

WINDJAMMERS



UNLIMITED, INC.

Est. 1971

# CIRCUS FANFARE

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THE UNITED STATES BANDWAGON, located at Circus World Museum in Baraboo, WI. Photo by: Rod Everhart

PLAN TO ATTEND THE  
Summer Meet of  
**WINDJAMMERS UNLIMITED**

**July 26-31, 2016 – Baraboo, Wisconsin**



# WINDJAMMERS

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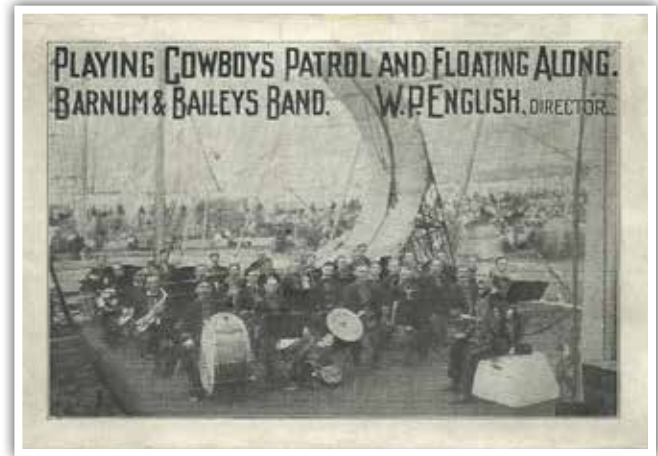
## HALL OF FAME

Karl L. King	1974	Charles E. Duple	1980	Douglas D. MacLeod*	1989
Merle Evans	1974	J. J. Richards	1981	Ward Stauth*	1990
Fred Jewell	1975	Albert Sweet	1982	Clinton "Johnnie" Evans	1991
Robert Hoe Jr.	1975	Charles L. Barnhouse	1983	James A. Perkins	1992
Vic Robbins	1976	Walter P. English	1984	Ray "Red" Floyd	1993
Henry Kyes	1976	Leonard B. Smith	1985	Paul Luckey	1994
A. Lee Hinckley	1977	Paul Yoder	1986	Hale A. Vandercook	1995
Russell Alexander	1978	Earle Moss	1987	Perry G. Lowery	1996
Ramon Escorcía	1979	Henry Fillmore	1988	William Pruyn	1997

# UNLIMITED, INC.

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See page 9 for W.P. English feature.



Ringling Brothers Band in Chicago 1946 - See Pages 12 & 13 for Red Floyd story on the drums at right.

Everette James	1998	William Sweeney	2006	Charles L. Gebest	2011
Eddie Woeckner	1999	Ned Kendall	2006	William Weldon	2012
Robert D. Peckham*	2000	Charles Schlarbaum	2007	Mike Montgomery*	2012
Jack Bell	2001	Joe Stefan	2007	Charles H. Bennett Jr.*	2013
Joseph Gorton	2002	George Ganweiler	2008	Robert P. Hills Jr.*	2013
Lewis Bader	2003	Sveere O. Braathen	2009	Charlie Stevenson	2014
Carl Clair	2004	Harry Crigler	2009	Joe Basile	2014
Joseph A. Emidy	2005	Carl "Pops" Neel	2010	Richard Whitmarsh	2016
William Merrick	2005	Harvey Phillips	2010		

\* for service to Windjammers Unlimited

# SUMMARIZED FINANCIAL STATEMENTS

Submitted by WJU Treasurer, Howard Habenicht

## WINDJAMMERS UNLIMITED, INC. BALANCE SHEET INFORMATION

	December 31	
	2015	2014
<b>ASSETS</b>		
Cash & Savings	\$ 48,480	\$ 44,920
Accounts Receivable, Meet advances	<u>6,089</u>	<u>6,426</u>
<b>TOTAL ASSETS</b>	<b>\$ 54,569</b>	<b>\$ 51,346</b>
<b>LIABILITIES</b>		
Accounts Payable	\$ 261	\$ 1,369
Dues received in advance	<u>9,897</u>	<u>8,507</u>
<b>TOTAL LIAB./DEF INCOME</b>	<b>\$ 10,158</b>	<b>\$ 9,876</b>
<b>NET ASSETS</b>		
Unrestricted	\$ 27,937	\$ 23,516
Restricted for Scholarships	<u>16,474</u>	<u>17,954</u>
<b>NET ASSETS</b>	<b>\$ 44,411</b>	<b>\$ 41,470</b>

## WINDJAMMERS UNLIMITED, INC. INCOME STATEMENT INFORMATION

	Year Ended December 31	
	2015	2014
<b>INCOME</b>		
Membership dues & Contributions	\$ 16,534	\$ 11,845
Meet Income	2,168	2,625
Other Income	<u>53</u>	<u>266</u>
<b>TOTAL INCOME</b>	<b>\$ 18,755</b>	<b>\$ 14,736</b>
<b>EXPENSES</b>		
Compensation & Travel Expenses	\$ 5,237	\$ 5,195
Communications - Circus Fanfare	4,513	3,985
Rent - Storage Facility	1,356	2,641
Other printing, postage, supplies	2,312	2,217
Scholarships	628	0
All Other (incl. Russell Alexander marker in 2015)	<u>1,768</u>	<u>610</u>
<b>TOTAL EXPENSES</b>	<b>\$ 15,814</b>	<b>\$ 14,648</b>
<b>INCREASE IN NET ASSETS</b>	<b>\$ 2,941</b>	<b>\$ 88</b>

A complete financial report can be obtained by request from:  
Howard Habenicht, WJU Treasurer at: [howiehab@aol.com](mailto:howiehab@aol.com)



## Vice President's Report

Submitted by Andrew Glover, WJU #423



What's in a name? One of the things I enjoy about the music we play at Windjammers is seeing the title of each piece of music, and what they mean. Many are colorful and interesting, and allude to the style of the music, or an individual or organization for which it was written. They tell stories. Titles like "Circus Days," "The Big Cage," and "The Trombone King" create

mental pictures for us before hearing a single note.

that perfect title for each piece of music is very important, and that's nothing new in the publishing world. Karl King learned many years ago that the right title can make all the difference. One of his finest marches (in my opinion) is the awkwardly titled "Cle Elum Eagles" March. When I first heard it, I loved the music – but wondered what that weird title meant. In fact, there's a town in Washington state called Cle Elum, and King wrote this march for its Eagles band. Years later King wrote that he regretted using that title, as he felt its awkwardness limited the sale. He also wrote a nifty march called "Atta Boy," and when it fizzled out of print after selling a mere 500 copies, he republished it under the title "The Center Ring," and it still sells well to this day. So, what's in a name? Sometimes more than we realize!

