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The America Calliope Wagon in 1963. Located at Circus World Museum. *Photographer: WJU Hall of Famer Sverre O. Braathen; photo used with permission from Illinois State University's Special Collections, Milner Library; 9345/rec/17*





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HALL OF FAME

Karl L. King	1974	J. J. Richards	1981	Clinton "Johnnie" Evans	1991
Merle Evans	1974	Albert Sweet	1982	James A. Perkins	1992
Fred Jewell	1975	Charles L. Barnhouse	1983	Ray "Red" Floyd	1993
Robert Hoe Jr.	1975	Walter P. English	1984	Paul Luckey	1994
Vic Robbins	1976	Leonard B. Smith	1985	Hale A. Vandercook	1995
Henry Kyes	1976	Paul Yoder	1986	Perry G. Lowery	1996
A. Lee Hinckley	1977	Earle Moss	1987	William Pruyne	1997
Russell Alexander	1978	Henry Fillmore	1988	Everette James	1998
Ramon Escorcia	1979	Douglas D. MacLeod*	1989	Eddie Woeckner	1999
Charles E. Duble	1980	Ward Stauth*	1990	Robert D. Peckham*	2000

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Karl L. King in 1911 with Yankee Robinson Circus



Karl King's Fort Dodge Municipal Band in 1928; See pages 14-17; photos from www.karling.us

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

For more information on those names in **bold**, go to www.circusmusic.org

* for service to Windjammers Unlimited

AMERICA CALLIOPE WAGON (on cover)

A calliope was well into the future for this wagon when the Sebastian Wagon Co. of New York built it in 1902 for parade use by the Barnum & Bailey Circus upon their return from Europe for the 1903 season. It was on tour with Barnum & Bailey 1903-1904 and 1907-1918 as the America Tableau. In this case, meaning the North and South American continents, as facial images included represent N. Granada, Uruguay, Patagonia, Chili, Canada, U.S. East, U.S. West, Mexico, Cuba, Peru and two other countries.

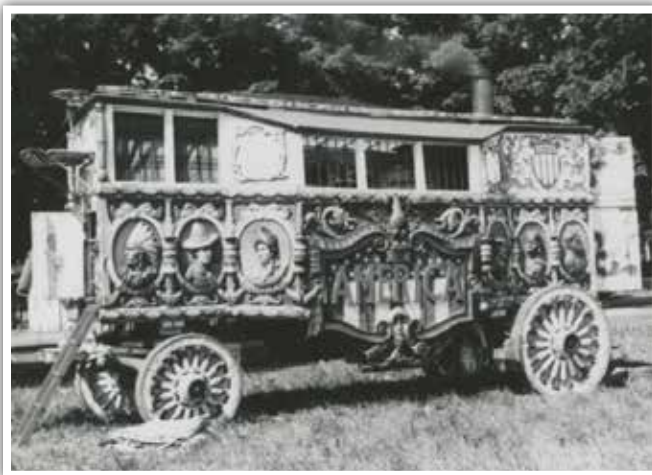


America Tableau, 1903, Barnum & Bailey Circus Conover set #704 - photo #BB26



Christy Bros. Circus, Aug 10, 1927 in So. Norwalk, CT.
JTB #81 - photo #13A - M.B. Brinley Collection

In 1917, the statues were removed from the upper level and replaced with an upper box frame carrying live performers. Following the creation of Ringling Brothers and Barnum & Bailey Combined Shows in 1919, the wagon was retired for the 1921 season and left in storage at the winter quarters in Bridgeport, CT. During the winter of 1925-26, the America Tableau, along with nine other parade wagons and five cages/floats, was sold to George Christy for \$3600. The Christy Bros. Circus utilized this wagon from 1927 to 1930, followed by three seasons of storage at Christy's winter quarters in Houston, TX. In 1934, the America Tableau was purchased by the Cole Bros. Circus.



1940 - America Calliope with Cole Bros. Circus Conover Set #96 - photo #239

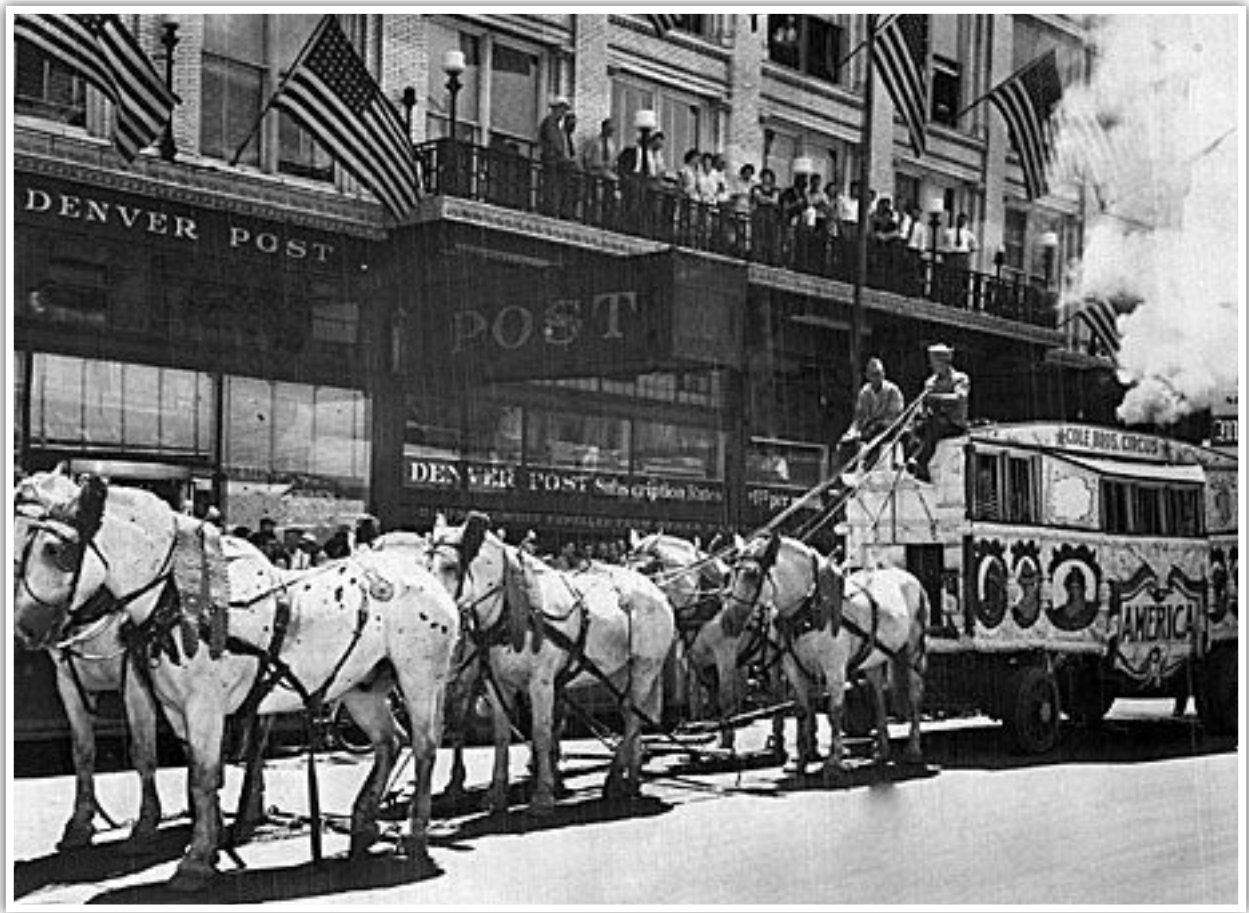


1950 - America Calliope with Cole Bros. Circus Conover Set #59 - photo #3418

When the shop at Cole's winter headquarters in Rochester burned in February, 1940, their brand new calliope ("callyope") was destroyed. The America Tableau was quickly converted to house a calliope and was thus used during the 1940 season. It was idle 1941 - 1945, and then used again in 1946 - 1950 by Cole Bros. Circus as a steam calliope. In 1952, boiler specialists Cleaver-Brooks (Milwaukee, WI) bought the wagon and in 1958 donated it to Circus World Museum where it was restored and now resides. The calliope still functions. The wagon is 21' long, 8' wide, and 10'9" high.

Photos courtesy of: Circus Historical Society

See more at the Circus Historical Society's website: <http://www.circuswagons.org/>



The then oldest and only currently operating steam calliope drew up in front of The Denver Post offices in 1947 to whistle its praises for the Cole Brothers Circus. The calliope, housed in the America wagon and played by Jack Crippen, was hand carved and 85 years old at the time. *Photo from The Denver Post Archive*



America wagon right side panels: Granada, Uruguay, Patagonia; Chili, Canada, U.S. East



▲ ORIGINAL LOOK
Photo courtesy of Woodcock Archives

CURRENT LOOK ►
Photo by Rod Everhart



OBITUARY: PAUL EDMUND BIERLEY, WJU #255



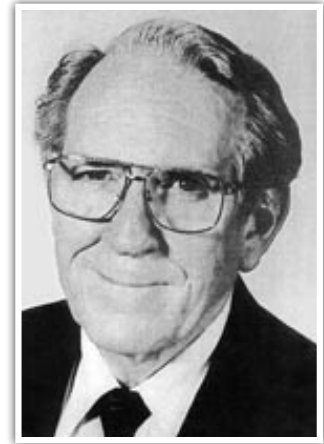
Paul Bierley, 90, of Columbus, OH, passed away April 9, 2016 and a memorial service was held May 7, 2016 at Northwest Christian Church in Upper Arlington. He was born in Portsmouth, Ohio, in 1926, the son of William and Minnie Bierley. He served in the Army Air Corps during World War II as a B-25 radio operator/gunner. After marriage to Pauline Allison in 1948 he moved to Columbus, graduating from Ohio State University in 1953 in aeronautical engineering. He was employed by North American Aviation and subsequently Ellanef Manufacturing at Port Columbus.

