, MD.

Resources: <http://somid.com/announcements/obits/report.php> and Facebook: "The President's Own" United States Marine Band.



PHOTO RIGHT: Seen at the Naperville Municipal Band "Women in Uniform" theme concert on April 22, 2012, Windjammers past president Ron Keller might be the thorn among the roses. L to R- USMC SSgt Amy McCabe (trumpet), Ron Keller director of Naperville Municipal Band (and Tuba), USMC GySgt Vicki Gotcher (clarinet), and SSgt Meredith Melvin, Air National Guard. *Photo from www.Facebook.com/MarineBand; permission to reprint granted by SSgt Rachel Ghadiali, The President's Own, U.S. Marine Band.*



Letter to the Editor:

April, I want to thank you for running the picture of my convertible Mini Cooper-S "HI BONE" license plate in the August 2011 issue of the Circus Fanfare. While I play euphonium in the Windjammers band, because of the great parts, I am very much a trombone player also, as those Windjammers who've heard me in the dance band and Dixie band know. The majority of my playing here at home is on trombone. Thanks again.

Howard Scheib - WJU Member # 2850

FIRST OF MAY - MY FIRST WINDJAMMERS CONVENTION

Story by Sue Hanline, clarinet / Photo from Diane Frank

WOW! Attending the January 2012 Windjammers convention was *much more fun* than I expected. It started with our registration. As soon as I walked in, everyone was so nice: Nada gave me lots of tips about playing in the Circus Band at Sailor Circus, then several board members personally welcomed me. (Barb Bailey, John Roman, and several others-- even President Connie Thomas took time to chat with me.) The ladies who sold shirts were friendly, the information booklet was easy to understand and the hotel staff was helpful. I quickly reunited with "old" friends, made some new friends, then dashed off to a rehearsal with a genuine circus band conductor. That was interesting-- thank goodness Andrew Glover had taught me what it was like to play in a real circus band at ACB in Muskegon!

The next few days, I was privileged to sit with John Reeves, Rich Copeland and Malinda Rawls in the clarinet section. John taught me how to organize the folder and approach the music, while Rich was kind enough to insist that we rotate seats so everyone could experience sitting "on the edge" in first chair-- even me, the "newbie."

The entire musical process was fascinating and I enjoyed all the conductors, each with their own style and

personality. I liked both listening to and participating in all the activities and concerts and rehearsals. I had never been to Sarasota and was overwhelmed by the extent of the Ringling museum, home, and grounds. It was especially neat to see museum visitors' excitement when they heard a live Windjammers Circus band playing circus music.



PHOTO ABOVE: 2012 Windjammers Circus Band under the direction of Charles Schlarbaum - First of May Clarinet folder covered by two capable women- Malinda Rawls and your author, Sue Hanline.

Playing for the Sailor Circus was such an experience--again, people like April Zink made me feel welcome and at ease. Rich Copeland made my day when he took time to turn around as soon as the last note was played at the Sailor Circus to let me (and Anne Sluyter) know I did a great job and to return anytime. Even veteran circus bandleader Charles Schlarbaum took time to shake my hand and autograph my program.

My first Windjammers experience was a blast and I learned a lot. Upon returning to my community bands, I keep telling everyone about Windjammers. Being involved with this group has exceeded my expectations. What a great way to start my retirement!

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Getzen Visits the Circus

Getzen Gazette - January 1982 - Page 3



FROM LEFT TO RIGHT: the greatest animal trainer, Gunther Gebel-Williams, Charles Ford, Getzen V.P. Sales, Buffy Williams, Gunther's son, and Keith Greene, Band Director of the Greatest Show On Earth, Ringling Bros. & Barnum & Bailey Circus. Notice the 3 Getzen horns in this picture!

When the "Greatest Show on Earth," Ringling Bros. and Barnum & Bailey Circus played the Horizon, Rosemont, IL (near Chicago's O'Hare Airport), Charley Ford (and family) visited Keith Greene, Band Director to deliver a special stand for one of Keith's horns.

