



Windjammers Unlimited, Inc.



CIRCUS FANFARE

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

**Could Merle
be thinking,
“Didn't know
a tuba could
make a noise
like that”?**

This photo was identified by circus historian Tim Tegge as part of the Fitch Bandwagon Radio Program as publicity for the Fitch Shampoo Co. During WWII, recordings were shipped all over the world for our Armed Forces so they could enjoy the Fitch Bandwagon Radio Program, while they served.

Ringling Bros. and Barnum & Bailey Circus hosted a performance in Madison Square Garden. Special guests in the audience were Armed Forces children and spouses.

Photo from the
Fred Evans Collection



**It's the 43rd Annual Convention of the
Windjammers Unlimited, Inc.
~ January 13-18, 2015 in Bradenton, Florida ~**

Windjammers Unlimited, Inc.

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

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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 – *Watch our Website for new links*

Karl L. King	1974	Douglas D. MacLeod	1989	Joseph A. Emidy	2005
Merle Evans	1974	Ward Stauth	1990	William Merrick	2005
Fred Jewell	1975	Clinton "Johnnie" Evans	1991	William Sweeney	2006
Robert Hoe Jr.	1975	James A. Perkins	1992	Ned Kendall	2006
Vic Robbins	1976	Ray "Red" Floyd	1993	Charles Schlarbaum	2007
Henry Kyes	1976	Paul Luckey	1994	Joe Stefan	2007
A. Lee Hinckley	1977	Hale A. Vandercook	1995	George Ganweiler	2008
Russell Alexander	1978	Perry G. Lowery	1996	Sverre Braathen	2009
Ramon Escorcia	1979	William Pruyne	1997	Harry Crigler	2009
Charles Duble	1980	Everett James	1998	Carl "Pops" Neel	2010
J. J. Richards	1981	Edward Woeckner	1999	Harvey Phillips	2010
Albert Sweet	1982	Robert D. Peckham	2000	Charles L. Gebest	2011
Charles L. Barnhouse	1983	Jack Bell	2001	William Weldon	2012
Walter P. English	1984	Joe Browning	2002	Mike Montgomery	2012
Dr. Leonard B. Smith	1985	Joseph Gorton	2002	Charles H. Bennett Jr.	2013
Paul Yoder	1986	Lewis Bader	2003	Robert P. Hills Jr.	2013
Earle Moss	1987	Carl Clair	2004	Charlie Stevenson	2014
Henry Fillmore	1988			Joe Basile	2014

WINDJAMMERS IN 2015 IN FLORIDA-- IT'S THE 43rd ANNUAL CONVENTION. CAN YOU BELIEVE IT?

Do you think these two circus dignitaries, **Merle Evans and Johnny Herriott**, would have believed that 30 years after this picture was taken in 1985 that Windjammers would again return to the Sailor Circus tent.

Photo from a Chris Bryant Facebook album.

NEW COMMITTEE

A new committee has been formed for Windjammers. This is the Finance Committee which consists of chairman Rod Everhart and members Rich Copeland, Howard Habenicht, and John Roman.



OFFICERS AND TRUSTEES

President - Connie Thomas
 5296 Brooklawn Ct - Dayton, OH 45429-5803
 (937) 434-6690 - cdtrumpet@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@circusmusic.org

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

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

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

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

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

Don Covington - Trustee - Term Exp 1/17
 525 I Avenue - Coronado, CA 92118-1637
 (619) 437-4146 - donaldcovington@hotmail.com

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

John Frank - Trustee - Term Exp 1/17
 1560 Morgan Way - Lansdale, PA 19446-4808
 (215) 855-6264 - john@hotdoggraphics.com

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

Jim Roytz - Trustee - Term Exp 1/17
 3771 Hampshire Ln - Sarasota, FL 34232-4408
 (440) 537-1692 - jlroytz@gmail.com

Norman Woodrick - Trustee - Term Exp 1/17
 PO Box 17594 - Nashville, TN 37217-0594
 (615) 833-8828 - nwoodrick@comcast.net

BILLBOARD OF COMING EVENTS:

January 10, 2015 – IISA Charity Circus shows 1, 4, 7pm Riverview, FL
January 11, 2015 – Ring of Fame Ceremony- St. Armands Circle, FL
January 13-18, 2015 – Host: Mike Montgomery
Windjammers Unlimited 43rd Annual Convention
 at Courtyard by Marriott, Bradenton, Florida
 Reservations 941-747-3727- ask for our Windjammer Rate
SAVE THE DATES FOR UPCOMING SUMMER MEETS...
July 14-19, 2015 – **Springfield, MA** – Host: Connie & Dick Thomas
Worldwide Circus Summit - www.laquintaspringfield.com
 La Quinta Inn, 100 Congress Street Springfield, Mass. 01104
 Call 413-781-0900, mention Windjammers Unlimited special rate.
For the first time ever, a conjunction of Circus affinity groups:
 WJU, CFA, CHS, CMB, OABA, and many more keep joining-
Make plans to attend this once-in-a-lifetime CIRCUS convergence!
<https://vimeo.com/45596241> (Passcode WCS2015)
<http://WorldwideCircusSummit2015.com/>
2016 –Unannounced– When will we know where to go?

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PHOTOS: Front Cover- The Fitch Bandwagon radio program was a commercial for their shampoo as well as publicity for Ringling Bros. and Barnum & Bailey Circus with Bandleader Merle Evans. This photo is a rare PR shot at Madison Square Garden, from Fred Evans presentation in Lincoln (NE). An audio recording of that broadcast on April 18, 1943 was made to be distributed to our Armed Servicemen. Pg.2- 1985 Merle Evans and Johnny Herriott at Sailor Circus before the WJU performance. Pg.8- 2014 Karl King Band. Pg.9- ca.1908-1910 Barnum & Bailey's Circus Band, Bandmaster Fred Jewell. Pg.15- 1892 Gollmar Bros. Circus, Pg.18- ca.1850 Gorton's Cornet Band (Buster Bailey Collection). Pg.19- 2013 K-M Tigers. Pg.21- 2001 L.E. Barnes Circus (Editor photo). Pg.24- Back Cover- Merle Evans and Coco the Clown (Fred Evans).
MUSIC: Pg.5- Bennet's Triumphal- Solo Cornet (M.H. Ribble); Pg.11- Solo cornet- From Tropic to Tropic, Hampton Roads (Russell Alexander).

May all your days be CIRCUS days...

CIRCUS FANFARE INDEX - The *Circus Fanfare* Index is up-to-date and always available on our website at www.circusmusic.org or contact Editor aprilzink@aol.com if you would like a printed copy.

BACK ISSUES – If you are in the midst of spring cleaning or downsizing and find that you have more *Circus Fanfare* than you know what to do with, please send them to your Editor to enhance our store of back issues. (More thanks, Doug!)

WINDJAMMERS 43rd ANNUAL CONVENTION- 2015 BRADENTON, FLORIDA
MUSIC FOR RECORDING SESSIONS (**also on Center Ring Concert*)

Submitted by Douglas D. MacLeod

MARCHES

Aviation Tournament- K.L. King
Barcelona- A. Edwards
**Barnum & Bailey's Favorite-* K.L. King
**Bennet's Triumphal-* M.H. Ribble
Bravura- C.E. Duble
Brooke's Chicago Marine Band- R.F. Seitz
**Caesar's Triumphal-* G.F. Mitchell
The Carnival Queen- F.A. Jewell
The Chieftan- G.D. Barnard
Crimson Plume- C.E. Duble
The Debutante- F.K. Huffer
The Gateway City- K.L. King
Gentry's Triumphal- F.A. Jewell
Gifted Leadership- H. Fillmore
Gollmar Bros. Triumphal- F.K. Huffer
The Jewell- E. Mutchler
Man O'War- G.D. Barnard
**March of the Siamese-* P. Lincke
March Indienne- A. Sellenack
Men of Music- K.L. King & H. Walters
Men of Ohio- H. Fillmore
Mississippi Rose- G.D. Barnard
Nazir Grotto- K.L. King
The Ohio Special- K.L. King
Old Berlin- F. von Blon
140th Infantry- K.L. King
The P.E.O.- C.L. Barnhouse
Pageant of Progress- F.A. Jewell
The Purple Pageant- K.L. King
Quality Plus- F.A. Jewell
The Regent- W.P. Chambers
**Royal Bridesmaids-* J.W. Casto
Royal Pageant- W.P. English
Sagamore- E.F. Goldman