During his 35-year career designing airplanes and missiles, he pursued an active career as a musician as well. As a child, he began playing the music of John Philip Sousa as a tubist in his high school band.

His love of music enriched his life from his earliest years. His affiliation with musical organizations included: Wheeling Steel Band of Portsmouth, Columbus Symphony Orchestra, North American Aviation Concert Band, World Symphony Orchestra, Detroit Concert Band, Brass Band of Columbus, Ohio Village Brass, the New Sousa Band, and the Virginia Grand Military Band.

He is well known for his scholarly books and publications on American composers John Philip Sousa and Henry Fillmore. In 1976, he founded Integrity Press and the Integrity Research Foundation to bring to light and publish band-related literature. He authored many magazine articles, wrote liner notes for CD and LP series, lectured on band subjects, and was known for his portrayal of

Uncle Sam as a narrator at band concerts. He was the recipient of numerous music-related awards, most notably an Honorary Doctor of Music from Ohio State University and the Society of American Music Lifetime Achievement Award. He was a charter member of the International Tuba and Euphonium Society and a proud member of the Tubists Universal Brotherhood Association.

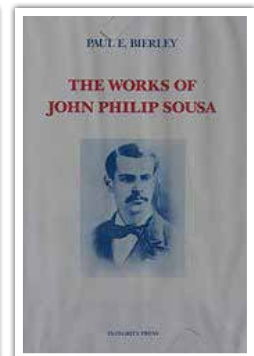
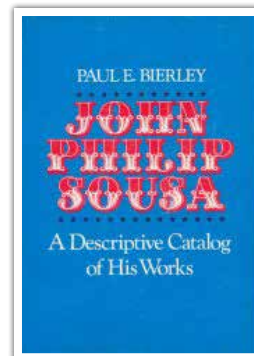
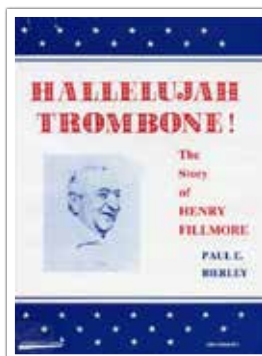
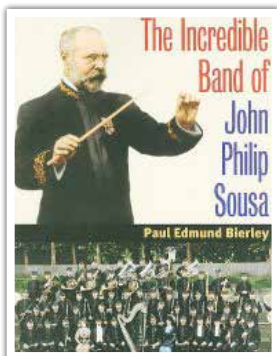
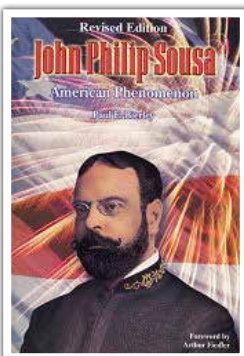


FROM UNIVERSITY OF ILLINOIS PRESS:

For us, Bierley wrote *The Incredible Band of John Philip Sousa*. He penned other words on Sousa as well as acting as principal author of the three-volume *Heritage Encyclopedia of Band Music*. Considered the world's foremost expert on Sousa, Bierley came by his enthusiasm honestly, for in addition to writing and scholarship, he played the tuba. He lent his musical talents to municipal orchestras and a variety of other organizations. Our thoughts go out to his family and friends.

FROM WINDJAMMERS UNLIMITED:

With membership number 255, Paul was one of the early members of our organization, and an excellent supporter of our efforts to preserve traditional circus music. WJU made a monetary donation to Paul's publishing efforts regarding Sousa and Fillmore, for which he was very grateful. Our appreciation to Paul for his contributions to music heritage, and our condolences to his family.



PAUL E. BIERLEY: THE PERSONIFICATION OF INTEGRITY

By Andrew Glover, WJU #423



Detroit Concert Band alums Paul Bierley, Chuck Turner, and Andy Glover at the Midwest Clinic, December 1988.

Paul Bierley was a great mentor, good friend, fellow musician, and business colleague. My first contact with Paul was in early 1978, when I purchased his “John Philip Sousa: A Descriptive Catalog of His Works” and asked Paul to sign the book. I was a high school student, and our school band had recently inherited a large music library from a man reputed to have played with Sousa’s Band, which later turned out to be true. In organizing that music, I uncovered some manuscript materials that looked quite similar to Sousa’s hand (which I recognized from Paul’s books.) I wrote to Paul, and was surprised to receive – almost immediately – a multi-page letter analyzing the manuscript and my assumptions about it. Sadly, it turned out not to have been Sousa’s. Nevertheless, Paul was very complimentary of my analysis, and we soon became regular correspondents. I met him in person in January, 1982, at the Windjammers convention in Fort Mitchell, Kentucky. He was so happy to meet me and offered many compliments on my playing, even going as far (albeit unjustly) to compare it to Simone Mantia, Sousa’s famous euphonium soloist. High praise indeed from a learned source!

Later that summer, he joined me for Detroit Concert Band recording sessions, and we spent many hours talking about band history and music. I had become interested in various research projects, but knew little about how to conduct research. Paul offered many suggestions on how and where to look for information, and what to do with it once I found it. Through these discussions and my contact with him in the ensuing years, it became obvious that Paul was not only the author of several important books on band history, but his research techniques and methods were not

just thorough, but extremely thoughtful and complete.

As he was researching Sousa (a task that never really ended until his passing) he had conducted and recorded many personal interviews with surviving Sousa bandsmen. He realized that memories fade, and details blur, so when he discovered facts that didn’t line up, he was keen to researching further, trying to get to the bottom of the issue. If he couldn’t, he wouldn’t merely assume one was right – he would explain that

details were unclear. He found the same to be true of press clippings – newspaper accounts. I assumed that papers always “got it right,” but Paul taught me that reporters and editors are always on a tight deadline, and errors of content in print accounts were somewhat common. Again, that would propel Paul into an added round of research to “get to the bottom” of the issue.

Books on band history are seldom, if ever, financially successful; there is no way Paul ever came close to recovering the expenses he incurred traveling and conducting research for his projects. But for Paul, it was a true labor of love. His first two books attracted significant publishers, but as he updated them and produced more works, he struggled to find a publisher willing to take these on. Finally, he decided to self-publish, and Integrity Press was born. Never a wealthy man, Paul invested more of his resources into printing, advertising and distributing his Fillmore books, the Sousa updates, and other projects. Jokingly, he once referred to his company as LYA Publishing (which stood for “Lose Your Ass”) but he felt his books had to be made available, even if it meant a significant personal investment. During his last decade, I got involved as the distributor for Integrity Press, when Paul’s health made it difficult for him to continue.

His books remain a legacy for him, but more importantly, exist for all time to be enjoyed and used by students, teachers, musicians, and anybody interested in learning about John Philip Sousa or Henry Fillmore, their lives, and their music. No greater resources exist, thanks to Paul Bierley and his great integrity, and his love of band music.



The End: May 1, 2016, Providence, RI SEE IT AT: <https://www.ringling.com/last-elephant-show/>

RINGLING'S RE-INVENTED CIRCUS IN A POST-ELEPHANT WORLD

by Rod Everhart, WJU #1351

The Ringling Brothers and Barnum & Bailey Circus is facing more changes for the upcoming new season than ever before. The one big thing missing for the first time in its history is the elephants. Elephants have been the headliners of "The Greatest Show on Earth" since 1871, when promoter and showman P.T. Barnum included elephants in his Grand Traveling Museum, Menagerie, Caravan and Circus when it opened in Brooklyn. Featured early on in the Barnum & Bailey Circus was an African elephant named "Jumbo", an appropriate name for an elephant weighing 13,000 pounds and standing 11 1/2 feet tall. Since then, Asian elephants have been featured routinely in circus acts.

Feld Entertainment has owned and/or operated the Ringling Brothers and Barnum & Bailey Circus since 1967. (It was owned 1971-1982 by Mattel, but run by Feld.) Irvin Feld was initially at the helm and now his son Kenneth is CEO. Three of Kenneth's daughters are now active in running the enterprise which includes the circus, plus other shows featuring Marvel and Disney characters and monster trucks. Of Feld's 5,000 shows a year, only about 1,000 are circus performances. Circus operations and Disney On Ice shows are now run by Alana Feld, executive vice president and producer. Her strategy? Embrace tradition while continually evolving. And truly, this new season is about to reveal the biggest evolution ever.

The decision to retire the elephants, forced by increased pressure from animal rights activists and local legislations banning or regulating the use of elephants for entertainment, has allowed the Feld's to think "outside the box" and consider changing the circus format in a most dramatic fashion. The new show is being called "Out of This World." While there are the usual acrobats, clowns and lions in the show, it will be a planet-hopping adventure in outer space, performed on ice. Yes, a circus on ice! And even the clowns will be on skates. The show will be the most "high

tech" ever, including huge video projections on the arena floor and special lighting, causing the ice and/or white mats to become a gigantic screen. Performers will wear sensors that allow the spotlights to automatically track them. The storyline appears to involve an intergalactic queen who attempts to steal the circus by dispersing circus performers throughout the galaxy. So, the ringmaster (Johnathan Lee Iverson) and his acrobatic sidekick (Paulo dos Santos) travel to various planets in search of the banished acts, where we, no doubt, get to see each of them perform.

