

WINDJAMMERS



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# CIRCUS FANFARE

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*rest in peace*

Maestro at rest at The Great Circus Parade, Milwaukee, 2009. Photo by: Dan Covington.

**CHARLES SCHLARBAUM** (January 9, 1938 - June 17, 2016)



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## HALL OF FAME

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

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Charles Schlarbaum leading Clyde Beatty Circus Band in 1972.



Chuck Schlarbaum conducts his last Sailor Circus’ Windjammers Circus Band performance on January 17, 2016.

*Photo by Andy Rawls.*

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

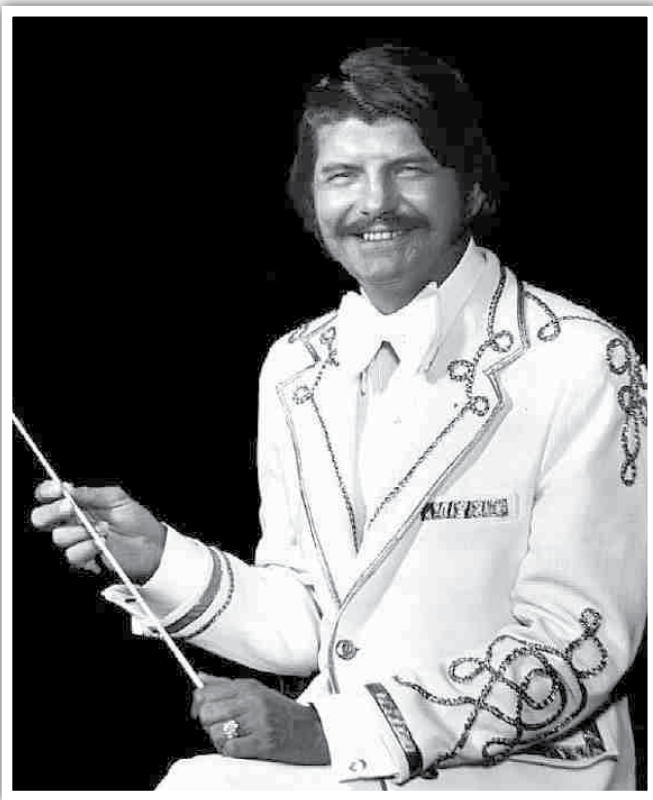
For more information on those names in **bold**, go to [www.circusmusic.org](http://www.circusmusic.org)

\* for service to Windjammers Unlimited

# OBITUARY: CHARLES “Chuck” SCHLARBAUM, WJU #61

January 9, 1938 - June 17, 2016

Published June 18, 2016; Circus Fans Association of America.com



Bandmaster Charles “Chuck” Schlarbaum

Chuck Schlarbaum was without question one of America’s foremost circus musicians. His knowledge of traditional circus music was unsurpassed. Perhaps only the name Merle Evans is better known in circus music history.

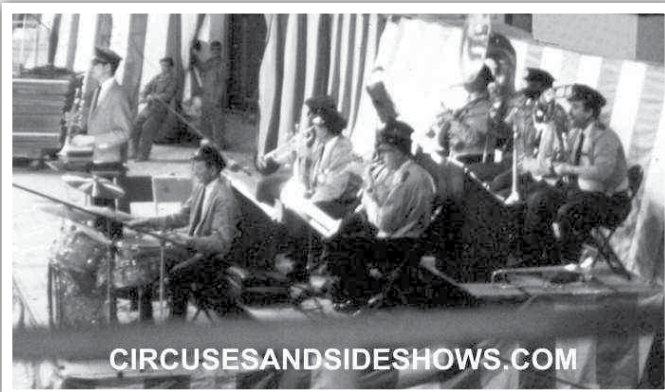
Charles “Chuck” Schlarbaum, 78, of Sarasota, FL, passed away June 17, 2016. He was born in Benton, IA on January 9, 1938. At an early age Chuck’s family moved to Portland, Oregon where he was raised and attended school. Young Charles acquired an interest in music from his par-

ents who both played musical instruments. Chuck began his musical career in grade school and played in the school orchestra.

Schlarbaum obtained his interest in the circus through his Great Uncle, who was a circus musician. In Chuck’s teen years he would travel with circuses in the summer months, working at various jobs in the animal and concession departments. After completing high school, Schlarbaum joined the United States Army where he served in the “Thirty Third Army Band”, playing solo cornet and touring the U.S and Europe from 1955 until 1958.

Chuck’s first job as a musician on a circus was with the Cristiani Bros. Circus in 1958. His first Band Leader position was with the Hunt Bros. Circus in 1959. During his long career he conducted, composed and arranged music for most major circuses in the United States. To name a few: Cristiani Bros. Circus, Hunt Bros. Circus, King Bros. Circus, Clyde Beatty Cole Bros. Circus, Ringling Bros and Barnum & Bailey, Garden Bros., Toby Tyler Circus, James E. Strates Shows and numerous stage productions. His 1984 recording with the Toby Tyler Circus Band is considered the last commercially available recording of a traditional circus band featuring touring musicians.

Chuck was active in the circus business until his death and devoted much of his time in recent years to the Showmen’s Shrine Club and the International Independent Showmen’s Association in Gibsonton, FL. He was a charter member of Windjammers Unlimited, and often served as bandmaster when Windjammer members performed. Chuck was inducted into the Windjammers Hall of Fame in 2007. In 2011, he was inducted into Sarasota’s Circus Ring of Fame.



Clyde Beatty Circus Band in 1967



Clyde Beatty - Cole Bros Circus Band in 1972

# CHUCK SCHLARBAUM ... In His Own Words

Sourced from an Oct 31, 2008 Audio Interview by USF Tampa Library and World History Program

I was born in Iowa, but my family moved to Oregon where I graduated from high school in 1955. My mother and father both played instruments. My Dad was semi-professional, but his career followed a different line. I started in the grade school orchestra. Played trumpet, but would fill in on whatever they were short on. While trumpet was my main instrument, I really don't have a favorite.

After high school, I joined the Army and during 1955-1958 played solo cornet in the 33rd Army Band. That was the headquarters band for the U.S. Army in Europe, located in Heidelberg. It was the Army's #3 band, after the Army Band and the Army Field Band. We'd play for dignitaries, concert tours, retreats, and so on. The important thing is it kept me in shape.

The circus was of interest to me long before going into the Army. My Dad's brothers were musicians on the road, and my great uncle led bands starting in 1913. He was doing wagon shows. Forget the railroads and semi trucks ... they were using mules! I guess I got the circus bug from listening to all of his war stories. Even in high school I had a plan to play in, and lead, circus bands. I was experimenting with the high school band, writing arrangements. I composed a march. I had a little dance band I was leading. Yes, I already had ambitions in my mind to be a circus bandmaster.

But back then in the circus world, you started at the bottom. As a teen, that meant when it was summer, I worked a shovel. Originally I was around animals. At the time, Clyde Beatty was everybody's idol ... greatest cat trainer of all time. I also did some concession work. My philosophy was if it didn't hurt me, I did it. Over the years I've done whatever was needed ... playing, announcing, leading the band, selling tickets, being the performance director, putting the show together.

When I got to play in the Cristiani Brothers Circus band in 1958, I found it required a lot more than with the Army band. It took endurance to do it. Three shows, two hours each per day. We'd play while people were coming in. And in the old days there was also a parade and an after show, typically a Wild West type. The band would play a galop and the cowboys would come line up. Cisco Kid. Hopalong Cassidy. It was an attraction for the city folks. Twenty-five cents for the After Show. All were reserved seats. You know why? Because everything else was being torn down for the jump to the next town.

I made the transition to circus band leader in 1959 on the Hunt Brothers Circus. I had played the Beatty show at Palisades Park (NJ) earlier that Spring. That fit since the Hunts always opened May 1 and closed Labor Day. They had the oldest running family-owned show in the history of show business. With Cristiani, we had jumped from Akron to New York in 1958 and I had a couple days free. So I decided to visit the Hunt's show. Their trumpet player was under the weather and they asked me to fill in. So, I did that job. I met band leader Stella, and Harry and Charlie Hunt. That Fall, I got a letter from Boss Hunt asking if I could drive a truck. It was a school bus fixed up with bunks as a band sleeper. I said I could. So, trumpeter by day, driver by night. Perhaps as a test, Stella asked me if I could lay out the music program for the show. So, I did. While Stella was the official band leader and playing the Hammond Organ, I was actually starting and stopping the band.

That summer, Stella said to me "You're spinning your wheels around here. My brother-in-law's got a show. An indoor show: The Frank Wirth Circus. Big, beautiful. His bandleader, Mickey Sullivan, is coming to visit and I want you to meet him." That Fall, after we closed, I went with Mickey and did the Eastern States Exposition. Then, that Spring, I went over with Mickey full time. Often we had two units, so I'd be leading one and Mickey the other. We opened on Long Island during Easter Vacation and then did Shrine Circuses in Hartford, CT, Springfield, MA, Syracuse, NY, Utica, and Montreal, finishing up the middle of May. I stayed with him that summer and did a few park concerts, regattas, Grand Stand shows at Fairs, and so on.

In 1960, I was with Sells & Gray Circus as bandmaster. Then bandmaster in 1961-62 with King Brothers Circus. 1962-63 found me at Al G. Kelly and Miller Brothers Circus as bandmaster, and in 1964 I was back at Sells & Gray. Next came Hoxie Brothers Circus in 1965.

When I joined Clyde Beatty Circus as bandmaster (1966-1974), I was the youngest guy around. The toughest thing I faced was managing people. Old timers were retiring. You had to hire and you had to check backgrounds. But I knew people from my previous work with Cristiani and others. So I was able to put together musicians who were experienced and whose habits I knew. We carried eight musicians on Clyde Beatty and then hired local musicians to come up to the local union's minimums for our sized show. It varied. At the time, Merle Evans at Ringling was down to only trumpet, organ and drums on payroll, or what I called a "Cocktail Trio." He had a tough time of it as he



1974 Clyde Beatty Circus Band. Chuck Schlarbaum on trumpet with Charlie Bertini (left) and Richard Wessels (Pedro) on drums. Photo courtesy of Jim Buttolph.

had to break in local guys in every town, trying to cram the music for a two hour show into a two hour rehearsal and not wanting to pay overtime, and so on. If you are in Podunk, watch out. Small towns just don't have the talent for playing shows.

Merle said to me once, "When you gonna play Roanoke, VA, Chuck? That's the worst band I've ever had." Later on I was there and, sure enough, had a terrible time. After the contract's two hours of rehearsal, we were still working the opening number and hadn't even gotten to the show itself. The union secretary was in the band, reacting to my frustration with "Remember, we don't do this for a living, you know!" Ugh. But my next stop was Maple Leaf Gardens in Toronto and I had 26 guys there who came in, sat down, and "Bing", they got it.

Another town I really liked was New Orleans. We played it nine years straight with the Clyde Beatty band, and then I played Royal Hanneford there for another three years straight. We'd have about 16 guys playing that town. Great city for music.

The biggest bandleader skill is picking the right music. Music, costumes and lights are the backbone of the show. The music dictates the pace. Some acts would have their own music. Most didn't. So, you had to find out what the act does and what fits best. I did some composing, but mostly arranging. I'd generally write for the brass section to have everything covered, with perhaps a calliope or Hammond organ filling in. If other instruments were appropriate, they would reinforce the basics.

