

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. In 1943, Ringling Bros. and Barnum & Bailey Circus hosted one such performance in Madison Square Garden. Special guests in the audience were Armed Forces children and spouses.

Photo from the Fred Evans Collection



Special Edition for the
Worldwide Circus Summit
Windjammers Unlimited, Inc.
July 14-19, 2015 in West Springfield, MA

WINDJAMMERS UNLIMITED RIVERWALK PAVILION CONCERT

~ Bradenton Riverwalk, Florida ~ 2 p.m. ~ Saturday, January 17, 2015

Pavilion Band Personnel from the Program: **Conductors:** Donald Albright* and Andrew Glover+ **Flute/Piccolo-** Sue Garro, Chris Griffith, Sally Craig, Linda Keefe; **Clarinet-** Jim Fletcher, Nancy Olson, Malinda Rawls, Warren Reckmeyer, Joanne Stiff, Henry Arkin, Linda & Wayne Kasprzak; **Alto Sax-** Norris Siert, Stu Sklamm; **Tenor Sax-** Ken Salisbury; **Cornet-** Roger Blackburn, Diane Roytz, Rod Everhart, Lloyd Grandprey, Mary McKain, Connie Thomas, Dick Thomas, Frank Vivio, Howard Habenicht, John White, Richard Wade; **Horn-** Diane Frank, Philip Herfort; **Trombone-** Rush Ward, Arnie Huntress, Lee Butts, Becky & Eric Guth, Ed Neu, Don Cooksey; **Euphonium-** Nate Richards, Bill Geyer, John Griffith, Dick McIntyre, Paul McCutcheon; **Tuba-** Harry Carter, Jerry Deutscher, Gene Nicodemus; **Percussion-** Barbara Bailey, Jim Roytz, Steve Liljegren, Bob Consiglio.

Selections **Composer**

- *"Star Spangled Banner"
- *March, "O You Circus Day" Jimmie Monaco arr Alford
- *Overture, "Harlequin Journey" Carl H. Huffman
- + March, "The Circus King" Charles E. Duble
- + Duet, "Cousins" Herbert L. Clarke
Roger Blackburn, trumpet; Paul McCutcheon, trombone
- + March, "Trouping Days" Karl L. King
- *Trombone Smear, "Lassus Trombone" Henry Fillmore
- *March, "The Trouper" William M. Talbot
- *Two Step Rag, "Dill Pickles" Fred K. Huffer
- *March, "The Circus Bee" Henry Fillmore
- + Ragtime Novelty, "Ragged Rosey" Karl L. King
- + Waltz, "Roses of Memory" Fred Jewell
- + Galop, "Circus Days" Karl L. King
- + March, "Barnum and Bailey's Favorite" Karl L. King



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WINDJAMMERS UNLIMITED RIVERWALK PAVILION CONCERT CANDIDS

ABOVE RIGHT- TOP: Concert audience on a beautiful day; Tubas- Gene Nicodemus, Jerry Deutscher, Harry Carter.

BELOW- TOP ROW: Clarinets- Jim Fletcher, Nancy Olsen, Malinda Rawls; Flutes- Linda Keefe, Susan Garro; Sally Craig, Chris Griffith; Percussion- Barb Bailey, Steve Liljegren, Jim Roytz, Bob Consiglio;



BELOW- BOTTOM ROW: Wayne & Linda Kasprzak; Ken Salisbury; Cornets- Lloyd Grandprey, Rod Everhart, Diane Roytz, Roger Blackburn; Dick Thomas, Howard Habenicht, Connie Thomas, Frank Vivio; Clarinet- Warren Reckmeyer.



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BILLBOARD OF COMING EVENTS:

July 14-19, 2015 - Springfield, MA - Host: Connie & Dick Thomas
Worldwide Circus Summit - www.LaQuintaSpringfield.com
La Quinta Inn, 100 Congress St. 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/>

SAVE THE DATES FOR UPCOMING EVENTS...

January 12-17, 2016 - Host: Mike Montgomery
Windjammers Unlimited 44th Annual Convention
at Courtyard by Marriott, Bradenton, Florida

Reservations 941-747-3727- ask for our Windjammer Rate

Summer 2016 - Baraboo, WI - John Wetzel, Host Chairman

Summer 2017 - Cleveland, OH - Host: Jim Roytz & Mike Montgomery

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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- 2015 WJU Riverwalk Pavilion concert (Andy Rawls). Pg.4-2015 Circus Band trumpets (Diane Roytz); Kris Hartman & Charles Schlarbaum (Andy Rawls). Pg.5,8,9- 2015 WJU Annual Convention photos (Andy Rawls). Pg.13- 2015 Ring of Fame- Charles Schlarbaum (Rebecca Ostroff). Pg.19- RBBB Bassist Mike Brown (*BigTopVoice.com*). Pg.22-23- John Herriott, equestrian director, elephant hind leg stand (*BigTopVoice.com*). Pg.24- Back Cover- 2015 WJU Circus Band at Sailor Circus, Charles Schlarbaum bandleader (Rod Everhart).

May all your days be CIRCUS days...

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

BACK ISSUES - If you are in the midst of 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.



Windjammers Unlimited, Inc.

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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 SEPTEMBER 30, starting in 2015.**

WINDJAMMERS UNLIMITED - HALL OF FAME – *Watch our Website for new links*

| | | | | | |
|----------------------|------|-------------------------|------|------------------------|------|
| Karl L. King | 1974 | Douglas D. MacLeod | 1989 | William Merrick | 2005 |
| Merle Evans | 1974 | Ward Stauth | 1990 | William Sweeney | 2006 |
| Fred Jewell | 1975 | Clinton "Johnnie" Evans | 1991 | Ned Kendall | 2006 |
| Robert Hoe Jr. | 1975 | James A. Perkins | 1992 | Charles Schlarbaum | 2007 |
| Vic Robbins | 1976 | Ray "Red" Floyd | 1993 | Joe Stefan | 2007 |
| Henry Kyes | 1976 | Paul Luckey | 1994 | George Ganweiler | 2008 |
| A. Lee Hinckley | 1977 | Hale A. Vandercook | 1995 | Sverre Braathen | 2009 |
| Russell Alexander | 1978 | Perry G. Lowery | 1996 | Harry Crigler | 2009 |
| Ramon Escorcia | 1979 | William Pruyne | 1997 | Carl "Pops" Neel | 2010 |
| Charles Duble | 1980 | Everett James | 1998 | Harvey Phillips | 2010 |
| J. J. Richards | 1981 | Edward Woeckner | 1999 | Charles L. Gebest | 2011 |
| Albert Sweet | 1982 | Robert D. Peckham | 2000 | William Weldon | 2012 |
| Charles L. Barnhouse | 1983 | Jack Bell | 2001 | Mike Montgomery | 2012 |
| Walter P. English | 1984 | Joe Browning | 2002 | Charles H. Bennett Jr. | 2013 |
| Dr. Leonard B. Smith | 1985 | Joseph Gorton | 2002 | Robert P. Hills Jr. | 2013 |
| Paul Yoder | 1986 | Lewis Bader | 2003 | Charlie Stevenson | 2014 |
| Earle Moss | 1987 | Carl Clair | 2004 | Joe Basile | 2014 |
| Henry Fillmore | 1988 | Joseph A. Emidy | 2005 | - none selected | 2015 |

2015 CIRCUS BAND TRUMPET SECTION

After the circus performance at the Circus Arts Conservatory under the Sailor Circus big top, the Windjammer trumpet section of Maestro Schlarbaum's circus band took a moment to enjoy a show well done. PHOTO BELOW LEFT, L to R: Armand Olevano, Kris Hartman, Roger Blackburn, April R. Zink, Diane Roytz, John Wetzel, Donald Albright;



BELOW RIGHT- WJU Scholarship recipient Kris Hartman, a graduate student at University of Florida in Gainesville, with Maestro Schlarbaum (Photos Andy Rawls)





WINDJAMMERS 43RD ANNUAL CONVENTION

A Few Close-ups from Photographer Andy Rawls



Tubas- Bruce Orlin, Gene Nicodemus, Jerry Deutscher, Gary de Broeckert, Harry Carter



Bass Drum, no cymbal, Doug MacLeod



Arnie Huntress, Lee Butts



Donald Albright, Nada Montgomery



Norman Woodrick



David Collings



Marty Canham



Nancy Sanderbeck



Linda Keefe



Becky Guth



Norris Siert



Rich Copeland



Adrienne Cannon



Rush Ward



Dick & Connie Thomas



Janeen Morel-Killian



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 Chieftain- 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 Bulfinches-* 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



MORE OF ANDY RAWLS PHOTOS FROM BRADENTON



Tuba- Gary de Broeckert; Trumpets-Marilyn Wilson, Russ Bunger; Flip Herfort, April R. Zink, Rod Everhart, Mary McKain, Lloyd Grandprey; Bob Hephner



Trombones- Mike Montgomery, Eric Guth, Vicki Pinson, Bill Albrecht, David Collings, Becky Guth, Wayne Killian, Janeen Morel-Killian



Clarinets-Joanne Stiff, Bill Whitney, Greg Bitler, Jim St. Clair, Guy Poisson; Trumpets- John White, Richard Wade, John Wetzel, Don Albright, Kris Hartman, Roger Blackburn.