So, what else is missing? The Grand Entree' for one. Instead of the opening Spec with the parade of performers and animals, the show will open with aerial performers dressed like astronauts. And it's unlikely there will be even the slightest hint of traditional circus music. No doubt there will be music throughout, however, but expect it to be much more ethereal and "spacey", not "circusey".

CEO Kenneth Feld, now 67, says "I've never been to a Ringling Bros. circus without elephants. It's something dramatic for me. But change has been a part of the circus for 145 years."



Premier:
July 14, 2016, Los Angeles, CA

Through Sun, Rain, Wind, and Mud

On the Road with Cole Bros. Circus

by Bill Carter; ISBN no. 978-0692-65325-8; <http://circusbook.weebly.com/>

*** A 70-page book with 114 stunning photos ***

From the author:

Cole Bros. Circus is America's oldest, continuously operating big top show. For more than 130 years, it remained proudly, almost defiantly, traditional. As I began my stint handling marketing and publicity for Cole five years ago, changes were certainly on the horizon -- not only changes in the entertainment industry itself, and an explosion of new, competing entertainment choices, but also changes in public taste, influenced by everything from shorter attention spans to the often vitriolic debate over the care of captive animals. Some have even argued that there is no place for the circus in today's society.

It is inevitable that change will come to Cole Bros. Circus. Some fans will lament any departure from its traditional format. Others will applaud the show's attempt to "get with the times." Truth is, the circus in America has constantly evolved, keeping pace with its public, for more than 200 years. As I have learned, in the term "show business," "business" is the larger word. Tradition can live forever in memories, but it takes steady ticket sales to keep a show on the road.

I'm confident that one thing will never change -- the spirit of circus people. From the performers, to the working men and women who keep it all moving, they remain, "with it, and for it," as the old saying goes. The world of the circus is almost like its own sovereign nation. World Cup Soccer allegiances aside, circus people transcend political rivalries, language barriers, even religious differences. They are the most accepting and welcoming people I have ever known. Living and working together every day, they quickly become a family, in every sense of the word. I treasure the thought that I am, in the tiniest of ways, a part of their world.

The photographs here are my favorites, selected from more than 14,000 shots taken between 2011 and 2015. The majority of them have never been seen. Some were taken for publicity use. Others were formal portraits or artistic studies. The rest are simply my own casual snapshots of circus life. This book represents the way I choose to remember my time on the road with the "World's Largest Circus Under the Big Top."



CARSON & BARNES CIRCUS BAND - 1973

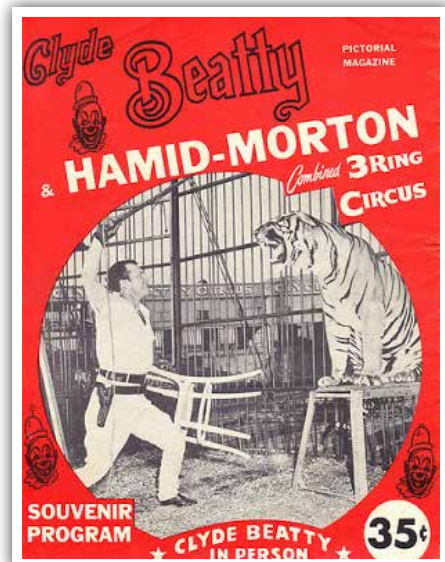
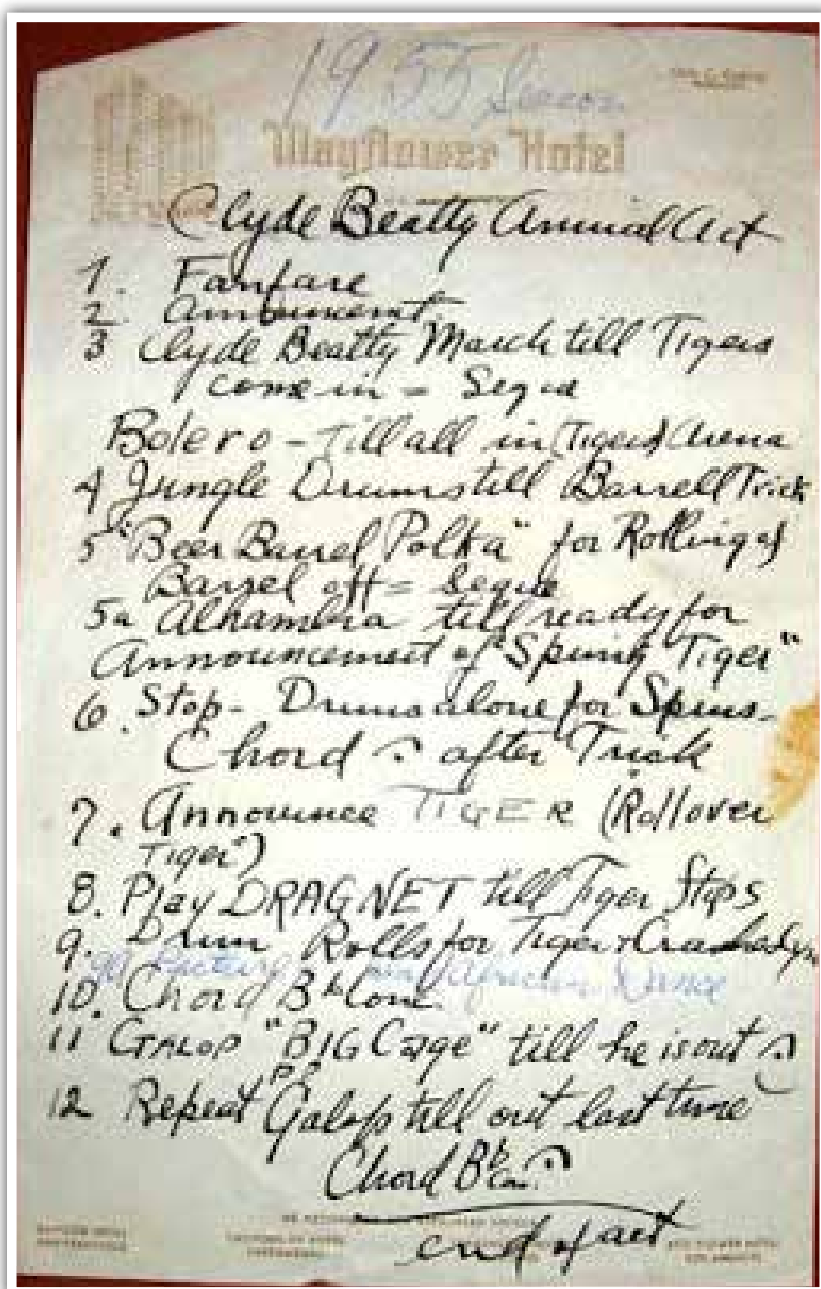
Under the direction of bandmaster Ty Jeffrey, the music line-up for the Carson-Barnes Circus Band in 1973 was filled with traditional circus compositions. The music was well programmed to fit each act and may well have been the last of an era in that regard. Looking over the program list will give you a sense of the number of pieces and variety of music it takes to support a circus performance. This particular band, however only had six musicians: Ty Jeffrey as bandmaster and trumpet, Jim Gibson on trumpet, Arden Franklin and Bill Wiesenhunt on trombone, Eric Carlson on tuba, and Snooks Swain on percussion.

1. Overture
 - Be A Clown
2. Opening Walkaround
 - Entry of the Gladiators (Fuzik)
 - The Circus on Parade (Rodgers)
3. Lion Act - Don Carr
 - Poinciana; Tiger; Bolero
 - Jungle Queen (Barnard)
 - Chant of the Jungle
 - Big Cage Galop (King)
4. Low Wire Acts
 - Got a Lot of Livin' to Do
 - Kids; How Dry I Am
 - Show Me the Way to Go Home
 - Winter Sports Galop (Holmes)
5. Horses & Ponies
 - Pony Boy; Burma Patrol (King)
 - Royal Bridesmaids (Castro)
6. Single traps - Miss Sylvia
 - Pomposo; Somthin' Stupid
 - My Hero; Lovely Lady
 - Live for Life; Descent chords
7. Baby Elephants
 - Kentucky Sunrise (King)
8. Oriental "Marco Polo" Spec
 - Cortage Du Sardar; Chinese Lullaby
 - Lawrence of Arabia; Sayonara
9. Motorcycle - Senor Javier
 - The Pink Panther Theme; Blue Moon
10. Balancing & Perch artists
 - People
 - You and the Night and the Music
 - Go Galop (Huff)
11. Baby Bulls
 - Baby Elephant Walk
 - Raindrops Keep Falling on My Head
 - Music to Watch Girls By
12. Aerial Ballet - Lucy Loyal
 - Camelot; Fanfare; Romeo & Juliet
 - Falling in Love with Love
 - Under Paris Skies; Chords
13. Risley Acts (acro-balancing/foot-juggling)
 - Who's Sorry Now
 - Deep in the Heart of Texas
 - Bill Bailey
 - Prestissimo Galop (King)
14. Clowns
 - Saints Go Marching In
15. Riding Act - Loyals
 - Father of Victory March (Ganne)
 - Quality Plus (Jewell)
16. High Wire Act - Mayolas
 - March of the Olympians (Walker/Linn)
 - Tango of Roses (Schreier/Bottero)
 - Ramona
17. Big Elephant Display
 - Cyrus the Great (King)
 - Merry Go Round
 - London Bridge
 - Sleep; Them Basses (Huffine)
 - Jungle
18. Jugglers - 5 rings
 - El Caballero
 - Caravan
 - Romany Life
19. Dog Acts - all 3 rings
 - Thank Heaven for Little Girls
 - Of Thee I Sing
 - Chinatown
 - Easy to Love
 - All the Things You Are
 - Why Do I Love You
 - Roll Out the Barrel
 - That's Entertainment
 - Grand Old Flag
 - Anchors Away
20. Flying Acts - Osorios & Fernandez
 - Entrance March; Be My Love
 - Waltz Medley
 - This Nearly Was Mine
 - Dream Lover; Sleep
 - For You; Wonderful One
 - Strauss Selections
 - Who (flyers into net)

MUSIC SELECTIONS - 1955 CLYDE BEATTY ANIMAL ACT

The handwritten cue sheet by legendary circus band director Victor Robbins gives insight into what was happening when it was time for the music to change during an act that ran 15 to 25 minutes, depending on the tigers' mood. Sometimes even the galop went on and on! At the time, this act was part of the Clyde Beatty Railroad Circus which ran 1946-1956. Beatty's circus went into bankruptcy in 1956; converted (back) to trucks in 1957; and combined with Cole Bros. Circus 1959-1965. Beatty's last circus performance was May 10, 1965. He died of cancer two months later.