Depending on the act, the style of music would be quite different. For the flying act, maybe a fanfare to announce the act, a march while they're getting up there, and then the waltz. Cut to announce the passing leap or the triple. Drum roll.

Then if they don't make it, back to a waltz, Hit a chord when they do make it. Then a galop for the come down with a fanfare when the last one is ready for the final chords and bows. For the finish of a juggling act, maybe put in Saber Dance. For a Cat Act, Oriental things. Spanish tunes for Liberty horses. I would change parts of the music every year so the band doesn't get bored.

Since the inception, popular tunes have been used in the circus and I've done the same. In my last year with Clyde Beatty, I got into disco. You get younger people into the act and you have to match what they want. Like, themes from movies, Mission Impossible, Sputnik, Jungle music, New Orleans, Mardi Gras. You have to go for a balanced mixture of old and new, Yes, include real circus marches ... barnburners ... but also stuff that sells, that they'll listen and relate to during the acts.

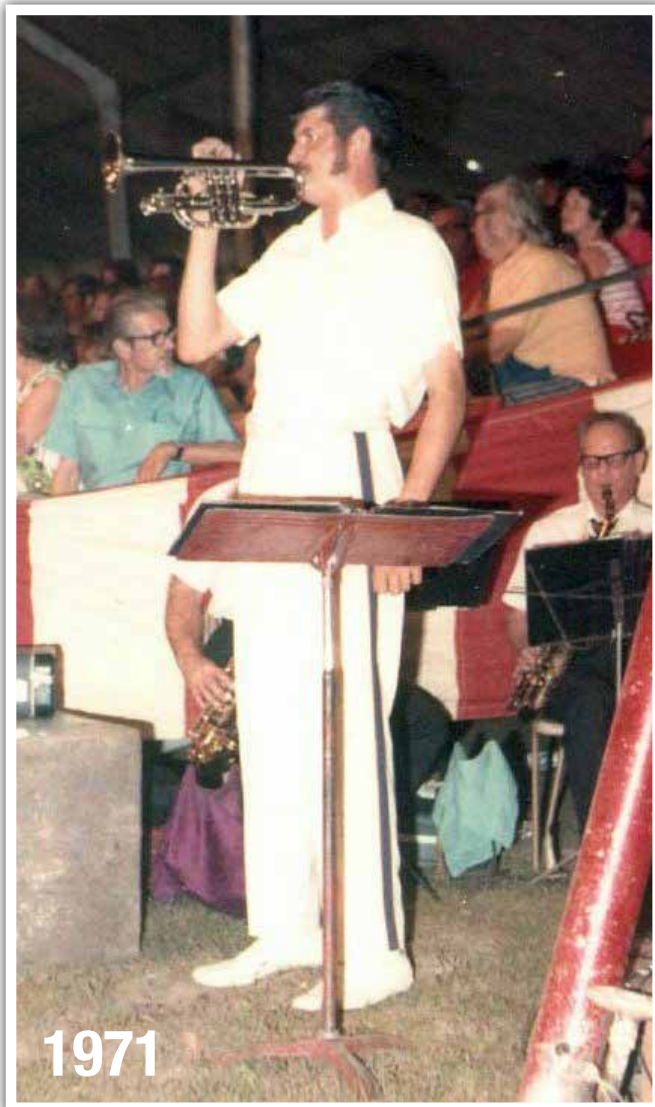
Another thing you have to think about is the flow of the show relative to all the rigging, the props and the costume changes. Some performers are in two or three different acts, so you have to allow for costume changes as well. You have to lay out the show so it runs smoothly and the pace is not slowed. Once you lay out the music program for the show, however, it doesn't change for the Season. Workers prepping for other acts outside the tent would know how much time they had by what tune the band was playing. Changing the order or the tune would NOT be a good thing. But if there was a mishap and an act was in trouble, I'd go to "Hello Dolly", or some other tune not in the show, to alert the people in the backyard that something was up and they should come running.

My favorite gigs were playing for headliners. I had a reputation for animal acts, mostly because you never knew what would happen. Other acts are pretty much routine, but with animals you never know. The circumstances are



1967 - Chuck on Calliope at Beatty Circus. Photo from [Circusesandsideshow.com](http://Circusesandsideshow.com)

different, almost every time. Sometimes slight, sometimes significant. How do you react? You've got to keep playing no matter what and see what happens. I had everything numbered, so had signals for skipping a tune, repeating, vamping, or whatever. Regardless, keep playing, and if the safety tune is needed, cut to it. Once we were playing for a "Rocket Act". The ground was soft and didn't hold the stakes. The rigging broke loose and it was coming right at us. The drummer didn't see it happening and was injured. At the hospital the doctors and nurses were asking what happened, and, in somewhat of a daze, he said "The rocket ship crashed."



Building relationships and knowing people in the industry is another important element to my job. When I would be in New York, I'd have people who played in the Sousa band. One guy was personnel manager for the Goldman Band. Half of the West Point Army band wanted to play in our shows. At one point I was offered the assistant conductor position at West Point if I'd come back into the Army. I declined. And then arrangers from the big publishing houses would seek me out, some with a batch

of arrangements under one arm, and a twelve pack under the other! "Hi, I'm Paul Yoder. Harold Walters told me about you. Could you use any of these in the show?" They would give them to me free to gain exposure.

I've done lots of Shriner's Circuses over the years, building relationships there as well. I'm a Mason. My great-grandfather was a Mason. My grandfather was supposed to be, but joined Odd Fellows instead. Merle Evans, Henry Fillmore, Karl King, Fred Jewell, and Charlie Barnhouse were all Masons. I'd play the Shrine band to keep my lip up as well as helping them out. I was a Charter member of the Showmen's Shrine Club and have been going through the chairs. Will be first chair in 2009. I'm active with the International Independent Showmen's Association. I've been three times the Commander of the Legion Post 148, and am in my second year as Senior VP at the Riverview V.F.W. I was bandmaster of the Garden Bros. Circus 1977-1989, and have had short gigs with a number of others, including playing for Ringling (1969-1971).

But times are changing, as they say. Circus bands were still going pretty good in the 1970's, although the trend was to reducing band payrolls for smaller towns and adding on with locals for bigger places. Clyde Beatty held on for a long time. I had the last union band under canvas with Beatty. As I look at it from my perspective, Merle Evans did the first half of the century, starting with show boats, Buffalo Bill and all that, and ending with Ringling. And I took it the rest of the way. There were a lot of people in between who were pretty fair band leaders, but I guess they didn't all get the same publicity. So not many of us left.

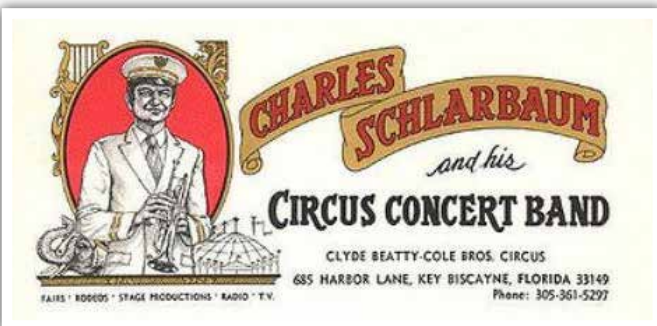
Sadly, the 1980's saw the real decline. Got down to where most circuses were operating with just the "Cocktail Trio". Things get dicey when you are down to locals for that! Then technology brought us those MIDI tracks where you can program them and cue the entire show. They'd just carry a drummer to catch the action and then run the machine. Some circuses are not even using live drummers anymore. The trick is continuing to evolve with the times. While the circus world has continued to change, in that sometimes crazy world I grew up in I would often say: "Miracles take a little longer; the Impossible we do right away."

# Remembering Charles Schlarbaum

By Andy Glover, Vice President, WJU #423

I will always regret – or at least, I think I will regret – that I never went on the road playing in a circus band led by Chuck Schlarbaum. I had received a call about two weeks prior to his passing, informing me that he was comatose and in grave condition, and not expected to live more than a few hours – and the next I heard, he was lucid and talking, which made sense; it seemed almost impossible that Schlarbaum could die, if for no other reason than his track record of already having lived such a tough life on the road for fifty-plus years as a circus musician. I remember feeling the same way about Merle Evans. These guys were indestructible, or so it seemed.

My first interaction with Chuck was in 1979, shortly after I graduated from high school. I had traveled from St. Louis to Oskaloosa, Iowa, where I had spent a week organizing the Barnhouse Company's music archive. It was admittedly an odd hobby for a 17 year old, and even odder that Bob Barnhouse, Sr. had given me a key to the building, and told me to come and go as I pleased. I inventoried their music archive and made a listing of music that was missing. This list was reproduced in the Windjammers "Circus Fanfare," and within days of publication, I received a typewritten letter from circus maestro Charles Schlarbaum, whom I had never met, but whose legendary career had preceded him.



The letter was on ornate letterhead ballyhooing his band, and it extended three or four pages. In it, he told me of his long association with Barnhouse, and how he played many Barnhouse publications, especially our "Program Pointers" advertising booklets, which had served as his cornet practice material for years. Back in the days before recordings and online efforts advertised music publications, the "Program Pointers" booklets included reduced solo cornet parts to promote music. I had seen one or two of them, and concluded that Schlarbaum must have had extraordinary eyesight to play from those significantly reduced parts. It also helped explain his extraordinary knowledge of circus music, particularly from the Barnhouse catalog. His letter was typed with the shift-lock on – all in capital letters, as if yelling; which, I learned later, was very

much the same way he talked in person. At any rate, his letter was followed by a large envelope, containing many pieces of music that the Barnhouse archives lacked. And so began a friendship that lasted over thirty-five years.



Of course, meeting him in person was something I looked forward to, and I did so at the Windjammers convention in Sarasota in January, 1983. I arrived late and remember walking into the large meeting room at the old Holiday Inn on Tamiami Trail. He was conducting the band and also playing along on his trumpet with a brilliant and piercing "showbiz" sound and style. As I walked in, he happened to have stopped the band to complain to the trumpet section about something. I noticed he had three music stands. One had music; another contained his cigarettes and ashtray; and the third, a pitcher of bloody Mary's. This was Schlarbaum.

We hit it off well, and he was very interested in knowing my plans for a career after graduation from college. It did not dawn on me at the time that he was always recruiting players to go on the road with various circus and show bands he put together, and that I had become a possible future circus musician for one of his booking enterprises. Over the next several years, as I had started my teaching career, I would receive phone calls from him at all hours of the night, asking me if I knew of any musicians who were available. The call might begin with, "I'm putting together a band for the Toby Tyler circus, and I need a drummer who can lead the band, and a trombone player that can read music!"

I recommended several of my friends from the Central Methodist band to him, and I am proud to say I helped get work for Clarence Smith, Jim Shannon, Fred Middlekauff, and several others. At one point when I was in career limbo, I considered going on the road myself. For better or

for worse, that never materialized. But I feel I missed out on something and will always wonder, “What if?”