Cornets- Lloyd Grandprey, Mary McKain, John White, Richard Wade, April R. Zink, Bill Coburn, Rod Everhart, Robert J. Ullery, Marilyn Wilson, Vic Anderson



ABOVE: Trombones- Don Cooksey, Earl Whitney, Ed Neu, Arnie Huntress, Lee Butts; Horn- Diane Frank; Percussion- Susan Scheib, John Fleming, Rich Groller, Steve Liljegen; Clarinet- Joanne Stiff. BELOW: Cornets- Debby Butterworth, Pete Coll, John Green, Frank Vivio, Mary Anne Harp, Connie Thomas, Dick Thomas, Howard Habenicht, Richard Whittenberger, Diane Roytz, Kris Hartman, Roger Blackburn, John Wetzel, Donald Albright



STILL MORE FACES BY PHOTO



ABOVE TOP ROW: Cornets- John Brady, Debby Butterworth, Pete Coll; Percussion- Rich Groller, John Fleming; Tuba-Gene Nicodemus; Cornets- Richard Wade, Bill Coburn, Robert Ullery, Mary Ann Harp. ABOVE ROW TWO: Cornets- Howard Habenicht, Frank Vivio, (Dick Thomas), Connie Thomas, Mary McKain, Lloyd Grandprey; Sax- Joe Burrier, Terri Schultz, Norris Siert, Ken Salisbury; Percussion- Carol Ann Reckmeyer, Bob Consiglio, Jim Roytz, Barb Bailey, Doug MacLeod. BELOW: Euphers- Paul McCutcheon, Diana Brandt, Bill Geyer, Terry Stettler, John Griffith; Clarinets Henry Arkin, Guy Poisson



Tuba- Dan Schultz, Bruce Keck, Bob Wig, Ron Keller



Sax- Val Gabaldon, Stu Sklamm, Norris Siert



Everyone still in the gallery, no one is dancing, yet;



Dance band trombone section;



Vic Anderson, John Reeves, Bruce Keck



Windjammers at the Worldwide Circus Summit 2015

Unlike a typical Windjammers-only convention, **this schedule is subject to change.**

Windjammers Summer Meet this year is going to be a doozy! There are over 50 circus affinity groups joined at Worldwide Circus Summit 2015. Anything and everything you wanted to know about the Circus but didn't know the right person to ask- will be at this event. Our Summer Meet hotel is the **La Quinta Inn**. Call **413-781-0900** and ask for the "Windjammers Unlimited" rate (only \$85 per night + taxes, the lowest of all the organizations at the Summit).

Any questions call Connie Thomas at 937-434-6690 or email cdtrumpet@att.net



| | |
|---------------|--|
| MON, July 13 | 1 PM - Rehearsal for circus band (appointed in August 2014) |
| TUE, July 14 | 10 AM – Windjammers Board Meeting (Summit Room) 2 to 4 PM – Pick up your Registration Packet – you must have your ID Badge at the Big E 7 to 10 PM – Reception at the Big E with food stations, entertainment |
| WED, July 15 | 8 to 11 AM – Concert Rehearsal (Mount Tom Ballroom) 11 AM to 1 PM – Lunch 1:00 to 2:00 – Circus Seminar at the Big E 5 to 5:15– Dixieland Band at the Commerford Tent 6:15 PM – Windjammers Circus Concert at Cole Bros. Circus 7:30 PM – Evening Circus performance for those who purchased a ticket |
| THU, July 16 | 9 AM to Noon – Recording Sessions (Mount Tom Ballroom) Noon –Lunch, then visit the Worldwide Circus Summit 7 to 10 PM – Recording Sessions (Mount Tom Ballroom) |
| FRI, July 17 | 9 AM to Noon – Recording Sessions (Mount Tom Ballroom) Noon –Lunch, then visit the Worldwide Circus Summit 7 to 10 PM – Recording Sessions (Mount Tom Ballroom) |
| SAT, July 18 | 9 AM to Noon – Recording Sessions (Mount Tom Ballroom) Noon –Lunch, then visit the Worldwide Circus Summit 6:30 to 7:30 PM – Social Hour (Mount Tom Ballroom) 7:30 PM – Windjammers Banquet (Mount Tom Ballroom) |
| SUN, July 19 | 9 to 10:30 AM – Mount Tom Ballroom- Breakfast and Business Meeting – All out and Over! |
| *MON, July 20 | 1:30 PM – Special Windjammer concert in Liberty, NY to dedicate memorial to Russell Alexander (See article on Pg.20-21 for exact address of concert location, ceremony is open to the public) |



Once you receive your Windjammers Summer Meet packet, a more complete schedule of events for the week will be included. Our website at CircusMusic.org has a link to download the registration information page. Our hotel is offering a lunch preorder menu for each day.

Windjammers will perform a Center Ring Concert under the Cole Bros. Circus big top. Concert attire – Black pants or skirts, white short sleeve top, long black tie, and black shoes and socks. Windjammers in good-standing were mailed the Summer Meet registration. If you have not received this packet or have missed the Feb. 1st deadline, please **contact Connie Thomas**. The Early Bird registration cutoff was Feb. 1 to achieve the lowest registration cost. As you delay in returning your registration there is a tiered, and more expensive, cost for registration. Do NOT register separately with the Summit! Our Windjammers registration fee includes the Summit registration fee. Your Windjammers ID Badge will allow you access to the Summit activities.

Our normal Windjammer schedule has been adjusted to allow for many cross-over activities at the Summit.

WORLDWIDE CIRCUS SUMMIT 2015: Don Covington divulges more details on shared events

~ Check the Worldwide Circus Summit 2015 website for up-to-the-minute details: WorldwideCircusSummit2015.com ~

You have never seen anything like the upcoming Worldwide Circus Summit 2015 (WCS 2015) an unprecedented gathering of circus affinity groups from across the country and around the globe. This first ever event will focus the spotlight on West Springfield, Mass. where the Eastern States Exposition (Big E) Fairgrounds will become the headquarters for a nonstop round of circus-related activities from Tues, July 14 to Sat, July 18. (Windjammers will close their convention on Sun. July 19 with a breakfast meeting.)

Your Windjammer registration will allow you access to the national conventions of the Circus Fans Association of America, and the Circus Historical Society; a Circus Model Builders exhibition, and the Carousel Organ Society, the American Youth Circus Organization,



and Clowns of America; and special ticketed performances by Cole Bros Circus, Circus Smirkus. Plus, your credentials admit you to the Worldwide Circus Summit exhibition hall and hospitality tent. In addition, there will be an authentic recreation of a traditional circus sideshow, a circus film festival, jackpot sessions with circus veterans, a series of seminars and panel discussions, auctions of circus collectibles, vendors selling rare and unique circus related merchandise and social events galore.

Representatives from international circuses and circus friends organizations will give the meeting a true global perspective. As word spreads, additional events are being added almost daily. As we go to press, here are some of the expected highlights of WCS 2015--



Opening Reception (TUE July 14) - Every Summit attendee is invited to participate in the Summit's gala kick-off at the Big E.

Opening Speaker (WED July 15) - Johnathan Lee Iverson, ringmaster of Ringling Bros and Barnum and Bailey Circus, will present his introduction to American circus and his subsequent career as a respected spokesperson for the industry

Hospitality Tent (Open daily during the Summit) - Stop by the conveniently located hospitality tent any time during Summit operating hours to check schedules or just take a break. There will be food and drink available- a convenient spot to consult the daily update provided by our friends at Circus Report.

Circus Film Festival (Nightly during the Summit) - The Summit staff has assembled a not to be missed line-up of circus related films, from vintage footage of historic circuses to contemporary documentaries. Each evening, there will be screenings of a variety of titles, often with commentary by experts and filmmakers. You won't want to miss this chance to view the circus in a whole new way.