Keith owns and plays a Getzen Eterna Trumpet and a Getzen Piccolo Trumpet, which he plays while he conducts the band for the circus. The Circus lasts for 3 hours and a 15 minute intermission and the band plays continuously. On weekends there are two and sometimes three performances so you can see that playing in a Circus Band is no picnic- you really have to blow!

The Circus is spectacular-costumes with beautiful girls in them, colorful vehicles, colorful clowns, elephants, tigers and leopards (and even a giraffe) and a group of exciting high wire and trapeze acts. There is so much going on to see that your neck gets plenty of exercise following the activities in three rings at once- and you try not to miss anything.

During the intermission Keith took Charley back stage to take some pictures (taken by the band organist) which accompany this article.

The highlight was meeting Gunther Gebel-Williams, the world's greatest animal trainer and his son Buffy (Mark Oliver Gebel). Buffy is fascinated with Keith's trumpet playing (who isn't?) and wants to be a trumpet player instead of following in his fathers boots and become an animal trainer. So Buffy has a Getzen Trumpet and Keith is giving him lessons. Gunther didn't seem too pleased that his son wanted to be a trumpet player but he is going along with the idea.

In the show Gunther works with at least 17 Bengal and Siberian tigers and has trained a group of panthers, pumas, and leopards as well as a giraffe. Gunther also has charge of the troupe of 20 full grown elephants and two baby elephants.

Keith and the band must be on their toes all the time. The band starts the acts and the drummer, Bob Batchelor, must catch every trick and the band adjusts to the acts- missed tricks and variations in the performance must be covered by the band and at the end of the act, the band must play bow music and begin the next act immediately. In no way can Circus music be compared with any other musical performances. For some exciting entertainment and music go to see the Red Unit of the Ringling Bros. and Barnum and Bailey Circus!



KEITH GREENE playing his Getzen Eterna Bb/A Piccolo Trumpet during one of the Circus Acts.



KEITH GREENE, Band Director of the Ringling Bros. and Barnum and Bailey Circus trying to teach one of the baby elephants how to blow his Getzen Trumpet.



WHILE NOT PLAYING Keith watches the acts so he can give cut-offs and down beats. Notice drummer Bob Batchelor in the background giving a cymbal crash.

Windjammer Mike Graham has one of the largest antique recording collections and now more of his collection includes circus items. Circus musician articles from the Getzen Gazette, this page and next, are from his Redneck Music Museum in Altoona, Florida.



RONNIE DRUMM, (L) Bandmaster of the Ringling Bros. & Barnum & Bailey Blue Unit Circus Band and Jack Nedorostek, Getzen trumpet artist who played with the circus band in New England last summer.



MERLE EVANS (left) and Bill Reynolds during the Windjammers Convention in Sarasota FL. The Windjammers are Circus Bandsmen that are retired. Merle was with Ringling Bros. & Barnum & Bailey Combined Circus for 50 years and Bill Reynolds is now the Bandmaster with Carson & Barnes Circus.

Circus Celebrity



Merle Evans, shown above, is this year's Circus Celebrity, as chosen by Ringling's Museum of the Circus. His contribution to the world of the circus has made him a legend during his lifetime.

Bandmaster for Ringling Bros. and Barnum & Bailey for 50 years, from 1919 to 1969, Mr. Evans played some 30,000 performances, never once missing a show!

Merle Evans was honored not only for his monumental service to the world of the circus, but for his unflagging efforts to help young musicians. Those whom he helped over the years pay him loving tribute.

Bill Pryne, music coordinator for Ringling Bros., conducted a 20-piece circus band composed of veteran musicians and young performers from Riverview High School. Among the selections they played was music that Mr. Evans himself wrote.

"The band is more than music to a circus," says Evans. "It is the timepiece for the entire show." This means that during each performance of the circus the band plays as many as 250 music cues, and the performers know and depend on the music for the timing of their acts, which in turn accurately times the entire complex production.

"Circus Spectacular," a London Record on which Evans conducts the Ringling Bros. and Barnum & Bailey Circus Band, is available in the gift shop at the Museum of the Circus.