After I came to work at Barnhouse in 1998, I would receive regular phone calls from Chuck. There was often no particular purpose to the call. Sometimes he just liked to talk about music and circus people. I was always trying to get information on composers about whom I knew nothing, and Schlarbaum was a great source for interesting, if not entirely practical, material. When I asked him about a composer named Erdell Mutchler, Schlarbaum told me that he had Mutchler’s music library; and that when he received the library from Mutchler’s daughter, she also gave Chuck a jar of peach preserves. When I asked about circus bandleader Mickey Sullivan, I received a positively grotesque description of Sullivan’s demise, which is completely unprintable. Like Merle Evans, he seemed to have the most extraordinary recall for specific dates, places, people and happenings, drawn from his lifetime of traveling largely with “mud shows” – those that traveled by truck as opposed to train.

When Chuck was selected for the Circus Ring of Fame in 2011, he called and asked if I would be willing to lead the band at the ceremony. I was incredibly honored to do so. One of my favorite moments in music came at the end of that ceremony. I gave the downbeat to “Barnum and Bailey’s Favorite” for a “chaser”, and Chuck came down off the dais to the front of the band, and I handed him my baton. It was a wonderful moment for all of us.



Another special moment came last January at the Sailor Circus – the last time most of us saw him. Chuck was obviously in poor health, and with severe mobility issues, was using a walker. As our center ring band began the concert with our national anthem, and we all stood, I looked out of the corner of my eye and saw a hobbled Schlarbaum, standing and saluting the American flag. That small action confirmed to me that this was a man of honor and principle.

Those of us who saw him at work leading the band for the Sailor Circus were treated to a rare glimpse of precisely

what our organization strives to preserve: traditional circus music played the way it was a century ago for circus acts. Chuck had a tremendous ability to select the perfect music for every act – whether it be “Evening Star” for a wire act pyramid, or “Broadway One-Step” for clowns, or his often underappreciated use of two entry marches at the start of the show – one bright, gaudy opener (like “The Screamer”) followed by a ponderous, serious minor-key selection (like “Trombonium”), which would generate a sense of drama to follow.

Certainly, he could be difficult to play for in that he knew what he wanted and was demanding we achieve that. He wanted cues to be executed swiftly and smoothly, so as to follow the action of the show and maintain the pace and excitement. Nobody else from the world of contemporary circus music surpassed Chuck at these skills. Chuck will truly be missed. With his passing, our organization, the annual Sailor Circus performance, and the larger world of traditional circus music will no longer be the same. I consider myself so fortunate to have known this great legend of circus music, and to have called him my friend. This January, friend Chuck, we’ll take a cup of kindness yet, for auld lang syne.



# CHUCK SCHLARBAUM, CIRCUS BANDMASTER

Thoughts from Charles Bennett, WJU # 1

Chuck Schlarbaum should be considered the last of the old time Circus Bandmasters. Chuck spent a lot of years in the circus industry. Although we never discussed this, I was told Chuck's first job was as a cage boy for Clyde Beatty, back in the early 1950's. His career on the bandstand lasted over 30 years with several different shows.



Clyde Beatty - Cole Bros Band in 1970 at So. Bend, IN

In 1958, he played under Bandmaster Ramon Escorcia on the big-tented Cristiani Bros. show. Chuck became Bandmaster on Clyde Beatty-Cole Bros. in 1966. He fronted the band through the 1974 season. He later worked on the rebirth of King Bros. and, of course, many Shrine dates.

I have always said Chuck was the master at putting the "book" together for the circus performance. I could stand out in the "Backyard" of the show and by listening to the band, could always tell what "type" of act was going on. Circus music is mood music and when the cats enter the arena you play the Storm Scene from William Tell. The elephants are brought on by a very fast version of Invictus and the flyers perform to a slow waltz, clowns to a Fillmore Smear.

A few things you should know about Chuck: first, our very first Windjammer Convention was held at Key Biscayne, FL, in January, 1973. While I did the press for the convention in Circus Fanfare, Chuck laid out the events that would take place. If I attend 100 WJU Conventions, this by far, will always be my favorite. We played and recorded in a real big top, which was provided by Hoxie Bros. Circus. The show workers put the top up, but we had to take it down. I never realized how firmly into the ground the poles became once the top was up. We had to play like we were the elephants! We did okay until the last pole was to come down. Several of us pushed too hard and it came down quicker than expected. Jack "Tiny" Stagg got caught under the tent and it took us quite a while to get him out, but he was okay.



Bob Harrison, Tex Maynard, Dick Whitmarsh, Charlie Bennett, Chuck Schlarbaum; (back row) Bob Hills, Ward Stauth, two local students, Bob Weiss, Doc Dettman

Chuck then provided a great supper on his patio and afterwards we all went inside. He played Midway-type tunes on his piano. I don't think we left for the motel until about 3 a.m. Come to think of it, I don't think we ever got to bed before 3 a.m. I believe there are only three of us "old-timers" left from that first convention (Hills, Whitmarsh, and myself). The last time I saw Chuck was at the 2011 Oskaloosa summer meet, where he directed the Cemetery Band in a circus tribute to the Barnhouse family (See YouTube link on Page 29). He also fronted the Windjammers band at many of the Sarasota meets early on, and the Windjammer Sailor Circus Band for many years.

In 1972, the Beatty-Cole show played right on the property of the Lake Geneva Playboy Club. There were Bunnies running all over the place. I was lucky enough to play this date. After the shows we would go back to his trailer and have dinner. Chuck enjoyed cooking and you were never sure what you would get! Earlier in the 1972 season, I traveled from Chicago to Battle Creek, MI, where now-deceased member Bob Harrison and I headed east to join King Bros. in New England. On the way over we caught Beatty-Cole. Harrison and I ate at a great Italian restaurant that Jimmy Ille had told us about. We probably each had 6 pounds of food plus a few cold ones. When we hit the Beatty lot, Chuck says "Hurry up and get your butts on the bandstand". Harrison was on clarinet and me on solo-book trumpet. We did the best we could, but I don't even think I could see the music!

Anyway now you know a few more stories on Chuck. The Club will surely miss him. I suppose by now Chuck is working on the "book" for the upcoming Season! Gone but not forgotten.

# TRIBUTES TO CHUCK!



Photo by: Don Curtis

**Ron Keller:** I first met Charley in 1983 in Sarasota. Merle introduced him to the Windjammers gathered for the Winter Meet. Chuck sat in on a couple of recording sessions and barely looked at the music! He, like Merle, had an awful lot of music in his head! His memory of circus acts and music for the acts was amazing. His career

brought him in contact with many of the "greats" of the circus and many knew him on a first name basis. In his prime, Merle said that Charley could play anything that was put in front of him at sight and without a mistake! A few years later, while the Windjammers were playing for the Sailor Circus, he was playing solo cornet and something happened to the act in the Center Ring. Without missing a beat, he changed to a different piece and tempo, literally driving both the band and performers on to the next act! I really never saw what happened because when you're playing tuba, you are in back and watching the director! When watching Charley work the music for the Sailor Circus, it always amazed me on how he knew just when to make the cut in the music, do a chord, start the music again and finish the act and play the chord again. I watched as much as I could the last two years and there must be some sort of signal that the act does, so he knew just when they were ending! Doug MacLeod always wanted me to sit next to him so the tuba and bass drum were in synch. We worked well together. I think Doug and I both watched Charley more than any of the other musicians! (ha!) Great memories!

**Armand J. Olevano, Jr:** I met and started working with Chuck 12 years ago and we became good friends from the very start. His knowledge of the Circus business was incredible. Chuck knew every working act and what music they required and he knew every note in every part of the music. We were doing a show about 10 years ago and during one act Chuck thought the music could be better for the routine. During the break between the 1st and 2nd shows Chuck went out to his truck and wrote an arrangement for that act. When we returned for the 2nd show he passed out the parts (about a 16 piece band) and we played it for that act. Needless to say it was note perfect in every part and exactly

right for the act.

When we played the Circus in Gibsonton this past January, Chuck was very sick and it did not appear that he would be able to conduct the band for the show. Seeing him in this condition, I remembered something that Circus owner Ian Garden once said: "In all the years that Chuck worked for me, he never missed a show". All I could think of was that this was one curtain call he would not make. But about 10 minutes before show time I heard his voice as he was being helped into the tent behind the band. Like the real trouper he was, he conducted all 3 shows, and then also the Windjammer Sailor Circus Band a week later, I will miss my good friend but not forget him. MAY THE GOOSE HANG HIGH



Photo courtesy of Armand Olevano

**Rod Everhart:** It was at my first winter convention in the early 1990's that Chuck hosted a Saturday morning special circus music workshop for Windjammer members, but it seemed only us curious "First of Mays" showed up. There were probably a dozen of us. There were only three of us on trumpet. My Dad, also a new Windjammer member, instantly grabbed the 3rd book, and a high schooler snatched 2nd. I was left with the Solo Cornet book. At the time, having been playing only 3rd part in the recording sessions, I had probably never seen or played any of the "circus warhorses" Chuck was challenging us with, and certainly not the Solo Cornet part. Since that part was the small-sized version and also covered with cues for other parts, I was truly bewildered and both visually and musically challenged. Thus, I was quickly on the receiving end of some steely-eyed looks, frowns, grimaces and tough commentary from the Maestro, although I think he was secretly grinning at my struggles. Soon, I reacted back at him that I was doing the best I could and the best I could do was all he was going to get. With that, we happily moved off the Screamers and onto waltzes, two steps and other less demanding tunes. It turned out to be a worthy session, a great educational experience and an interesting first introduction to a circus legend. R.I.P.

**April Zink:** I never knew exactly what to call him: Chuck, Charles, Charley/Charlie, or just Schlarbaum. OK, some others might have also used S.O.B. To whatever name he responded, I knew he was the genuine article. A showman, a musician, a loving man who did not want to be seen as weak. So he often protected himself with his cantankerous attitude. I saw through all his posturing to see a really fine man who knew the circus industry and how to make a show move by music. My first memory of Chuck was at a Windjammer Convention in Sarasota. It was my first meet, and I was selected to play the circus band. Per usual, the first part of the rehearsal was spent handing out music. He looked at me, saying "Honey, hand this out." I took the folder, but looked right back to say, "I'll help, and my name's not Honey. It's April." Schlarbaum shot me a look, maybe a small smirk. Now, I can't help but wonder if the other musicians figured I had just agitated the wrong guy. However, on the next selection, Chuck made sure to call me by name. I felt throughout the rehearsal that he was watching my every move, and knew he heard every one of my missed notes. I hung in there. I must have passed muster, because I played many times for Chuck after that. He would call for parades, the IISA Showman's circus, Ring of Fame. He called me on May 1st this year, for what turned out to be the last time. He just wanted to talk about the end of the elephants at Ringling. The closing of another era in the circus industry. I asked if his health was stronger since January. He mentioned that he had many medical tests since then, probably including a pregnancy test. "Chuck," I said, "If your pregnancy is positive, you call Ward Hall and go out on the road with the side show." He gave me a big "HA!"