Summit Seminar Series (WED, THU, FRI) - The Theme of WCS 2015 is "Circus Yesterday, Today and Tomorrow" there will be a series of seminars and panel discussions where attendees can explore the heritage of circus past; the challenges and rewards in contemporary circus; and the possibilities for circus in the future. Subject matter experts, circus artists, producers, and directors will interact with Summit attendees providing everyone involved with a global perspective on an ever evolving cultural art form.

World Circus Federation (WED July 15) - Executive director, Laura van der Meer, of the World Circus Federation, will update Summit attendees on the Federation's initiatives to promote and support the circus around the world. Working from its headquarters in Monte Carlo, the organization provides vitally important validation of circus as a cultural asset. Learn how you can become more involved in supporting initiatives that will have wide-ranging impact here and abroad.

Circus Sideshow (WED July 15) - During the golden age of the sideshow every circus large or small offered patrons the opportunity to explore the odd, unusual, and exotic. Variety performer Scott Nelson (and CFA member) has assembled a cast of artists with unique skills; representatives from the Coney Island Sideshow, Venice Beach Sideshow, Bindlestiff Family Cirkus and the AMC television series "Freakshow". Don't be disappointed, come inside the tent and see what your friends are talking about. Today and today only, it's all live on the inside and going on now.

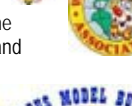
Auctions of Circus Collectibles (WED and THU) - Collectors will have the opportunity to bid on a wide variety of circus memorabilia offered by the CFA and CHS over a period of two days. In the past, bidders have marveled at the quality and consistency of the offerings as well as the reasonable cost. Proceeds from the events will bolster the treasuries of the organizations themselves and provide lasting benefit to the circus. Anyone with valid Summit credentials may participate in both auctions.

Jackpot Junction (WED, THU, FRI) - Sit down with circus legends as they discuss their lives under the big tops. Stories and recollections often reveal some of the most accurate impressions of what it was like on the sawdust trail. A team of videographers will record the discussions to provide a permanent record for future generations of Fans.

Exhibit Hall (Open every day during the Summit) - Here is your chance to marvel at displays from the Circus Model Builders, plus you'll be able to explore the wide variety of circus activities going on around the world. State-of-the-art interactive displays will allow you to experience circus related activities that will spark your interest and encourage you to become even more involved in supporting the circus.

Circus Directors' Forum - An unprecedented gathering of circus owners and managers from around the globe will provide Summit visitors the rare opportunity to listen in as top circus directors discuss the rewards and challenges facing circus management in the twenty-first century.

Ecumenical Worship Service (FRI July 17) - Members of the Circus and Traveling Shows Ministry (CATS) will offer a non-denominational worship service open to all Summit attendees. CATS includes members of the clergy who specialize in meeting the needs of traveling show people.



Cole Bros Circus, will present two shows, right on the Big E grounds. This one-day stand will allow Summit attendees the opportunity to watch the rarely seen load in and load out. In addition to the regular action packed circus extravaganza, the dedicated WCS 2015 show will include a pre show concert by Windjammers Unlimited.



All Star Circus (FRI, July 17) - A delightful assembly of circus talent demonstrates the variety and diversity of contemporary sawdust skills in an intimate setting sure to satisfy your tanbark appetite.

Windjammers Unlimited Summer Meet (July 14 - 18) - The circus music historical society will hold their annual summer meet in conjunction with WCS 2015. Summit attendees will have the rare opportunity to enjoy live traditional circus music performed by top musicians who specialize in music written specifically to accompany big top performances. Your Summit credentials enable you to attend open rehearsals and recording sessions where a recording band will read vintage musical charts, performing show music that, in some cases, has not been heard for over a century. The Windjammers Circus Band will present a public concert in the ring prior to the evening performance of Cole Bros Circus and smaller musical groups made up of Windjammers can be heard during the seminar series, at the circus sideshow, and at the opening reception.

Circus Historical Society Annual Convention (July 14 - 18) - You are invited to join esteemed scholars, researchers and educators for an in depth examination of circus history. The Society's annual convention will be held concurrently with the Summit and everyone with WCS 2015 credentials is encouraged to take advantage of presentations, discussions and social events. On Friday, July 17, Barry Lubin (Grandma the Clown) will be the speaker at a CHS luncheon. Limited seating is available for that event and may be requested as an option on the WCS registration form.

Carousel Organ Demonstrations (July 14 - 18) - Not one, not two, but dozens of carousel and band organs will provide music on the grounds of the Big E during the Summit. Everything from small "organ grinder" units to full orchestral mechanical organs will serenade Summit attendees every day of the gathering.

Sales Room (Open daily during the Summit) - Looking for something for your circus room, or maybe a gift to take back home? The vendors in the sales room will offer a wide variety of souvenirs and collectibles and promise something for everyone.

Clowns of America and World Clown Association - It wouldn't be a circus without clowns. If your experience with clowning is limited to the circus ring, you will be fascinated to learn of all of the other ways in which clowns enrich the lives of people around the world.

Youth Circus Showcase (SAT July 18) - Share the wonder and enthusiasm that youth circus participants bring to the ring when representatives from a wide spectrum of youth, community and social circuses gather to perform for Summit attendees. The American Youth Circus Organization (AYCO) has assembled a program that will astound and delight-- it is a not-to-be-missed opportunity to witness the potential for circus to change lives.

CFA Annual Banquet (SAT, July 18) - Cole Bros Circus owner John Pugh will be the guest speaker at the organization's annual banquet on Saturday evening. Don't miss a chance to hear what it takes to manage one of America's most successful circuses.

Circus Smirkus (SUN, July 19) - There will be an excursion to attend a performance of Circus Smirkus, Vermont's award winning youth circus, on Sunday, July 19. The show will be performing in nearby Connecticut and Summit attendees can order tickets and bus transportation as part of their WCS 2015 registration package. If you have never attended a Circus Smirkus performance, you will be astounded at the level of skill, technical expertise and enthusiasm present under the little big top. Summit attendees who have flights later in the day from Hartford International Airport will be pleased to know that Circus Smirkus will be playing in close proximity to the airport.

Don't delay: make plans now to attend this monumental event. Registration is still open for all Summit activities. Consult the WCS 2015 website (<http://worldwidecircussummit2015.com/>) for details on hotels, transportation and late breaking developments.

See you in Springfield!





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, **Calendar year ending September 30:**

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 - \$35 U.S. /Calendar Year (\$40 for Canadian, \$45 All Other)

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

FAMILY - \$45 U.S. /Calendar Year (\$50 for Canadian, \$53 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 (in a 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:

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

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) |



(OK to PHOTOCOPY)



WINDJAMMER MEMBER NEWS AND NOTICES

Without new members, the Windjammers organization will cease to exist. We encourage musicians as well as non-musicians to join our membership. The new membership application may be photocopied to invite your musically inclined friends to join Windjammers. Sign up your instrumental playing children and grandchildren as Windjammer YOUTH members! Attending the meets is the best way to get to know and learn more about the enjoyable circus music; but our Circus Fanfare magazine, is well worth the membership dues without attending a performance.

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
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CD: 2015 Florida Concert Recordings

Pavilion Band, Center Ring Band & Circus Band Concerts.
 The above concert CDs can be ordered - all three for \$25.

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

HEBM.INFO - HAVE YOU RENEWED?

(HAVE YOU REGISTERED?)

Decades of research on international band music and composers was collected as Bob Hoe of Poughkeepsie, NY produced his Heritage of the March LPs is now available ONLINE. Close collaboration between Dr. William Rehrig, encyclopedia editor and Andrew Glover at Barnhouse Music has made this massive band research tool available.

Register or RENEW today. www.hebm.info

WINDJAMMER APPAREL

For many years, Mary Adams has embroidered our Windjammer logo onto shirts, hats and other items. Thanks go out to those Windjammers in Bradenton who placed orders at "Mary's Store." She has called in to report she has had a broken wrist which has slowed her embroidery skills. Contact Mary to check on your order from January or to order a new Windjammer embroidered item 859-384-8905 silverscreen@twc.com

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 Barnhouse, then Chatfield may have the missing part- look to <http://chatfieldband.lib.mn.us/>. Still no luck, try www.BandMusicPDF.org for additional obscure selections. Each site is well worth the effort to play the old time music we enjoy!



PHOTO ABOVE: A panoramic view of the band under the baton of Maestro Charles Schlarbaum and nearly as many groupies sitting under the shade at the 2015 Ring of Fame Induction Ceremony at St. Armands Circle, Sarasota, FL. Photographer Rebecca Ostroff is this year's Ringmistress on the Kelly-Miller Circus. Her husband and circus trumpeter Marshall Eckelman stays in Sarasota this year while their daughter, Fresia, starts high school.