This time of year at Barnhouse we are busily preparing our lineup of new products for the coming school year. Finding

## 44TH ANNUAL CONVENTION REPORT

by Mike Montgomery, WJU #962

Our latest Convention is now in the books and marked our return to the John and Mable Ringling Museum along with our annual performances at the Sailor Circus Academy. Our attendance this year was up by thirty attendees as compared to 2015.

As a result of our questionnaire to those members attending the Springfield Summer Meet, the Board made a decision to copy musical parts for each musician. This greatly increased the load on our "Librarian" Norman Woodrick with thanks to Vice President Andy Glover for selecting the music that we performed. We also get continued support from long time attendees like John Fleming and Greg Bitler in setting up the rooms and distributing the music. There are a growing number of band festivals around the country but we are unique in the sheer volume of music that we utilize. We end up copying and distributing more music than all of the other festivals combined.

We continued our seven year relationship with the Courtyard Riverfront - facilities that have continued to remain competitive both on a cost basis and the space that they can allocate to us for the duration of our convention. The Sailor Circus Academy has undergone a change in management and the current team greatly appreciates our participation and we continue to maintain a good working relationship with that organization.

Plans are underway to hold our 2017 Convention at the same venues with the Convention dates that run from Tuesday January 10, 2017 through Sunday January 15, 2017. Updates will be published as we receive confirmation from the venues that we utilize.

Submissions of material for consideration of publication in "Circus Fanfare" are welcomed. Please email [editor@circusmusic.org](mailto:editor@circusmusic.org) if you have any material you would like to submit.

# CONVENTION CLOSE-UPS

photos by Andy Rawls, WJU #3435



Greg Bitler



Carol Bohrer



Joe Shearin



Linda Keefe



Rich Copeland & April Zink



Steve Liljegren



Linn Reisetter



Shirley Thompson



Dan Schultz



Nancy Sanderbeck



Russ Bunger & Howard Habenicht



Vicki Pinson, Lee Butts & Dianasue Walton



Ron Keller



Bob Wig



Ron Berry & Barb Bailey



Nancy Leipold



Guy Poisson



Mary Anne Harp



Rod Everhart



Diane Roytz



Flip Herfort



A. Cannon & D. Bergholtz



Terry Stettler



J. Fleming, B. Consiglio, J. Roytz



R. Copeland, J. Reeves & M. Rawls



Paul Hefner



John Green & Richard Whittenberger



Mike Montgomery



Debbie Butterworth



Gordon Backlund



Nada Montgomery



Ken Salisbury



Connie Thomas



Jim Walker



Sue Garro



Stu Sklamm



Chris Griffith



Charles Conrad



Aldena Everhart



Don Covington



Linda Butts



Dave Collings



Jane Ulmer



Andy Glover



Don Albright



John Roman



John Wetzel



Howard Habenicht



Chuck Schlarbaum



Ed Shevlin



Val Gabaldon



Lloyd Grandprey & G. Backlund



Edwin Neu



Ron Roberts



Malinda Rawls



Andy Rawls

Photo from the Baraboo, WI website.



Submitted by Howard Habenicht, WJU #766

Baraboo, Wisconsin is rich in circus history. It is the birth home of the Ringling brothers and the place where they started their circus business. It also is now home to Circus World Museum, which was incorporated as a historical and educational facility in 1954, and which should be on every Windjammer's list of places to visit. The Museum holds one of the largest collections of circus materials in the world, including circus wagons, posters, photography, and artifacts used by shows from all over the United States.

We have been able to secure rooms at the Clarion Hotel and Convention Center in Baraboo (see information below). They have blocked-out their entire facility (84 rooms) at a rate of \$99.00 plus taxes. We previously used this facility at our 2002 summer meet. At that time we also had rooms available across the street at a Best Western, but the Best Western was unwilling to compromise on their rates for 2016, which are \$139-\$175. We believe the 84 rooms at the Clarion should suffice. The Convention Center, which is owned independently from the hotel, is more than adequate to handle our musical and banquet needs.

We are planning on following pretty much the same schedule as in 2010, when we last held a meet in Baraboo. Registration will be on Tuesday night, July 26th, and the rehearsal and recording sessions will begin on Wednesday morning. We will play a concert at the Courthouse Grounds

in Baraboo on Thursday night with the full band. On Saturday morning and Saturday afternoon we will have two smaller bands play short (30 or 45 minute) concerts in the Hippodrome at Circus World Museum. All day Saturday will be free time to visit Circus World Museum when not playing for one of the concerts.

There will be a banquet on Saturday night and a Sunday morning farewell breakfast. In addition we are planning a "spouse" luncheon and outing on Friday at the Ringling Mansion, with a tour of both the Mansion and the newly refurbished Ringling Theater.

Baraboo's Big Top Parade & Circus Celebration will be held July 23-24, 2016. Many of you may wish to come early and enjoy the parade and other festivities. Unfortunately, the Clarion is unwilling to extend our special rate to those dates before our meet begins. This is a very busy weekend for all area hotels and rates will be at a premium.

#### **CLARION HOTEL INFORMATION**

626 W. Pine Street, Baraboo, WI 53913  
(608) 356-6422

Group Name: Wind Jam Unlimited-Circus Music

*NOTE: Rooms are limited,  
please make reservations asap.*



# WINDJAMMERS HALL OF FAME

## WALTER P. ENGLISH (1984 inductee)

by Charles Conrad, WJU #1525

The history of circus music has had quite a few unforgettable characters, and one of the most colorful was Walter Paul “Woody” English, a big, bald and congenial tuba player with a mustache like a walrus and a seemingly unquenchable appetite for music, adventure and booze, not necessarily in that order. English was born 20 March 1867 in Salt Lake City, but the family moved to Dallas while he was young. He must have gotten his start in music quite early, as Carl Neel and English became friends in the 1880s in the goldfields, and Neel reported that English was playing bass, piano, and tuba in saloons and music halls, including at Silverton, CO. His first documented circus experience was with the Great New York Circus in 1891, and he spent the 1892 season with the McMahon Show in Oakland. The following year, English claimed he played with 9 different shows. One of these was the Great Western Band, a 14-piece concert band under the direction of Charles Wray. English was back in the employ of Joseph McMahon in 1894 and 1895, the first year with the Howe & Cushing Shows, and the next season with the Sands & Astley Two-Ring Circus. English was listed as both a tuba player and composer for these outfits, but his only published work from the period is the 1895 *Royal Pageant*. He split the 1896 season between two circuses, the Harris Nickel Plate Circus and the Cooper & Co.’s Great Southern United Show, which was likely another McMahon operation. He finished the 1897 season with McMahon’s Harris Nickel Plate Circus. When McMahon died during the season, English moved to the Barnum & Bailey Greatest Show on Earth Band under Carl Clair just in time for the five-year tour of Europe that lasted until 1902.