While a teenager, Clyde Beatty joined the circus as a cage cleaner, and at 15 he had a short act with Barnum & Bailey. Some years later, Karl King wrote "The Big Cage" galop for him. Beatty began performing in 1921 with the Howes Great London Circus, renamed Gollmar Bros. Circus in 1922. He was with John Robinson Circus 1923-1924, Hagenbeck-Wallace Circus 1925-1934 followed by a variety of circus, movie and radio performances. Next up was Clyde Beatty-Wallace Bros. Circus (1943), Clyde Beatty-Russell Bros. Circus (1944), and then Clyde Beatty Circus (1945) before moving to rail in 1946.



Photos from bucklesw.blogspot.com;
also see *Circus Fanfare* 2010 #1

A TRIBUTE TO OLIVER C. ZINSMEISTER, WJU #1022

by Barbara Bailey, WJU #18

It was about 6:30 pm and Buster and I had just finished dinner when the phone rang. I answered and it was an "Ollie Zinsmeister" calling to speak with Buster Bailey. Buster took the phone and the conversation went from introductions to "do you know's" and then to "whatever happened to's" before Ollie asked Buster to help him secure an autographed picture of New York Philharmonic conductor Zubin Mehta for his huge collection of "The Greats." Actually it was Ollie's daughter Carol who finally got the picture, but this was the beginning of a wonderful and treasured relationship between the Bailey's and the Zinsmeister's although we did not meet face-to-face until the 1988 Windjammer summer meet in Cincinnati, OH and Kentucky.

Ollie was well known for his phone calls, but even better known for his extensive collection of autographed pictures of famous conductors and soloists. He would sometimes bring one or two albums along for us to peruse at Windjammer conventions or meets. His enthusiasm was endless and he tracked down the most elusive "divas"!

Many Windjammers have memories of Oliver, but let me tell you a little about his history. He was the first percussion major student at the Eastman School of Music, but he never graduated. The second percussion student, who became his roommate in 1933, was Frederick Fennell. Fennell, as a student formed the first University of Rochester marching band and was the first at Eastman to receive a degree in percussion performance. According to the story Ollie told Mike Montgomery, in 1935 Ollie decided to audition for the Richmond Symphony job in Virginia and on the way north stopped in Washington, secured an audition, and was accepted into the U.S. Marine Band. What good fortune for a young talented percussionist.



Ollie Zinsmeister, circa 1939

Ollie had many tales of his years in the U.S. Marine Band, "The President's Own", but his favorite was telling the (sad) tale of having to play a concert in the rain, and there were only two people in the audience. Ollie would give a long pause to gather appropriate sympathetic nods, and then he would finish with ...

President Franklin Roosevelt and Sir Winston Churchill.

John Fleming recalls Ollie telling him of an earlier time when he was sitting patiently in the White House waiting to

begin a concert on December 7, 1941, when someone came in to tell the Band members that the concert had been canceled because the Japanese had bombed Pearl Harbor.

After 20 years of service, Ollie retired from the U.S. Marine Band and became the Executive Director of the Prince George (MD) Chamber of Commerce. Soon after, he joined Windjammers in 1987 and became a very active member of our organization.

We remember him playing concert solos several times for us and especially playing a duet with Chris Williams, principal percussionist of the Baltimore Symphony and son of Windjammer Russ Williams. But he was also well known for his prowess on the woodblock! He would play all kinds of tricky rhythms using just his right hand. None of this 2-handed technique for him.

In chatting with Ollie about a Marine Band performance I had heard in 1946 in rural Lancaster county, PA, I recalled being so impressed by the xylophone soloist that day. Ollie looked it up in his archives and there it was! He had been that soloist. He even knew what the solo piece was! He had a fabulous memory!

Tom Miller remembers him as a teacher who insisted that the snare drummers play "flam's" (grace notes) instead of single after-beats in marches because they were more musical. He was always fun and gracious in sharing his knowledge and experience. Diane Bergholtz remembers him as a gentleman who in his retirement years always practiced a half-hour daily before he went to play bridge.

John Fleming recalls: "Many years after Ollie retired from the Marine Band I was visiting the Zinsmeister's and took them to a Marine Band concert on the steps of the Capitol. Ollie and Marge were reluctant, but we found good parking not far from the Band. Ollie wasn't sure how he would be received, but he went to talk to the percussion section and Col. John Bourgeois. The soloist that evening was a woman clarinetist from the Band. She brought her music stand out (while Ollie grumbled that in his day soloists had to memorize their solos). Although it was not a windy evening a gust of wind came up and blew the stand into the soloist. She had to grab the stand and the clarinet. Col. Bourgeois signaled the Band where to pick up the solo and it went off without a further hitch. Ollie said that that was the reason to memorize the solo!

Ollie was really tickled when the Colonel turned to where we were sitting and had Ollie stand and be honored. Marge and I had to get him away from the percussionists so they

could pack up and go home.” John also remembers Ollie’s solos both at Band Camp and at Windjammers. Ollie composed two marches (“The President’s Own” - 2004; “The Few and the Proud” - 2005) and a waltz (“The Waltz Suite” - 2005) which the United States Marine Band recorded for him. He also composed the “U.S. Naval Academy Band March”, which was recorded by that band.

And speaking of Ollie and his solos, I’m a bit embarrassed to tell this! Some years ago we had a well known trumpet soloist who would volunteer to solo at the January Windjammer convention. One year he was playing “Willow Echoes” with an Encore of “Hold that Tiger” on the post horn, both of which he had played for us before. I expressed my feelings clearly, and tactlessly, to Ollie. I didn’t like “repeats”.



Ollie out front, still “soloing”

Time passed and Ollie called me during the summer months. I asked him what he was doing. “Oh, I’m learning a new piece so I can solo with Windjammers next time. Barbara Bailey is tired of the repeat performances”, he said with a chuckle. Maybe he was perfecting “Fluffy Ruffles”, which he did perform with us Windjammers? His

favorite marimba pieces, however, were often of a religious nature...his favorite being “How Great Thou Art”.

Ollie was a kind and generous man, as John Wetzel recalls: “Twenty years ago Keith House and I invited Ollie and Marge to Columbia, MO, where we wanted Ollie to be our guest soloist with our band. This July concert is the largest one of the year for us as it draws around 3,500 people to a beautiful outdoor setting. The band was going to pay their transportation and expenses, but he would not accept the money. Marge and Ollie flew into Columbia on a Friday afternoon. Saturday night preceding the Sunday Concert I invited Ollie to play with me in the Fayette Star Cornet Band in Roanoke, MO, a very small community that puts on a wonderful Ice Cream Social each year and the band plays in a 1906 bandstand. The band is mostly made up of Central Methodist College alumni and friends and plays Overtures, marches and everything in between with no practice. Ollie really showed off in the percussion section and loved every minute of it.

The next day was our big concert at 4:00 in the afternoon. Wouldn’t you know it, it began to rain and the sponsor

canceled our concert where Ollie was to perform on the xylophone. Of course, everyone was very disappointed. Ollie came up with the suggestion to go back to the band room and he’d play for the band. And that’s exactly what he did for 2 hours.”

Carol Zinsmeister always accompanied her parents to the meets and was well known to our members. After discussion with Bob Peckham at the January 1995 Convention, it was decided that a special band would be formed to include the wives, husbands and others who accompanied Windjammers, but had nothing musical in which to participate. So, The Puce Band was formed, so named because at that time we had Red, White and Blue recording bands, and mixing them together hypothetically produced “Puce” in color!

Ollie was the instigator and assistant, and the band performed for the first (and, I believe, last) time at the Allentown, PA, summer meet, July, 1995. The band was directed by Carol and used kazoos, triangles, tambourines and all kinds of percussion instruments. It performed to “Stars and Stripes Forever” which was played on a CD, controlled by Ollie who also “conducted” from the shadows while Carol, attired for the occasion in a cape, wielded her baton in front of the band. It truly was an unforgettable occasion!

Ollie died November 2, 2008 at the age of 97. He had spent his last years in Annapolis, MD, and had been “adopted” by the band at the Naval Academy. The members would come for him, provide transportation, and escort him to every concert.

Less well known is that Ollie conducted the choir in a Methodist Church where his wife, Marge, was the organist. He believed deeply in the power of prayer and his favorite bible verse (which guided his life) was Micah 6:6-8 where it says God requires us “To do justice, and to love mercy, and to walk humbly with your God”.