COMPOSER: EDWARD TAYLOR PAULL
RING OUT WILD BELLS, COMPOSER E.T. PAULL
 (Reprinted from *Circus Fanfare Vol.14 No.2 1984*)

There was nothing subtle about E.T. Paull. His music took a cue from thunder itself, and the covers on his sheet music were explosions of color. Most people equate loud music with rock 'n' roll. But in the days before electrically enhanced instruments, music lovers had their own apostle of the high-decibel composer and arranger E.T. Paull.

At the turn of the century, Edward Taylor Paull moved the masses with rampaging marches like *Ring Out Wild Bells*, *The Hurricane March*, and *Battle of the Nations*. Today, Paull sheet music moves collectors who love the fire-and-brimstone illustrations that were his unique trademark.

This spirited composer came from humble beginnings. Born in 1858 in the tiny village of Gerrardstown, West Virginia, Paull's family moved to the Berkeley County seat of Martinsburg in the 1870s where his father found work as a farmer and a cart hauler. Local bands enthralled young Paull and, unlike his father, he knew that music, not physical labor, would be his career.

He started his illustrious career as a piano salesman. By selling Bradbury, Arion, and Fisher pianos and acting as an agent for the New England Organ Company in West Virginia, he was able to earn enough money to establish his own business and pursue his first love, writing music.

Heading the E.T. Paull Publishing Company, Paull was soon hailed as "The New March King" by *Music Trades* magazine. As early as 1901, *Piano Music* magazine applauded Paull's arrangements as "dramatically treated and of the descriptive order—a specialty which yielded him a distinctive fame." The comments were well-earned. His dramatic composition, *The Storm King March*, included passages that sounded for-all-the-world like the rumble of distant thunder and the crack of lightning. Paull's march, *The Burning of Rome*, was described by critics as "representing the beginning and finish of a chariot race, parade of victors, evening song of Christians, alarm of fire, people in frenzy, fire fiercely burning, crashing walls, etc." According to the advertising of the day, one could experience all these galvanic events simply by playing Paull's music on the piano in one's parlor.

Noted concert pianist George Antheil recalled the popularity of Paull's music in his book, *Bad Boy of Music*. When he was growing up, Antheil lived across the street

from the Trenton (New Jersey) State Penitentiary. His first memory of music was when two "old maids" moved in next door with their piano. It seems they played Paull's *The Midnight Fire Alarm* night and day.

Then suddenly one night the music stopped. The following morning both women had disappeared, and so had 16 men from the penitentiary. "The incessant piano playing, of course," wrote Antheil, "had been a cover for the noise of digging an underground tunnel."

As powerful as the music sounded when played, it is the beautiful lithographic illustrations on their covers that make Paull's sheet music popular with collectors today. The artwork was often done by A. Hoen and Company of Richmond, Virginia, a firm which printed not only sheet music but maps and brochures, as well. They bathed their works in saturated hues of red, blue, green, yellow, and brown. Mount Vesuvius, depicted in *The Roaring Volcano*, boils over in dynamic colors; *Custer's Last Stand* becomes a frenzy of chromatic tones.

As if color was not enough to bring these events to life for the customer, Paull often included short articles in his song sheets. On the second page of *Roaring Volcano*, Paull wrote several paragraphs concerning the fall of Pompeii. His *Charge of the Light Brigade* includes a reprint of an article from the *Washington Times*, which described an actual account of the battle by Capt. Thomas Morley, one of the few survivors of the assault.

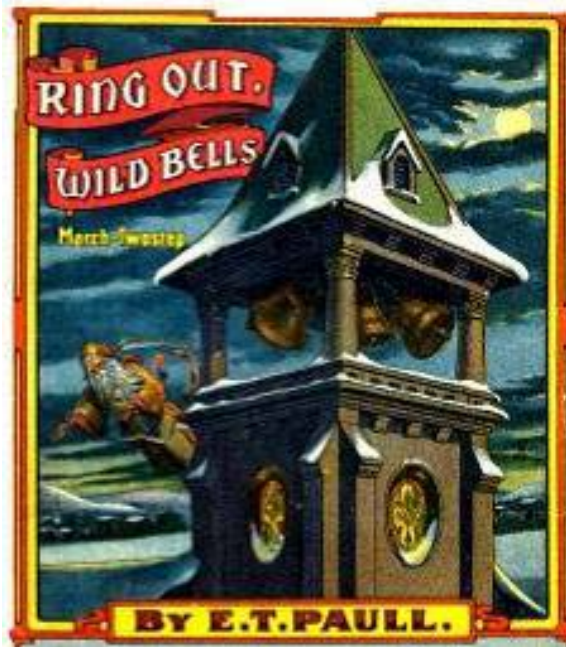
Often Paull's music was dedicated to individuals, groups or organizations. *The Midnight Flyer* was "specially composed, arranged and dedicated to the Brotherhood of Locomotive Engineers of America." The *Ben*

Hur Chariot Race March was dedicated to Gen. Lew Wallace, author of the popular novel *Ben Hur*.

Although he published only three or four songs a year, Paull was enormously successful by the standards of the day. The *Ben Hur March* sold over 60,000 copies during its first year, and its popularity was assured by John Philip Sousa, who recorded it on Victor Records in 1912.

Paull published music for nearly 40 years, from 1890 through the 1920s. Much of his music can be found in large, pre-World War I size (11 by 14 inches), while postwar material is available in the standard 10 by 12-inch size. Certainly the earlier, five-color editions are more sought after by collectors.

Paull's stock among collectors has been steadily rising over recent years. His work is readily collected by those who seek bold graphics in sheet music. Specialists, like collectors of Abraham Lincoln memorabilia, for instance,



might pay as high as \$25 or \$30 for a copy of *Lincoln Centennial Grand March*. Certain rare titles or sheets in exceptional condition have been sold for up to \$50, but most collectors still find they don't have to pay much more than \$10 to \$20 a sheet. A few collectors tell of finding a cache of Paull's in the bottom of a box of otherwise obscure sheet music and buying entire box for under \$10. But with the growing awareness of the demand for E.T. Paull music, those kinds of finds are becoming few and far between.



*PAUL REVERE'S RIDE-
Paul Revere rides again
in this 1905 song sheet.*

E.T. PAULL

America's Other March King

Excerpts reprinted with permission from The Parlor Songs Academy: Lessons in America's Popular Music History [ParlorSongs.com]

What is it about E.T. Paull and his music that attracts so much attention after over one hundred years since its first appearance and almost 80 years since the composer's death?

If you have played his music, no doubt you discovered that although sometimes exciting, is not all that memorable. Several experts have somewhat uncharitably described it as "forgettable", while others have accused him of repetitiveness and recycling of his own musical ideas. All one has to do is look at the fabulous sheet music cover from *Paul Revere's Ride*, published in 1905, to discover the attraction of his sheet music.

Paull was a journeyman musician who was also a master of marketing. As such, Paull clearly understood the value of image and a cover. Though most folks would agree "you can't tell a book from its cover", most would also agree that covers sell books. Paull understood this and from the start, his very first publication, he used high quality paper, and contracted for a high quality lithographic cover with an attractive and fascinating theme. Though he refined the look and most of his covers are absolutely much more stunning than his first, the Paull "look" is clearly there from the start.

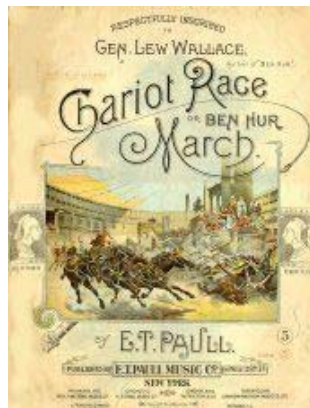
His first publication, *The Chariot Race* or *Ben Hur March* was published in 1894. We can see that Paull had the right idea from the very start. What is strange is that one day Paull and his marches were not there and the next day there he was, sweeping the nation with a hit song and incredible cover with his very first publication. Unlike many composers, there

appears to be no period of "struggle" where the composer published a few tentative works that were unnoticed and inconsequential till after the composer became famous with later compositions. Either Paull hit a home run with his first swing, or the real history of his work has been lost or obscured. Conventional thinking seems to only support the home run theory. However, at least one student and collector of Paull, Wayland Bunnell, has some evidence of Paull's involvement in music publishing (not necessarily composing) as early as 1888. Paull's impact on popular music was exceptional. He taught publishers the value of well designed covers and capitalized on a musical craze for march music and in doing so, was dubbed the "New March King" (Sousa being the first) by the *New York Music Trade Review*. In this article, we do not pretend to offer any new facts on his life. We have simply consolidated some of the information available and are offering our own unique view and commentary on his life and work.