English wrote several circus marches during this time, including *Clair’s Triumph* in honor of his bandmaster. His *Aeolian Waltzes* from 1897 are reminiscent of the waltz sets of “Waltz King” Johann Strauss, Jr., who was conducting his own orchestra in Vienna at the time. *Neel’s Fashion Plate* was most likely written after the return from Europe, when English appears to have played with the Walter L. Main Fashion Plate Circus under Neel’s direction after the close of the Barnum & Bailey season. The brilliant, but fiendishly difficult, clarinet and piccolo obbligato to the last strain was added after a complaint from the clarinet section that the original clarinet part was boring. He also dedicated a march entitled *Salute to Alexander* to one of his closest friends and a band mate on the European tour,

Russell Alexander. English was then associated with the largest publisher of circus band music, C. L. Barnhouse Co. of Oskaloosa, IA. Other titles included *New York, London, and Paris* and *Mile-a-Minute*, a galop.



English remained with Barnum & Bailey for the next five seasons, through 1908, serving as mail agent for part of that time. He wrote the marches *Beyond the Rockies*, *The Volitant*, and *Relpetrom* (the title of which spelled backwards gives the name of the dedicatee). English’s legendary capacity for food and, especially, drink is well documented. Bill Pruyn related that Carl Clair did not allow drinking on the bandstand on the European tour, so English found a way around the problem - he fashioned a flesh-colored tube that ran through his coat collar to the corner of his mouth. It was attached at the other end to a flask of whiskey in his pocket! In 1907, when Clair’s health suddenly declined, English was promoted to bandmaster of the Barnum & Bailey Circus. This was apparently his first engagement as a conductor, but his years of varying experiences must have served him well. Following the death of James A. Bailey, the Barnum & Bailey Greatest Show on Earth was sold to the Ringling Brothers. The Ringlings’ choice for the bandmaster of the 1908 Barnum & Bailey Circus was Fred Jewell. English stayed on with the show, again playing tuba - probably relieved to be in the back of the band again. He evidently felt no ill will toward Jewell, as he wrote a fine march entitled *Jewell’s Triumphal*, in addition to *Arizona Club March* and *Wildfire Galop*, which was dedicated to Ringling Brothers bandmaster Al Sweet. English spent the 1909 season with the Norris & Rowe Circus, playing tuba in CZ Bronson’s band. English became the bandmaster for the Sells-Floto Circus in 1911, and stayed in that position for two years. The 1913 season was split between different shows. English played tuba and was assistant director with the Yankee Robinson Circus and performed with the Girl of the Eagle Ranch Show. English rejoined the Sells-Floto Circus after a short stint with the Al G. Barnes Circus in 1914. English spent some time with the Miller Brothers 101 Ranch Show and played in Denver with Frederick Innes’ Band, considered one of the top professional concert bands. His health began to weaken early in 1916, and he died 4 June 1917, at age 50, of heart failure.

# CELEBRATING KARL KING

by Andrew Glover, WJU #423

Famed circus music composer and WJU Hall of Fame member Karl King's 125th birthday was celebrated February 19-21, 2016 with a weekend of celebratory events in his adopted home town of Fort Dodge, Iowa. King was born on February 21, 1891 in the tiny hamlet of Paintersville, Ohio, but he spent the last half century-plus of his life in Fort Dodge.

Festivities began on Friday, Feb. 19 as employees of the C. L. Barnhouse Company, King's primary music publisher, enjoyed a birthday cake decorated with a few measures from one of King's most exciting circus galops, "Circus Days." The cake has become an annual tradition at the Barnhouse Co. as part of Karl King birthday celebrations.

On Saturday, Feb. 20 an open house was held at the Fort Dodge public library. This event was organized by longtime King Band member and historian Nancy Olson, assisted by her daughter Susan, both Windjammers. Nancy and Susan chose to feature music and artifacts from the earliest part of King's career: the nine years he spent trouping with various circus bands, first as a euphonium player and later as a bandmaster.



Exhibits showcased each year of King's circus career, including maps showing the routes King traveled during each of those nine years. In many cases the route books, programs, advertising, and other fascinating artifacts from those years was displayed. Of course, many Karl King musical selections were displayed as well, many showing dedications to circus performers and band members King worked with during his time as a circus musician.

Retired Fort Dodge music educator Larry Mitchell was on hand, attired in an authentic Karl King uniform, and in character as Mr. King. Larry gave a wonderful presentation about King's life and career, from the first person, and captured Mr. King's sense of humor as well as his humility, for which he was well known.

Also on hand was retired circus aerialist Sarah Chapman, whose career included tenures with Ringling Bros. Barnum and Bailey, King Bros., Carson and Barnes, and a host of other shows. Sarah spoke of the musicians with whom she worked during her career, including Bill Pruyn, Boom Boom Browning, and Izzy Cervone. Sarah, a Florida native who participated in the Sailor Circus as a youth, told many engaging stories about her life and career with the circus.

Present day King Band conductor Jerrold P. Jimmerson was also on hand, and brought a personal scrapbook containing many programs, news clippings, and photographs from his early years as a member of the King Band.

Also in attendance was the granddaughter of Karl King, Michelle King Matlock, who travelled from her home in Indianapolis. Michelle enjoyed meeting many fans of her grandfather, and also shared many personal recollections of him.