Ollie was a well loved and admired fellow and a wholly unique, one of a kind personality. Those who have known him will nod their heads in agreement, and those who didn’t will wish that they had.



Barbara Bailey, Charles & Josephine Smith, Buster Bailey, Marge & Ollie in Sarasota for a Windjammers Annual Convention, January 28, 2001

THE CIRCUS MUSIC KING

by Rod Everhart, WJU #1351

Karl Lawrence King, that is. At every Windjammers Unlimited Convention and Meet we play a number of tunes composed by Karl L. King, and each tune, regardless of difficulty level, has a worthy and pleasing melody line. Not only was he a prolific composer with nearly 300 titles to his credit, he had a gift for coming up with tunes that were unique and memorable, popular with audiences, and fun for the musicians to play.

Of course, we all know his most famous piece, his masterpiece. Virtually every Windjammer concert ends with King's "Barnum & Bailey's Favorite," a piece he composed in 1913, at the age of 22 when he was a baritone player in the Barnum & Bailey Circus Band. It's our favorite, too. [See Page 25, #4.]

While a great deal has been written about Karl King, including Jerry Jimmerson's recent article in the 2015 Issue # 6 of Circus Fanfare, we continue to honor this major contributor to circus music during 2016, a year celebrating the 125th anniversary of his birth on February 21, 1891. (See Andy Glover's "Celebrating Karl King" article in the MAR/APR 2016 Circus Fanfare.)

After writing "Barnum & Bailey's Favorite", Karl was hired as the bandmaster of the Sells-Floto & Buffalo Bill Combined Shows. He was in that role for three seasons (1914-1916.) That was certainly a turning point in his career, but next came his really big break, the time when he in turn became Barnum & Bailey's "favorite".

How did that happen? Truly, it almost didn't. Karl had promised his fiancée's father that he would give up the circus life when the season finished, as his soon-to-be father-in-law was highly opposed to his daughter being exposed to the vagaries of circus life. Karl King and Ruth Lovett were married on November 17th, at the end of the 1916 season. Karl immediately started exploring other employment options.

What intervened in Karl's plans was World War I. On April 6, 1917, America officially joined the ongoing war effort in Europe, and thousands of young American men were quickly drafted into the U.S. military. Of course, that meant "windjammers" as well. Circus bands suddenly found their ranks significantly depleted, and Barnum & Bailey's bandmaster apparently wasn't up to dealing with it. With only a few weeks before the start of the 1917 circus season, he found he essentially had no musicians. We don't know whether bandmaster Ned Brill was fired or quit, but he departed abruptly shortly before the circus was to

open at Madison Square Garden.

With just two weeks until "show time", John Ringling contacted Karl King, asking him to take on leadership for the "greatest" circus band in the United States, notwithstanding



Karl King in 1913

the band no longer existed at that moment. Of course, Karl was also of draft age, but being a member of the National Guard in Canton, OH, he was not immediately subject to a "Greetings" notice from the newly formed (May 18, 1917) Selective Service System. So, with his father-in-law's reluctant concurrence and virtually no time to pull a band together, Karl took on the challenge and started calling his network of musician friends, especially the older ones! Amazingly, he pulled it off. On opening day, he had a band of 33, plus his wife playing a relatively small, compact air calliope that was more similar to an organ than the typical steam calliope ("callyope").

So it was that Karl and Ruth spent the first two years of their married life on the road with "The Greatest Show on Earth." And during this time, Karl continued writing music specifically for the Barnum & Bailey Circus acts. For example, in 1917 he composed "In Old Portugal" for the celebrated aerialist Lillian Leitzel, a tune that quickly became her favorite and the one the band was playing February 13, 1931, when she fell to her death in Copenhagen, Denmark. And in 1918, Karl's "Kentucky Sunrise" was music to accompany a trained horse act, featuring a horse of that name. Years later, in 1934, he wrote "The Big Cage" galop for use by the famous animal trainer, Clyde Beatty. [See Page 11]

As World War I continued, it became increasingly difficult for Karl to maintain his required staff of windjammers. The draft was reaching out and taking more and more men. Thus, there was a bit of a revolving door for personnel. Yet, Karl's reputation seemed to have some "pulling power". He was able to draw people out of retirement, or into becoming windjammers from other professions. Somehow, he managed to keep the band staffed. However, partially into the 1918 season, the war effort had progressed to



The 1917 Barnum & Bailey Circus Band



King's 1936 Conn Model 20-1 Baritone

where the draft board came after Karl. Surprisingly, and perhaps with Ruth's father's influence, he managed to persuade the local draft board to let him finish the circus season.

Meanwhile, Karl King sought assistance from one of his idols -- John Philip Sousa -- in finding a spot in a military band should he actually be drafted. It worked. As the circus season was ending, he was offered a commission as U.S. Army bandmaster at Camp Grant in Illinois. He passed his physicals and packed his bags. His reporting date was November 11, 1918. As fate would have it, the armistice was signed that very day and all recruiting for the U.S. Army was canceled. King never made it to Camp Grant. But J.J. Richards did (see page 21).

With the end of the war and the imminent consolidation of the Ringling Brothers circus unit with the Barnum & Bailey unit into a combined show, King felt his obligation to John Ringling was fulfilled, thus leaving the door open for the hiring of Merle Evans, who proceeded to lead the Ringling Brothers and Barnum & Bailey Circus Band for the next fifty years.

As they say, "The rest is history." Karl and Ruth moved to Fort Dodge, IA, where Karl established his own publishing house, continued to compose, and directed the Fort Dodge Municipal Band, a post he held from 1920 until his death in 1971. And we, nearly 100 years after his leaving direct participation in the circus world, continue to play his music with circus enthusiasm.



Karl King's Trouping Days

Season	
1910	baritone player, Robinson Famous Shows, bandmaster Woody Van
1911	baritone player, Yankee Robinson Circus, bandmaster Theo. Stout
1912	baritone player, Sells-Floto Circus, bandmaster W. P. English
1913	baritone player, Barnum & Bailey Circus, bandmaster Ned Brill
1914	Bandmaster for Sells-Floto & Buffalo Bill Combined Shows
1915	Bandmaster for Sells-Floto & Buffalo Bill Combined Shows
1916	Bandmaster for Sells-Floto Circus
1917	Bandmaster for Barnum & Bailey Circus
1918	Bandmaster for Barnum & Bailey Circus

CIRCUS FANFARE CONTACT INFORMATION

Submissions of material for consideration of publication in "Circus Fanfare" are welcomed and encouraged. Please email circusfanfare@aol.com or editor@circusmusic.org if you have any materials, suggestions or comments you would like to offer.

REMEMBERING KARL KING

by Reginald Schive (1930 - 2004), WJU #488



Reggie Schive

Born and raised in Fort Dodge, IA, the late Reggie Schive taught band in the Iowa public schools of Alta, Humboldt, and at West High of Sioux City. He also taught at the University of Nebraska in Omaha, Buena Vista College in Storm Lake, and at Morningside College in Sioux City. Reggie performed on clarinet with the King Band starting in 1946, when he was in the 9th grade, and was their conductor from 1977 thru 2002. He was an active Windjammer member and conductor. Long time members will remember him well. Reggie died February 2, 2004.

Windjammers Unlimited celebrates the 125th anniversary of Karl King's birth. Here are Reggie's memories of Karl King, as posted on the Karl King website:

www.karling.us

We lived in Fort Dodge close to the park where the King Band would play in the old gazebo. When I was very young we would go to the park to enjoy the concerts, which led my mom to say that I started conducting the Karl King Band when I was two years old.

In 1945, when I was a freshman in high school, my friend and I got jobs downtown. He worked at a clothier, and I got a job at the Ruth King Music Shoppe. Lois King, wife of Karl Jr., managed the store and checked to see if I did my job. My duties included sweeping and mopping the floors and dusting the boxes which held the music. These were the old cardboard boxes with the tilting fronts. We had 450 of those boxes! The store was pretty large with a wide hallway in front. In the back, Mr. King had a room for the King Music Company. The music was not printed there, but that's where he ran the business.



Reggie Schive and Karl King in 1961

One day, my clothier friend found a hundred dollar bill on the floor. After work the two of us talked about whether he should keep the money or turn it in. My friend said he decided to turn it in because the owner might be testing him to see if he could be trusted. "You did the right thing", I told him. Later, while taking out the trash at the music store, I

found a pencil score of the *King Henry* march, which was

dedicated to Henry Fillmore. I then wondered if I, too, was being tested. So I took the score inside to Mr. King who told me, "No, I don't need that!" I wish now I'd been bold enough to ask him if I could keep it.

I played clarinet in the King Band while I was still in high school. We rookies were called First of May'ers by the old guys in the band. I remember playing some old tough overture when (saxophonist) Carl ("Tim") Pray, sitting behind me, leaned forward to tap on my shoulder. He said, "If you can't play that, you better practice it or get the hell out of the band!"

Mr. King was a humble man and very generous. Circus people would often come by and Karl made sure they would have a meal. I also remember Karl eating with the Great Walenda's at their living quarters at the fair.

Once when Bill Spielberg (first horn in the Barnum & Bailey's Circus Band) needed help, Karl gave him a job at the store as manager of the record department. This was when there was room at the store where you could listen to records to see if you wanted to buy them. Bill had a German accent and wore a monocle. When my young jazz friends would come into the store and listen to records, Bill would say, "You Veasals, you never buy anything!"