(continued next column -->)

MARCHES- continued

Salute to Sterling- J.J. Richards
Show Business- H.E. Akers
The Thrill of Victory- F. Fuhrer
**The Trooper-* L.V. Metcalf
Trooper's Tribunal- H. Fillmore
Under White Tents- C.E. Duble

GALOPS

Con Celerita- J.J. Richards
Galop-Go- F.A. Jewell
Walsenberg- K.L. King
Whip and Spur- T.S. Allen

SMEARS

Bones Trombone- H. Fillmore
Oh Slip It Man- N.C. Davis
Ridin' De Goat- C.L. Barnhouse
Trombone Triumphs- E. Chenette

RAGS

Castle House- J.R. Europe
Cubanola Glide- H. Von Tilzer
Noodles- P. Wenrich
That Ragtime Regiment Band- M. Morris

WALTZES

Belle Isle- K.L. King
**June Twilight-* K.L. King
Neola- J.E. Wells
Southern Roses- K.L. King

OTHERS

Abdallah- K.L. King
**Bronze Horse, Overture-* D.F.E. Auber
**Roberta, Selections-* J. Kern
**Two Little Bullfinches-* H. Kling

(Selected by Douglas MacLeod from his personal band music library for Windjammers Conventions since 1981)

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COMPOSER SPOTLIGHT: MELVIN H. RIBBLE

At our Windjammers Summer Meet in Lincoln, Nebraska, one of the selections conducted by Jerrold Jimmerson, music director for the Karl King Band of Fort Dodge, Iowa, was "Bennet's Triumphal." As he commented... "Quite an interesting gentleman that I had never heard about before."

Melvin H. Ribble was born on January 11, 1870 in Nodaway, Iowa. In 1889, he moved from Clarinda, Iowa to become a cornetist with the Ashman Band in Lincoln, Nebraska. In 1898, he moved to Chicago, where he was a staff arranger for Harry Alford's company which made custom arrangements. While in Chicago, he also composed and arranged for the Victor Music Company and its associated companies, Rubank one of those later companies. He moved back to Lincoln in 1931 and established his own arranging business. He published many arrangements for Billy Quick at University of Nebraska, including *March of the Cornhuskers*, *Hail Varsity*, and the *Fight Song*. He died in Lincoln, Nebraska on May 3, 1964.

KNOWN WORKS:

Bennet's Triumphal March (1923)
Blue Moon Waltz (1931)
Dainty Maid, dancette (1925)
Invincible Yank March (1937)
Lizella Overture (1912)
Lover's Lane, song (1913)
Night's Enchantment, tone poem (1923)
Song of the Bull Moose (1919)

Spirit of America
Starter March (1931)
Street King March (1937)
Teamwork March (1925)
Twilight Thoughts, serenade (1925)
Village Chapel, tone poem (1931)
Warming Up March (1931)



Those who will attend the Windjammers Unlimited 43rd Annual Convention this January 2015 will play *Bennet's Triumphal*.

Additional information found on Wikipedia, indicated their source was Heritage Encyclopedia of Band Music – now conveniently found at HEBM.info

A Conversation with Connie-

Worldwide Circus Summit 2015

Let's get on the road and go to the World Circus Summit in Springfield, Massachusetts, from July 14 to 19, 2015. This is a once in a lifetime experience that we will never see again. I will let you know of the facts that are accurate at this time. Information changes frequently.

July 13	Monday	Rehearsal in the PM for a small circus band
July 14	Tuesday	10 AM – Board Meeting 2 to 4 PM – Registration – you must have this packet to receive your ID badge that will serve as your ticket into the Windjammer and World Circus Summit events 6:30 PM – Evening Reception at the Big E
July 15	Wednesday	9 AM to 10 PM – Recording Sessions and visits to the Big E
July 16	Thursday	9 AM to 10 PM – Recording Sessions and visits to the Big E
July 17	Friday	9 AM to 10 PM – Recording Sessions and visits to the Big E
July 18	Saturday	9 AM to 12 noon – Recording Sessions 6:30 to 7:30 PM – Social Hour 7:30 PM – Banquet
July 19	Sunday	9 – 10:30 AM – Windjammers Breakfast and Business Meeting

Sometime during the week, Windjammers will perform a Center Ring Concert under the Cole Bros. Circus big top before a ticketed performance.

Windjammers will be receiving the Summer Meet sign-up packets by mail for this spectacular Summit even earlier than usual in the year, with the cutoff date to have the registration returned an earlier date than usual for a Summer Windjammer meet. I do not have that exact date at this time. The World Circus Summit organizers have not given me the cost Summit fee yet.

If anyone has any questions contact me at cdtrumpet@att.net or by phone at 937-434-6690 and I will try to answer your questions. Hopefully by the December *Circus Fanfare* I will have more concrete details to share.



WORLDWIDE CIRCUS SUMMIT 2015

Because of all the groups attending the Worldwide Circus Summit, you will want to make sure you will have a room reservation for our Windjammers Summer Meet at **La Quinta Inn**. Ask for our group rate for Windjammers Unlimited when you call **413-781-0900**. The base room rate is set at \$85. Check our website as we will be posting information periodically as we move further along. There will also be follow up notices in the *Circus Fanfare*.

§ § §

PARTICIPATING ORGANIZATIONS July 14-17, 2015 at the Big E Fairgrounds, West Springfield, Mass.



Circus Fans Assoc.



Cole Bros. Circus



Eastern States Expo



Windjammers Unlimited



World Clown Association



American Youth Circus Organization



American Circus Educators



Circus Harmony



Outdoor Amusement Business Association



Fédération Mondiale du Cirque



Circus Model Builders



Clowns of America International



Circus Historical Society



Carousel Organ Assoc.



Mid-Atlantic Clown Assoc.



Le Monde du Cirque



CIRCUS NOW

WHO WILL BE THE NEXT ORGANIZATION TO JUMP ON THE WORLDWIDE CIRCUS SUMMIT BANDWAGON?

KING BAND PERFORMANCE AT NATIONAL CONVENTION

Submitted by Jerrold Jimmerson



The Karl L. King Municipal Band of Fort Dodge IA was invited to open the Circus Fans Association of America National Convention on September 17, 2014 in Dubuque, IA. This performance started at 7:00 pm, and there was no admission charged. It was held at the Eleanor Roosevelt Middle School Auditorium, and was open to the public.

This five-day convention is annually held at various sites throughout the United States. The 2013 Convention was held in San Diego, CA in February, while the 2015 convention will be in West Springfield, Massachusetts next July.

Dubuque was chosen in part because it is close to McGregor, IA, where the famous Ringling Brothers were from, and close to Baraboo, WI, where the Ringling Bros. first circus performance was held, and is currently the home of Circus World Museum. These Ringling's teamed up with Yankee Robinson there, who died and was buried in Jefferson, IA. Karl King's second year in a circus band was with the Yankee Robinson Shows. In addition, Iowa became the home of circus musicians C.L. Barnhouse, Russell Alexander, Fred Jewell, just to name a few.

The mission of the Circus Fans Association of America is to support the circus in all its many forms, whether under a big top, in an arena, a stadium, or anywhere "children of all ages" gather for one of America's greatest cultural institutions. This association is a hobby group of 2,000 or more folks

who love the circus. CFA members, including performers and circus personnel, share all facets of the circus, swap tales of experiences and observations, trade posters and memorabilia, and attend performances.

The Karl L. King Municipal Band was honored to have been chosen to represent the greater Fort Dodge area, as well as the state of Iowa, at this national convention. It was due in part to the role Karl King played with various circuses and the fact that he lived in Fort Dodge for 50 years while directing the municipal band and publishing his music, along with the national reputation that the band continues to maintain.

Conductor Jerrold Jimmerson planned a program, titled "Trouping with Karl King", that reflected on King's travels with four different circuses as a baritone player, and his five years as conductor of the top two circus bands in the land. Through the use of King's compositions, along with program notes and anecdotes, the audience made that same journey as Mr. King did from the start of the 1910 season with Robinson's Famous Shows to the close of the 1918 season with the Barnum and Bailey Circus.