Larry Mitchell with Karl King portrait

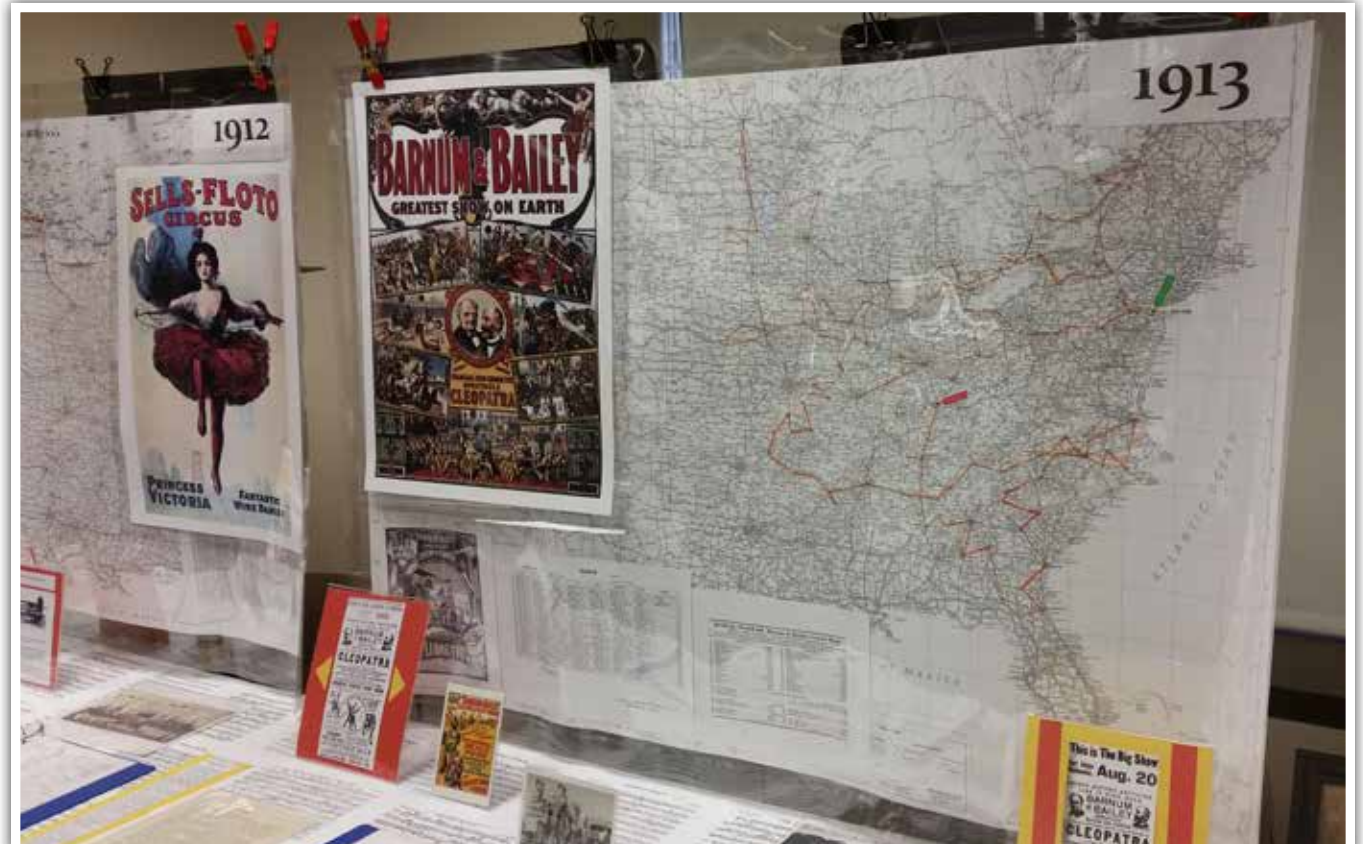


On Sunday, Feb. 21, the Karl L. King Municipal Band presented a gala 125th birthday concert at Iowa Central Community College's Decker Auditorium. Conductor Jimmerson selected a program featuring music from King's circus days. Assistant conductor Dr. David Klee conducted two selections, and vocal soloist Robert Patton performed two selections with the band. The concert was enthusiastically received by a large and appreciative crowd. The Karl King birthday concert is a tradition with the King band, and it opens a series of three indoor winter concerts, before the band moves outdoors for its summer concert series.



Photos by Andy Glover

Event organizers, Windjammers  
Nancy Olson & Susan Garro



The 1913 map shows the route of the Barnum and Bailey Circus during King's last year as a circus band member. This was the year that King published his most famous march, "Barnum and Bailey's Favorite." He became bandmaster of the Sells-Floto circus in 1914. The ad in the lower right was for the show's August 20, 1913 performance in Oskaloosa, Iowa where King was undoubtedly visited by his publisher, C. L. Barnhouse.

# RED FLOYD

by Bill Armstrong, WJU #3610

William Ray "Red" Floyd was born in Esterville, Iowa in 1899. Drumming from an early age he was playing professionally by his early teens. He played in every facet of the music business including dance bands, carnivals, movie sound stages, Vaudeville, and radio.

In 1929, Red auditioned and was hired by Merle Evans to play snare drum, bells and xylophone solos with The Ringling Brothers Barnum & Bailey Circus Band. He held that job for 30 plus years. Red soon married Thelma Clydia "Babe" Feaster, who was a bareback rider at Ringling in the 1930's and later worked for them in wardrobe & costume design.

Early in his career, while crossing a street, Ray was hit by a car and he suffered a severe broken arm. It was set badly and was never straight again, but somehow he could still play.

Red was with famed bandmaster Merle Evans for twenty years under the big top and then an additional ten years in buildings. During all that time, he was Merle Evans' right hand man and was considered to be the most gifted of all snare drummers. Many musicians have credited Floyd with adding greatly to their knowledge of and facility with the snare drum. There are many stories of Red's friendship with New York Philharmonic snare drum wizard Elden "Buster" Bailey and how the percussion section would go and watch Red Floyd work.

His style of "Kicking" the acts was legendary. "Kicking" means how he would play rolls and cymbal crashes along with 3 different acts at the same time. There is a quote by Buster Bailey that Red would even "Kick an elephant turd hitting the ground". I saw a story that he could play a great one-handed roll where he played with two sticks parallel like two extended fingers.

In 1939, George Way, CEO for Leedy Drum Company of Elkhart, IN, custom designed and built a bass drum and a snare drum for Merle Evans & Ringling

Brothers Barnum & Bailey Circus. The snare was made specifically for Red Floyd, "The World's Greatest Drummer" by the makers of "The World's Finest Drummers' Instruments", according to the CEO's statement. The snare has a floating head and the shell is Marine Pearl, decorated with circus animals, clowns, etc. It was a large 15" X 12" size, with 16 gauge gut snares. It was and still is a LOUD drum, made to fill the Big Top without amplification.