I was recently thinking of who were his last visitors in the hospital. I probably was his last Windjammer. After the nurses briefed me on just how sick he was, I entered his ICU room on June 10. Hooked up to oxygen, he was sleeping soundly. I shook him by the shoulder, but did not get a response. I leaned in a little closer, tried to tame his wild hair, then I cupped my hand on the side his face, called him by name, his eyes opened a bit. I would like to think that he tried to smile and lift his head up as if to focus his eyes. Then his eyes closed; his head dropped back on the pillow. I tried something different, grabbed his shoulder a little harder, shook him slightly, and called out to him a bit louder and stronger, "Chuck! The circus is about to start! We need a band!" His eyes opened again, and he tried to smile. It was then I noticed that the HEART monitor fluttered. He heard me! Then his head sank back into the pillow, and his breathing again dropped into a calming snore. Until his end, he put the circus first.

When the chaplain visited a couple days later, Chuck was asked if he knew I had visited. He did respond and smiled. I would like to think when he saw me visit, his first thoughts were, "Oh man, I must be really sick for April to come (from

Gainesville) for a hospital visit." Whatever he knew, however his end, I know the circus world has lost the last old-time circus bandleader. I will miss him more than he ever could realize.

### **Don Cooksey:**

I attended my first Windjammers Meet the summer of 1993. As we did again this year, it was in Baraboo, Wisconsin. Our RV was parked at Sauk County Fairgrounds, and while there we met Doc Dettman and Hal Hazen from Florida. They invited me to Florida to play for Charlie Schlarbaum at the January, 1994 Gibsonton Circus event. So, that is how I first met Charlie. He invited me to come back that December to play for the International Circus Festival at Robards Arena in Sarasota. We did and I continued playing for him the next 22 years. His knowledge of circus music and circus acts was phenomenal. Once a friend of his kept giving him strong drinks while he was directing the circus band, and Charlie passed out. But when we stopped playing that piece, he stood up right on cue, never missing a beat on the next act. That's the kind of musician he was. Except for the band, no one would have ever realized anything had happened. At another Windjammer Convention, he was bar tending. I went up and asked for a Diet Coke. He yelled out for all to hear: "I have a trombone player who drinks Diet Coke!", and laughed loudly as only Charlie could do.

In 2009, Charlie asked me to ride his Circus Wagon in the last Milwaukee Circus Parade. I felt very privileged to be asked, so I said "Yes", of course. I carried a soft drink aboard, but never got a chance to even take a sip. As soon as we finished one tune, he gave the roll off for the next one. We played the whole parade one circus number after another. I never got one drink of my Coke, but I have the lasting memory of playing that parade with Charles Schlarbaum as bandmaster.

The Gibsonton Circus of January 2016 fell on Charlie's birthday so we decided to get a birthday cake for him. We were not thinking this would be his last birthday. I have many fond memories of Charlie. I played for him for 23 years and there was never a cross word between us. Last March, he invited us to a "Hit the Road" party. We went as his guest and he even paid for us. We had a wonderful time with several hours of reminiscing and fellowship. I will always have a deep respect for his talent. Good Bye, Charlie.



Ring of Fame 2011  
Photo by: Gloria Cooksey

# DONATION OPPORTUNITY!!

As some of you know, just prior to the death of Charles Schlarbaum, Windjammers Unlimited was given access to Chuck's accumulated treasure-trove of Circus Music, stretching back over his long career. We don't yet know what is there, but believe it contains circus music collections from other circus bandmasters, such as Vic Robbins and Chuck's Uncle Honzelka, as well as Chuck's vast array of circus music. Apparently, also included are music from silent movie orchestras and even a few orchestrations from the Jackie Gleason Show.



Part of our mission as an organization is to preserve traditional circus music. Protecting this particular collection of music is, therefore, of high priority to us as we believe it to be "priceless." On Saturday, June 11, 2016, April Zink supervised the move of the music from Chuck's home and garage to a new 10'x20' Windjammers storage unit in Sarasota. So, we now have 12 filing cabinets of march size music, three large vertical cabinets of oversized scores, and approximately 300 boxes of miscellaneous music to sort through and conclude how best to preserve. Ultimately, thanks to Andy Glover, we intend to re-locate these to a C.L. Barnhouse warehouse in Oskaloosa, IA to save on storage costs.

However, in the meantime, we have incurred significant expenses. We have already incurred about \$2,500 in

moving and storage expenses and expect to incur another \$2,500 in interim storage and then moving costs to Oskaloosa. Obviously, our WJU 2016 BUDGET included exactly zero for these expenses, and we were already on course for a slight deficit this year. For that reason, we really need your financial help in offsetting some or all of this unexpected, but totally necessary expense.

Your Windjammer Board has established a special fund in Charles Schlarbaum's Memory for use in covering the expenses of preserving his music collection. Please consider a special tax-deductible contribution to this fund in Chuck's Memory by mailing your check, payable to Windjammers Unlimited, to Howard Habenicht, WJU Treasurer, 82 Country Club Drive, Bloomingdale, IL 60108.

## CIRCUS JARGON (Part 3)

To people joining a circus, they quickly had to learn the lingo, otherwise they might be thought of as not "With it, and for it," or, perhaps, a "Brick short of a full load."

The Crumb Box was the footlocker or suitcase where workers kept their personal belongings, and to Crumb Up was to take a bath, shave, or otherwise clean up. The Grouch Bag was worn under the clothing, carrying the performer's valuables. "My Other Shirt" would be a reference to their wardrobe.

The Arch was the front gate and the Front Door was the general area of the main entrance to the circus. A Jump Stand was where tickets were sold. The Back Yard was where performers prepare to make their entrance via the Back Door in the Big Top (main tent). Clown Alley was where the Joey's (clowns) dressed and kept their props. The Connection was the space between the menagerie

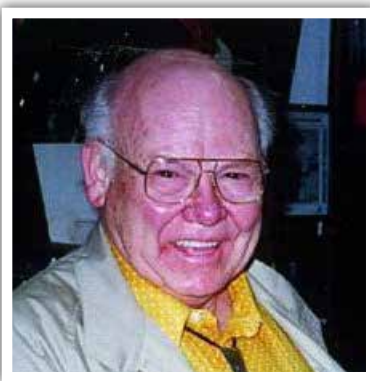
and the Big Top. The Pad Room held pads, harness and tack for animals, and where the animal trainers spent most of their time. Pup Tents were boots or overshoes.

The Bally was a sample exhibition in front of the Grind (side show) to generate interest in the wonders kept inside. The Banner Line was the promo pictures displayed outside the Grind. An After Show was an extra performance following the main event, often Wild West related.

Lot Lice were those townspeople who arrived early and stayed late at the circus lot, not necessarily spending money, but certainly getting in the way. Grafters were gamblers who often trailed a show. A person who snuck into the Big Top or Grind without paying would be a Free Roll. But a complimentary ticket or free pass to the circus was an Annie Oakley.

# TRIBUTE TO BUSTER BAILEY, WJU #17

By Bill Armstrong, WJU #3610



Elden Chandler  
"Buster" Bailey was born in Portland, ME, April 22, 1922. When he was five years old his mother took him to the circus. His love for the music and the big show would stick with him for life.

At age six, Buster started studying the snare drum. At age nine, he was studying xylophone with Vaudeville drummer Howard Shaw. By age twelve he was playing xylophone solos at area events. Buster won a scholarship to New England Conservatory of Music where he studied for a short time before WWII broke out. Buster was called into the Army where he served for three years with the 154th Army Ground Forces Band, working as an arranger, pianist and leader of the dance band, playing clarinet in the concert band and snare drum in the marching band.

After the war he enrolled at Julliard and studied with probably the two most legendary percussion teachers on the planet -- Morris Goldenberg and Saul Goodman. There was a lot of work for good musicians in NYC and Buster stayed busy playing his way through school. Studio recording sessions and performances included being an original member of The Little Orchestra Society and the Sauter-Finegan Orchestra, a new hot jazz outfit with arrangements that included much auxiliary percussion. (Listen to Buster on snare on Sauter-Finegan's "Doodletown Pfiere" at <https://www.youtube.com/watch?v=Iz8mNvCABiQ>)

Somehow, with all he had going on, he still had time to notice the cute young "Girl Drummer" at Julliard. Barbara & Buster would be a matched pair from then on.



Upon graduating from Julliard, Buster was invited by Timpanist Saul Goodman to audition for an opening with The New York Philharmonic. He played his audition for conductor Leopold Stokowski, got the snare drum gig and held on to it for 42 years, working under Stokowski,

Leonard Bernstein and Zubin Mehta. His classic snare drumming can be heard on over 200 recordings, including Shostakovich: Symphony No. 5 / Bernstein - New York Philharmonic Orchestra; Malletoba Spank - Duke Ellington; Sketches of Spain - Miles Davis; and Bernstein: Symphonic Dances (WSS) - Mambo, Cha-Cha / Bernstein • New York Philharmonic. Probably the most important recording of Buster's playing is the Bernstein recording of the Nielsen 5th Symphony (<https://www.youtube.com/watch?v=y6o3JnyVRCw>)



In 1969, Bailey joined the faculty of the Juilliard School, where he remained until 1993. He is the author of the highly acclaimed method books Wrist Twisters - A Musical Approach To Snare Drumming and Mental and Manual Calisthenics: For the Modern Mallet Player.

In the mid-1950's Buster had the opportunity to meet Ringling Bandmaster Merle Evans while catching the circus at Madison Square Garden. Famed Ringling drummer Red Floyd became a great friend as well and Merle would supply the NYP percussion section with complimentary passes whenever the circus was in town. One year Red took ill and suggested to Merle Evans that Buster might be interested in subbing for him. Bailey played the show for 3 days and said it was the time of his life.



Buster playing Ringling at Madison Sq. Garden

As Barbara tells it: "Rudy Bundy had given Buster one of his special passes so Bus could come and go to the Ringling show as he had time. Bus would focus on Red's playing. By the time of Red's illness, Merle knew that Buster was the only outsider who knew the show, acts and all. So Bus asked the Philharmonic for time off. NYP President Carlos Mosely was told. Carlos' replied it would kill Bus not to do it, but the personnel manager should decide and NOT tell Carlos any more about it. Bus played for 3 days and got back to the NYP in time for a dress rehearsal Thursday morning and the concert that afternoon. Many years later we were in Milwaukee, after the circus parade, and Carlos was also there. Carlos was asked if he had ever had to "turn a blind eye" to some incident and Carlos replied yes, he had, and it involved Buster, who was, of course, sitting right there. It seems that the Master contract between the Union and the NYP prohibited NYP musicians from playing Burlesque shows or circuses. But as long as Carlos didn't know about it, it would be okay. So he turned a "blind eye" in this case. Imagine our surprise!"

Not so well known is Buster's emergency subbing on the Clyde Beatty - Cole Brothers Circus. Barb had this to say about that: "We had bought tickets and went to the show and Buster said we'd stop to see Charlie Schlarbaum on the way in. As we walked up to him, Charlie said to Buster, " You are a sight for sore eyes!" The drummer had thrown his back out while setting up and couldn't play, so would Buster sit in and play the show? Are you kidding? He had a field day. Never used the music, but just followed Charlie's cues. Charlie called out the meter, changes and tempo and told him which ring to watch to catch the tricks, etc. I sat next to the band stand like the girl singers used to do with the big bands and just marveled at Buster's quick adjustment. What a contrast to his 'Day Job'!"