The band would practice in the old band hall above the (band manager Walt Englebart's) harness shop on South 6th Street where there was a room in the back with a bed and sink. This was where Bill Spielberg stayed. We would come early to practice and play Pitch with Bill and Emil Mobius, the band librarian. Emil thought pranks were funny unless they were directed at him. I heard that one very hot day at the Iowa State Fair, Emil carried the heavy library case from where the band stayed all the way to the gazebo for the performance, only to find that the case was full of elephant dung!

We couldn't leave the State Fair until after the 200-lap stock car race had started because we played right before that race. One time, when we were ready to pull out, there was lots of traffic and pandemonium. Walt Engelbart jumped out of the lead car and directed traffic in his black King Band uniform, which looked a lot like a police uniform. He got the cars carrying the King Band out quickly and jumped into the last one and we were off.

I remember being told the story of a time in 1927 when it was raining during a fair in southwest Iowa. The band was sitting around with nothing to do. By this time on the road they had seen the show so many times that they knew all the lines. One of the acts was a comedy routine by two men inside a bull outfit. Karl and Tim Pray pulled a blanket over themselves and baritone player Ed Wosky played the part of the toreador. The rest of the band watched and laughed hysterically as the three did the entire "Bolivar the Bull" routine. Afterwards, Karl went to his tent and wrote the *Bolivar March* and dedicated it to Ed Wosky "Toreador." The band performed it the next day. [See Page 25, #1]

When the King Band was playing at the Buena Vista County Fair in Alta, my wife and I had Mr. King over to our house for a dinner of corn on the cob. It was so very hot that Mr. King removed his shirt and was wearing an old-fashioned sleeveless undershirt. Karl said, "Don't tell Mrs. King I took off my shirt!"

Karl always got his shave at Dillman's Barber Shop. There was lots of visiting going on there, reminding me of Floyd's Barber Shop on the Andy Griffith Show. One of the gentlemen once asked Mr. King, "Karl, how many men play in your band?"

"Oh, about half of them", he replied.

Karl once told (band member) Carl Holvick, "I'm probably



Lassie Jr, Ruth & Karl

the least educated member of the Iowa Bandmasters Association."

When Karl was presented a gift of a Buick Roadmaster from Fort Dodge businessmen and friends, he also was given a dog, a son of the famous Lassie. One day when I opened the store, Karl came in

about 9:30 and was upset. The Kings had a wooden fence behind their house where milk was delivered. In those days the milk man delivered milk daily to each house. Karl told me, "I opened the gate to get the milk and the Gawd Damn dog ran between my legs and down the alley!" That kept the entire police force busy until the dog was found.

I once wrote a march called *The Grandstand* and Mr. King was kind enough to play it in the grandstand at the Buena Vista County Fair in Alta. As he began to announce it a train whistle blew. He paused, and when he opened his mouth to try again, the whistle blew again. It was as if the engineer was watching Karl. Karl eventually announced, "I see the train is on time. And they haven't improved the schedule one bit!"

One time when the band was rushing. Mr. King said, "You guys determine what tempo you want. I can conduct any damn tempo." Another time, during one number there was a loud cymbal crash where one didn't belong. "Now, who did that?", he asked, as if he didn't know.

Dedicated to Ed Wosky "Toreador"

BOLIVAR
MARCH

K. L. KING

Solo Bb Cornet

45

TRIO

AT THE CIRCUS

by Rod Everhart, WJU #1351



John Philip Sousa (1854-1932) was a contemporary of the prominent composers of music for the traditional American circus. The popularity of his marches quickly caused him to be known in the U.S., and in Europe, as "The March King." Yet, despite this, his march compositions were rarely played

in the circus. While quite popular with community bands, the Sousa marches were viewed by circus musicians as generally being too regimented and militaristic to fill the "excitement requirements" of the circus.

In his retirement, as quoted by Gene Plowden in his book, *Merle Evans - Maestro of the Circus*, Merle, bandmaster for the Ringling Brothers and Barnum & Bailey's Circus for fifty years, expressed it this way:

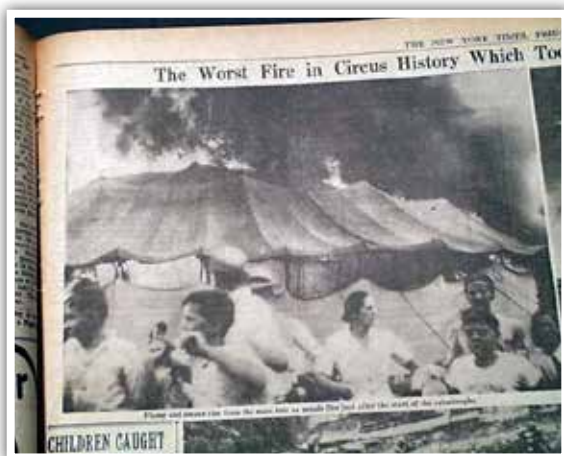
" I listened to a television program of Sousa's music not long ago, but I can't say I enjoyed it. Oh, it was good music and the show was well done, but it wasn't circusy. It didn't have the zip, the volume we want on the show. The same thing's true with the music of the U.S. Marine Corps band, the Army band, the Navy band, and the Air Force band. They're concert bands (and) play standard military marches, not circus music. We played some of the classics and some popular music -- mixed it up -- but not like other bands and orchestras. Circus marches generally used on the show were written by circus musicians, and we had some good ones. They had the feel for it. "

However, there was a notable exception to the lack of using Sousa's music at the circus. Because his "The Stars and Stripes Forever", published in 1897,



had become the most well-known march in history, the march's Trio was fairly universally adopted by the circus industry as its "fire alarm" or "emergency warning" device. Should a crisis occur, such as a performer being injured, an animal

going on a rampage, or a fire starts, the band would immediately switch to the so-called "Disaster March", alerting circus employees, local fire, police or other first responders to rush to the scene.



One such publicized use of this audible alarm was 72 years ago in Hartford, Connecticut on July 6, 1944, when the Ringling Brothers and Barnum & Bailey Big Top caught fire during a performance, quite possibly due to arson, triggered by a disgruntled employee. Unfortunately, in those days the tent canvas was often "waterproofed" using a mixture of paraffin dissolved in gasoline. Over 150 people died in this blaze. However, it could have been much worse had Merle Evans not been alert and taken immediate action.

Merle, as he always did, was facing the performers while conducting with his left hand and playing lead cornet with his right. He was the first to spot a flame inching its way toward the top of the tent. He immediately cued "Stripes", sounding the alarm to the Ringmaster and to the circus first responders. Merle was credited with saving many hundreds of lives by his quick reaction to this disaster-in-the-making.

In Sousa's autobiography, *Marching Along* (Boston: Hale, Cushman and Flint, 1928), he detailed the circumstances of his composing "The Stars and Stripes Forever."

"Aboard the Teutonic, as it steamed out of the harbor on my return from Europe in 1896, came one of the most vivid incidents of my career. As I paced the deck, absorbed in thought, suddenly I began to sense the rhythmic beat of a band playing within my brain. It kept on ceaselessly, playing, playing, playing. Throughout the whole voyage, that imaginary band continued to unfold the same themes, echoing and reechoing the most distinct melody. I did not transfer a note of that music to paper while I was on



1900 Elmer Chickering photo of John Philip Sousa

'The Stars and Stripes Forever' and is probably my most popular march."

the steamer, but when we reached shore, I set down the measures that my brain-band had been playing for me, and not a note of it has ever changed. The composition is known the world over as



Sousa's cornet; photo by Rod Everhart

your chin down." Columnist Hugh Sidey wrote: "The U.S. Marine Band can still take to the street with the marches of its old leader John Philip Sousa and say more about liberty than a dozen orators." Sousa himself said "A march should make a man with a wooden leg step out."

About Sousa, Karl King once said "You can't listen to a really fine band play 'The Stars and Stripes Forever' and keep



CIRCUS JARGON (Part 2)

Circus people had their own language, with unique names for everything and everyone.

On the circus grounds, a Bag Guy was a seller of balloons and a Butcher was the seller of popcorn, peanuts, cotton candy or other refreshments to those seated in the audience. The side show on the Midway was called The Grind and the announcer out front was a Grinder. The side show tent was called the Kid Top in contrast to the Big Top, where the main performances were held.

A hot sweltering day was known as a Good Juice Day. "Hey Rube!" was the riot or fight distress call, and if the band broke into the "Disaster March" (see Page 18), then the first responders had better come running.

The Old Man or Governor was the owner or top manager of the circus. A Gaffer was a boss, and a Garbage Man sold souvenirs. A Punk Pusher supervised the work of town boys hired for miscellaneous tasks. A Fixer was the one who settled claims against the circus. A Roustabout was a circus laborer.

"Flags Up!" meant the meal was ready, indicated by a raised flag on the dining tent, which was called the Cook House. Meals served at the Cook House were called Cakes. The Grease Joint was a quick lunch wagon serving circus personnel only. A Grab Joint was a hot dog & hamburger stand on the Midway, and a Joint was any concession stand. The railroad dining car was the Pie-Car, and rest rooms were Donnikers.

WINDJAMMERS HALL OF FAME

J.J. RICHARDS (1981 Inductee)

by Charles Conrad, WJU #1525



J.J. Richards as Bandmaster of Ringling Bros. Circus Band

John Joseph “J. J.” Richards was a composer, arranger, circus bandmaster and cornet soloist who, like so many other circus musicians, had a significant career in music education following his retirement from the Big Top.