During WWII, Red and his wife took a couple years off to help raise their grandchildren while their father was in the military. While away from the circus, Red worked in New Orleans for Higgins Industries, maker of amphibious landing craft. Higgins formed their own band for entertaining the troops. By 1946, Red and Thelma were back with the Ringling Show.

In the 1950's, when Ringling Brothers Barnum & Bailey stopped carrying a full band, the only musicians retained were Merle Evans & Red Floyd. They added organist Roy Blomster to the staff and the trio would then hire union musicians from whatever city they happened to be in. This made for great bands in New York City ... and, perhaps, not so good in some other cities!

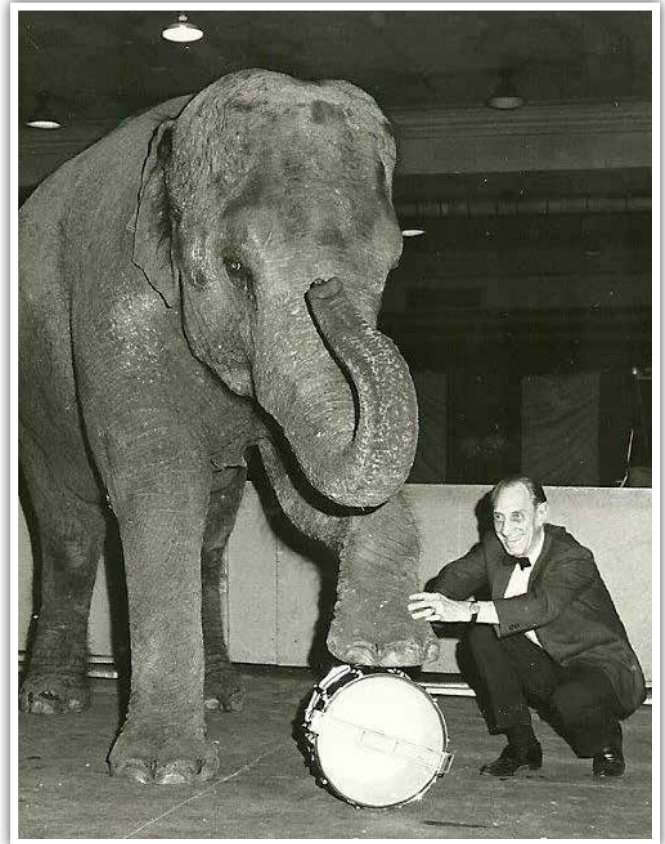




purchase it from the family. It is now my prized possession. It's a fascinating piece of both circus and percussion history.

Red died in 1966, leaving a resume that will never be matched. As simply put by Merle Evans "Red was the best circus drummer I ever heard". Windjammers Unlimited added Red Floyd to its Windjammers Hall of Fame in 1993.

The drum was used by Red Floyd for over 20 years. When Red retired in 1964, Rudy Bundy, who was then Treasurer and Director of Operations of Ringling, bought it from Merle, put legs on it and then used it as a cocktail table in his private train car. There, it traveled with the circus for another 10 years. Many years ago, Rudy converted a barn on his family's farm near Quaker City, Ohio into a vacation cabin where the drum has been for the last 40 years. I am blessed to have found it in that barn and was able to



Roy Blomster, Merle Evans, Red Floyd

# MY YORK TUBA

by Bruce Keck, WJU #2177

I was at work when Ray gave me a call. He'd found a tuba at the flea market. I met him there. I didn't usually bring a tuba mouthpiece to work, but he had his. I tried the tuba out. It had a few leaks, but it certainly had potential. It was too big for Ray or any of his sons, but he thought I would want it.

Needless to say, I bought the instrument. In spite of the leaks, I immediately started using it. It had just the right amount of punch for Dixieland.

The instrument is a J.W. York and Sons, fixed-bell-front tuba. For you technical people, the bore size is .750. The bell diameter is 26 inches. Years later, I did some detective work and found that it was manufactured in 1928. (It's older than most Windjammer members!)

I found an instrument repairer who did restorations. Restoring the silver plate was out of the question. Nobody had a vat big enough to dip it. I therefore had him strip off the plating and apply lacquer. The result was a beautiful restoration. They just don't make low-brass instruments like they used to.

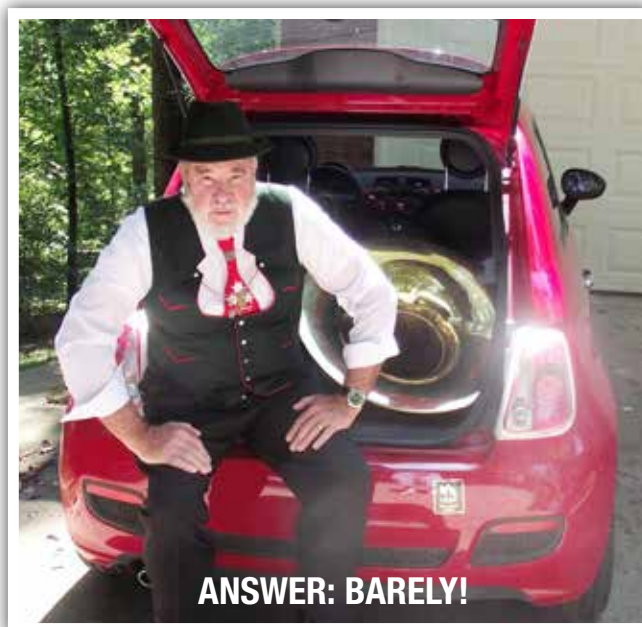
In groups I play with, other band members ask if they can try my tuba. Most of them are impressed with the responsiveness and sound. The intonation is less than perfect, so some corrections need to be made while playing.

Due to its size, there are some transportation problems. One of my band compatriots described it as "suffering from glandular difficulties." In turn, I would describe his tuba



as a "pee wee," and it just doesn't play with the kind of presence I like.

My instruments usually don't have a name. But this one does. It's Fred. "Come along, Fred, are you going to Baraboo with me, or will the drive be too cramped for you?"