Along the way, the audience heard about such people as John Ringling, William F. "Buffalo Bill" Cody, lion tamer Clyde Beatty, aerialist Lillian Leitzel, bandmaster Woody Van, and all the other interesting personnel that were such an exciting part of this American way of life.

*Photo Karl L. King band in concert, Jerrold Jimmerson conductor
[Concert program published in previous Circus Fanfare magazine]*

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KING BAND LAUNCHES CIRCUS CONVENTION: LEGENDARY FORT DODGE MUSICIAN'S WORK RECALLED AT NATIONAL EVENT

*Reprinted with permission, posted online 9/18/14
Dubuque, Iowa Messenger News*

Karl King's musical legacy is well-known by Fort Dodge citizens. The legendary bandmaster, composer and musician was part of the local musical world from the time he moved to our town at age 29 until his death in 1971.

Before he became an Iowan however, the early part of King's career was devoted to providing a musical component of circus extravaganzas. He joined the famous Yankee Robinson circus band as a teenager. By age 26, he was conductor at the recognized greatest show on earth, Barnum and Bailey's Circus.

In recognition of King's contributions to circuses, the Karl L. King Municipal Band was selected to launch the Circus Fans Association of America National Convention. That event opened Wednesday in Dubuque at the Eleanor Roosevelt Middle School. This is the first time since 1930 that the annual gathering of Circus Fans has been held in Iowa.

Larry Mitchell, of Fort Dodge, recreated King by monologue, dressed in full conductor's uniform for the audience of circus devotees.

Jerrold Jimmerson, who is the King Band conductor, told The Messenger that he and his musicians were especially pleased to have this chance to remind attendees of King's eclectic legacy.

"It's a tremendous opportunity to spread the music and name of Karl King," Jimmerson said, noting that this convention had participants from all over the United States.

The band's program honored King's travels with four circuses as a baritone player and his five years as a conductor of two of the top circus bands in the country. Through the use of King's compositions, as well as program notes and anecdotes, the audience was able follow along on his journey and history.

The Messenger congratulates Jimmerson, Mitchell, and the members of the King Band for having been chosen to perform at the CFA convention. Karl King's musical legacy deserves to be honored. The King Band's efforts to ensure that it will be, warrant applause.

(Photo accompanying The Messenger article is of the Barnum & Bailey Circus Band with Fred Alton Jewell as bandmaster, ca. 1908-1910. Karl King was bandmaster for Barnum & Bailey's Circus from 1917-1918.)



HONORING RUSSELL ALEXANDER

Submitted by Andrew Glover, WJU #423

The music of Russell Alexander is known to many Windjammers. While he was not as prolific as some other composers, several of his marches rank among the most popular of all time. His best known marches include *Colossus of Columbia*, *From Tropic To Tropic*, *The Southerner*, and *Olympia Hippodrome*. In all, he composed thirty-one marches, three overtures, five galops, three other band works, and the music to one song.

Details of his life are scarce. He was born in Nevada City, Missouri on February 26, 1877. He was one of three brothers, but it is not known in what sequence Russell, Woodruff, and Newton were born. Father James W. Alexander was believed to be associated with a traveling circus at some point. All three brothers developed musical skills, and in 1896 all three brothers joined G. W. Belford's Carnival of Novelties. Presumably Russell played in the band – he was primarily a euphonium player.

A letter written years later by music publisher Charles Lloyd Barnhouse states that Russell was a bandsman with the Buffalo Bill Wild West Show at some point, but in 1897 Russell joined the band of the Barnum and Bailey Circus under the baton of Carl Clair, and remained with this show until 1902. This period saw Barnum and Bailey tour Europe, and Russell was reported to do arranging work for the circus band as well. While Russell was with Barnum and Bailey's Circus, his brothers formed an act with James Brady and Willie Patton, which became known as The Exposition Four. This act became well known first on the minstrel circuit, and later in burlesque and vaudeville venues. It performed successfully and occasionally received exceptional reviews, giving its final performance on April 26, 1915.

Most of his music was published by C. L. Barnhouse, the first being *The Darlington March* in 1896. He was the first composer in the Barnhouse catalog, other than its founder, to strike big "hits" with *From Tropic to Tropic* (1898), *Colossus of Columbia* (1901) and *The Southerner* (1908). He sought other publishers later (H. N. White, H. E. McMillan, and Star Music Co.), each publishing one Alexander march; and the Fillmore Bros., who published two.

Alexander suffered from tuberculosis for some time in his thirties, and he died at the age of 37 at the Loomis Sanitarium in Liberty, New York, on the night of October 1, 1915 (or early the next morning). Shortly after his passing, Widow Eleanor sold the remaining rights to all Alexander works published by Barnhouse as well as thirteen unpublished works which had been submitted to Barnhouse over the years. One march (*Round Up*) and an overture (*The Blue Ribbon*) were published posthumously (in 1916 and 1926, respectively). Also in 1926, Barnhouse re-engraved and updated the instrumentation for sixteen of Alexander's most popular marches and published them in "The Alexander March Book." Four of these marches were published decades later in concert-sized editions.

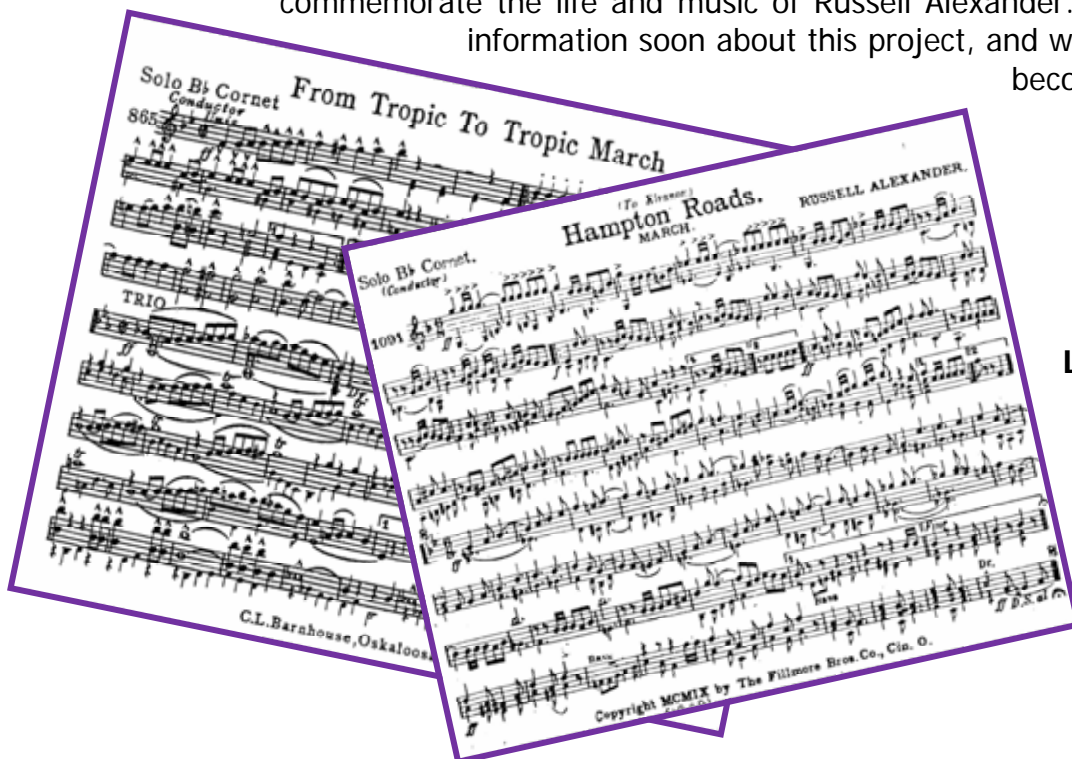


Despite the musical legacy of this wonderful composer, the circumstances surrounding his demise and burial are especially pitiful. Upon his passing at the Loomis Sanitarium, he was buried on October 3, 1915 in Liberty, New York in an unmarked grave. Widow Eleanor's situation was quite dire, given by her desperation for cash and the quick manner in which she sold the rights to her husband's music. Nearly a half century later, circus music researcher and enthusiast Sverre O. Braathen located the superintendent of the Old Town Cemetery and learned that Alexander had been buried in Grave No. 50, which had never been marked.