Many of the facts of E.T. Paull's life would remain unknown to this day were it not for the work of Wayland Bunnell of Manchester, NH. who in the 1980s traced the life of Paull by visiting his hometown and other areas where Paull operated. Bunnell searched local records and traced Paull's activities and documented them for us. It is with a great deal of appreciation for his efforts that we provide much of these biographical facts.

Edward Taylor Paull was born on February 16, 1858 in Gerrardstown, (now West Virginia), to Henry W. Paull and Margaret C. Thornburg Paull. Little is known about Paull's early years, his education, occupations, and activities are unpublished for his first 20 years. His father is listed both as a miller and farmer in Gerrardstown and by 1870 is listed as a boarding-house keeper in Martinsburg. According to Bunnell, the earliest record of Edward was in 1878 when an ad in the Martinsburg paper for a music store mentioned Paull as general manager. According to one source, this store was owned by Paull and he sold pianos and organs. Paull amassed a fair amount of debt during his early years and his father sold off some of his assets to help Edward pay his debts. Apparently, this business failed and in 1894, when he was issued his first copyright for *Ben Hur*, he was general manager of the Richmond Music Co. in Richmond, VA. The copyright was taken out in the Music Company's name as were the next three Paull compositions: *What Might Have Been*, *The Della Fox Little Trooper March and Two Step*, and *The Old Man's Story* (later renamed to *The Stranger's Story*).

The Chariot Race was the watershed event in defining Paull's style and approach to selling music. That song sold over 60,000 copies the first year, quite a good result for a first publication by an unknown artist. Later, the work was recorded by John Phillip Sousa and even later became connected to the silent film *Ben Hur* (1926) which helped continue to stimulate sales over a period well into the late 1920s.



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ET PAULL - AMERICA'S OTHER MARCH KING

From ParlorSongs.com (continued)

In 1896, the publication of *Charge of The Light Brigade* reinforced his success and firmly established the Paull "formula." What was the Paull formula? First and foremost, he was in tune to the public's appetite for certain styles of music. At the time, Marches were the rage and Paull was very adept at composing marches. He also published related works that were targeted to the public's interest such as galops, waltzes, fox-trots, and novelties. Though we have been critical of his works as repetitive, at the time he was admired and respected as a composer. His "thundering" marches were playable by even amateur pianists.

Beyond the music, it was the packaging that really helped Paull sell music. You will find no other composer so associated with consistently beautiful color covers. It was Paull's good fortune to live in Richmond, Virginia for there resided a lithography company of the highest caliber, A. Hoen & Company. Hoen provided Paull with incredibly rich art with color that was rarely seen on music covers. Most of Paull's covers were printed using the five color process which added to the range and depth of color. Most mass-produced music covers of the period were produced using a three color and sometimes even a two color process. As a result, Paull's covers grabbed the consumer's attention and even added an aspect of visual art to the piano bench. His work, *Ring Out Wild Bells*, from 1905 is one of Paull's typically detailed and colorful covers. This particular work has some interesting attempts at bell sounds and chime sounds that don't quite work.

Once he had a best selling work, financial security allowed Paull to focus entirely on his music publishing business. Though he occasionally used other lithographers and artists (J.E. Rosenthal & Bert Cobb), his connection with Hoen helped ensure the success of subsequent publications. By 1896, Paull had moved to New York and established his own publishing house. Like most publishers, Paull issued and reissued his own works in smaller editions (almost all Paull sheets were first issued in the large format) and in some cases, even "budget priced" black and white reprints of popular works. Of course, a black and white issue is not at all as appealing as the original five color lithographs.

All E.T. Paull covers are not created equal. Oddly, even some of the art work changed from issue to issue. One example is the work, *A Signal from Mars*, originally published in 1901. The work was issued with two subtly different covers. One edition, the person looking through the telescope has an unbelted robe, the second cover has a belted robe and viewer appears to be looking through the wrong end of the telescope.

Paull's works have a special place in the history of sheet music and American popular song. If it were not for his eye for color and action, it is likely that today his works may not even be known, much less collected with any enthusiasm. His powerful

musical and visual images inspired people, their patriotism and their emotions and as a result, he managed to become a phenomenon reflective of popular tastes and ideals.

When Paull died on November 25, 1924, his wife carried on the Paull Music Company for a few years after. The Paull family retained copyrights on his music until they became public domain. Though his work is well known and he is an important figure in American music, the details of his life are still sketchy and lack some of the personal detail that allow us to truly understand important historical figures. Paull was buried in Evergreen Cemetery, Brooklyn, New York.



[FROM ParlorSongs.com: The following is excerpts of the Wayland Bunnell article from 1989. reprinted with permission from THE SHEET MUSIC EXCHANGE]

On January 20, 1857, Henry Washington Paull, then 41 years of age, and Margaret C. Thornburg were married. They were the parents of Edward Taylor Paull. Henry was listed in the 1850 census of Berkeley County, Virginia as a miller for the McClary family. E.T. Paull, their first child, was born in Gerrardstown on February 16, 1858. Two other children followed; Laura May, born May 23, 1859, and Mary C., born December 27, 1861.

In 1860 county census, Henry is listed as a farmer, but by 1870, he is listed as a boarding-house keeper in Martinsburg. The Civil War had come and gone, but undoubtedly not without its effect on the Paull family.

On July 11, 1861, General George B. McClellan defeated the Confederate troops at Rich Mountain, paving the way for surrounding counties to become the state of West Virginia. Indeed, Martinsburg changed hands some eighteen times during the course of the Civil War. Perhaps the conflict necessitated the move of the Paull family from rural Gerrardstown to the larger town of Martinsburg, and if Henry's occupation as a boarding house keeper were related to the war. In any event, Henry apparently prospered, as court house deed records show that he owned key downtown parcels of land and apparently owned and lived in a house on Martin Street.

E.T. Paull was quite young during the Civil War years, there can no doubt that the intense combat activity must have made an impression on him, as so much of the material he eventually wrote and published had to do with war and patriotic themes.

Paull is listed in the local newspaper, the Martinsburg Statesman, in the March 21, 1878 issue, as general manager of a music store on King Street near the current post office, where he sold pianos, and was an agent for New England Organs. From other sources, there was mention that his sister Laura, sang in a local choir, so music must have been part of his family life as well. Through courthouse deeds we find that Henry prospered, and in 1885 and 1886, sold some downtown property to pay his son's accumulated debts of \$2,750 - no small sum at that time.



A Richmond, Virginia music store stamp on sheet music for *Chase Bros. Grand Triumphal March* (1888) lists Sanders and Stayman, with E.T. Paull imprinted as general manager. This is prior to his first composition *Chariot Race*. Paull's function at Sanders and Stayman was probably similar to his work in Martinsburg. 1893 and 1894 were full years for Paull. Both his father and mother died, his daughter was born, and his first march, *The Chariot Race or Ben Hur March* was an instant success. Most likely, the idea for this piece came from the Ben Hur story made popular by General Lew Wallace's book. Early editions of the march, which was dedicated to Wallace, bear a reproduction of a letter from him to Edward, congratulating him on the beauty and success of the piece. This letter appeared in editions up until 1897.

Copyright date for *Charge of the Light Brigade* on June 29, 1896 was the first one registered in New York. Given Paull's honest reputation, he must have moved to New York between March and June of 1896. On this first march, the publisher is listed as Richmond Music Co. in Virginia. It is not currently known if the Richmond Music Co. was another music store like Sanders and Stayman or invented for the purposes of copyright registration. Only his first four copyrights were taken out in the name of the Richmond Music Company: 1. *The Chariot Race or Ben Hur March*, 2. *The Old Man's Story*, 3. *The Stranger's Story*, and 4. *The Della Fox Little Trooper March and Two Step*. Interestingly enough, 2 and 3 appear to be the same piece.