He was born August 27, 1878 in Cwmavon, Wales and his family moved to America when he was about ten, settling in Yale, Kansas. He worked in the mines as a mule driver as a teenager, then attended Kansas State Teacher’s College. By 1890 he was playing the cornet and trombone, and his first known professional engagement was in 1894 with the Fowler Musical & Comedy Company as a trombonist.

At some point in the 1890’s, he decided on the cornet as his main instrument and he played it for a couple of seasons in one of the touring “Uncle Josh Spruceby” shows. This was an under-canvas theatrical company that played on rube comedy. Richards also acted in the role of the sheriff. His first mention in the Conn Truth was in 1897 when he was playing a Conn Wonder cornet with Freeman’s Celebrated Orchestra. Later that year he responded to an ad and was hired to form a 10-piece band for the Norton Jones Circus. This was his first known circus employment.

For the next few years, his whereabouts have not yet been determined. He is next found in 1902, back in a Spruceby show. He played cornet in the Forepaugh-Sells Circus in 1906 and 1908 (and quite likely 1907). In 1908 he was the solo cornetist with Fred Jewell’s Barnum & Bailey Band. He also served as the mailman for the show, a potentially lucrative and highly-prized position. His first two compositions came from this season, and his march *The Barnum* was dedicated to Jewell.

This would be his last year as “sideman,” as he was named the Bandmaster with the Forepaugh-Sells Show in 1910. This was a full 30-piece concert band, and he also garnered excellent press reviews as cornet soloist. He returned with that show in 1911, when the band was augmented by 5 players. For the first time, he was listed in the program as a composer of two works for the center ring concert – the march *Rameses* and the cornet solo *Viletta*.





His circus career reached its zenith in 1912, when he succeeded Al Sweet as Music Director of the Ringling Brothers Circus. He wrote many marches and arranged or wrote the Spectacle music for the next six years, including Queen of Sheba, Cinderella, Joan of Arc, and Days of Old.

Following the 1918 season, the Ringling Brothers (who had owned the Barnum & Bailey Greatest Show on Earth since 1907) combined the two giant shows, and offered the position of Music Director to Richards. He turned it down. Karl King was Bandmaster of the Barnum & Bailey Show, and he also turned down the position. Thus ended the circus careers of two of the greatest circus composers and bandmasters. And as a consequence, ushered in the unprecedented fifty-year tenure of Merle Evans on the bandstand with the Ringling Brothers and Barnum & Bailey Circus.

Richards moved to Rockford, Illinois, to teach music at the U. S. Army Band School at Camp Grant. Then in 1921, he moved to Pittsburg, Kansas, where he directed the Mizra Shrine Band and taught in the local schools. He directed bands during the winter seasons in Florida – at Daytona Beach in 1927 and 1928 and in Bradenton from 1929 through 1931. He moved to Sterling, Illinois, in 1936, to conduct the local municipal band. He would soon also take over as conductor of the high school band and orchestra and would be the founder and conductor of the Sterling Symphony.

Following the death of Herbert L. Clarke in 1945, Richards became the conductor of the renowned Long Beach Municipal Band, a position he held until mandatory retirement at age 72 in 1950. He became a member of the American Bandmasters Association in 1936 and was elected its president in 1949. He conducted the Mt. Morris Municipal Band in 1951, but gave it up in 1954 because of



J.J. Richards as conductor of the Long Beach Municipal Band

ill health. He died in Long Beach March 16, 1956, survived by his wife, Anna.

J.J. Richards is best known for writing 120 compositions for circus and school bands, of which 95 were marches. His most successful works were marches, including Crusade for Freedom (1951), Emblem of Unity (1941), Golden Bear (1948), and Shield of Liberty (1939), and galops: Con Celerita (1911), Geneva (1909), In Fretta (1925), The Meteor (1915), Speedway (1912) and Visalia (1909).

OUT OF THE PAST ... 1894 DAYTON CHARITY CIRCUS

Sourced from an article in the Dayton News, July 12, 1894

“Charity, the Sweetest of All Virtues, Reigns Today” read the glaring headline on a copy of the old Dayton News of Thursday, July 12, 1894. The journalistic ringmaster continues with headline phrases such as “The Charity Circus in All Its Glory Is Here, and Admiring and Enthusiastic Thousands Bid It a Hearty and Vociferous Welcome” and “The Magnificent Culmination of Weary Weeks of Earnest Endeavor Delights the Public.”

In 1894, the country was still recovering from the historic “panic” of 1893. Money was scarce. Jobs were few and low-paying. Dayton was “in the dumps” when Harry Ellsworth Feight came up with the idea of hosting a “Charity Circus” to raise money for needy local families. During the golden era of the circus, Dayton, Ohio was listed on the route books of every traveling troupe as “a good show town”, one where patronage was especially generous. Before the advent of automobiles to congest business district streets, there was always a large crowd to witness the beginning of circus day festivities -- “the grand, glorious, glittering caravan with its open dens of wild beasts from Darkest Africa.”

The “Charity Circus” concept turned out to be an overwhelming success. Thousands clamored for a place in the reviewing stand when the gorgeous street pageant was about to begin. The newspaper reported “The street parade was magnificent in all its equipments. It eclipsed that of ‘the greatest show on earth.’ From the time the parade left the fairgrounds at 9:45 amid the aroma of circus lemonade and fresh roasted peanuts until it disbanded, the thoroughfares were a complete mass of seething forms. It can be stated without prevarication that fully a hundred thousand people witnessed the display. The circus parade extended several miles in length.”

Leading the parade in a “nobby rig” was Feight and the Dayton mayor. They were followed by the Metropolitan and Columbus bands, “consolidated and in costume. With their 50 persons of music they made mad revel.” Later came the Germania, Xenia and Miamisburg bands, combined, and keeping up “a lively tune.” The parade included cages of not-so-wild animals. For example, a cage of peacocks labeled “Ohio Ostriches”, an enclosed wagon of goats drawn by four horses, and a huge mechanical elephant. Next were scores of riders and costumed performers on horses, ponies, or floats from practically every civic and fraternal organization.

“At the Fairgrounds, the circus itself took place. Ringmaster Johnnie Hooker was at hand.” At the start, “Announcer T.N. Wilson called attention in true circus style

to the forthcoming concert, extolling the cosmopolitan makeup. Preceding this, a cablegram from Chief of Police Farrell in London was read. He extended his best wishes for the success of this worthy project. For a half-hour before each performance the magnificent Charity Circus band reveled in a harmonious madness. Imagine 104 persons of music keeping the softest symphony one moment and changing the next into the roar of thunder! Concededly, this was the finest band that ever gave a concert in Dayton. It was under the capable leadership of Capt. T.J. Adkins.

Previous to the (circus) exhibition came the grand entree, followed by fancy evolutions by Dayton’s best equestrians. Two rings and an arena-like stage were kept in constant animation with the antics of the comical and the spirited evolutions of the wonders of the age. The huge class of the Dayton Turngemeinde filled both rings and executed a number of difficult maneuvers. The clowns in their grotesque acts were showered with praise and applause. Champion Marks, a Dayton boy who (with his snow-white steeds) has traveled with Barnum for years won an enthusiastic ovation.”

“Sid Black, the champion bicycle rider of the world, delighted the vast audience with trick riding. When he took an ordinary buggy wheel, stood on the hub and remained erect while it ran down over the rungs of a ladder, which hung at an elevation of 25 degrees, the assemblage went wild. Lou Pauley, attired as a woman in skirts, gave a pleasing exhibition of burlesque bareback riding. Arthur W. Knauer gave an artistic exhibition of club swinging and Clayton and Jenkins with their trick mule kept the audience roaring.”

And so, the many exciting acts continued, according to the Dayton News. Outside the Big Top, there was also a sideshow. “There was plenty of music,” wrote The News man in 1894. “This, too, had a tinge of familiarity, and as its peculiar strains reached the ears of the sight-seekers many of them paused, and for a moment their minds wandered back to one of the scenes at the Chicago World’s Fair last year -- the Streets of Cairo and the hoochy-koochy dancer. It was no wonder for the imitation of the music from the Hindu band was as realistic as one could imagine.” This “whale of a circus” was declared a resounding success. An accounting showed expenditures of almost \$3000 in staging the event, but the crammed ticket boxes yielded receipts of more than \$8000. The event was highlighted in local records as the greatest circus in Dayton’s history. And, perhaps, greater still was the fact that this circus left its revenue where it found it.

FANFARE OF THE WINDJAMMERS (Part Two)

by Charles Hexom

From Chapter 9 of an unpublished manuscript "Small Town - Big Top" by Charles Philip Hexom of Decorah, Iowa. Mr. Hexom completed the manuscript in the late 1950's, but died in 1959 before the book could be published. We reprint it here courtesy of Mr. Hexom's niece, Corinne Peterson Thompson of Faribault, MN. Thanks also to J. Gene Hexom of Madison, SD who did the transcription and Joel Schilling, WJU #3070, who alerted us to it.

In the late 1800's, the little Iowa city of Decorah became known throughout the Midwest as a musical center. From such a beginning, the late **Charles S. "Chick" McKay** developed into one of the country's finest slide trombone players. By trade he was a painter and paperhanger, doing this kind of work between show seasons or at such times as he was not occupied with musical engagements. "Chick" didn't do so well when he later operated a photography studio. However, he didn't sweat over this, for music was his ambition -- the one thing in which his heart was really wrapped up.

In all other matters, he was rather easy going, and, of his own volition, generally preferred to do things in a leisurely manner. The age of speed had not yet arrived. Indicating the truth of this is the fact that he was often called "Never Sweat McKay."