# A PART OF HISTORY... MY PERSPECTIVE

by Adrienne G. Cannon, WJU #3313



Downbeat! The first notes! It is time for another Windjammer convention. We are musicians from around the country gathered to play circus music. This is the sixth year I have come to Sarasota to join the clarinet section and reacquaint myself with my band buddies. As we begin our rehearsal, sight-reading music at performance tempo, I ask myself "Why do I return here year after year?" We rehearse up to ten hours a day, assemble a tricky wire stand in each room we are assigned to, put together a five piece instrument for each session (for the percussionists it is even more complicated) and show up at the concerts dressed in the appropriate apparel (including black socks and a black tie even for the women).

It is easy to say it is because I love music and favor the bright rhythms of the marches, smears, polkas and waltzes that are part of the repertoire. But there is more to it than just the sound of the music. I know that I am part of circus history. The music we play comes from a treasury that has been carefully preserved to keep circus traditions and music alive. Our live music is almost unique as most modern circuses use recorded music. Windjammer librarians store 1000's of scores and transport more than 60 of them to our site in Florida in January and to other sites for our summer meets.

It is not by accident that we find ourselves in Florida. We are following the Ringling tradition of spending the winter in a warm climate. It is "the greatest show on earth" and we emulate the show with our music as it has been historically performed. Everyone knows the circus is to begin when they hear the sound of the whistle and the cry of: "Ladies and Gentlemen, Boys and Girls." Even those of us who lament the

use of trained, wild animals await their appearance with anticipation. The acts are carefully arranged and don't show up in random order. The music "Jungle Queen" heralds the big cats who come first as they must perform behind bars. Next come the clowns performing to the "Broadway One Step" as they distract us while the cats and their cages leave the ring.

The waltzes we play accompany the acrobatic rope performers. A chord signals the end of their act and next come the horses prancing to "Memphis The Majestic March." The high-wire walkers perform to the rhythms of a Latin-style paso doble; the elephants enter to a slow march and demonstrate their intelligence as they perform their lumbering, but clever moves; the "flyers" on swings soar to lyrical waltzes that match their sensational moves. When the show is finished, all of the performers pass in front of the stands parading to the beat of a King march for the "grand finale." Then the quick tempo of the final piece sends the crowd out with hurried steps. The circus workers want the venue to be emptied immediately, as they must strike the tent and move on to the next town.

We have played circus music for five days and presented two concerts. Now our time for this year's meet is up. Through our music we have become circus performers and, as we prepare to leave our colleagues, we bid each other farewell with the circus wish: "May all your days be circus days." Once again we have become part of a tradition and a history that is timeless. I can answer my question now: I return, year after year, so I can be a small part of that history.



Photos by:  
Adrienne Cannon

# GIBSONTON CIRCUS BAND PRESERVES TRADITION

by Don Covington, WJU #119

Half a century ago, it would not have been unusual to enjoy a circus performance accompanied by a live band. In fact, the band would have been considered essential for any production that considered itself of top quality. Today, the opposite is the case. Most circus producers, for one reason or another, have eliminated the band. Fortunately, there are exceptions. Both units of Ringling Bros and Barnum & Bailey, the Big Apple Circus, Cirque du Soleil, Cavalia, Circo Vazquez and Universoul Circus all carry musicians who play for every performance. In addition, several youth and community circuses work to live music; examples include Circus Smirkus, Peru Community Circus and Fern Street Circus. The vast majority of American shows, however, now rely on pre-recorded musical selections that may, or may not, have relevance to what is going on in the ring.

It is a treat, therefore, to report that the Showmen's Circus in Gibsonton, Florida proudly features a full fledged traditional circus band as part of its lineup. Credit for that must go to Windjammer Charles Schlarbaum, the dean of American circus conductors, who serves as musical director for the spectacle. Maestro Schlarbaum recruits musicians each year from the ranks of Windjammers Unlimited, local community and Shrine bands plus an inner circle of former circus musicians, many of whom have worked with Chuck under the big top. The resulting



Photo by Don Covington

ensemble closely resembles the size and instrumentation of bands that would have filled circus tents with excitement in days gone by.

The Showmen's Circus presents three performances on a Saturday in January each year in a circus big top on the grounds of the International Independent Showmen's Association in Gibsonton, known to most as the "Gibtown Showmen's Club." All of the performers (including the band) donate their time so that proceeds of ticket sales can benefit Showmen's Club charities and events. The talent lineup regularly includes top circus acts from around the globe. Local residents and knowledgeable circus aficionados mark their calendars each winter to ensure that they don't miss the event. Regulars know to arrive early, as most performances sell out.



Photos from Website or Facebook



Playing in the Showmen's Circus band is as close as you can get to the experience of being on the bandstand of a circus during the golden age of traveling shows. In the weeks leading up to the show, Bandmaster Schlarbaum utilizes his vast personal library of musical selections to generate a playlist of potential tunes for the acts that will appear. In the final days before opening, there are consultations with the ringmaster, performance director and the artists about their desires. When the musicians report to the tent on the morning of show day, they are presented with folders filled with sheet music of various sizes and conditions, the maestro then calls out the order and offers cryptic notes on where tunes may stop or start, always with the caveat that everything is subject to change. If there is time, the group may run through a selection or two, but often, the majority of selections are played "cold", relying on the skill of the musicians and the instincts of the conductor. First time players learn quickly that no matter the difficulty of the music in front of them, they must keep an eye on the conductor at all times and be prepared to leap into another selection at a moments notice, throw in a chord or suspend playing in a heartbeat.

One of the most gratifying aspects of being in the band is observing how deftly Mr. Schlarbaum crafts the under canvas soundtrack. Years of experience allow him to anticipate the rhythm of acts, determine how best to accentuate highlights and provide equal parts of variety and surprise. With his assistance, performers receive reinforcement, encouragement and support. He is a master of an arcane art, carefully weaving a musical web that captures the imagination of everyone in the big top.

Once the first show is over, there may be adjustments to the "book" based on lessons learned. Even if the musical director maintains the same running order, you can be sure that there will be differences in each performance, particularly with animal acts where the band may be asked to change a tempo if a horse chooses to "dance" more slowly, lions and tigers balk at commands or elephants hesitate before completing a routine. Playing in the band is a real workout for musicians, but at the same time, one of the most rewarding musical experiences you can have. It can be almost like playing in a top jazz ensemble, where every member of the group is expected to respond to the others while closely following the directions of the leader. By the end of the day, you know that you have created something unique, have enhanced the experience of the audience and participated in an artistic collaboration with a team of professionals who truly appreciate what you have done.