In the Library of Congress, there is a copy of *The Old Man's Story*, printed in rust and green. The title is overprinted in bronze ink with *The Stranger's Story* printed in black over that. Although *The Della Fox Little Trooper March* is registered under the Richmond Music Company; it was printed by the E.T. Paull Music Company, also of Richmond. Paull published only 15 months before he put his own name on the publishing business. Though Paull took full advantage of the musical styles and demands of the time, as did any sizeable publisher, he often published material about specific people or events. I've wondered how he came to commemorate this stage performer, Della Fox. Did he make a trip to New York and see her in one of her early stage performances there? Or, perhaps, did she tour to Richmond. Anyway, the "mite of cheer" from France was depicted in full costume and "*The Della Fox Little Trooper March*" is one of his most striking covers. Even when her career had a brief resurgence around 1904, he had another edition of the march printed at the 46 W 28th St. address.

Paull published arrangements for his marches in brass and marching band orchestrations, simplified arrangements for piano;

banjo, guitar, with mandolin arrangements, and even piano rolls. An early catalogue lists hundreds of songs he marketed. The cover of *The Jolly Blacksmiths* lists 5 piano solo, 10 four-hand, and even four simplified versions of the same selection.

With the immense success of three of his early pieces, *The Chariot Race*, *The Stranger's Story*, and *Charge of the Light Brigade*, Edward Taylor Paull embarked on one of the most elaborate and colorful publishing careers of the early 20th century music publishing industry. Though he personally wrote only a few compositions each year, his early career was marked by a large array of music by other composers. Of the 207 identified song sheets he published, nearly 75% were copyrighted and published before 1902. In most all cases, he owned the copyright, and published works by such composers as Charles Shackford, Charles Jerome Wilson, Ian Arnold, Harry J. Lincoln, to name a few.

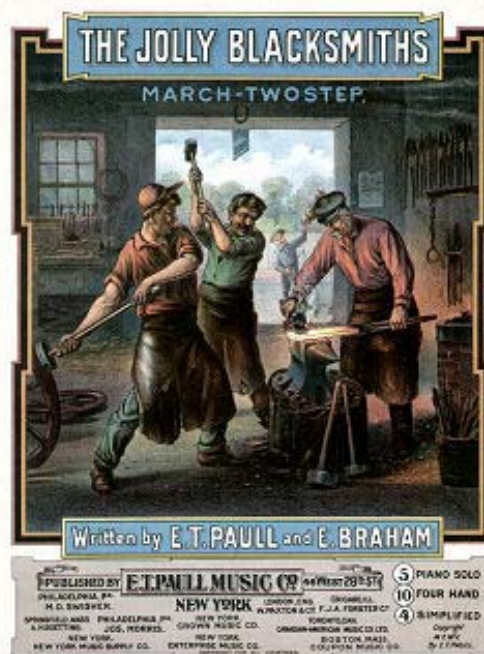
He not only sold his own copyrighted songs and marches, but also acted as sole selling agent for other publishers, most notably for Albert Fitz. Fitz published a number of sentimental and novelty songs just before the turn of the century. The address for Fitz was 20 E 17th St. as was E.T. Paull's and the songs by Fitz for which Paull served as the selling agent are all copyrighted in 1896 and 1897, the years that Paull was at the mentioned address.

Edward was also interested in classical and parlor music. He advertised in The Etude, a music periodical published by Theodore Presser of Philadelphia, which enjoyed a nationwide distribution and probably explains why Paull's songs and marches appear with similar frequency all over the country. *The Chariot Race* appears to be as common in North Dakota as it was in New York. His earliest ad in The Etude

seems to be in the first quarter of 1898 through as late as 1909. Between 1904 and 1906, he published about 100 classical transcriptions called The Edition Paull. These were issued with construction paper-like covers, with (usually) an art nouveau design, and were arranged by a number of named musicians for six different levels of difficulty in piano study.

After 1902, his publishing career slowed down a bit, where he only published two or three pieces per year; and sometimes only one. Business must have been quite active with the catalogue of material he already had to cut that far back on publishing. He did apparently travel to Germany before WWI, once in 1900, and again in 1910. He spoke fluent German, and addressed an assembly in Germany in that language, and was well received. He also met the Crown Prince of Germany, and perhaps met Kaiser Wilhelm II.

(CONTINUED -->)



ET PAULL - AMERICA'S OTHER MARCH KING

From *ParlorSongs.com* (continued)

While Edward had regularly issued different covers for some of his sheet music, he got serious about it before World War I. *The Ice Palace March* was originally printed in 1898 to commemorate the state of his Mount Vernon home after a winter freeze, was subsequently issued around 1914 with a totally different cover. The new issue depicts a large castle built with ice blocks, and has people dancing inside. These ice "palaces" were popular in the northern states and in Canada, and were usually the central features for large winter festivals. And, with the onset of WWI, Paull apparently realized that much of his Spanish-American inspired music could be re-issued. The song version of *America Forever! March* was released again with a black and white cover. Both march and song versions of *We'll Stand By the Flag* were re-issued with a new Hoen lithograph of a soldier and sailor and the usual patriotic imagery. A copy of *We'll Stand By the Flag* with the Spanish American War cover was found to have been printed as late as 1916.

Always a man of the times, Edward recognized the growing silent movie industry and in 1919, published *Armenian Maid* dedicated to Aurora Mardiganian, sole survivor of the Armenian massacre, and star of film *Auction of Souls*. Most song publishers released what are called professional or advance artist copies of their material prior to the mass-produced sheet music. These editions on flimsy paper, were distributed free to musicians and stores, or anyone who might be in a position to promote a song. In the past few years, professional copies for *Sheridan's Ride*, *Legion of Victory*, and *Custer's Last Charge*, all suggest use of the music for silent films.

Edward sent off his last copyright on Oct. 2, 1924, for *Spirit of the U.S.A.* He died six weeks later on Nov. 27. Almost two years after his death, Maurice Richmond, a lifelong friend who bought the company, published the last E.T. Paull march, *Top of the World*, and used the E.T. Paull Music Co. logo for the last time in 1926.

[Excerpts from *Collectibles Illustrated*, March/April 1984; written by Randy Langhenry. Sheet music cover illustrations and Wayland Bunnell article April 1989 Vol. VII, Issue No. 2 THE SHEET MUSIC EXCHANGE from *ParlorSongs.com*]

MORE FROM www.HEBM.info

PAULL, E.T. (1858-1924) - Edward Taylor Paull was born on February 16, 1858, in Gerrardstown, Berkley County, Virginia (now part of West Virginia). Many of his works are descriptive, as witnessed by such titles as *Charge of the Light Brigade*, *Ben Hur Chariot Race*, and *The Burning of Rome*. The piano editions of his music have some of the most dramatic and colorful covers to be found on any published music. Paull had his own publishing business in New York City and was secretary of the Publisher's Association for a number of years. His firm published the works of over 70 composers and arrangers.

One of the most famous of all descriptive marches was *The Midnight Fire Alarm*. Early band editions of this march, published by E.T. Paull in 1900, show Paull as the composer. On a later edition, however, Harry J. Lincoln's name was added as the composer, and E.T. Paull was listed as arranger. The original copyright entry card for this march records that it was registered on April 5, 1900, by the E.T. Paull Music Company of New

York City, with Harry J. Lincoln as composer and Paull as arranger. Thus this march was erroneously issued with Paull listed as the composer in the original edition. Paull died Nov. 26, 1924, in Brooklyn, New York.

References sourced on HEBM.info: Smith, March Music Notes. Goodman, The Copyrights of E.T. Paull. Jacobs' Band Monthly, June, 1924; December, 1924. Music Trades, December 6, 1924 [obituary]. Correspondence with researcher Edward Martin, Jr.