As an artist on the slip-horn, he was often in demand by the best organizations. In his barnstorming days he had gained considerable experience and, like "Hut" Rowe, went as a snare drummer on several trophy winning tours with the old Decorah Fife and Drum Corps -- "Champions of the World". "Chick" joined Cole's circus band in the fall of '86, at Fargo, Dakota. It was not until 1889 that this land was divided into North and South Dakota and both states were admitted to the Union.

In the 1870's, the events and movements of the old-time circuses gave Cole the credit of being the first to take a circus to California and back entirely by rail. It was also the first to go west over the Northern Pacific and thence into the region of Puget Sound by steamboat. With Cole's Circus, "Chick" first went to Portland, Oregon, then south into California and back to "the states" on the Union Pacific, thence into Kansas and Arkansas, where the band severed its relationship with Cole. From way back in the wild '70's and up into the elegant '80's, Cole's Colossal Circus, with various subtitles, visited Decorah a half dozen times. Cole had acquired the fanciful title of "Chilly Billy Cole," but this appellation was not indicative of his show, for that, generally, was of a most highly pleasing and warmly

exciting character. And why shouldn't it be! For during that interim of time, Cole featured "The Cynocephalus", the indescribable nondescript that was in possession of the management and was introduced to the astonishment of all.

It was a strange word for people to ponder over. Whatever it was, Cole was smart enough to leave it to the imagination of the public and to create in them a desire to see the show. Following this was the "Gallery of Wax Statuary" in which was featured a lifelike figure of Charlie Ross, the stolen child, and for whom a nationwide search had been made. Strangely enough, as late as 1940 it was claimed that Charlie Ross had been identified and living, now an elderly gentleman.

Cole also featured "Capt. and Mrs. M.V. Bates, the tallest man and woman on earth, each eight feet tall." Then followed "The Mammoth Kansas Ox, Six Feet Tall, The Largest On Earth, 3100 Lbs. "

All this was prior to the time when "Chick" McKay became a "windjammer" with them. But one can imagine that "Chick" -- as a young lad -- was most impressed by the music emanating from the band which rode at the head of the parade on Cole's Monster Music Car, drawn by 14 dromedaries. Perhaps circus fever went up a point or two with "Chick" when along came Cole's "Monster Music Marvel of the Age, the Parisian Steam Calliope," emitting the most ravishing music that could be heard for miles.

At the close of the band's association with Cole's Circus, they along with "Chick" joined another organization in Kentucky. Traveling through the southern states they concluded their tour at Chattanooga, Tennessee. After a short spell of music at a roller -skating rink, "Chick" returned home.

But it wasn't long before he and his trombone hit the road again. He shifted around with many famous old-time organizations, the Waites Comedy Co. being one of them. Another was Primrose and West, one of the largest and best-known minstrel companies of that era, and with whom "Chick" spent two seasons as trombone player in both band and orchestra. For a time he played in an opera house orchestra at Washington, D.C. and an entertainment garden in San Francisco, California. All of which proves that he was, indeed, a master music maker on the slide trombone.

SPECIAL NOTICES



THE CIRCUS ARTS
CONSERVATORY
SARASOTA

February 9, 2016

Windjammers
5628 Garden Lakes Palm
Bradenton, FL 34203

Dear Windjammers friends,

We are so grateful to you for believing in our mission and for your ongoing support of our organization. Offering more than just world class circus entertainment; The Circus Arts Conservatory offers our community an opportunity to engage daily in the power of the circus arts. This is possible because of the generous support from you and others like you, who believe The CAC can make a difference.

Your donation of \$2000 to directly support the Sailor Circus ensures that we can continue our outreach to students and those in care facilities, develop and expand dynamic educational programs, continue to present world class performances and offer need based scholarships to Sailor Circus youth performers.

Community is a wonderful word and we deeply appreciate you taking an active role in our circus arts community. We invite you to visit The CAC website at www.circusarts.org to see details of the 2015-16 performance season. We hope to see you in the audience at Circus Sarasota, Cirque des Voix, Sailor Circus or the Summer Circus Spectacular in the coming months.

You are where you are today because someone, somewhere along the way, believed in you. Thank you once more for believing in us and our programs of service. We wish you a very happy and prosperous New Year.

With sincere gratitude,

Your continued generosity is truly appreciated!

Pedro Reis
Founder / CEO

Heartfelt thanks for your kind and generous support!

Dolly Jacobs-Reis
Co-Founder / Associate Director

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The Circus Arts Conservatory is a 501(C)3 Non-Profit Performing Arts Educational Organization

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Circus Fanfare:

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PLEASE DON'T THROW YOUR OLD CIRCUS FANFARE ISSUES AWAY!

Consider donating them back to Windjammers for potential reuse. Bring them to the Summer Meet or Annual Convention, or contact us by email at circusfanfare@aol.com for further information.

Thanks!



WINDJAMMERS UNLIMITED ON YouTube

ONLY A SAMPLING!

1. **Bolivar March** (1927) by Karl King, conducted by John Fleming, Cole Brothers Circus Center Ring Concert, Springfield, MA, July 15, 2015. (Windjammers Center Ring Band, 105 members) Posted by Andy Rawls. Google: *Bolivar March - Windjammers*
<https://www.youtube.com/watch?v=PzrXRTjsjww>
2. **A Yankee Doodle** smear (1931) by Al. J. White, conducted by Andy Glover, Cole Brothers Circus Center Ring Concert, Springfield, MA, July 15, 2015. Posted by Andy Rawls. Google: *The Yankee Doodle Glover*
<https://www.youtube.com/watch?v=eCtfqgKkNaU>
3. **The American Red Cross March** (1918) by Louis Panella, conducted by Mary Ann Harp, Cole Brothers Circus Center Ring Concert, Springfield, MA, July 15, 2015. (Windjammers Center Ring Band, 105 members) Posted by jujumagnolia2. Google: *Windjammers Under the Big Top*
<https://www.youtube.com/watch?v=bD-2Tj2H ts>
4. **Barnum & Bailey's Favorite** (1913) by Karl King, conducted by Ron Keller, Center Ring Concert at the Sailor Circus, Sarasota, FL, January 18, 2015. This is always the closing number at a Windjammer concert. (Windjammers Center Ring Band, 110 members) Posted by Lee Lafleur. Google: *Windjammers Center Ring*
<https://www.youtube.com/watch?v=glW4L3TjYCE>
5. Rehearsal Session of Windjammer Recording Band playing **Princess of India Overture** by Karl King, Summer Meet, Lincoln, NE, July 24, 2014. Conductor John Roman. Posted by Concert Band Central. Google: *Windjammers Princess of India*
https://www.youtube.com/watch?v=T9v0jyR_WNE
6. Rehearsal Session of Windjammer Circus Recording playing **Invictus March** by Karl King, Summer Meet, Lincoln, NE, July 26, 2014. Conductor Ron Keller. Posted by Concert Band Central. Google: *Invictus King Keller*
<https://www.youtube.com/watch?v=RpSFKVvQ0G0>
7. **Circus Band Overture** conducted by Charles Schlarbaum followed by 4 1/2 minutes of Sailor Circus performance on January 23, 2011. Posted by Jim K. Ullery. Google: *Windjammers Circus Overture*
https://www.youtube.com/watch?v=bCjYX9p_lqA
8. Windjammers Unlimited Circus Band gives a **Circus Music Seminar** on July 14, 2015 at the Worldwide Circus Summit in Springfield, MA. Ron Keller conducting, Connie Thomas narrating. (47:28 minutes) Google: *Circus Music Seminar*
<https://www.youtube.com/watch?v=74E6QbWTrUE>
9. Don Albright conducts **Center Ring Band** in rehearsal at January 2009 Annual Convention. Posted by 5561drum. Google: *Windjammer 5561drum*
<https://www.youtube.com/watch?v=rXatI4pU2B0>



DONATIONS RECEIVED

MAY 1, 2015 to APRIL 30, 2016

Submitted by, Howard Habenicht, Treasurer

General Operating Fund	\$3,353.00
Evans Scholarship Fund	0.00
Blair Scholarship Fund	0.00
R. Alexander Headstone Fund	56.00
Total	\$3,409.00

CONTRIBUTORS TO GENERAL OPERATING FUND

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

Henry Arkin
Barbara Bailey
Gary Debroekert
Philip Herefort
Jim Fletcher
John Frank
Bill Gough
John Griffith
Sam Licocci
Malinda Rawls
George Schmitt
Connie Thomas
Dennis Tuttle
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Janice Cummings
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Arnold Huntress
Wayne Kasprzak
Wayne Killian
Nancy Olson

Merle Evans (\$251 to \$500)

Harry Carter
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Jon Heddeshaimer
Don Smith

Alexander Headstone Fund

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When you think about charitable bequests, have you ever thought about including Windjammers Unlimited, Inc.? This would help us immensely in the future as we continue our mission to preserve traditional American circus music. Or you could think of some other form of giving to us, such as a charitable remainder trust or a monthly giving program. We are a not-for-profit 501(c)3 public charity.

Our legal title and address is: Windjammers Unlimited, Inc. • P.O. Box 31145, Independence, Ohio 44131-0145

The Merle Evans Scholarship Fund

was established to provide funds to enable student musicians to attend and participate in the Organization's summer conventions.

The Frank & Ruth Blair Scholarship Fund

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



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.

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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 July/Aug "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

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- 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:

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2. 1964: photo used with permission from Illinois State University's Special Collections, Milner Library; 9454/rec/26
3. Elephant from Carson-Barnes Circus Facebook page
4. 1960: photo by Richard Kline; courtesy of the Circus Historical Society, www.circuswagons.org