AFTER TRYING BAND leader Keith Green's Getzen Eterna trumpet, Bob Amato, lead trumpeter with the Ringling Brothers-Barnum & Bailey Circus Band was convinced he had to have one too. Bob is pictured here with the new Eterna he selected.

Photo at right is Getzen's modern day facility. The year 2012 marks the 73th anniversary for the Getzen Company. Extensive history of the company can be found at their website www.Getzen.com

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OBITUARY: JOHN W. McPHERSON - "SIR"

Shannon, Illinois - John "Sir" Wilbur McPherson passed on Mon., February 27, 2012 at the Coventry Living Center in Sterling, IL. John was born July 29, 1930 to Wilbur and Gertrude (Elgin) McPherson in Sterling. John attended Rock Falls High school and was a member of the Rock Falls Rockets Marching Band. After graduating in 1949, John attended the University of Illinois where he was a member of the Second Regimental Band and the Marching Illini Band. After his one-year stay at the University, he left college to work for International Harvester.

In 1952, he was drafted into the US Army, to be stationed at Fort Bragg where he was assigned to the 82nd Airborne as a paratrooper. After completing five successful jumps he was certified as a qualified paratrooper and awarded the coveted paratrooper wings. During one of his jumps, his jaw was broken in two places. After this injury he was assigned to the Division Band on clarinet and as Chaplin's assistant. It was there that he learned to play the organ and became the organist for Sunday morning worship at the Chapel. He was released from active duty and returned to his job at International Harvester until deciding to become a music educator. In 1960, John was honorably discharged from the military.

John loved music. In 1954, he enrolled as a Music major at Northern Illinois University. He graduated in 1957 ready to teach. McPherson started his distinguished career in the Shannon Schools a few short months after graduation. The story was recounted in the Shannon 150th History of his first and only interview for the opening of the music teacher at Shannon School District 303. As school Superintendent Norman Yackle was also newly appointed, the interview was the first for both.

During his 29 years, he and his high school students earned 26 first places. From the history of the 82nd Airborne Division website, we learned that during the years of John's military service, his unit was assigned to protect the United States from the impending "Red" Soviet invasion. Never deployed overseas, the unit spent all their time drilling and preparing for the invasion that never happened. He often used the phrase "It's a Communist plot" in front of his students, when a reed broke, or if a judge scored lower than deserved, or an instrument failed miserably. His years in the Army proved to be perfect background to teach and drill his Shannon marching band students in the proper military decorum and discipline needed for a fine street parade. One of the anecdotes from a district music coordinator-- who never met Mr. McPherson-- but would always marvel when his choral groups trooped into the performance area "like a small army." Knowing the size of the Shannon school district (209 students K-12 in 1984), she knew he must be loved by his students to have nearly all the high school student body in the choir. John retired from the Shannon Schools in 1986, just prior to the consolidation into Eastland School District 310, that combined long-time rival communities Lanark and Shannon.

In 1969, John was elected Mayor of Shannon and held that position for 28 consecutive years. During his tenure, one of the most notable accomplishments was building the first wastewater treatment plant. John was an active member of the Shannon Lions Club, American Legion, Lanark Masonic Lodge #423. In 1957, he transferred his membership from the Rock Falls Methodist Church to become a member of Shannon's Bethel United Methodist Church, where he was organist and pianist. He was also the organist for the Mt. Carroll Methodist Church. In 2002, John was awarded the "Distinguished Service Award" for his many years of service to the Village of Shannon. Just last year, he sponsored one of the prizes for the Labor Day Homecoming Raffle-- a \$100 gift certificate to the Shannon Cafe. The Shannon Cafe always was a highly prized reward to his best students who earned the top accolades-- offering a milk shake or sometimes a cheeseburger. In recent years, he became a member of **Windjammers Unlimited**, especially planning to attend the summer meets in the Midwest with former student April Zink. However, his weakening health always prohibited his travel beyond the extent of doctors appointments and church services.