Buster with Beatty Bandmaster Schlarbaum

Even at the very top level symphony percussionists sometimes have a slow evening with dozens if not hundreds of measures of rest to count. As a perfect

example of this here is a glimpse from the NYP archives of the timpani part from the Mahler 8th with Buster's hand written directions for Saul Goodman to "Wake Buster" at measure 57.



Bailey liked to keep things moving. Chris Lamb, principal percussionist at the Philharmonic, said he would often times improvise on an Irish jig or jazz song together with Bailey in the practice room at Philharmonic Hall while waiting to perform during a concert.

For a snare drum wizard like Buster, the "high, loud and fast" style of the circus bands was a perfect way to blow off some steam. In 1971, he noticed an ad in the Circus Historical Society's Bandwagon magazine looking for people to start a "Windjammers" band. He and Barb rarely did things together so they jumped at this opportunity and signed up as WJU members #17 & #18. The rest is history.



Barb & Buster at an early 1990's Windjammer Meet

You can listen to Buster's circus snare drumming expertise on YouTube with American Main Street Band's "Under the Big Top - 100 years of circus music" CD selections.

As a starter, click on: <https://www.youtube.com/watch?v=tG4H2AKPmDU&index=26&list=PL7FiwNn6N0Su9QKx5F1Uz3Gcyqzo5IN8U> or Google: "Flying Act: Circus Echoes"

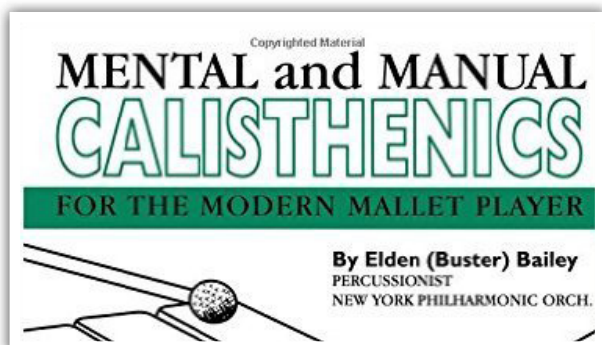
As Ron Keller says, "Buster was a rare breed. He knew many of the circus marches by heart and rarely looked at the music. His eyes were always on Merle or whomever was conducting. He had one of the smoothest rolls I have ever heard. He always had a smile on his face, and truly loved playing percussion. As a band director for over 40 years, I told him I had studied with Hascall Harr and he asked all kind of questions, especially how I approached the fundamentals of snare drum. A great guy that I had the pleasure to know."



Paul Yoder watching Buster playing Red Floyd's Snare drum; the drum is now in Julliard's archives

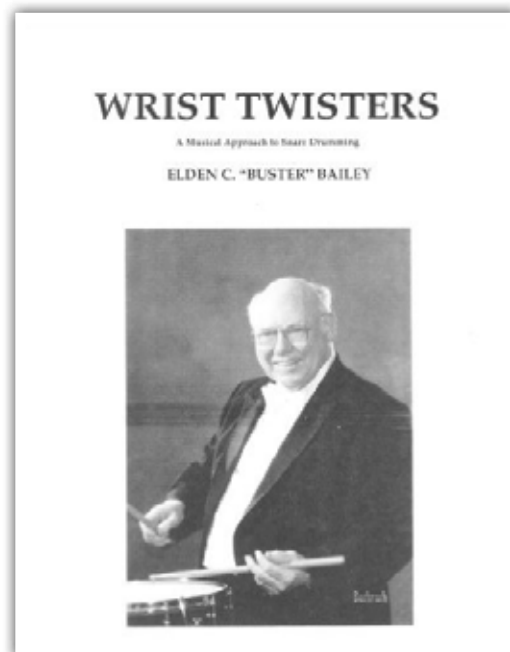


Buster Bailey and Doug MacLeod Windjamming



In 1996, Buster Bailey was inducted into the [Percussive Arts Society's PAS Hall of Fame](#). He was circus through and through, belonging to Circus Fans of America, Circus Model Builders, and Circus Historical Society in addition to Windjammers Unlimited.

He closed the show on April 13, 2004, in Sarasota. As a drummer myself and relatively new to Windjammers, I sure hate having missed him. While Buster would have said "No way!" to his being "great" or "the greatest" at anything, I'll close with a quote from former Julliard student Scott Wilkinson: "Buster's gone now, and I miss him. He was one of the most brilliant, kind teachers I ever had in my life. And I know, with unwavering certainty, he was the greatest snare drummer that ever lived. "



# Harry Brabec (WJU #394) “Sits in” with the Carson & Barnes Circus in 1982

by Barbara Brabec

Harry's widow, Barbara, recalls one of her most memorable circus performances--the day Harry was invited to sit in with the Carson and Barnes Circus as it warmed up for a performance in Naperville, Illinois. She had a seat right next to the chute where the Bengal tigers rushed past into the center ring--so close she could have touched them--and alongside the path where nineteen elephants and other assorted animals trotted by to get into the Grand Parade.

I had just begun to write a memoir about my life with Harry when clarinetist Jim George's email hit my Inbox. After buying some of Harry's circus CDs and visiting my website, he was prompted to share stories about his days of playing with Ringling Bros. and Barnum & Bailey in San Diego. Until then, I'd never thought about how hard circus music was on a reed man's lips, but Jim's stories made me understand how the thrill of playing would make this kind of pain worthwhile; not unlike the back pain Harry suffered as a result of hauling drums around all his professional life.

“Many days we played two shows, with three on Saturday,” Jim wrote. “Believe me, my lips were bleeding by the end. And of course I would do it again. Who could pass up the chance to perform with a herd of elephants charging past you with only about two feet to spare?”

Jim's mention of the elephants had brought back a wonderful memory of a day that had me digging through my journal notes for details that made a colorful story for the book. Harry would have given up payment just to play RB&BB once, but that opportunity never came his way. Of course it wasn't the size of the circus that mattered to him; it was just the thrill of it all. Harry told me he had first played with the Cole Brothers circus when he was just fourteen years old, but I never thought to ask for details about this. However, while writing my memoir, a school chum of Harry's told me it was common for a circus to come into town and stay a week, and he reminded me that Harry was never timid about seizing opportunity when it came his way.

You can imagine Harry's excitement then when he heard the Carson & Barnes Circus was playing in our area in 1982. He knew the opportunity to sit in with a circus band was at hand since the conductor of the band was Bill Reynolds, a trumpet player and Windjammer friend who graciously invited Harry to sit in for a few warm-up tunes. At this time, Carson and Barnes had nineteen elephants, several camels, horses, bears, tigers and lions, plus a rhino and other assorted animals. While Harry was playing, I was sitting nearby, right alongside the chute where the Bengal tigers raced by into the center ring and the path the

elephants and other animals used to go in and out of the tent. I was so close I could have reached out and touched them had I dared.

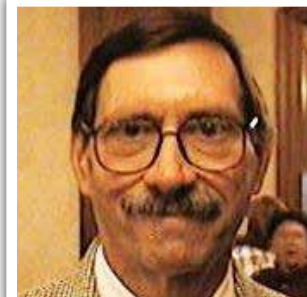
My memoir includes details about this circus experience, which was unusual in many respects. We loved the performance and the great circus music, but it was the elephants that stole the show after the performance had ended. It had been raining that day and now it had begun to pour, so most of the audience hovered inside around the open circus flap to watch the elephants. Imagine nineteen elephants chained in two rows in a grassy area strewn with straw but now muddy from all the rain. The more it rained, the more the elephants strained at their chains in an effort to get nearer to the little puddles of water that had begun to collect around their feet. When they did, they began to spray one another with the water until we were all in stitches. As it continued to pour, I could only imagine the mess there would be for the evening show only three hours later. How the handlers managed to put the fancy sequined garb on these wet hunks of flesh to get them into the big parade that evening is anyone's guess.

The snapshot I took of Harry behind the drums is not of sufficient quality to be reproduced in print, but Harry couldn't have been happier that day. A lifetime collector of circus books, records, and CDs, Harry also left several circus scrapbooks and notebooks behind, all of which told me that his Windjammer's experiences and playing in the Sailor Circus at the end of his life must have been like coming full circle, and a sweet reminder of the very first circus he'd ever played.

Barbara may be contacted through her website at [BarbaraBrabec.com](http://BarbaraBrabec.com), which features several articles about Harry. Her memoir, [The Drummer Drives! Everybody Else Rides: The Musical Life and Times of Harry Brabec, Legendary Chicago Symphony Percussionist and Humorist](#) is available in bookstores by special order and on Amazon in both print and eBook editions. It includes stories about Harry's Windjammers' experiences, riding in the circus bandwagon in Baraboo in 1981, and his 20-year musical correspondence exchange with Doug MacLeod, one of his closest friends at the time of his death.

# REMEMBERING KARL KING

by Duane "Oley" Olson (1932-2013), WJU #945



Duane "Oley" Olson

Duane grew up in Fort Dodge before he taught band for three years in the community of Pomeroy. In 1960 he began buying into and managing Midbell Music of Storm Lake. He retired in 1999. Duane began playing with the Karl King Band while he was still in high school (the 1947-1948 school year), and continued to perform on the euphonium/baritone (1947-2012) and did the announcing for the band. He was Karl King Band Manager 1977-2008. Oley died January 1, 2013. His wife and daughter are both Windjammers: Nancy, WJU #1905, and Sue Garro, WJU #3532.

## Windjammers Unlimited celebrates the 125th anniversary of Karl King's birth.

Here are Oley's memories of Karl King, as posted on the Karl King website:

[www.karling.us](http://www.karling.us)

I can remember the Karl King Band since my earliest memories. Back then a lot of people lived in apartments downtown, and there was no air conditioning. People would hear the band playing through their open windows, and crowds would gather to listen. Salesmen would plan their schedules around the Thursday night band concerts in Fort Dodge.



I was a student in college and playing the second trombone part in the King band in the middle '50's. Mr. King asked me if I would consider switching from trombone to baritone, and offered to loan me his

personal baritone if I agreed. Naturally, I was flattered, and accepted the opportunity, giving little thought to the responsibility of playing baritone under the direction of someone who had not only been a fine baritone player himself, but had written some of the finest and, in some cases, the most challenging parts ever written for the instrument.

At the same time, Walt Englebart, the band manager, asked me to assume the duties as band announcer, a position I held from 1955 to 2011.

The horn is a Conn 20-I, short action valve, baritone, manufactured in 1936. It was Conn's top model at the time, with a frosted silver finish and a 14 carat gold

plated bell. Mr. King told me that he had purchased it to play in the Des Moines Shrine band. By the time I joined the band, however, Mr. King had false teeth, and no longer played. Once in a while before a rehearsal, he would come back and pick up the horn and blow a few notes, then tell me that he couldn't play anymore because of his teeth. You could hear the regret in his voice that his playing days were over. I always wished that I could have heard him play when he was in his prime.

Shortly after my conversion to baritone, we were rehearsing an old operatic transcription and the baritone had a solo passage, a short operatic aria. I played it note correct. Mr. King did not look up, just saying, "Let's take that again." So again I played it. And again note perfect and correct. This time Mr. King climbed off his rehearsal stool and walked back to where I was sitting. He put his hand on my shoulder and asked, "Do you know what your problem is playing the baritone?" No, I replied, afraid I was about find out. "Your problem is that basically, you're a good clean-cut Scandinavian kid. What I need to play that part is a dirty, low-down licentious wop. I don't want you to just play that part, I want you to make love to it!" That

was my one and only lesson on the euphonium to date. It has served me in good stead.