For many years I thought it would be appropriate, and of course long overdue, to obtain a proper marker for Russell Alexander's grave. In August 2012, after online research regarding cemeteries in Liberty revealed little helpful information, I contacted the Supervisor of Liberty, who put me in touch with the Cemetery Director. After my attempts to locate the gravesite myself, I brought the matter to both the Board of Directors of the C. L. Barnhouse Co. and Windjammers Unlimited. Barnhouse pledged partial financial support for the project, and Windjammers agreed to pursue the matter as an organization. Several Windjammers, especially Nancy Olson, made calls and conducted research with various individuals in Sullivan County, New York, in an effort to locate the exact gravesite. Rich Copeland traveled to Liberty in August, 2014 to visit the Old Town Cemetery and conduct research in Liberty. As of this writing, Rich has not been able to locate any map of the Old Town Cemetery which would provide the specific location of Alexander's grave. He is continuing to work several leads and is hopeful of finding the exact location of Alexander's grave. In the back of my mind, I have hoped that this project could come to fruition in time for the centennial of Alexander's passing, in October 2015. I envision a ceremony at the cemetery, with a band, of course, to play some of Alexander's wonderful music.

If we are not able to locate the specific grave site, we are entertaining the idea of either a marker at the cemetery or perhaps a highway historical marker nearby to commemorate the life and music of Russell Alexander. We hope to have more information soon about this project, and will include updates as they become available.

♩ ♪ ♫



LEFT: The selection *Hampton Roads March* is dedicated simply, To Eleanor, Russell Alexander's wife.

WINDJAMMERS UNLIMITED 2014 SUMMER MEET - LINCOLN, NEBRASKA



PHOTOS THIS PAGE: 1) Trumpeters dressed for the banquet- Flip Herfort, Sam Licocci, Marilyn Wilson, Lloyd Granprey; 2) WJU #1 Charlie Bennett was in the backrow asking questions about the circus music order; 3) Rod Everhart and friend in downtown Lincoln; 4) View from the tunnel entering Huskers stadium at University of Nebraska; 5) The Nebraska state capital building splits the skyline of Lincoln; 6) 89-yr old Bill Fletcher is ready for the snap. **PHOTOS NEXT PAGE:** Rod Everhart supplied many wonderful photos during the stay in Lincoln, here are several taken at the Bedient Pipe Organ Factory of an organ reconstruction.

**WINDJAMMERS UNLIMITED 2014 SUMMER MEET - LINCOLN, NEBRASKA
VISIT TO THE BEDIENT ORGAN FACTORY**



It is not hard to compose, but it is wonderfully hard to let the superfluous notes fall under the table." -Johannes Brahms

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SECRETS OF CIRCUS AND THEATRICAL BUSINESS A GUIDE BOOK FOR MUSICIANS

INSTRUCTING THEM—HOW TO PROCURE TRAVELING SITUATIONS—THE BEST TIME TO MAKE ENGAGEMENTS—HOW TO FILL THEM PROPERLY, AND FULLY EXPLAINING THE DUTIES OF A PROFESSIONAL MUSICIAN

COPYRIGHT 1887 by J. W. PEPPER, PUBLISHER

Excerpts reprinted, submitted by Douglas D. MacLeod, Loras Schissel

PREFACE

A long experience in Circus and Show Business generally has proved that there is plenty of room in it for musicians, and that no Business pays a better average salary than this.

There is a great desire on the part of amateur musicians to enter his kind of life, but, as a rule, they are ignorant of the best way to accomplish their desire; and so great is their anxiety to secure such situations that they frequently offer a heavy bonus for the chance of such an engagement, as much for the opportunity to see the country for the sake of the salary.

With the assistance of the hints contained in this volume, any musician, amateur or professional, who is a fair reader and executant, can obtain a pleasant and lucrative engagement, and go to work understandingly, like an old and experienced professional, thereby preventing the embarrassment that a beginner naturally feels in entering a new and untried employment.

SECTION I. CIRCUS BUSINESS.

—Best Mode of Obtaining an Engagement.

Circus shows generally "lay up" during the cold months, and in this interval from active traveling labor, various business is transacted by the heads of the different departments, and engagements closed for the ensuing season. Leaders, as a rule, engage their bands for the coming season between the months of December and March or April, and the term of contract is usually from twenty-four to thirty weeks. All engagements are made under a written contract, signed by and binding each party; and the usual time for beginning the campaign is about May 1st.

All applications for engagements should be made to the Leader, who is the supreme authority of the musical department. If you are acquainted with the address of any leader, either see him personally or write him by mail, stating what instrument or instruments you perform on, previous experience (if any), and amount of salary desired (of which more hereafter). If you do not know the address of any leader, watch the columns of some prominent amusement journal, or, better still, insert an advertisement somewhat as follows, which will cost about \$1.00 for three

insertions [NOTE—The BAND JOURNAL, published by J. W. PEPPER, on the S.W. corner of Eighth and Locust Streets in Philadelphia, Pa., is received monthly by every Leader in the United States and Canada, and is an excellent medium of advertising for musical situations]:

WANTED. —A first-class musician wants engagement to travel with a Circus. Plays second violin and alto (or whatever other instruments you perform on). Well up in the business. Address, JOHN J. SMITH, INGLESIDE, (Calhoun County) PENNSYLVANIA.

Another style:

NOTICE TO LEADERS: A GOOD CORNET PLAYER wishes an engagement with a Circus the coming season. Address, etc.

No matter what instrument you play, or how many, when advertising mention them all; write your address, county, town and State plainly, and the leaders will soon find you out. Another good idea, during the season, is to apply personally to all leaders who come your way, as it sometimes happens that they are short of a man through some cause or another, or that they may be able to recommend you to some leader who stands in need of your services. At any rate, an acquaintance with them does no harm, and - may be of service "in the sweet bye-and-bye."

As regards to the amount of salaries, they vary somewhat, according to the size and standing of the company, but a general average, is from \$15 to \$18 and traveling fares for the men, per week; and all the way from \$25 to \$50 for the Leader.

SECTION II. TO LEADERS.

There are many leaders of town and country bands who would like to travel with a Circus, and who are fully capable of furnishing the musical part of the entertainment, but who do not understand how to secure the engagement, or the exact routine of the business after being engaged. Like all other apparently difficult things, it is simple when you understand it, and this chapter will explain it so fully that you can lead a Circus show as easily as a town parade.

In the first place, you must have a band capable of playing both in brass and string music. Of course the brass

band will be the feature, and if some of your band can play violins, clarinets and piccolo, you can make up a fair string band, something like the following list:—First and second violin, clarinet, flute or piccolo, one or two cornets, and baritone, trombone and tuba. The uses of the string band will be defined hereafter.

In order for a leader to procure a situation, he should write to any Circus managers whom he may know, either personally or by reputation, and also insert an advertisement, worded something as follows, in the New York Clipper:

TO CIRCUS MANAGERS- The subscriber can furnish brass and string band for the coming season. Address, NAME, etc.

If, after having come to terms with a manager, you should be short of the number of pieces you desire or have contracted for, Insert another advertisement in the following form:

WANTED- The following musicians to travel with a circus the coming season: 1 B-flat for brass and string; 1 second alto to play 1st violin, etc., (mention whatever instruments you are in need of). Salaries must be low, as they are sure. Address

Such an advertisement is tolerably certain to bring all the replies you need. When you have engaged with a manager, ascertain the time and place from which the company start, and get your band there about week beforehand, for rehearsals and practice.

Now then, for the customary routine of business. The first requisite is to be sufficiently well stocked with music to carry you through the season. The proper kind of music consists of quicksteps, galops, waltzes, quadrilles and two or three light overtures (if you wish) for brass; and several sets of quadrilles, waltzes polkas, galops, jigs and reels for string.

Sometimes the performers have their own manuscript music for their acts, but not often, and it generally devolves upon the leader to make an appropriate selection for their act.

The day's work will be something like this: Every day at 10 o'clock a street processional or parade. For this, quicksteps and quick marches in brass, such as the *Montrose*, *Jupiter*, *City Cadets*, and other quicksteps, all of which, with many others, are published by us, and are so arranged as to be played with fine effect by from eight to twenty bandmen. [Send for our full descriptive catalogue of band music and leader's requirement generally.]