KNOWN MARCHES (40)

America Forever March (1898)
 Arizona March
 The Battle of Gettysburg March
 The Battle of the Nations, descriptive march (1915)
 Ben Hur Chariot Race (1928, arr. George Voelker & M.L. Lake)
 The Burning of Rome March (1903)
 Charge of the Light Brigade March (1896, arr. George Voelker)
 Circus Parade March (1904)
 Conqueror March
 Custer's Last Charge March
 Dashing Cavalier March (1911) [written with Edmund Braham]
 Dawn of the Century March (1900)
 Elks Grand March
 Flash Light March (Paull, 1909)
 The Four Horsemen of the Apocalypse (1924) [with E. Braham]
 The Herald of Peace March (1914)
 The Home Coming March
 Hurrah for Liberty, Boys, Hurrah March (1918)
 The Hurricane March (1906) [written with S.L. Alpert]
 Ice Palace March
 Jolly Blacksmith March
 Legion of Victory March
 Lincoln Centennial March (Paull, 1909)
 Mardi Gras March
 The Masquerade March
 The Midnight Fire Alarm, composer/arranger
 The Midnight Flyer March
 Napoleon's Last Charge, descriptive march-galop (Paull, 1905)
 New York and Coney Island March Cycle (1897)
 Paul Revere's Ride, descriptive march-galop (1905)
 Pershings Crusaders March (Paull, 1918, arr. W. Schulz)
 Roaring Volcano, descriptive march (1912)
 Signal from Mars March (Paull, 1901)
 Silver Sleigh Bells, march novelette (1906)
 Spirit of France March (1919)
 Spirit of the U.S.A. March (1924)
 The Storm King March (1902)
 Top of the World March (Paull, 1926)
 Triumphant Banner March (1907)
 United Nations March
 We'll Stand by the Flag March (1898)

OTHER WORKS (8)

Main St. Hoedown
 Plantation Echoes
 Romany Rye, gypsy intermezzo (Paull, 1904)
 Sheridan's Ride (1922)
 Strangers Story Waltz (Paull, 1896)
 Uncle Jasper's Jubilee (1898)
 Warmin' Up in Dixie
 Witch's Whirl Waltzes

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ALL ABOUT THAT BASS: RINGLING MUSICIAN MIKE BROWN (RBBB BLUE UNIT, LEGENDS)

Written by Ringmaster Johnathan Lee Iverson
View the entire article online at www.twitter.com/BigTopVoice



"What I play and how I play it determines how you will hear the music and how you will feel the music." For nearly a decade, Michael Brown has been "the base" for the melodic sounds of The Greatest Show on Earth. The Chicago native attended Vandercook College to become a music teacher, but he wanted to *play* music.

"For years now I have been trusted to play the music the way I think it should be played. That has meant me playing fretless bass, using effects, switching basses during a show -- whatever I think will make the music better for the show. I believe that is where the trust lies. I have demonstrated that I have the show and the audience in mind when I play, not just showboating," he says.

From the trapeze artist throwing the triple somersault to the Cossack riders sprinting to leap upon the back of their steed to a two-stepping performing pachyderm to the scintillating sway of a dancer's hips, it is all about that bass and the music it anchors that heightens each thrill and accentuates the experience that is Ringling Bros. and Barnum & Bailey.

For Brown, his glory is in the shadows. Ever present yet hardly noticed at all, and he would have it no other way. "If I'm doing my job correctly you are very seldom aware of me," he says.

That's unless one might catch him dancing while strumming his bass, during one of the show's more festive numbers. "When you see someone dancing it is hard not to have a good time," he says. Indeed, it's that "good time" he has committed himself to sharing with Children of All Ages, from city to city, coast to coast. It's the kind of "good time" for which only the joy of living the life of your dreams can produce.

https://www.youtube.com/watch?feature=player_embedded&v=6QZruayg3YQ interview from STL JRoss-TV - interviews Mike Brown on how he plays the circus music for the Greatest Show on Earth.

AT THE CIRCUS- COLUMN NO. 2

Written by Rod Everhart, WJU #1351

Circus music developed over time. In the very early circuses, music was not a factor. But as time passed, musical accompaniments were sometimes added. Initially, however, they were on a relatively small scale, serving as interludes between acts or as a modest background addition. However, that was soon to change, and dramatically so.

When the Civil War ended, community bands began popping up in small towns across the United States, serving to both entertain and increase music awareness with their summer concerts in the local park or gazebo. Further, these bands provided an incentive for composers and publishers to tap into this growing new market.

Throughout the 1870s and 1880s, music became increasingly important to the circus presentations. Initially, of course, the melodies played were typically those of famous composers, and were often from the classical music category. Over time, however, individuals began composing music specifically for a given circus act. Often, these composers were musicians in the circus band, who also had the creative ability to provide new tunes designed to enhance the circus performers. Because of the extra excitement generated by pieces tailored to the needs of an act, the music itself came to be viewed by circus owners as a competitive advantage.

During the last decade of the Nineteenth century, most circuses had added musical directors to their staffs. These directors played crucial roles well beyond selecting musicians and conducting the band. Since the pace of the show and the excitement levels generated were highly dependent on the musical accompaniments, music selection and arranging was a key priority. By the end of the century,



many of these band directors were commissioning arrangers to write music during the "off" season specifically for the new acts to be introduced in the upcoming tours.

Because of their importance, some bandleaders became celebrities in their own right. Merle Evans (1891-1987) is a notable example as he undoubtedly was the greatest of all American circus bandmasters. At age 28, he attained and then held for 50 years the position of bandmaster for the huge Ringling Brothers Barnum & Bailey Circus. With the brilliant efforts of Merle Evans, and other famous bandmasters, circus music became such an integral part of the circus acts themselves that not having it was unthinkable.

There is a saying that at the "traditional" American circus, "If the Ringmaster isn't talking, then the circus band is surely playing."



RUSSELL ALEXANDER TO BE HONORED JULY 20, 2015

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 the middle of three brothers, Woodruff being the oldest, and Newton the youngest. 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 they played in the band, or performed one or more musical acts, although throughout his career, Russell 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 or 1903. 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 1886. 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. 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.

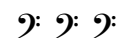


Despite the musical legacy of this wonderful composer, the circumstances surrounding his demise and burial are especially pitiful. Upon his passing at the Loomis Sanitarium, he was buried on October 3, 1915 in Liberty, New York in an unmarked grave. Widow Eleanor's situation was quite dire, given by 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 Liberty 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 Company 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. Windjammer Rich Copeland traveled to Liberty in August, 2014 to visit the Old Town Cemetery and conduct research in Liberty. Despite Rich's valiant efforts, no map of the Liberty Old Town Cemetery showing specific grave locations seems to survive. I have hoped that we would be able to locate the grave and place a marker in time for the centennial of Alexander's passing, in October 2015. Instead, Windjammers, through the kind assistance of the government of Liberty, will place a plaque commemorating the life of Russell Alexander on Liberty's Main Street Stage, on July 20, 2015. A Windjammers band will perform several of Alexander's most enduring works, and a brief ceremony will present information on Alexander's life and music.

The ceremony to honor Russell Alexander will take place Monday, July 20, 2015 at 1:30 pm at the Main Street Stage, 119 North Main Street, in downtown Liberty, NY.

The ceremony is open to the public, and all are welcome.



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



THE LAST RINGMASTER: OBITUARY JOHN MILTON HERRIOTT

January 15, 1931 - February 26, 2015

Follow Johnathan Lee Iverson on Twitter: www.twitter.com/bigtopvoice (Posted 03/25/2015)

His voice is what I remember most. Its timbre was bathed in authority. It wasn't the kind that evokes intimidation, mind you, rather the sort that would cause you to recognize that he was a person worthy of your respect. By the time I'd heard his voice, it had all the seasoned depth of a lifetime of presenting, lecturing and teaching about his greatest love -- the Circus.

I became acquainted with Col. John Herriott around 2005 during an event at the famed Ringling Museum in Sarasota, FL where he was the evening's host. Though recently retired, he still bore a magnetic presence. It was rather surreal for me as I am not one easily mystified. He was simply captivating. It was impossible not to hang on to every phrase he uttered. I wasn't alone. It was clear how vast and universal the respect he commanded from onlookers and peers alike.

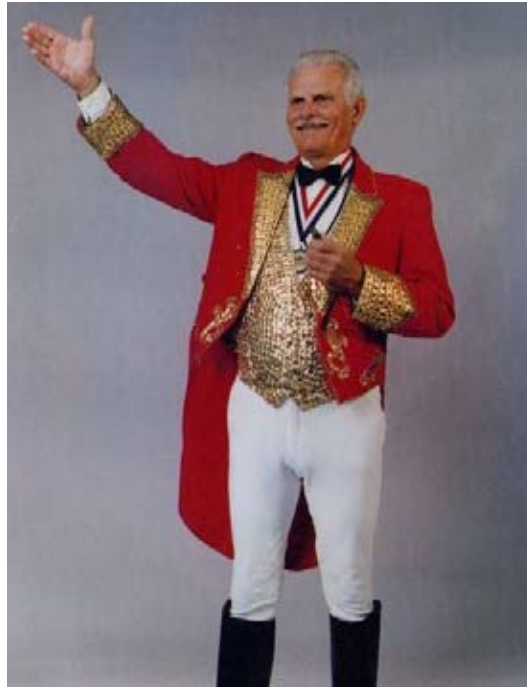
"Respect is a mild reference to the reverence his peers paid to him. John Herriott was iconic," is how Bill Powell remembers the man he referred to as Uncle Johnny. "He was the ultimate raconteur of the circus world," said Powell. "Be it the circus ring before thousands or the backyard, he could hold an audience in the palm of his hand."