Almost without fail, at the end of each performance someone will come up to the bandstand and say "your music is one of the reasons that I come to the show each year". Retired circus artists often stop by as well, saying "you brought tears to my eyes. Listening to the band during the show reminded me of the best days of my life." That makes all of the effort worthwhile.

Windjammer members participating in the Showmen's Circus Band this year on January 9, included: Conductor Charles Schlarbaum; Trumpets Armand Olevano, John Wetzels, April Zink, and Dick & Connie Thomas; Trombone Don Cooksey; Baritone Mike Montgomery; and Tenor Sax Joe Burrier.



# SPECIAL NOTICES

## A THANK YOU FROM RICHARD WHITMARSH

Dear Windjammer friends & Hall of Fame Committee:

I feel privileged and honored to have been selected to be the Windjammers Unlimited 2016 Hall of Fame inductee. Thanks so much for this recognition. Throughout most of my life, I have indeed had a strong passion for the wonderful and exciting music of the traditional American circus.

There are many career highlights, including my many interactions with Merle Evans, from whom I patterned my conductor's uniform. I was atop the circus band wagon in four Macy's parades, usually standing throughout despite warnings from the team driver. We were also in the Milwaukee Circus Parade -- they flew my entire band out for that one! I can't count the number of town circus concerts I've done.

One of the most exciting and nerve racking events I remember, however, was not circus-related. I was playing in the U.S. Coast Guard Band at Boston's famous Symphony Hall during World War II and the band conductor suddenly said "Whitmarsh, go to center stage and play First Call." I played it as it was written to be played in the Military Journal (triple-tongued, not double-tongued as you hear it today at horse races.) After I played it, I found it was to introduce Madame Chiang Kai-Shek, First Lady of China at the time, who wanted to address the City of Boston at this event.

Again, thanks for this honor, and thanks for the association I've had with many of you over the years.

Richard Whitmarsh, WJU #143

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## RECORDINGS

CD's of the **July, 2015 SPRINGFIELD MEET Recording Sessions** are available from Rod Everhart (see page 2 for contact information). The 3-CD set includes 78 tunes, and is priced at \$15 plus \$2 for postage. A single CD-ROM of the tunes in mp3 format for use on computers is available for \$6.

CD's of the **January 2016 Windjammers Museum Concert, Center Ring Concert, and Circus Band** performance are available from Mike Montgomery (contract info on Page 2) at \$10 each, or \$25 for all three, including postage and packaging.

The remarkable two-CD Anthology of **Circus Music "A TRIBUTE TO MERLE EVANS"** (WFR361) by the **New England Conservatory Circus Band** and conducted by Merle Evans continues to be available from [www.walkingfrog.com](http://www.walkingfrog.com) or by calling 1-877-673-8397.

**Sounds of the Circus** CD's can be obtained by mail order. For selections and order form, go to <http://www.euchronia.net/sotc/>

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# CONVENTION BIRTHDAY

Barbara Anderson was honored at the January 2016 Convention when this “Special Lady Celebrated a Special Birthday” on January 13th. A cake was provided and shared with attendees.



Barbara with her husband Vic. *Photo by: Gloria Cooksey*

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# HAL HAZEN MEMORIAL DANCE BAND

Another “Special Lady” at the January Convention was Charlotte Hazen. Her late husband, Hal, conducted the Windjammer dance band following the banquet for many years, and it continues to be known as the Hal Hazen Memorial Dance Band. Charlotte tripped the light fantastic on the dance floor for many tunes.



Charlotte out front with current dance band leader, Vic Anderson.



Dancing with our own Fred Astaire, Pete Coll. *Photos by: Andy Rawls*

# OUT OF THE PAST ... HERMAN LUDWIG

Submitted by Dan Schultz, WJU #3397



Van Amburgh Bandwagon. Photo by: Rod Everhart

Born in Lorsch, Bergstraße, Hessen, Germany in September 25, 1831, Herman immigrated to the United States in Aug 1846, with his parents, Philipp and Margaretha Massoth Ludwig.

**Prior to the Civil War, Herman was the band leader of a cornet band for the Van Amburgh circus, which traveled throughout the Eastern and Midwestern United States. He was involved with the James Robinson circus as well, from 1859-1861.**

He served as a musician during the Civil War, in Companies F & S of the 8th Ohio Military Infantry, from September 3 to October 3, 1862. Herman first married Martha McGee in Cincinnati, Ohio, and they had four children: Rossa Belle (1854), William C. (1856), Reuben Herman (1859), and Abbie (1863).

In 1875 in Cincinnati he married Kate Gößwein Graf, widowed mother of four, and they had one child, Lyell Jacob (1879). In 1881 Kate, Herman, and their family moved to Evansville, Indiana, where Herman worked as a music teacher, from his home on Read Street.

Herman was admitted to the Old Soldiers' Home in Dayton, Ohio, on 18 Jan 1901, by his son William C. Ludwig. He died there six years later on November 18, 1907, at the age of 75.

*The Dayton Daily Journal*, dated 21 Nov 1907 included the following obituary:

The funeral of Herman Ludwig, a veteran of the Civil War,

who passed away at the National Military Home Monday, was held Wednesday afternoon from the cemetery chapel in charge of the chaplain, Rev. Harry Kuhlman. With the usual honors paid to soldiers the venerable fighting man of the glorious old Eighth Ohio Regiment was laid away beneath the sod. He was one of the popular men of the post and his death is much regretted, particularly among the members of Company 6 to which he belonged. His last illness was a short one for he was borne down by a sudden stroke of paralysis and staved off the reaper for only a few days at the hospital. Among those who attended the funeral were his son "Judge" Ludwig, a proofreader on the Cincinnati Post, and his wife.

Burial:  
Dayton National Cemetery  
Dayton  
Montgomery County  
Ohio, USA

Created by: David Ludwig  
Find A Grave Memorial# 53327394



Herman Ludwig,  
Bandmaster



Herman Ludwig  
Tombstone

# THE BANDLOVER'S BOOKSHELF: GUARANTEED NOTES: THE DEMAND FOR PERFECTION

by April Zink, WJU #1253

## A PEEK BACKSTAGE WITH THE U. S. MARINE BAND, "THE PRESIDENT'S OWN"

"Insider experiences," "unprecedented backstage peek," "compelling and astonishing" were just a few of the grand descriptions of this memoir from the Press Release. Well folks, these descriptions are all true. This was a book hard to put down.