After the parade, dinner—(no music required). The circus

doorway opens one hour ahead of each performance time; at 1 o'clock in the afternoon, and 7 o'clock in the evening for performances beginning at 2 and 8 o'clock. The leader must have his band on hand when the door opens, either outside or inside the tent as the manager may direct, and should play at intervals of about every fifteen minutes, performing such music as he pleases, something like the waltzes *Tres Jolie Waltzes*, or *Les Sierenes*, and *Blue Bird Polka*, or similar selections, which can be found in great abundance in our catalogue. [Right here it may be well to remark that the music is a great feature in a show, and that the Leader who is always up with the times in good, fresh pleasing selections, invariably gains the good will of an audience, and also the approbation of his manager. Remember, that what is new music to an audience becomes an exceedingly stale story to the Circus bandmen if they are obliged to play the same pieces twice or three times a day for weeks and months. It is well therefore to frequently buy fresh music and surprise their ears occasionally with something new. You may be certain it will be appreciated to your own advantage.]

To resume: After having played three or four pieces before the show, get your places for the first act of the ring, commonly called the "grand entrée." The music for this is always a promenade or Common time march, such as "The Pride of the Ball," or "P.T. Barnum's Grand Processional March," both of which are published by us, and have been used with great satisfaction by many Circus leaders. The march continues until the equestrian manager gives you the signal to change, when you immediately change to a galop, finishing it up double fortissimo as the procession goes out of the ring. (The galops, *Artistic* or the *Youthful Fire*, published by us, are very appropriate for this purpose.)

(Continued -->)



1892 Gollmar Bros. Circus - Walter S. Gollmar on clown cart; Charlie Gollmar with arm on pony; Fred C. & Ben F. in band; Jacob "Jake" C. Gollmar with fedora hat; James Fitzgerald next to Jake; Mr. & Mrs. Mathews next to clown (Buster Bailey Collection).

SECRETS OF CIRCUS BUSINESS- (continued)

Before the grand entry, the Leader will have procured an order of performance, and the musicians will arrange their music accordingly. After the grand entry it was formerly customary to play the balance of the show with string music, but it is now frequently done with brass, all except the songs for the minstrel show, more hereafter.

For all riding acts it is best to play a quadrille (in 6/8 march tempo) until the finish of the act, and then break into a galop, when the rider makes his last change and exit. Always begin playing when the horse starts, and play any one number of the quadrille until the rider sits down (always stop music when the rider sits down, no matter what part of the figure you are in). Resume the music when the rider gets up, and, as before remarked, finish with a galop. (The fifth figure of most quadrilles will make a long enough galop.) Always at the entrance and exit of an act, into and from the ring give a long fortissimo chord, and roll on the drum.

Music for leaping over horses, and such acts, is generally a galop or set of jigs or reels, like *The Devil Tied Up*, or *The Bottled Imp*, two immense selections from our Brass Band Catalogue. Or if using strings, the *Minstrel Medley*, or the *Ten Reels and Jigs* from our THEATRICAL AND DANCE JOURNAL. Additionally, here are traditional sounds for specific circus acts:

Music for Trapeze: Play a nice smooth waltz.

Music for Contortion Act: Waltz.

Music for Tumbling Act: Galop or Reels and Jigs.

Any other special features introduced in the show, that you are in doubt about, ask the equestrian manager for information. It is his business to give you the proper instructions.

In playing for educated animals, such as trick horses, dancing elephants, etc., you will have to use your own judgment in selecting music, and endeavor as nearly as possible to play to their time, as they cannot be taught to keep time to you.

All Circuses give a Concert or Minstrel Entertainment, in the ring after the close of the Circus proper, and for this you only need part of your band, say from five to six pieces; two violins, clarinet, cornet, and bass, with flute and trombone if desired. If you have large band, you can generally manage so that the musicians can take turns about, week at a time. Sometimes it pays extra, and sometimes not. Always settle that point up with each bandsman when making your engagement for the season.

The Leader must program music to the performance order prepared by the stage manager of the Minstrel show, and from him see what music must be provided. As a rule the Concert and Minstrel performers furnish their own music for their songs, and the Leader is supposed to be provided with the necessary number of clogs, jigs, and reels for the occasion, and also a rattling galop, with coda (like any of those contained in our Orchestra Catalogue) played short, is very appropriate.

Various Remarks of Utility.

The foregoing remarks cover about all the ground of a Circus musician's duties, and there is little more to add except general remarks, such as will serve to guide the Leader in the management of his band.

In forming a band, always endeavor to get together good, sober and reliable men, who are ambitious to work and get ahead in their chosen profession, and who are not given to growling or fault-finding. One agitator in a party will often succeed in making the band thoroughly miserable for the whole trip. The Leader must, from the very start, assume and maintain the sole control of the band, as he alone is responsible for their actions and behavior.

Before closing this chapter, we wish to again call attention to the importance of having a good stock of pleasing music on hand. From our immense catalogue every variety and description of music can be had, suitable for every conceivable purpose, and of every grade of difficulty. Thus a Leader can easily select the style of music best suited to the capabilities of his band and orchestra. It must not be supposed that easy music is poor music; or that there is no music good without being difficult, as we have heard asserted. On the contrary, in preparing our catalogue, just as much pains, skill and care has been expended upon the simpler pieces as upon the most difficult operatic selections, and every part will be found appropriate to the particular instrument which performs it, thereby producing a fine effect in an easy manner, that is always agreeable to the listener and gratifying to the performer. A Leader in ordering from us, can if he likes, give about the average capability of his band, and state what kind and how many galops, marches, etc., he desires, and we will select such music as will fit the capacity of his performers.

By careful observance of such particulars a Leader makes up a band which is bound to give satisfaction to his chief and gains a record which will ensure him-further engagements, at probably an advanced salary.

In referring to our Catalogue of Band Music, it will be seen that we publish a number of books for brass bands, under the titles of Progress Band Book, Superb Band Book, or the Serenade Band Book. These works are unexcelled by any publications in the world today, for merit, quantity and cheapness. Their convenience of form is also a great recommendation in their favor. They are instrumented for twenty men, but so arranged that they can be played with eight, and can be led by either E-flat or B-flat cornet. The tenors, baritone and bass are also published in either treble or bass clef, as the purchaser may desire.

It is customary for the proprietors of a Circus, upon closing their season, to pay the performer's fare back to the place the Circus started the season from. If the Leader has given good satisfaction during his engagement, it often happens that upon the close of the trip, he is re-engaged for the succeeding season; some bands playing for years under the same management.

FROM BARNUM & BAILEY TO FELD

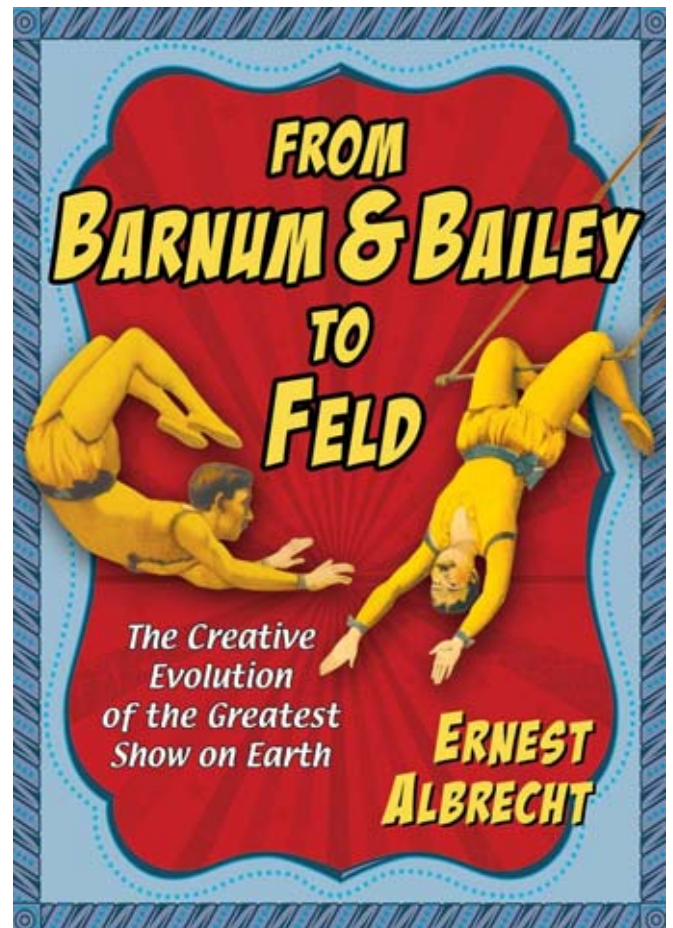
Book review by Don Covington, WJU #119

Ernest Albrecht's newest book is an erudite examination of America's most enduring entertainment empire. Author Albrecht mentions in his preface that he saw his first circus as a very young child perched high in the balcony of Madison Square Garden in 1942. That early visit heralded a life-long fascination with circus in general and the Greatest Show on Earth in particular. During a long career as a New York City theater critic, Albrecht returned to the Garden every year to see the latest edition of Ringling Bros. and Barnum & Bailey, reviewing the circus with the same professional perspective that he accorded Broadway. Two of the author's previous books concentrated on contemporary or "new circus"; this latest volume distills the acknowledged circus expert's observations and opinions as to why this one particular circus remains vibrant and viable in 21st century America.