As the eyes are the windows to the soul, the voice is its story. So much of one's narrative is articulated through the voice. Each inflection spins a tale, and if you listen carefully it is an invitation to the truth. Therefore, it's not always what is said but how it's said. Nothing speaks to a person's character -- not skill, not accolades, not the praise of strangers -- than one's children. The Herriott sisters, Laura, Cindy, Heidi and Cristine, all enjoy commendable reputations as trainers, ringmasters and show owners within their industry. They are as glamorous in the presentation of their craft as they are no-nonsense in the preparation of that work, each unapologetically independent, thanks in large part to their mother, John's wife of 60 years, herself an accomplished animal trainer and equestrian, Mary Ruth. Yet, to hear them speak of their father is to hear endearing childlike vulnerability.

"He lived and breathed circus," said daughter Cristine Herriott. His is a story that reads like a classic frontier novel. A direct descendant of adventurer Zebulon Pike, his love of all things sawdust began at the knee of his father Milton Herriott, a noted animal trainer and performance director in his own right.

But it would be his remarkable ability for training animals that would place John Herriott among the elite in his field. During his long and brilliant career there was hardly a circus in

the United States that did not acquire his talent(s), including Ringling Bros. and Barnum & Bailey, where he'd serve as performance director and was a center ring star. However, his talents were not at all limited to the circus world. Walt Disney personally commissioned Herriott and his animals to appear at



the inauguration of Disney World and the Mickey Mouse Circus. His elephants were featured in the MGM musical film *Jupiter's Darling*. Practically every major accolade in circus has been bestowed upon him, including induction into the International Circus Hall of Fame in Peru, IN and induction into Sarasota's Circus Ring of Fame. His knowledge of the circus was so revered that it is believed that there is virtually no historical account of the American circus where he is not quoted or recognized. Herriott was also a proud patriot, having served his country in the Korean War for which he was awarded



the Combat Infantry Badge.

"I always knew he was good at what he did, but not at this magnitude," said daughter Cindy Herriott Wells.

The recent passing of Col. John Herriott, also marks the end of an era, that of the original model of ringmaster -- the equestrian director. Long before the emergence of the theatrical-type ringmasters of today, started by the likes of Harold Ronk, the ringmaster was far more than a charismatic presence. He was an expert horseman or equestrian director, which explains the riding pants and boots, in addition to top hat and tails. In addition to his mastery of the equine arts, the ringmaster also was performance director. The presentation of the show was literally his charge. He was the authority.

"I always thought my daddy was a god," said daughter Laura Herriott. "I always thought my daddy was special," said Cindy. "We had such a daddy growing up," says Heidi. "Family always came first no matter what," recalled Cristine. "He prided himself on being a provider."

Among those provisions was the drive to raise daughters who would be independent of their parents, capable of deciding



their own destiny. "I'm the odd one," chuckles Heidi. "I ventured out to do other things away from the circus, but eventually I came back." For Laura, Cindy, and Cristine, there was never much doubt where they would make their life. "I did well in school, but it was like I didn't exist there. In the Circus, I felt special. Besides, animals were my life!" said Laura.

"Our parents simply encouraged our love of animals and the circus lifestyle," said Heidi.

For all his gifts and the prestige that they drew, he was renowned most for his generosity. "He loved to teach anyone who was serious about learning," said Laura. "The lives and careers he influenced and touched. I can't even begin to tell you how many young people he helped," she continued. "He trained me like a prodigy. He wasn't easy."

"He expected so much more from us because we were his children," recalled Cristine.

"Sometimes I'd cry, and he'd hug me and say: 'You know I love you. It just has to be great!'" said Laura.

Indeed, it was that standard of excellence that laid the foundation to his astoundingly prolific career. Yet, no matter the success his many talents granted, his heart was always with his animals. "We actually left Ringling Bros. to go to a tent show because it gave him the opportunity to work with baby elephants," remembered Heidi. "Nothing jazzed him up more than working with animals."

John Herriott's acts were renowned for eliciting not only the physical capability of an animal but also its personality. "'You've got to get inside their brain' he'd say," remembered Cindy. "He was all about telling a story with the act. There's a beginning, a middle, and an end."

"It was like he was telepathic," laughed Laura. "He was so zealous about the care of the animals, and he did not tolerate anyone humiliating a creature in anyway," remarked Laura. "When I'd get frustrated and swear, he would not have any of it: 'Don't you ever say that about an animal! It's not him, it's you!'" she remembered. "I hold to that principle in my work today. I always look at what I'm doing first. That's what a good trainer does. Dad was right."

"I never knew anyone who respected an animal more," recalled Heidi. "He was the primary caretaker, not just the trainer."

"He never acquired the popular horse breeds, like Friesians or Andalusians. It wasn't about the breed, but how he rode it. He'd always see the beauty in an animal, even when we could not," said Cindy. One night in Detroit, at the largest Shrine Circus in the country, Cindy would finally see the beauty her father referred to. Upon being introduced by none other than Tarzan Zerbini, ringmaster John Herriott would appear atop his high school horse striding down the hippodrome track in a perfect passage in a floating trot, all while announcing-- voice unbroken, making his way around the

entire track with the horse giving a final bow and Herriott grandly announcing, "It's circus time!" The audience erupted with enthusiastic applause and cheers.

"My dad loved it all," said Heidi. "He used to say, 'What? And give up show business?'"

"We had a lot of lean years," remembered Cristine. Be it knee deep in a mud show or The Greatest Show on Earth, it was the character of the Man above all that steadied him and his family-- lean years and plenty. The great ones have a remarkable way of daring one and all to evolve beyond what we believe of ourselves. John Herriott is no exception. It is evidenced in a legacy of immense talent and generosity; a legacy that lives on, not only in his four daughters, but in their children as well. "When I see my daughter Jenny take to the ring with her zebras, I know that's my dad's legacy," said Laura.

As both a ringmaster and a man, it is all at once awe-inspiring and humbling to look upon the enormity of a life such as Col. John Herriott's. A steep standard he has left, and it is well worth the ascent. In circus, we never say "goodbye," rather we say "see you down the road." This patriarch of the great American Circus has no doubt made his entry into the ethereal sphere of the Old Showman's Heaven, taking his rightful place among the greats of ages past. They have their ringmaster now, and we can only imagine how grand a show it will be.

See you down the road, Col. Herriott.

OBITUARY: John Milton Herriott, age 84, was a talented and charming man whose career path has spanned generations. He was born in St. Peter, Minnesota to Milton and Viola Herriott. He followed his father into the field of animal training, and quickly rose to the top. Alongside his wife Mary Ruth, he appeared with his performing animals at virtually every circus in the USA and beyond. He has received numerous accolades including inductions into the Sarasota Ring of Fame, Ringling Museum's Circus Celebrity, and the Int'l Circus Hall of Fame. His performing credits include Ringling Bros., Walt Disney World, MGM studios, Smithsonian Institute, and more. In addition to animal training and circus management, John was also well known for his writing and poetry. The Sarasota Herald Tribune referred to him as the 'Poet Laureate' of the circus. As a sought after circus historian, he is noted or quoted in virtually every book or documentary about the American Circus. John proudly served his country during the Korean War and was awarded the Combat Infantry Badge. John had retired from performing and training. He was a past President and member of the Showfolks of Sarasota. He is survived by his wife of 60 years Mary Ruth, and his legacy lives on with his 4 daughters, 10 grandchildren, and 2 great grand children. The family received friends on Monday, March 2, 2015 at Toale Brothers Funeral Home, Sarasota. The family requests that friends may make contributions in his memory to Showfolks of Sarasota, P.O. Box 1476, Sarasota, FL 34230.



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2015 WINDJAMMERS CIRCUS BAND

Not many eyes stray from the music during the performance under the Sailor Circus big top. Maestro Charles Schlarbaum watches to always be ready to cue the band, and the musicians keep one eye on him for the **Cut & Chord!** Circus Band: Piccolo-Nada Montgomery, Clarinet- John Reeves, Rich Copeland, John Frank, Dianasue Walton, Marty Canham, Adrienne Cannon, Cornet- Don Albright, John Wetzel, Armand Olevano, Roger Blackburn, Diane Roytz, April R. Zink, Kris Hartman, Horn- Diane Frank, Philip Herfort, Trombone- Howard Scheib, Vicki Pinson, Bill Albrecht, Don Cooksey, David Collings, Euphonium- Terry Stettler, Mike Montgomery, Tuba- Ron Keller, Bruce Keck, Percussion- Douglas MacLeod, Rich Groller, Jim Roytz.



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