One of my favorite waltzes was King's *Ariel Waltz Medley*. When I asked him why he had never published it, he replied, "They occasionally prosecute for plagiarism! There's a bit of Victor Herbert in it."

Though he had only an eighth grade formal education, Mr. King was nevertheless an extremely well educated, well-read person, and like his music training, by personal effort. He could



converse with anyone on literature, history, politics or philosophy, and be completely at ease. He was easily the best and most entertaining after-dinner speaker I ever heard. He wrote easily and had a very wry humor. When in the company of close friends, or rehearsing his band, his language would become a bit salty, and his circus background would be evident. While he never cursed or swore, he did cuss, if you get the difference. He would frequently invoke the name of the deity, not to be blasphemous, but just for emphasis, or to lend weight to his argument or the point he was trying to make. His favorite expression was, "Gawd Damn", which he could deliver with the conviction of Charlton Heston.

At the 1951 State Fair, Mr. King collapsed from heatstroke and Everett Timm from LSU was brought in to take over the band and finish the season. Illustrious conductor Fredrick Fennel used to hang out at King Music House when he was in Ft. Dodge. In a conversation with him, he reported, "It was a circus there! King had several cigarettes going while working on a tune, and was trying to keep track of them as he got up to answer a question from someone coming back from Ruth's store. He would return to writing, then interrupted by the phone, perhaps someone who wanted to buy some of his music. He would visit with a band director who stopped by, all the while talking with me and writing. At the end of the day he had finished writing the *LSU Tiger Triumph* march." Karl dedicated that march to Everett Timm.

Mrs. King was the perfect companion for Mr. King. Tall, with a regal bearing, an elegant dresser, personable, and friendly, they were a most handsome couple. While everyone enjoyed and valued their friendship, they were not social climbers in any sense of the word. Mr. King belonged to a couple of the local service clubs, and Mrs. King enjoyed her membership in the Fort Dodge women's club. They did not belong to the country club, dance clubs or do a lot of entertaining. They enjoyed their family and home and entertained their close friends.

After teaching a few years, I purchased an interest in the Mid-Bell Music store in Storm Lake, so obviously could



have furnished my own instrument. But I loved playing his horn, first, because it was a very good quality horn, but most importantly, because it was his. Finally, my conscience got the best of me and I asked Mr. King if he'd like me to return his horn and provide my own instrument. He put his hand on my shoulder, and in his slow, raspy drawl, told me, "No, I kind of like to see it being used, and if you like to play it, that's fine with me."

I continued playing his horn until his death in 1971. After a respectful length of time, I went to visit Mrs. King and I told her that I had the horn and asked if she wished me to return it to her. She said that she'd like to think about it. Shortly after that, I received a nice note from her stating that she had conferred with Karl Jr. and that they both wanted for me to have the horn for my own, and they hoped I would continue to play it in the band. Mrs. King's birthday is in June, and every year on the Sunday closest to it, we would play *A Night In June*, one of her favorites, and dedicate it to her. As I would play the beautiful baritone solo, I would always think of both Mr. and Mrs. King, and their kindness to me.

Mr. King, as he reached his upper years, was frequently asked to what he attributed his advancing age. Mr. King's favorite reply was: "Years ago I made a pact with the Lord. I promised Him that if He let me live just long enough to get out of debt, I'd go quietly and peacefully." He would then pause as if to reflect, and then add, "Best GAWD DAMNED deal I ever made!"

# TODAY'S RINGLING CIRCUS BAND

by Andy Bell

On May 7, 2016, I checked an item off my bucket list. I was allowed to sit IN the bandstand at Ringling Brothers and Barnum & Bailey's Red Unit performance (**Circus Extreme, 145th edition**) in Manchester, NH. I'm fortunate to know some of the musicians on both units, Red & Blue, and with the generous cooperation of management I was allowed to sit alongside the musicians that day to observe and to take some photos. I've been to over a hundred Ringling shows, but this one allowed me some sights and sounds I hadn't experienced before. This was just six days after both Ringling units said farewell to their elephants. The Blue Unit went into hiatus to build their new show (**Out of This World**); the Red Unit made some adjustments to the performance - all of which involved the band - and continued their tour. The players were still getting used to a slightly shorter show, and some changes to the sequencing of acts.

The bands in the Red and Blue Units each have the same instrumentation: two keyboards, two trumpets, trombone, sax, drums, bass and guitar. In both cases, the conductor plays trumpet. I'm here to tell you that the quality of the musicians is excellent. Many of them are graduates of Berklee College of Music in Boston or other prestigious music schools. Some have master's degrees. They work hard for the entire show. I'm a trombone player, having spent several years playing in 1940s-style big bands, and many more playing in R&B groups. So, I appreciate the talent I see in today's Ringling Circus Bands.

On May 7th, I sat at the edge of the bandstand, immediately to the left of Megan O'Malley, the Red Unit's trombone player. Her tone and dynamics were spot-on. When I wasn't taking pictures, I was reading her music as she played. I was knocked out by how difficult some of those charts are. The rest of the Red Unit band is: Brett Barlow - conductor/trumpet, Jerome Giancola - bass, Jameson Boyce - keyboard 1, Matt Richard - keyboard 2, Brian Collingsworth - guitar, Bill Dowling - trumpet, Tim Miller - saxophone, and Chaz Chambers - drums. Brett has been with the Ringling band for over 20 years; most of the others had spent at least 4 years there. Drummer Chaz is the new guy - he's only been there a year and a half.

Some of the technology used on the bandstand would leave Merle Evans scratching his head, but it's not pre-recorded music. Because of the elaborate sound systems used in today's arenas, placement of microphones is critical. The drummer sits in a large Plexiglas booth, so his drum sound doesn't "bleed" into the other players' microphones. Also, the musicians wear headphones so they can hear each

other, with the volume levels for each player adjusted properly. The sound crew even provided me with a pair of "guest" headphones so I could hear the mix exactly as it's fed to the huge speaker systems.

The only pre-recorded content is some background vocals, used in a few of the production numbers. (These days they don't use tape recordings, of course; the digitized vocals are stored on a hard disk, which may even be built into one of the keyboards - I'm not sure.) To mix those vocals with the live instrumental music, a "click track" is used. That means the recording of the vocals starts with a four-beat count and a metronome-style "click click" to indicate tempo. The musicians hear the click track through their headphones, so they play at the right tempo such that when the band reaches the spot where the vocals come in, they hit at exactly the right place.

I asked Megan about memorizing her charts, figuring after a couple hundred performances, she wouldn't need to look at them anymore. She said she could play the whole show without looking at the music, but she still flips the pages anyway, just in case something unexpected comes up. For example, if a mishap occurs in the ring, the band doesn't just continue. The charts have designated places where the band might "vamp" and wait for a cue while a juggler picks up the clubs he dropped, and points they might jump ahead to if a segment gets cut from a routine.

Next time you go to a Ringling show you might see the conductor pick up a microphone and speak into it. He's giving the band directions, like "Jump to measure 96", or "Back to the top". As you probably know, circus bands have a special piece they play if an injury or other emergency happens. When performers and crew backstage hear that piece they know something's up. I saw a bright red tab in Megan's book labeled 'Emergency'. In the old days it was the trio section of Sousa's Stars and Stripes Forever; these days it's the 12th Street Rag.

The drums you'll hear at Ringling are quite real and the drummer is a very busy guy! In addition to a large drum kit (bass, tom-toms, snare, cymbals) he has some electronic "drum pads" which he hits with his drumsticks to trigger certain electronic drum sounds. Again, this isn't a "drum machine" that plays itself, it's just some additional drum sounds the live drummer can add to the mix.

To get a good feel for the show from the drummer's perspective, I highly recommend you follow this link to an excellent and worthy 20-minute segment of Chaz



drumming for the Red Unit's "**Circus Extreme**" show:  
<https://www.youtube.com/watch?v=duPJR0a2geY>  
(or just Google "Chaz Chambers Xtreme Circus")

Today's electronic keyboards can emulate all sorts of instrumentation. Some of the "digital music" you hear at a Ringling circus today are sounds a traditional "windjammer" band never had, but they're indeed being played live by a talented pianist. They aren't pre-recorded digital orchestrations. Also, almost all of the show's cartoon-style sound effects -- mostly used during clown routines -- come from a keyboard.

Other electronics used in today's Ringling band include several video cameras and monitors, used especially by the drummer and the conductor. It's pretty simple. For obvious reasons, they need a clear view of certain parts of the show (i.e. exactly when one clown hits another with a big hammer, or exactly when a triple somersault is completed). But they're sitting where they might not have an ideal view of all the acts, so a camera is mounted and aimed at the appropriate spot, connected to a video monitor sitting on or next to the musician's music stand.

When they aren't on the bandstand, the musicians live on the train, spend time with the other members of the show, and visit the towns and cities as they come and go. Even though Windjammers Unlimited is all about traditional

circus music, I hope the members will appreciate the skill and dedication of today's circus bands. Their work is amazing and noteworthy, and they continue the exciting and long tradition of musically enhancing live circus performances.

Andy Bell lives near Boston and has been a circus fan since his college days.

He was a sponsor for Vidbel's Olde Tyme Circus from 1991 to 2002, arranging their annual date in his home town and promoting the date.

Andy's daughter Anna Mae is named after a famous circus elephant.

# WINDJAMMERS HALL OF FAME

## Albert “Al” C. Sweet (1876-1945) by Charles Conrad, WJU #1525



Photo courtesy of Circus World Museum, Baraboo

Al Sweet was a significant cornet soloist and bandmaster whose primary circus fame is from his tenure as the Music Director for the Ringling Brothers Circus from 1906 through the 1911 season. He was born in Dansville, NY to a musical family three days after the centennial of the signing of the Declaration of Independence. His first instrument was the violin, but he began to play cornet by age eight. His first known professional engagement was at the age of 14 with the 1890 Stowe Brothers Circus Band under the director of F. Mont Long. In 1893 and 1894 he played cornet with the band of the Scribner & Smith Circus. He made an important acquaintance with the great cornet soloist W. Paris Chambers, who saw the potential in the young man and became his teacher.

Sweet returned as the bandmaster of the Scribner & Smith show for the 1895 season and was in that position in 1896 when the show folded in September. He was the solo cornetist with the Great Wallace Circus in 1897. From 1899 until about 1905 he was employed by the Edison Phonograph Company, starting as solo cornet and becoming Music Director. In this position he was credited with being the first to play a triple tongued cornet solo on a recording. He formed Sweet's Band and Orchestra from the recording studio players to play live performances. He was also the principal tester of cornets for the C. G. Conn Instrument Company.