From Barnum & Bailey to Feld wisely limits its scope to the creative evolution of an obviously complex enterprise. Readers anxious to explore logistics, day-to-day events or railroad interaction will find reference to specialized documents in the extensive footnotes accompanying each chapter. This book zeroes in on the owners and managers who shaped the spectacle that ensured that this particular circus was worthy of P.T. Barnum's grandiose claim that it was "the greatest show on earth".

The author carefully chronicles each season from 1871 to 2010, mentioning featured attractions, star performers, innovations and critical response. The first half of the volume is a historical review that serves as background for the meat of the discussion, a fascinating look at the influence of the Feld family as they guided the circus into new and unexplored territory. Ernest Albrecht uses to his advantage exclusive interviews with three Feld generations who candidly discuss their personal philosophies, corporate strategies and future visions. Augmenting these segments are telling quotes from circus professionals, featured artists and creative consultants that give their own perspective on the evolution of the show.

Windjammers will appreciate the author's numerous references to the importance of music to the creative impact of the performance. Chapters on each era of the Big Show's history include listings of musical selections, quotes concerning the bandmaster, composers and arrangers. Particularly telling are critical reviews of performances that surprised audiences with radical ideas such as John Ringling North's commissioning Igor Stravinsky to write music for elephants or the fact that Robert Ringling gave up



a successful career as an opera singer to take over management of the family circus.

Eminently readable, the book is filled with details that bring the history alive. Both serious circus historians and casual readers will be rewarded with surprises throughout. Who knew that one short lived proposal was to "deodorize" the big top to remove the "circus smell"? Or eccentric director Richard Barstow bragged that he wore three whistles during rehearsals, "one is used for getting someone's attention, the second for general calls and general cues. Then I have a very, very tiny whistle I use to call the midgets."

Insightful and revealing, this volume is a must for circus enthusiasts of all stripes, masterfully balancing meticulous documentation of a mammoth commercial enterprise with critical evaluation of the unique personalities that held the reigns of power.

From Barnum & Bailey to Feld, The Creative Evolution of the Greatest Show on Earth

by Ernest Albrecht (308 pg. with historic photographs and color plates) ISBN 78-0-7864-9524-5- print; eISBN 978-1-4766-1777-0; www.mcfarlandpub.com (800-253-2187)

COMPOSER SPOTLIGHT: GEORGE WIEGAND

Excerpted from Heritage Encyclopedia of Band Music

(HEBM- References: *Jacobs' Band Monthly*, June, 1923; *Metronome*, August, 1890; January, 1894; April, 1901).

[Editor Note: Here is more information on this enigmatic composer, who was listed in the hall of fame article by bandleader Vic Robbins as one of his top five composers. Do any of you play his music in your bands?]

George Wiegand was born in Homberg (near Cassel), Germany, on September 4, 1834. His first music instruction was received from his father, although the father expected him to seek a career in government service. He was an employee in the tax department of Hessia until 1854. During his employment there, he devoted much of his spare time to the study of harmony and composition under William Volkmar, playing chamber music, and studying the music of the masters.

The monotony of his job in the tax department contrasted with his deepening devotion to, and love for, music, and this resulted in his resignation from government service. He and several friends left for New York City, arriving March 1854.

Among his first music engagements was playing baritone with Ned Monohan's 69th Regiment Band. He later joined Thomas Coates' Metropolitan Band as the 2nd baritone player. Coates' band was engaged to play at Franconi's Hippodrome, but the size of the band was reduced because of lack of business, and Wiegand was among those released. He spent several years traveling, mostly in the southern states, working as a violinist, baritone player, and leader of summer resort orchestras, **circus bands**, and theater orchestras.

When the Civil War broke out, Wiegand was leading the Palmetto Band in Charleston, South Carolina. He was offered the leadership of the 1st South Carolina Infantry Band. Experienced players were scarce, and he had to make do with those available. Finding published music too difficult for his band, he began to write less difficult arrangements. Under his leadership, the band made rapid progress, eventually enjoying a good reputation.



When Union troops occupied Morris Island, where the band was stationed, rations and other necessities became scarce and of poor quality. With his salary several months overdue, he traveled to Augusta, Georgia, to become leader of the Queen Sisters Theatre Company. Shortly after arriving, his entire orchestra was pressed into service with the Confederate Army.

After fighting ceased in the Savannah area, where his band was stationed, Wiegand severed his connection with the band, and he, along with several of his bandsmen joined a newly-formed minstrel show and theater company. He remained in Savannah until 1861, when he accepted an invitation to join the 7th Regiment Band of the New York National Guard (in the Union Army).

In New York, Wiegand also played viola with the Theodore Thomas Orchestra, was a member of the Philharmonic Society, and instructed the Crooks' Amateur Cornet Band. He also held a position as professor of music at the Hebrew Orphan Asylum, where he organized a band of boys all younger than 15. He also taught violin and piano and found time to compose and arrange a great number of pieces for band and orchestra.

Death date and burial location remain unknown.

PHOTO LEFT: With instruments that would look much like those in Wiegand's military bands prior to the Civil War, this photo is of Gorton's Cornet Band ca. 1850 (Buster Bailey Collection)

92 KNOWN WORKS of GEORGE WIEGAND

MARCHES

Always Ready (1881)
 Amicitia (1881, 1918)
 Brave Hearts (1891)
 Brighton Quickstep (1906)
 Calico (1881)
 Cherry
 Dorscht March No. 1 (1885, 1906)
 Dorscht March No. 2 (1885, 1906)
 Dorscht March No. 3 (1889, 1906)
 Dorscht March No. 4 (1908)
 Eileen Allanna Quickstep (1876)
 The Ellerslie March (1894)
 The Emerald Isle March (1907)
 Erminie March (1886)
 The Fog Horn Quickstep
 For Fame and Fortune (1906)
 Fort Hamilton (1881)
 Fort Lafayette (1881)
 Fountain Gun Club (1881)
 Friendship Quickstep (1881)
 Gaiety (1891)
 German Peace Festival
 Guard Mount Troop, grand march
 Happy Days March (1897)
 Hayes and Wheeler
 Grand March (1876)
 Impetus March (1881)
 The Lenox (1897)
 Light Step
 Long, Weary Day (1891)
 Marksman's Quickstep (1882)
 A Masterpiece, grand march (1881)
 Me-Leh-Fuh Quickstep

MARCHES (continued)

Mikado Quickstep (1885)
 Monogram (1881)
 Monte Cristo (1906)
 Musician's National League (1891)
 38. Neptune Quickstep (1887, 1892)
 Palisade (1881)
 Philadelphus (1888)
 Pittsford Four (1891)
 Rank and File Quickstep
 Reveil du Lion Quickstep (1891)
 Review Quickstep (1891)
 Salutation (1881)
 Straight Crook (1881)
 Schleissendoerfer Festival March
 State Camp Quickstep
 Unity (1890)
 Veteran (1881)

GALOPS

Dash (1907)
 Geo. Gaulet Champagne (1897)
[also Champagner Galop]
 Holter Polter (1906)
 Hoping (1881)
 Railroad (1891)