He is survived by his brother, Jerry (Wilma) McPherson of Sterling; nephews Steve McPherson and Michael (Laura) McPherson of Prescott, Ariz.; "favorite" niece Debbie (Tommy) Thompson, New Bedford; great-nephews Dustin Dudley, Jared McPherson, and Rory McPherson; and great-niece Danielle Dudley. He was preceded in death by his father; mother; step-father, Walter Schilpp; and brother, Jim.

A visitation was held Friday, March 2 at the Hermann Funeral Home in Shannon where a Masonic Service was held at 7 p.m. The funeral was Saturday, March 3 at Bethel United Methodist Church in Shannon. Interment will take place at the Brethren Cemetery in Shannon. A memorial contribution may be made for a "John McPherson Music Scholarship." A Facebook page "John W. McPherson Memorial" was established by his former students where their love for him could be shared with his relatives and extended family that included many generations of students and the communities surrounding Shannon.

PHOTOS-TOP: Shannon Yearbook 1974- Mr. McPherson, Melissa, and Chip in a trumpet lesson; BOTTOM: The podium empty, the next leader shall pick up the baton to carry on.



Sawdust in your Shoes by Col. Joe Williams, Nov. 1971
Reprint from Circus Fanfare, Vol. 4, No. 4

Lucky are the ones who have sawdust in their shoes,
we travel around all the time, we can't get the blues
'cause we have a four o'clock show to give, and another one at eight,
Did we have a good advance sale? I hope the people don't come late,
Let's teardown and be rollin' by midnight, if we can,
it's a hundred and sixty-four miles to drive, up to Spokane,
Be careful and follow the arrows, when you leave out of this town,
there's a real sharp curve down the road, that's hard to get around.
Are you seeing all the write-ups that the papers have to say
about this year's performance, in most every town we play.
They tell about the courtesy, and how clean everything looked,
it shouldn't be hard next year, to get our dates all booked.
If you walk around the backyard, I'll bet you're sure to find,
someone say they're dropping off-- this year's been a grind,
but how in the world can they walk around, with Sawdust in their Shoes,
they wouldn't be off the road two weeks, till they'd have the blues.
So why not admit it, cause brother we're all hooked,
there's the Silver Wagon, so go on in and sign the book,
you know you wouldn't be happy, unless you're with the show,
there's something that tears a man apart, unless he's on the go.
It's five to eight, the "Bishop" is filled, and the lot is good and dry,
We'll give these folks a Show tonight, we darn sure will try,
We'll be seein' you all next year, I can almost bet,
'cause I believe this is the best stand that we have played yet.
It's "All Out and Over," how did you like the Show?
I'm glad that you have liked it, and we're sorry we have to go,
but tomorrow is another Circus Day, this one in Spokane,
we have to leave and get set up, and open if we can.

3RD ANNUAL WORLD CIRCUS DAY – 2012!

All over the world, to celebrate the magic of the circus, the Fédération Mondiale du Cirque, under the patronage of H.S.H. Princess Stephanie of Monaco, sponsored the third annual World Circus Day, a worldwide celebration. April 21 is a day designated for families to attend a circus, sponsor a circus band concert, throw a circus party, dress up like a clown, join or invite friends to a circus fans association (like Windjammers), or create your own circus event.

How did you celebrate World Circus Day?!?



NIAGARA FALLS DAREDEVIL--
(but please don't call him a daredevil)

Nik Wallenda will skywalk across Niagara Falls on June 15, 2012.

"We tried to keep it under wraps, but with so many government agencies involved, that's almost impossible to do," the 33-year-old native Sarasota, Florida aerialist said from Buffalo, NY.

Wallenda, who made the announcement from the Niagara River aboard the tourist steamship *Maid of the Mist*, also confirmed what New York media has been reporting for weeks: ABC will cover the skywalk LIVE. Some projections anticipate as many as 500 million people from around the world will tune into the adventure.

Canada and western New York are buzzing over the potential for a \$20.5 million tourist windfall emanating from Wallenda's conquest of the fabled cascades, which share two national borders. Wallenda, who holds six Guinness World Records for high-wire acts, will attempt to forge the Niagara Escarpment at Horseshoe Falls, through which 90 percent of the Niagara River flows.