In 1906 Sweet was hired to replace the ailing George Ganweiler as the Music Director of the Ringling Brothers Circus. He was tall and strikingly handsome, with long blond hair, and the term “matinee idol” was sometimes used to reference Sweet. He was very comfortable in a position at the center of attention and had even done some Shakespearian acting. His band got outstanding reviews during its April opening in Chicago. The spectacle of that show was one of the most famous in circus history – The Field of the Cloth of Gold. It was a historical spectacle based on the meeting of England's King Henry VIII and Francis I of France. The show also featured one of the earliest automobile daredevil acts, the “Auto-bolide” or “Dip of Death,” with Amie Radford as the driver. His center ring concert repertoire list included the expected classical opera overture transcriptions, but also featured more Broadway fare than was usually seen:

1. Overture - William Tell (Rossini)
2. Overture - Fra Diavolo (Auber)
3. Overture - Barber of Seville (Rossini)
4. Overture - Tambour der Garde (Titl)
5. Selection - Lucia di Lammermoor (Donizetti)
6. Selection – Faust (Gounod)
7. Selection – Martha (Flotow)
8. Selection - Rogers Bros. in Ireland (Hoffman)
9. Selection - Little Johnny Jones (Cohan)
10. Selection - Pearl & Pumpkin (Bratton)
11. Selection - Miss Dolly Dollars (Herbert)
12. Selection - The Rollicking Girl (Francis)
13. Descriptive - Hunt in the Black Forest (Voelker)
14. Polish Dance #1 (Schwarenka)
15. Cornet Solo - Le Secret Polka (Hazel)
16. Cornet Solo - Tramp, Tramp, Tramp (Rollinson)
17. Intermezzo – Moonlight (Moret)
18. Intermezzo – Aroly (Johns)

19. Medley - The Chief (O'Hare)
20. March - On Jersey Shore (Pryor)
21. March - The Victor (Pryor)
22. March - Turque (Eilenberg)
23. March - The Happy Heine (Lampe)
24. March - The Midnight Flyer (Hager)
25. March - Souvenir de Suisse (Vereecken)
26. March - Yankiana (Lotis)



Sweet returned for his second season in 1907. His assistant conductor that year was Fred Jewell, who already had established a reputation as a composer of circus music and would become the Music Director of the Barnum & Bailey Circus a year later.

Another famous performer in that band was Tom Brown. Most circuses of that era presented an "after-show" concert. However, during the 1906 Season, the Ringling after-show failed to attract the audiences Al. Ringling expected. This was Sweet's first season and he was asked to resolve it. Sweet thought about it and talked it over with Tom, who at the time was first chair clarinetist. Tom suggested using a saxophone unit as the core of a new after-show routine. The routine turned out to be clever and utilized a saxophone quartet. It had audience appeal and business continued to improve for the rest of the season.

Brown would later establish the Six Brown Brothers saxophone ensemble. He wrote a large descriptive piece for the 1908 show entitled The Battle of San Juan Hill. This work ended with a full performance of Star Spangled Banner that served as a transition into the beginning of the show.

Sweet wrote several marches for the Ringling Brothers, the most famous of which was the Ringling Brothers Grand Entree. Following the 1911 season, Sweet became conductor of the Midland Band of Colorado Springs.

In 1914 Sweet began an important new facet of his career by forming the White Hussars Band that became one of the top Chautauqua acts throughout the country. The Chautauqua movement was an effort to introduce more culture and bring educational opportunity to more remote areas of the country. It was especially important in the Mid-West and the South, and the event would span several days and include lectures by politicians and historians, solo instrumentalists and ensembles, presentations by visual artists and actors, and usually a concluding performance by a concert band. Sweet's White Hussar Band was one of the top attractions in this regard. Each member of the ensemble was also a singer, and the group would often perform a capella choral works during their concerts. This ensemble was active through 1935, and one of its biggest performances was at the Chicago Century of Progress World's Fair of 1933. The White Hussars served as a circus band in 1931 for the Great Olympia Circus. Sweet taught private lessons in Chicago at stores owned by the Conn Company and the Lyons Company through the 1930s.

Al Sweet died in Chicago on May 10, 1945. He was inducted into the Windjammer Hall of Fame in 1982.



Ringling Bros. Circus Band inside Big Top, 1911, Al Sweet, Director. *Photos courtesy of The Ringling Museum, Frederick W. Glasier Collection.*

# WINDJAMMERS 2016 SUMMER MEET

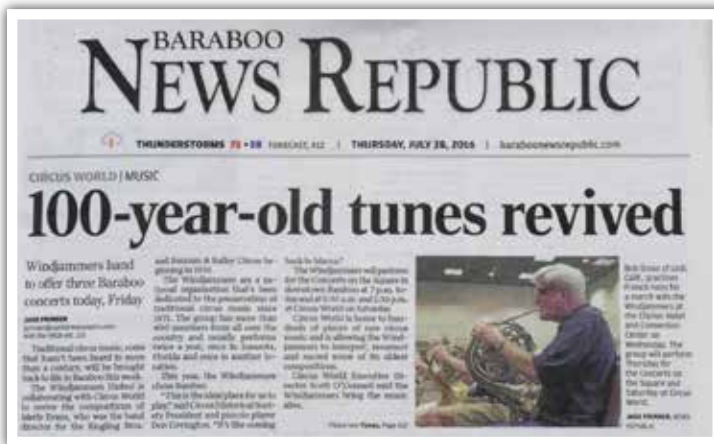
By Howard Habenicht, WJU #766, Baraboo Meet Host

The Windjammers 2016 summer meet was held in Baraboo, Wisconsin July 26 - 31. One hundred twenty members and guests gathered at the Clarion Hotel & Convention Center in Baraboo, the home of Circus World Museum, and the place where the Ringling brothers started their circus entertainment business in 1884. This marks the fourth time (1993, 2002, 2010, 2016) Windjammers has held a summer meet in Baraboo. Our members and guests came from 27 different states - as far west as California, as far east as Massachusetts, and as far south as Florida.

The music selections, some 75 pieces in all, were selected and prepared for everyone by Windjammer Ron Keller. Individual packets were provided for each musician in the 83 person rehearse & record band, representing over 6,000 pages of music. Conductors for this meet were Ron Keller, Andy Glover, Don Albright, Jim Roytz, John Fleming and Vicki Pinson. A concert was given Thursday night at the AL Ringling Mansion ballroom. This was a part of Baraboo's regular Thursday night concert series and was given in the format of a "center ring concert". The program included marches, waltzes, an overture, and a medley of show tunes.

On Friday afternoon, a luncheon and tours of the Ringling Mansion and the Ringling Theatre were enjoyed by 48 WJU members and guests, as they learned about the history of these two important Ringling treasures. Saturday was a "free day" for all attendees to visit the Circus World Museum. Our Windjammers were divided into two bands for performances in the Hippodrome on the Museum grounds; one at 9:30 am and one at 2:30 pm. Each unit gave a "circus routine" concert, which consisted of a demonstration of the kind of music played for various circus acts. The Saturday night banquet featured a talk by Scott O'Donnell, Executive Director of Circus World Museum. Scott shared his life story working in the circus/entertainment industry and his path to becoming the Circus World Executive Director.

Special thanks, in addition to Ron Keller, goes to Mike Montgomery, Mary Jo Habenicht, Bill Albrecht, Norman Woodrick, and John Fleming for help in preparing the music and setting-up each venue. And a great big thank you to Windjammer Ellen Weiland, a resident of Baraboo, who was our local "point person" and very instrumental in attending to all of the necessary details which could not be handled from a distance.



Front Page Press re: Windjammer Concert



Concert at Al. Ringling Mansion Ballroom



Andy Glover, John Wetzel with Scott O'Donnell



Conductors Keller, Albright, Roytz, Pinson, Glover (John Fleming not in photo)

## KING BAND CONCERT at CIRCUS WORLD MUSEUM HIPPODROME

9:30 a.m. on July 30, 2016



## EVANS BAND CONCERT at CIRCUS WORLD MUSEUM HIPPODROME

2:30 p.m. on July 30, 2016



Photos by Andy Rawls

# OUT OF THE PAST

## HAGENBECK-WALLACE CIRCUS

Article reprinted from SEPT 1927 Cherokee Sentinel; submitted by M.L. Rupard, WJU #1032

Hagenbeck-Wallace Circus, proclaimed as the foremost trained wild animal show of the universe, will shortly be in our midst. Billers have finished their work through this territory and bright and highly colored posters tell of the coming of Hagenbeck-Wallace to Pittsburg (Kansas) on Sept 27.

Many new innovations have been created by Hagenbeck-Wallace for the 1927 tour. "The Geisha", said to be the greatest musical spectacle ever produced will open the exhibition, while "Blazing Glory", a patriotic presentation, will bring the program to a close. Several hundred characters appear in "The Geisha" and the wardrobe and costuming is said to be the most pretentious of any circus spectacle.

The Hagenbeck standard in trained wild animal numbers has also been maintained and such noted subjugators

as Clyde Beatty, Capt. Bernard and Bob MacPherson will send their jungle charges through sensational routines in the big steel arenas. In addition to the wild animal groups, there will be displays of domestic beasts. Several groups of Liberty Horses will appear in the rings, while the hippodrome track will be the scene of a Horse Show, second to none. Forty singing girls and forty prancing steeds appear in one display.

Other noted features included the Orrin Davenport Family of Equestrians, the Ward-Kimball Troupe of Flyers and Cheerful Gardner and the original Hagenbeck elephants.

Plenty of clowns, to be exact, fifty, will work all during the performances, which start promptly at 2 p.m. and 8 p.m. The big double menagerie includes specimens from all portions of the globe, including highly valuable giraffes.

In another clip, this one from a November 1934 *Cherokee Sentinel*, the paper reported "The **Cherokee Drum Corps** has been in much demand this fall. In the two years that the Drum Corps has been in existence, it has participated in forty parades and celebrations in Missouri and Kansas. The Drum Corps has done much in advertising our City of Cherokee. In a recent parade at Pittsburg, Cherokee took second."

M.L. Rupard commented further on his participation, "Our Corps was excellent, most always placing first or second. In the Kansas City American Royal Livestock & Horse Show Parade, we always followed the leader band. J.J. Richard's Pittsburgh City Band would be in this same parade. For most of the bigger parades we were in, we would see his unit."

## BURR ROBBINS' MORAL MUSEUM, CIRCUS and MENAGERIE

A newspaper account in 1878 noted Robbins' Moral Museum, Circus and Menagerie included a zebra, a black bear, three leopards, a cheetah, a hyena, a yak, wolves, a polar bear, two kangaroos, an anteater, trained elk, a white deer, a hippo, six lions, two elephants, "rare Egyptian" crocodiles, a rhino, 60 birds, 40 monkeys, 14 camels and more than 200 horses and ponies.

The "moral" part of the show's name let the audience know this was a clean-cut circus, meaning there were no attractions that would be judged objectionable by clergy and other devout Christians.

Similarly, the early Ringling Bros. Circus was referred to as a Sunday School circus because of its high standards of honesty and integrity.

## CIRCUS FANFARE CONTACT INFORMATION

Submissions of material for consideration of publication in "Circus Fanfare" are welcomed and encouraged.

Please email [circusfanfare@aol.com](mailto:circusfanfare@aol.com) or [editor@circusmusic.org](mailto:editor@circusmusic.org)

if you have any materials, suggestions or comments you would like to offer.