CORNET SOLOS

l'Adelphi Polka (1892)
 Adonis Polka (1881)
 Central Park Flirtation Waltz (1892)
 Chromatic Polka (1892)
 Eleanor Polka (1883)
 I Arise from Dreams of Thee (1881)
 Old Memories (1881)

OTHER WORKS

Allemania Lancers (1883)
 The Alpenhorn Fantasie (1891)
 Andante from Dr. Volkmann's Organ Sonata
 Blooming Youth Waltz (1892)
 Boulanger's Patrol
 The Champion Overture (1916, arr Lake)
 Courtiers (Courtesy), intermezzo
 (1905, arr Laurendeau)
 Declaration Quadrille (1876)
 Delicia, andante and waltz (1891)
 The First Attempt (1891)
 Friendship, waltz (1891)
 Glittering Stars, schottische (1891)
 Good Humor Quadrille (1883)
 Irish Airs (Piston, Reed, Stick & Bow)
 Lenox Lancers (unpublished)
 Leviathan, tuba solo (1894)
 Mountain Life, polka (1891)
 Oolah, selection (1891)
 Pearl of the Gardens, concert piece
 Pittsford Farms, patrol (1891)
 Rays of Light Overture (1891)
 Schleissendoerfer Fest
 Scotch Fantasia
 Silver Chimes Lancers (1883)
 Some Day, song (1891)
 Sweet Memories Waltz (unpublished,
 arr Erik Leidzen)
 Tender Memories Waltz (1901,
 arr Laurendeau)
 Thou Art So Near and Yet So Far, serenade
 Tid Bits, medley overture (1892)
 Violet's Greeting (1891)



Big Curious Cats
all looking for the next instruction or treat for a job well done. The Kelly-Miller Circus tiger trainer is just doing his job, risking his life in the steel arena. Photo from the 2013 season.

WINDJAMMER MEMBER NEWS AND NOTICES

Without your help to recruit new members, the Windjammers organization will cease to exist. Encourage musicians and non-musicians to join our membership. Invite your local school band directors. Photocopy the new membership form on Page 4, and take it with you to your band rehearsal. Tell your musically inclined friends about Windjammers. Sign up your instrumental playing children and grandchildren as Windjammer YOUTH members! Attending the meets is the best way to get to know the enjoyable circus music; but our Circus Fanfare magazine, is becoming more of a representation of circus music history and well worth the membership dues.

Windjammers Unlimited will not survive without new members. **It's all up to you!!!**

MERLE EVANS 2 CD SET

– A Tribute to Merle Evans
– Two CDs of Circus Music
New England Conservatory of Music conducted by Merle Evans

A remarkable anthology containing circus music gems as recorded by the New England Conservatory Circus Band featuring Harvey Phillips. Originally recorded in 1970 and released on LPs, the sensational circus band is conducted by Merle Evans. The two-CD set includes an informative 16-page booklet with information about the music and performers. This outstanding 2 CD set has been produced through the cooperation of the New England Conservatory, the Windjammers Unlimited and Walking Frog Records. This outstanding two-CD set is a must for all circus music enthusiasts and circus music collectors!



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

CD: 2014 Florida Concert Recordings

Pavilion Band, Center Ring Band & Circus Band Concerts.

The above concert CDs can be ordered all three for \$25.

2014 Lincoln Summer Meet Concert

The indoor concert recorded beautifully and is available on one CDs for \$10. Send payments to: Mike Montgomery,
P.O. Box 31145, Independence, OH 44131-0145

2011 OSKALOOSA MEET CDs ARE READY!

FOUR CDs contain 52 tunes from rehearsal/recording sessions and all 13 tunes from the Saturday concert. Cost per set: SEND \$7 to cover costs of materials and postage with name and address to: Andrew Glover, P. O. Box 1105, Oskaloosa, IA 52577-1105.

I.I.S.A. Charity Circus ~ Sat., January 10, 2015

Notify Maestro Charles Schlarbaum if you will play THREE circus performances under tent in Riverview—Call time 9 AM at the IISA showgrounds.

Ring of Fame ~ Sun., January 11, 2015

ALSO Contact Maestro Schlarbaum if you'll play the Ring of Fame ceremony on St. Armands Circle - Call time 12 Noon Phone 813-671-4796 or by email at cschlarbaum@tampabay.rr.com

WINDJAMMER APPAREL

For many years, Mary Adams has embroidered our Windjammer logo onto shirts, hats and other items. She will no longer travel to the meets carrying a "store front" of finished goods, however she welcomes mail orders!!! Contact Mary Adams at 859-384-8905 to ask what items are available and how to place your order. Her new e-mail is silverscreen@twc.com

PHOTOS OF CIRCUS HISTORY

Check out the website maintained by BOB CLINE a member of the Circus Historical Society. There you can search his pages for many historical circus photos and if you know a specific show and date entire sets of photos may be purchased. Go to the website: www.thecircusworld.com/circus-photos where there are other links with a PLETHORA of Circusiana - Wow!

SEARCHING FOR AN ELUSIVE SELECTION?

All of the Barnhouse publications are still in print, look for the composer or title at www.barnhouse.com. If not a Barnhouse, then Chatfield Brass Band and Music Lending Library may have what you are missing try looking at <http://chatfieldband.lib.mn.us/>. Still no luck, try www.BandMusicPDF.org for additional obscure selections. Each site has different criteria and may require a nominal membership fee, but well worth the investment to play the good old time music we all enjoy playing!

HEBM ANNOUNCEMENT

Submitted by Andrew Glover, C. L. Barnhouse Co.

Many of you are acquainted with the "Big Green Books" – the three volume "Heritage Encyclopedia of Band Music," published by the Robert Hoe Foundation. I am excited to announce that a new and greatly enhanced online version of the Heritage Encyclopedia is now available!

If you are interested in band music history, this is an invaluable resource for you! The online version is continuously updated, and features listings of over 23,500 composers and 170,000 band works! As a new feature available only in the online version, program note information has been added to many entries. You can browse sample content FREE by visiting www.hebm.info - If you like what you see (and I bet you will!) you can gain complete and instant access by purchasing a one year subscription for only \$9.95.

The "Big Green Books" were a landmark of band music research and history. This new online version is even better, with ongoing updates and more info added all the time. I urge you to subscribe today and gain access to this one-of-a-kind musical resource!

OBITUARY: BOB UNTERREINER

Robert W. Unterreiner (WJU #1611), age 88, passed away Sept. 15, 2014 in Mesa, AZ. His children Ann,



Phil, and David, five grandchildren, former wife Marie, and sister Veronica survive him. Bob was born in Rutherford NJ, graduated from Brooklyn Polytechnic Institute and worked for the Amoco Chemical Co. as an international plastics market researcher. In the 47 years that 'Brooklyn Bob' lived in Palatine many knew him as a volunteer supporter of youth baseball and the July 4th parade. He was a drummer with the Palatine

Concert Band, parishioner at St. Theresa's Church and in later years-- a Circus, Big Band and Sports enthusiast about which he wrote articles with the help of his Reference Desk friends at the Palatine Library. He was also known as 'Palatine Bob' as a regular caller to local sports talk shows. [Photo of Bob at a Windjammers Annual Convention in Bradenton, FL.]

Published in Chicago Suburban Daily Herald 9/28/14 (LEGACY.COM)

OBITUARY: JOHN R. WHEELER

John R. Wheeler, 75, of Lee died June 23, 2014 at Wentworth-Douglass Hospital, Dover. [Windjammers Editor received an email from his wife Mary after receiving the JUL/AUG Circus Fanfare by e-mail. He was WJU member #3138.]

Born October 9, 1938 in Columbus, Ohio, he was the son of Coburn & Betina (Rollins) Wheeler. He lived in Rochester, NY, Chicago, Rockport, ME, in Lee, NH from 1979-2002 and most recently in Zephyrhills, FL, but continued to summer in Lee. John went to Prep School in Lake Placid, NY, received his BA from Hobart College, NY. He had a MBA from the University of Chicago. He served in the US Navy and retired from the Reserves in 1993 with the rank of Captain.