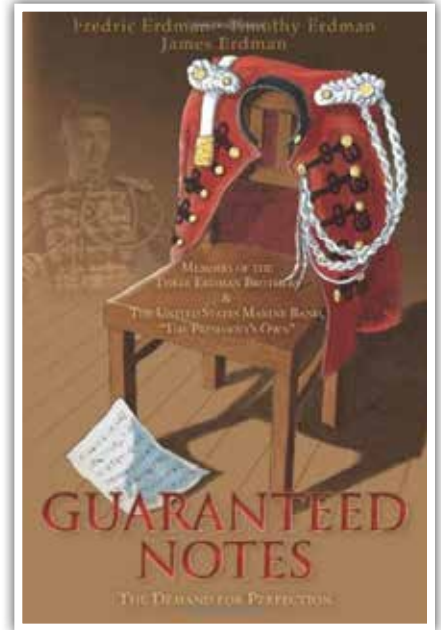
I have always been a bit star-struck when listening to recordings of military bands and whenever possible when watching them in concert. The level of musicianship with a wonderful concert experience carry me away when listening to the music into my own memories of "what if" and "things that could have been." However, my daydreams are far out shadowed by the narrative from brother Timothy Erdman who leads us through this collection of memories of he, and his brothers Fred and Jim, while serving in the U.S. Marine Band.

The Erdman brothers, were the first and only trio of siblings to serve simultaneously in "The President's Own." The book details the demands of performing in this legendary symphonic concert band (the very same organization once led by John Philip Sousa). Cleverly organized, listing journal entries from each brother, with photographs, the book divulges some of the deep thoughts from each as they undertake the duties of a touring musician.

Truly a rare peek at what goes on behind the scenes in this elite military musical unit as it performs for White House state dinners, presidential inaugurations, diplomatic arrivals, 63-day concert tours, recordings and other legendary duties. Not only is the insight into the political world of tremendous interest, the brothers' own achievements in music and in their personal lives is inspiring as well.



The President's Own is under the direction of Lt. Col. Jason K. Fettig. I highly recommend adding this book to your collection. **Guaranteed Notes: The Demand for Perfection** (ISBN 1470045109) is available online and additional information can be found at [www.guaranteed-notes-the-book.com](http://www.guaranteed-notes-the-book.com).



***The Erdman brothers tell the astounding story of life in the elite concert band where perfection is not just a goal but a demand.***

The Erdman brothers may have sprouted from humble origins, but their paths in life were anything but. Cornetist Fredric Erdman joined the band in 1955 at age 19 and immediately became a featured soloist. A 30-year veteran of the Marine Band, Fred is now 77 and lives in Arlington, VA. Trombonist James Erdman joined the band in 1956 at age 17. He also was an outstanding trombone soloist, and spent 20 years with the band; he is 75, teaches trombone at Lebanon Valley College, and resides in nearby Mt. Gretna, Penna., with his wife Kathy. The book's narrator, Timothy Erdman played cornet in the band from 1970 to 1979, and occasionally performed solos and was featured with Fred and Jim in performances of John Morrissey's Concerto Grosso for Two Trumpets and Trombone. Now 65, Tim is a 1968 graduate of Valley Forge Military Junior College, a 1970 graduate of Temple University, and teaches public speaking and writing at Reading Area Community College. He conducts the Lebanon Community Concert Band and resides in Lebanon, Pa., with his wife Carolyn.

L to R: Tim, Fred, Jim.  
Excerpts and photo from  
[www.MarineBand.Marines.mil](http://www.MarineBand.Marines.mil)

# WINDJAMMERS UNLIMITED, INC.

## NEW MEMBERS IN 2015

NAME	CITY	STATE
Brant, Diana	Bolingbrook	IL
Pellegran, Dillon	Riverview	FL
Hamilton, Aryann	Lockport	NY
Lessard, Norry	Marblehead	MA
Kornicke, Joe	Waynesboro	VA
Ulmer, John	Canal Fulton	OH
Ulmer, Jane	Canal Fulton	OH
Tolrud, Tom	St. Petersburg	FL
Obendorfer, Joanie	Erie	PA
Polcyn, Sandy	Ripon	WI
Blair, Kent	Boynton Beach	FL
Lundquist, Richard	Jamestown	NY
Haines, Ted	East Bridgewater	MA
Armstrong, William	Quaker City	OH
Miller, David	Tulsa	OK
Tuttle, Dennis	Mt. Vernon	OH
Tuttle, Pat	Mt. Vernon	OH
Camus, Amy	Whitestone	NY
Hess, Roy	Northglenn	CO
Hamid, Jr., James	Egg Harbor Twp	NJ
Matthew, Sherry	Laurelville	OH
Matthew, Jeff	Laurelville	OH
Kaminske, Stefanie	Niceville	FL
Nathan, Larry	Denver	CO
Thorick, Philip	Binghamton	NY
Dimler, Penelope	Annandale	PA
Schaeffer, Peg	Lebanon	PA
Lubiak, Louisa	Yardley	PA
Barnhouse, C.L.	Oskaloosa	IA
Andrews, Charles	Ada	MI
Andrews, Alice	Ada	MI
Grandprey, Loie	Windom	MN
James, Don	Okawville	IL
Backlund, Gordon	Fridley	MN
James, Judy	Okawville	IL
Harding, Harold	Fort Worth	TX
Garlan, Lynette	Coraopolis	PA
McClelland, Donald	McKenney	VA



Peru Hall of Fame. Photos by: Rod Everhart



# WINDJAMMERS UNLIMITED, INC.

## Membership Application

Calendar year ending September 30. Dues are not pro-rated.

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**  
**\$40 U.S. /Calendar Year**  
 (\$45 All Other)  
 Over 18 years old. Includes bi-monthly copy of the official WJU publication "Circus Fanfare" mailed or emailed 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" mailed to that address or emailed.

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 as a PDF file, which has the advantages of timeliness, color, digital storage and WJU cost savings. *If selected, I understand that I will NOT receive a printed magazine by U.S. Mail.*

### Optional 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 and/or scholarship funds. Windjammers Unlimited, Inc. is a 501(c)3 public charity. (Reported Annually in the June "Circus Fanfare")

#### 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

#### Scholarship Funds:

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

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



(OK to PHOTOCOPY)



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Poster at Circus World Museum. Photo by April Zink.