Wallenda plans to walk from Goat Island in the United States west into Ontario at Table Rock. The estimated distance is 1,800 feet, and will take an about 40 minutes to complete. The great-grandson of circus legend Karl Wallenda has never performed a skywalk without stabilizing guy wires, but the length of the span makes those precautions impossible and

presents an engineering challenge of unparalleled magnitude.

But before tackling the Falls, Wallenda will skywalk May 8 at Inner Harbor in Baltimore to celebrate the grand opening of a new *Ripley's Believe It Or Not Museum*. He will begin training for Horseshoe Falls at Seneca Niagara Casino Hotel in mid-May before departing for Branson, MO, at the end of the month to inaugurate his Wallenda family act at Silver Dollar City. Wallenda is expected to begin his final rehearsal for Horseshoe Falls on June 10.

In 2011 Nik approached the Niagara Parks Commission in an effort to seek permission to walk across the Niagara Falls gorge on an 1,800 foot-long-tightrope, in an effort to fulfill a life long dream. Undaunted Nik continued his efforts to set at ease and to answer all objections involved with the Niagara Falls Walk Event. Soon Nik's persistence paid off as the Commission changed their minds and decided to allow the event.

Nikolas "Nik" Wallenda, is an American high wire artist, acrobat, and Guinness Book of Records world record-holder. A direct descendant and great-grandson of Karl Wallenda of The Flying Wallendas, Nik is known for performing on the highwire without a safety net.

A Sarasota, Florida native born January 24, 1979, Nik is a seventh generation of the Wallenda Family, had his first professional wire performance at 13. In 1998, while 19 years old, he participated in a reenactment of The Flying Wallenda's seven-person pyramid tragedy on the highwire in Detroit, Michigan by his father Terry and mother Delilah and then decided to make a career of it.

In 1999, Wallenda proposed to his future wife Erendira, on bended knee on a wire 30 feet high during a performance in Montreal, Canada before a packed house of 18,000. Wallenda and his wife own and operate Wallendas Inc., a premier entertainment company that produces



PHOTO LEFT: Tightrope Artist and Athlete- not a daredevil- Nik Wallenda poses at Niagara Falls, NY (AP archive). **ABOVE:** Nik Wallenda pictured rehearsing another skywalk--short in distance compared to the 1,800 ft walk, which will be 550 meters above Niagara Falls (Mike Woods/ TorontoStar.com)

thrill shows around the world. Their three children– Yanni, Amadaos, and Evita– stunningly, have DNA passed down from 25 generations of circus performers. Which leads to the family's most ambitious dream yet to walk across the Grand Canyon. He has already secured those permits.

At 32, Nik Wallenda is the latest iteration of a seven-generation circus dynasty that has been building drama in North America since 1928, amping up the derring-do as a means of marketing their already fabled surname. When great-grandfather Karl Wallenda brought the family act to the United States from Germany in 1928, he signed on with the Ringling Bros. and Barnum & Bailey Circus, but they became best-known for performing ever more dangerous feats out on their own. The jaw-dropping, seven-person pyramid set a new standard for high-wire artists, and in 1970 Karl made headlines around the world by walking across Georgia's Tallulah River Gorge on a high-wire.

Nik Wallenda, who first set foot on a practice wire at age two, has cast himself as heir to that Wallenda legacy. In the past year, he has bicycled across cables strung between hotel towers, run atop a "wheel of death" attached to a 23-story Las Vegas hotel (a kind of giant hamster treadmill) and hung by his jaw from a helicopter some 75 meters over the asphalt of Silver Dollar City. He has climbed inside a wooden box with two sticks of dynamite, blown it up and lived to describe the sensation ("like getting kicked in the chest by a horse"). All of this has been captured on tape for *Life on a Wire*, a Discovery Channel reality series scheduled to debut Fall 2012.

Wallenda bristles when he is compared to the suicide jockeys of Niagara's past. "This is not a stunt," he says. "This is me performing an art I've devoted my life to." Intense lobbying on the U.S. side, has sold Wallenda's vision of an elaborate spectacle with the falls as a backdrop, to be broadcast live around the world.