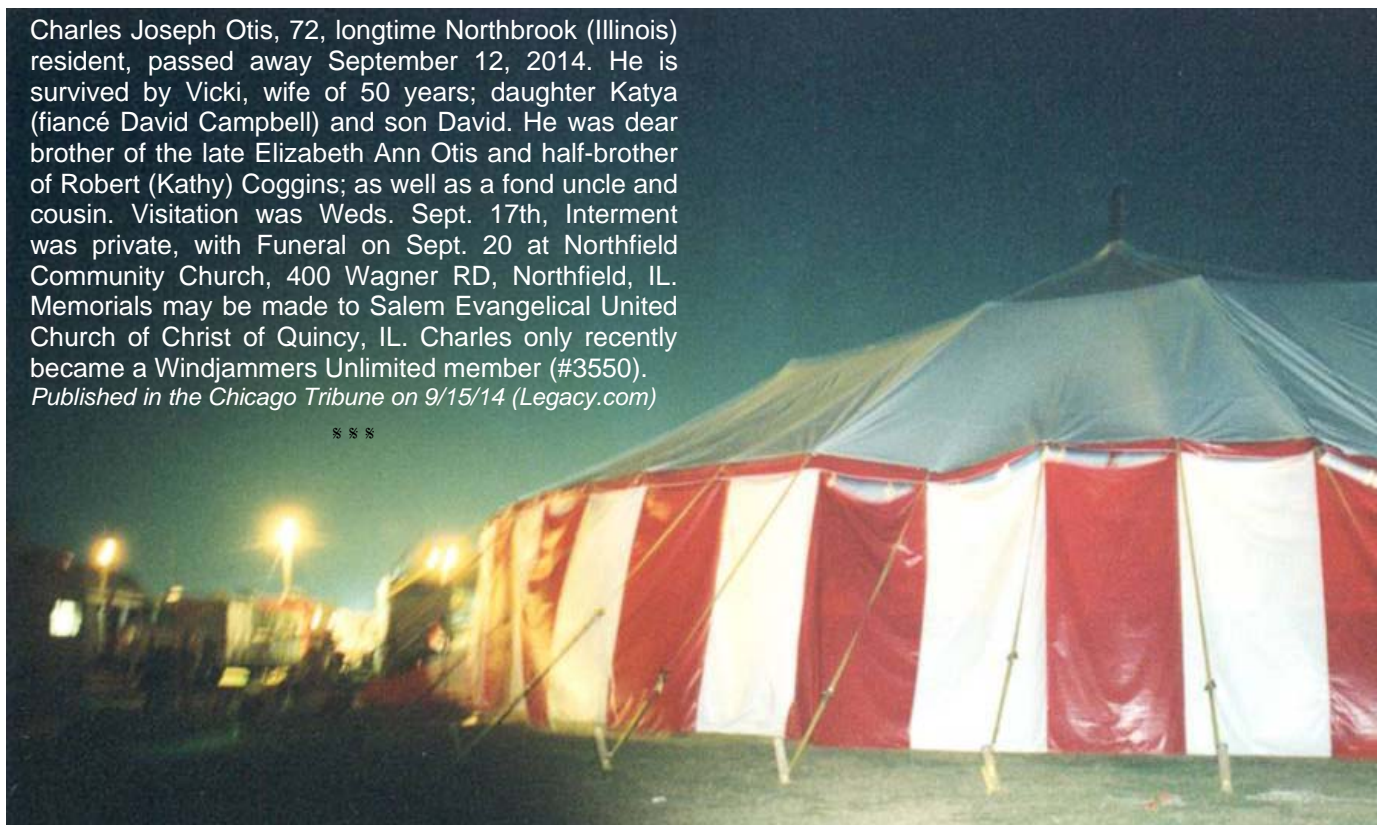
John was the Executive Director at Penobscot Bay Medical Center for ten years, and then worked at the Portsmouth Naval Shipyard for 17 years, retiring in 1999. He was a member of the First United Methodist Church in Zephyrhills. John liked to volunteer, especially at Granite State Ambassadors, where he was awarded life membership because of his number of years volunteering. He is survived by his wife of 44 years, Mary (Case) Wheeler of Lee; his step-mother, Catherine Wheeler of Peterborough, NH; a sister, Sidney Watras of CT; and two nephews.

A Memorial Service was held on July 1st at Lee Church Congregational, Mast Road, Lee. Burial will be at the convenience of the family in the New Hampshire State Veterans Cemetery, Boscawen. (LEGACY.COM)

OBITUARY: CHARLES OTIS

Charles Joseph Otis, 72, longtime Northbrook (Illinois) resident, passed away September 12, 2014. He is survived by Vicki, wife of 50 years; daughter Katya (fiancé David Campbell) and son David. He was dear brother of the late Elizabeth Ann Otis and half-brother of Robert (Kathy) Coggins; as well as a fond uncle and cousin. Visitation was Weds. Sept. 17th, Interment was private, with Funeral on Sept. 20 at Northfield Community Church, 400 Wagner RD, Northfield, IL. Memorials may be made to Salem Evangelical United Church of Christ of Quincy, IL. Charles only recently became a Windjammers Unlimited member (#3550).

Published in the Chicago Tribune on 9/15/14 (Legacy.com)



HAVE YOU EVER WANTED TO BE A CIRCUS BAND LEADER?

Reprinted from October 2012 (Connie Thomas and Howard Habenicht)

Be a Contributing Member of Windjammers and have your name placed in the category with our Windjammer Hall of Fame members!

By making an additional donation with your Windjammer membership renewal each December, your name will be listed under one of our great Circus Band Leaders who are Windjammer Hall of Fame honorees. This list will be published once a year in the *Circus Fanfare*. A donation in addition to your annual membership renewal will place your name under the following Levels of Contributing Membership for donations to Windjammers Unlimited, Inc. in the General Fund:

- **Richards** ----- Donation of \$15 up to \$50
- **Jewell** ----- Donation of \$51 up to \$100
- **King** ----- Donation of \$101 up to \$250
- **Evans** ----- Donation of \$250 up to \$500

In addition, if a member decides to contribute to the established named funds **Merle Evans Scholarship Fund** or the **Frank and Ruth Blair Scholarship Fund** at any time, your name will be acknowledged in the next June issue of *Circus Fanfare*.

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.

- **Joseph John Richards** was inducted into the Windjammer Hall of Fame in 1981. First as band leader of the Norton-Jones Circus in about 1898, he also played in the circus bands of Adam Forepaugh-Sells Bros. and Barnum & Bailey Circuses. He was the band leader for the Adam Forepaugh-Sells Bros. Circus in 1908-1910. He was the Ringling Brothers band leader for the 1911 to 1918 seasons.
- **Fred Alton Jewell** was inducted into the Windjammer Hall of Fame in 1975. In addition to playing in the bands of the Gentry Bros. Dog and Pony Show, Wallace Circus, Ringling Bros. Circus and Great Floto Circus, he was band leader from 1899 to 1901 with Gentry Brothers. He was the band leader for the Barnum & Bailey Circus from 1908 to 1910. He was the band leader for the Hagenbeck-Wallace Circus from 1916 to 1917.
- **Karl Lawrence King** was selected to the first Windjammer Hall of Fame in 1974. Starting in the Thayer Military Band in Canton, Ohio he transitioned easily to playing in circus bands- Robinson's Famous Circus in 1910, Yankee Robinson Circus in 1911- then substituting as for ailing band leader Woodring Van Anda "Woody Van", Sells-Floto in 1912, and Barnum & Bailey in 1913. He was band leader for the Sells-Floto and Buffalo Bill Combined Shows for three seasons from 1914 to 1916. He was the band leader for the Barnum & Bailey Circus for two seasons in 1917 and 1918.
- **Merle Evans** was selected to the first Windjammer Hall of Fame in 1974. First playing in the S.W. Brundage Carnival Show band from about 1907 to 1910, he played with Murphy's Comedians from 1911 to 1912 and returned to the Brundage Show from 1913 to 1915. He was the band leader for Buffalo Bill's 101 Ranch Wild West Show in 1916 and 1917, and played with Gus Hill's Minstrels in 1918. He was the band leader for the Ringling Brothers and Barnum & Bailey Circus from 1919 to 1969.





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 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) _____

E-Mail _____ @ _____

Instrument(s)
(if performing member) _____

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.

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





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RINGLING'S BANOLEADER, MERLE EVANS AND COCO

Photo from the Collection of Fred Evans, nephew to Merle.