Attracted by the potential economic upside for Western New York, members of the state assembly voted for the necessary permit; along with Governor Cuomo's approval.

New York, however, is only half the equation. The the Niagara Parks Commission, is a 12-person board of Ontario government appointees has a noble-sounding mission to protect the "natural and cultural heritage along the Niagara River" must also approve Wallenda's proposal to cross into Canada. Without having seen his request, council members made it clear that neither his vision nor his family name particularly moves them. Members of the Commission pleaded that the Falls are about the natural beauty of the river, and recognizing the preservation of the environment.

The Commission was created in 1885 to insulate the falls from the hurly-burly of the adjoining city, whose hucksterism then defined the entire Niagara experience. Today, the town remains a monument to kitsch, with a wax museum, a giant Ferris wheel and a casino with 1,500 slot machines. But it also features a scale model over one street of famed wire walker, Blondin making one of his many crossings—an event embedded in the falls' mystique. But this time the Commission is far out of step with prevailing opinion—as Wallenda prepared his formal request—a poll found 54 percent of Canadians think authorities should give him the GO.

From what, then, are the falls being protected? Wallenda insists, not from the sort of live-action tragedy to which his family's name is indelibly tied.

Wallenda might admire his great-grandfather. But he is unflinching in his analysis of Karl's legacy. Nik's

generation began his circus career in the shadow of a 1962 accident, in which two members of the "Flying Wallendas" were killed and a third paralyzed while attempting their famous seven-person pyramid on a high-wire in Detroit. A year later, Karl's sister-in-law, Rietta, died in a fall, and the *coup de grâce* landed in 1978, when Karl himself was killed attempting a walk between two buildings in Puerto Rico.

Nik has watched the footage of Karl's death dozens of times. "He shouldn't have been up there," he says flatly. "He was 73, and he'd broken his collarbone two months before. He didn't have the strength to hang on." Karl had agreed to do the walk on the spur of the moment to help sell tickets to a show, Wallenda explains, and Nik's father, Terry Troffer, was unavailable to set it up. Inexperienced men incorrectly configured stabilizer lines attached to the main cable. Videotape shows the wire developing a yaw as Karl catches a gust of wind. He lowers himself intent to sit on the wire, but falls out of view.

The self-preservation maneuver his great-grandfather attempted, says Wallenda, is a failsafe he will use if something goes wrong over Niagara Falls. The difference will be Nik's physical fitness. "My rule of thumb to even be on the wire: you have to be able to do 10 chin-ups, and pull your body over the wire 10 times." To demonstrate, he grabs a nearby rigging cable, and hauls his body over and under a few times without growing winded.

BELOW: From the film The Big Circus (1959), the heroic wirewalker crossing Niagara Falls is only a Hollywood trick.



BBC WEBSITE LISTS NIAGARA STUNTS:

- 1859-Charles Blondin makes the first of several successful tightrope walk across the Falls. **FAR RIGHT**
- 1860-William Leonard Hunt walks across a tightrope strung along the Falls, while carrying a washing machine on his back.
- 1867-Maria Spelterini becomes the first woman to cross the Niagara gorge on a tightrope. **NEAR LEFT**
- 1911-Englishman Bobby Leach uses a steel barrel for his walk, but spends 23 weeks in hospital recovering from his injuries.



At Niagara, he also plans to have a rescue helicopter hovering nearby. "Worst-case scenario, I sit down on the wire, the helicopter swoops in, I hook on and they get me out of there. I look goofy, but nobody gets hurt."

He will also rehearse. For each of his record-breaking walks, Wallenda, his father and a consulting engineer have set up replica wires at a heavy equipment yard near their home in Sarasota, Fla. To approximate the Niagara walk, they will run a 670-meter cable between two cranes, raised about four meters off the ground. (He normally performs on cable five-eighths of an inch thick; this cable will be two inches thick, to allow greater tension for the wide expanse of the Falls.) The team would then surround the cable with airboats—the sort propelled by giant fans used on the Florida Everglades—to approximate swirling wind conditions over the falls. "They'll use a hose on me to recreate water spray and mist," adds Wallenda, who has withstood winds of up to 125 km/h while practicing. He pauses, and smiles. "My ideal scenario would be a foggy day. I disappear into the mist, then appear on the other side. How cool would that be?"

Wallenda plans to string his cable closer to the cataract than the tightrope artists of bygone days, from the Goat Island lookout on the U.S. side, across the Horseshoe Falls, to a paved terrace below the Canadian visitor's center. The pounding of 2.4 million liters of water per second creates its own micro-weather system, and until he is sliding his leather-soled slippers on the cable above the falls, he just won't know.

Still, he hopes these preparations answer the legitimate safety concerns of the Commission. For other thrill seekers, he has standard answers. Could emergency crews be put at unnecessary risk? "We have our own rescue team. We even have a diver." Liability? "We have a \$20-million insurance policy. We've never had to draw on it." The costs of rigging, directing traffic and marshalling spectators? "Covered," through the support of sponsors like Discovery and the Red Bull beverage company. Environmental impact? "We take great pride in being a zero-impact operation. We don't drill into any rock or pull up any grass. We'll use cranes, and we're trying to arrange the rigging so no cable will even touch the water when we set up. *Maid of the Mist*, I would hope, would continue to run. You'll never know we were there."

Not surprisingly, his proposal has been warmly received by Canadian businesses of Niagara Falls, who have been struggling with a downturn in U.S. tourism, and who have been frustrated in the past by the Commission's literal interpretation of its mandate. "People like Blondin are part of the city's heritage," Mayor Jim Diodati told one reporter. "I think it would be great to have this here."

Six would-be daredevils to request to cross the falls have been sent packing by either Canadian or U.S. authorities since 1971. All were victim to the same rationale, that the Commission was formed to

discourage stunting and not to sensationalize the falls.

Nudging the Commission in a slightly new direction is Wallenda's challenge. His proposal included facts that of the 16 rope-walkers to have tried crossing the Niagara gorge, only one has been killed. In 1887, American Stephen Peer, fell while trying to cross at night in his street shoes. Reports at the time said he'd been drinking. "I can understand people thinking it's crazy," concludes Wallenda. "But please, do some research, sit down with me, learn about me and then judge."

Delilah Wallenda reflected during a break at Silver Dollar City on the symbolism of Nik's Niagara proposal. "My stomach will be queasy," she confesses. "I know when he's okay and I know when there's a little problem. But I also know his ability. He can do it." In Nik, she adds, she sees a lot of his grandfather Karl—the drive to go the extra distance, the vision of one family united in their excellence at thrilling audiences. "If Karl Wallenda could see his great-grandchild walk Niagara Falls, she says, "he would have been ecstatic."

News items submitted by WJU member, Diane Bergholtz. Additional Sources: Sarasota Herald Tribune (FL) by Billy Cox-Online 5/1/12; www.NiagaraFallsTourism.com; www.BBC.co.uk/news; http://NikWallenda.com



SIXTY YEARS BY THE BANDSTAND

Submitted by Charles Bennett Jr.

Last time we discussed the 1971 band on the Clyde Beatty Cole Bros. Circus. This time we will stay with the 1971 season and talk about the band on another of the "Corporation Shows", the King Bros. Circus.

The King show was a smaller version of last magazine's Clyde Beatty-Cole Bros. Circus. In spite of the size, they usually carried a fine band to back the performance. The road band in 1971 consisted of six musicians: Ramon Escorcía, Les Harkness, and Vince Seyfried played trumpet; Charlie Stevenson on baritone; Billy Earl played drums and was show announcer; and Betty Earl played electric bass and covered several vocal selections. For the official record, I think Stevenson was the Bandmaster, but Ramon Escorcía actually led and cued the band. Bob Harrison on tenor sax, and yours truly on trumpet, played in the band for their dates across Michigan, Indiana, and Illinois.

This was a good group and of course they played plenty of traditional music. At Chesterton, Indiana, I recall that the show put up a brand-new, snow-white big top, for the first time.

Here is the "book" for the 1971 season:

- | | | |
|---|--|---|
| 1. Opening Overture <i>Cle Elum Eagles</i> - King | 11. Foot Juggling in End Rings <i>El Cumbanchero</i> - Hernandez <i>Mombo Jombo</i> <i>Galop Go</i> - Jewell | 18. King Bros. Elephants (Ola and Conti) <i>Pan American March</i> - King <i>Let Me Call You Sweetheart</i> <i>A Night In June</i> - King <i>Elephant Hop</i> <i>Merry Go Round Broke Down</i> <i>Grand March from Aida</i> - Verdi <i>Pan American March</i> - King |
| 2. Rolling Globe Acts <i>Copa Cabana</i> - Walters | 12. Tight Wire Acts <i>March of the Spanish Soldier</i> <i>Dolores Waltz</i> <i>Limehouse Blues</i> <i>Whoop-De-Do</i> | |
| 3. Rucker's Uncaged Leopard Act <i>Jungle Queen</i> - Barnard | 13. Dog and Goat Acts (Kirks) <i>When the Saints Go Marching In</i> <i>Ruben, Ruben</i> <i>She'll Be Comin' Around the Mountain</i> | |
| 4. Wazzan family acrobats <i>Brazil</i> <i>Go Galop</i> - Huff | 14. Hines Rucker Sword Balancing The Breeze and I Born Free The Impossible Dream | |
| 5. Aerial Ballet on Ladders <i>Huntress</i> - King (play on) <i>Somewhere My Love</i> (vocal by Earl) <i>Nights of Gladness Waltz</i> -Aculiffe <i>Huntress</i> - King (play off) | 15. Aerial Ballet on Spanish Webs <i>Paree</i> (entrance and ascent) <i>Charade</i> (vocal by Earl) <i>Charmaine</i> <i>Paree</i> (descent and exit) | |
| 6. Comedy Plate Spinning Everything's Coming Up Roses Bill Bailey Alabama Jubilee | 16. Balancing Acts The Sound of Music | |
| 7. Clowns - <i>Billboard March</i> - Klohr | 17. The Wazzans Comedy Revolving Ladder <i>You're The Cream in My Coffee</i> <i>Winchester Cathedral</i> <i>Siboney</i> <i>Can Can</i> | |
| 8. Pony Drill <i>Stop It!</i> - Kauffman <i>Broadway One Step</i> - King | | |
| 9. Miss Beverly Single Trapeze <i>Hello Dolly</i> (play up) <i>Temptation</i> <i>Enchanted Nights Waltz</i> - King <i>Hello Dolly</i> (descent and exit) | | |



PHOTO-TOP: Charlie Stevenson leads the 1974 King Bros. Band. PHOTO-BOTTOM: Ramon Escorcía, leader of the 1971 King Bros. Circus Band.

(Photos from the collection of Charles Bennett Jr.)

As a post script to these articles on traveling bands, it seems just when you think they are a thing of the past, something new pops up. I have just read that [Circo Vazquez](#), a very large, hispanic tent show, that plays several dates in the U.S., is now carrying a seven piece band! I would sure love to hear this group. They have played Denver in the past so maybe I can catch up with them. If anyone one sees the show, give us all a report!





Windjammers Unlimited, Inc.
P.O. BOX 31145
INDEPENDENCE, OH 44131-0145

SUPER CIRCUS: CLASSIC TELEVISION FOUND ONLINE



In the dim and not so distant past of black and white television, the TV program, **Super Circus** aired live on Sunday afternoons from 1949-1956 on ABC. Originally produced in Chicago, but in later years moved to NYC, this show entertained young and old alike with guest circus performers. A strong sponsorship component also entertained the kiddos. An online search for **Super Circus** revealed several enjoyable clips:

<http://archive.org/details/1954circus>

http://archive.org/details/Super-Circus_1956

http://archive.org/details/Super_Circus_6

www.youtube.com

Have fun with these! There are many more- when you go cross eyed from staring- shut off the technology and go see a live circus, buy some popcorn, wash it all down with a icy sno-cone!

**SPRING HAS SPRUNG--
GO SEE A CIRCUS!**