# FANFARE OF THE WINDJAMMERS (Part Three)

*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 Faribaut, MN. Thanks also to J. Gene Hexom of Madison, SD who did the transcription and Joel Schilling, WJU #3070, who alerted us to it.*

The late Ed K. Beane, was another Decorah, Iowa, specialist on the slip horn, or "slush-pump" as some call it today. Back in the late 1890's, when Ed was a young man, he joined on as a "windjammer" with the Hummel, Hamilton & Co's. 3 Ring Circus which showed here in Decorah at that time. Ed found he had company, however, in the person of "Bob" Fontinelle and "Bert" Mansfield, two Decorah acrobats who joined on at the same time.



For Mr. Beane, however, it was to be the first and last experience of circus trouping. It was on a sudden impulse that Ed decided to join on. Just being a talented member of the city band did not, in itself, afford sufficient outlet for his love of music. With a circus band he could play twice a day, every day, and get paid for it. It wasn't only the glamour of the show itself that enraptured him, but his father's objection to his constant practice of playing the trombone at home which was also a deciding factor in his running away to join the circus.

It was an experience that he took good naturedly, for through the hardships of several months trouping he was still happy to be in the company of the "windjammers."

Ed sat high on the bandwagon, so that he wouldn't gouge out the eyes of his fellow bandsmen. But one day, when

that grand and glorious free pageant -- the street parade -- was wending its way into the "main stem" of the town and Ed was blaring away, he suddenly lost the slip part of his trombone. As the bandwagon was passing underneath a tree, he accidentally hooked his trombone on a low-hanging branch; the slide part was pulled off and left hanging in the tree. This was a calamity for Ed, but after the parade he went back to the scene and, with the aid of a borrowed ladder, retrieved the missing part. Then, hurrying back to the circus lot, he arrived in time to do his part with the program music.

The show hadn't been doing too well financially. By the time they got into Red Wind, Minnesota, they went broke and folded up. For Ed, however, it had been a joyous relationship while it lasted, but one without much pay. Yet he earned enough money on the show to buy himself a new suit of clothes.

He then took a job in a Red Wind tile factory in order to earn money to come home and buy a few other sorely needed items of wearing apparel. He didn't want his parents to feel he was broke or had made a mistake in leaving home. Thus ended his circus career.

Upon returning home he went into railroading where the rhythm of the rails was to beat time for the music in his heart. His first job was that of fireman. Then, with his headquarters in Cedar Rapids, Iowa, there followed twelve years of service with the Rock Island line as an engineer. In this capacity there were times when, with a bit of nostalgia, he helped to haul in more than one circus for a stand at Decorah.

After resigning his job with the railroad he entered other businesses, but always kept up his interest in music by playing trombone in several theater orchestras and bands. For many years he was a valued member of the Cedar Rapids Symphony Orchestra. Ed put his soul into his playing and became one of the Midwest's most proficient performers on the slip horn. He always had a lot of fun telling about his experience in joining on with a circus. Whenever there was a circus in town, he went more to watch the men in the band than to see the performance itself.

# SPECIAL NOTICES

## Obituary of Georgine Salisbury, WJU #3233



Georgine E. Salisbury, age 81, of Cross Street in Campbell, NY died Saturday, July 2, 2016 at her home surrounded by her loving family. Georgine was born on March 4, 1935 in Oneonta, NY to Henry and Frances (Shepard)

Ellmauer. She married Kenneth Salisbury on December 11, 1955 in Oneonta, NY. She was a graduate of Oneonta High School, Corning Community College, and Elmira College. She worked as a caseworker for Steuben County Dept. of Social Services and as a Teaching Assistant for the Corning-Painted Post School District.

Georgine's hobbies and interests included listening to music, singing and playing the piano. She was a talented seamstress, and enjoyed flower arranging, camping, and traveling. She took great pleasure in researching her family genealogy. Georgine was also a member of Windjammers

Unlimited and the Association of Concert Bands. Georgine was a member and organist of the Campbell United Methodist Church for over 50 years. She organized the Prayer Shawl and Shoebox ministries. Most importantly Georgine was a loving and caring wife and mother.

Georgine's survivors include her husband Ken; daughter, LeAnne (Dennis) Putnam of Cameron, NY; sons, Galen (Kim) Salisbury of Big Flats and Jeff (Tamara) Salisbury of Big Flats; sister, Joyce Rowe of Oneonta, NY; grandchildren, Alison and Andrew Salisbury, Christopher and Matthew Salisbury, Tyler and Lyle Putnam; sister-in-law, Alicia Salisbury of Rutland, VT; several nieces and nephews. She was predeceased by her brothers-in-law, Claude Rowe, Jr. and Dean Salisbury.

Memorials may be made in her name to the Finger Lakes SPCA ([www.fingerlakesSPCA.org](http://www.fingerlakesSPCA.org)) or to the Hornell Area Wind Ensemble (scholarship fund), P.O. Box 13, Arkport, NY 14807.

## Obituary of Clifford Edward Watkins, WJU #1922



Clifford E. Watkins passed away on Sunday, May 1, 2016. He was a resident of Greensboro, North Carolina. A service honoring the life of Dr. Watkins was held on Saturday May 14 2016 at Providence Baptist Church in Greensboro. The interment took place at New Garden Cemetery. Dr. Watkins had a long career as a musician, touring artist, bandleader,

teacher, and scholar. He understood the world of African-American musicians and their roles in American culture.

In 2003, he published a biography of P.G. Lowery, entitled: Showman, The Life and Music of Perry George Lowery. His carefully and thoroughly researched study of Lowery took 20 years. Prior to the book, Dr. Watkins gave a presentation on Lowery at our Windjammer Convention in January, 1996, and also accepted P.G. Lowery's Windjammer Hall of Fame plaque so it could be placed in a museum in Lowery's hometown of Eureka, Kansas.

Watkins speech was published in Vol. 26, No.1 (1996) of the Circus Fanfare, and he ended it with "May the Goose hang high, the ghost walk regularly, and every day be a Fourth of July." Dr. Watkins again addressed Windjammers after the Convention banquet in January, 2004.



# Ollie's Autographed Photos Collection ...

From Carol Zinsmeister: Hi Windjammers, many of you might know that my dad, Ollie Zinsmeister, had an autographed photo collection of approximately 800 artists. I had the collection listed with an autograph buyer and seller as well as talking to a number of auction houses which was to no avail. I have thought of donating to a variety of academic institutions, but know they would probably store them in their archives and most likely never be seen again. I am thinking that the best possibility at this point would be to break up the collection (and donate them under the following categories): Conductors, Composers, Instrumentalists Pianists, Vocalists and Opera Singers, Violinists, Days of Radio, and Foreign Orchestras.

I am asking for your help in any suggestions you might have as to places or organizations I can contact to see if they might be interested. I believe his favorite photos include Jan Sibelius (which also included a hand-written note) as well as Toscanini. My goal would be to place the pictures with folks who would appreciate and want these photos. Any ideas would be greatly appreciated. I can be reached at (949) 305-9890 AFTER SEPTEMBER 9th, or e-mail: carolz@cox.net

Also, I would like to thank Barbara Bailey for the lovely tribute she paid to my dad in the JUL/AUG 2016 *Circus Fanfare* magazine.

**Upcoming Indiana Wind Symphony Concerts:** Charlie Conrad reports the following marches will be played at the Carmel Celebration of Bands on Aug 19th and 20th: Jewell - Iowa Brigade Band; King - The Viking; Sousa - High School Cadets and Stars and Stripes Forever. And Kiefer - Kiefer's Special; Hall - The Butler Field; and Jewell - E Pluribus Unum. In addition, at June concerts, they played Vandercook - The Hoosier Slide; DeLuca - The American Gentleman; Kramer - The Dugger Band March (found in manuscript); Sousa - Daughters of Texas; Duble - Gallrein's Triumphal; Davis - Greater Indiana.

## Planning to Visit Arizona this Fall or Winter?

If you do, bring your band instrument. The Surprise Pops Band in the West suburbs of Phoenix rehearses every Saturday from 9 to 11 a.m. at the West Valley Food Bank. We begin in late September with about 30 players. By January we have about 100 players, and by May we are back to 30. The Pops are mostly senior citizens from the three Sun Cities, but everyone is welcome, even some younger musicians in their 30s and 40s. We play mostly music written from around 1900 into the 1950's or so.

Several years ago Pops featured an all Circus concert. We invited the Red Hot Clowns, who attended the concert in costume. They liked it so much that they pass out programs at all our concerts, including concerts without any Circus music. There are no auditions and no dues.

If you are in town for some time and want to play in our concerts, you are welcome to join the band for your time here. In November we play a number of Veterans Day concerts. This year we are also planning to salute the 75th anniversary of the sinking of the USS Arizona at Pearl Harbor on December 7th. Our large concerts are at the Performing Arts Center in Surprise, and our smaller concerts are in the Rec Centers at various Senior Citizens Communities in the Sun Cities area. All are free admission.

For more information, Concert Schedules and directions, contact Larry Swanson, WJU #2209, Conductor or the Surprise Pops Band at [StudePubs@AOL.com](mailto:StudePubs@AOL.com) or 630-564-2889.

**Chuck Schlarbaum Conducting** with Doug MacLeod on Bass Drum and Cymbal: Check out this YouTube link to see our 2011 Summer Windjammers playing at Forest Cemetery's Barnhouse Gravesites in Oskaloosa, IA on July 14, 2011. Doug always said he never "twirled" the bass drum beater. He was surprised to see this evidence that indeed he did! Posted by Ken Allsup. Runs 10:39. Google: "Windjammers at Barnhouse" or go to <https://www.youtube.com/watch?v=FvTpfXNdaOA>

Doug & Chuck - January 2015  
Photo by Gloria Cooksey



# SOUTHSHORE CIRCUS BAND ON YouTube

## JUST A SAMPLING!

1. With Richard Whitmarsh as its four-decades-long conductor, the South Shore Concert Circus Band gathers on a high school auditorium stage in Southeastern Massachusetts to record circus music for its 57th and 58th albums. Videod by Lane Talburt and uploaded Feb. 23, 2012. (8:02) GOOGLE: Circus music beat talburt

<https://www.youtube.com/watch?v=EVLv6m3llrE>

2. Richard Whitmarsh conducts the South Shore Circus Band at the Big Apple Circus in Boston on April 22, 2007. (8:56 minutes) Uploaded by broojohn. GOOGLE: Circus Band Concert broojohn

<https://www.youtube.com/watch?v=RJ6PZtn9wg8>

3. Richard Whitmarsh leads the South Shore Circus Band in a parade in Plymouth, MA on July 4, 2007. (6:25 minutes) Uploaded by broojohn. GOOGLE: Whitmarsh Plymouth Parade

<https://www.youtube.com/watch?v=BFYNNB0m8lY>

4. Richard Whitmarsh conducts the South Shore Circus Concert Band before the show at the Kelly-Miller Circus in Berkley, MA, on June 25, 2008 Posted by broojohn in three parts. GOOGLE: Kelly-Miller Circus Concert Part 1 (then ditto Part TWO or Part THREE)

<https://www.youtube.com/watch?v=s2SbLeBcAac>  
<https://www.youtube.com/watch?v=G4DGajvwS4Q>  
<https://www.youtube.com/watch?v=bF7wQ7CLaKg>

5. Richard Whitmarsh conducts the South Shore Circus Concert Band at the Big Apple Circus in April, 2008. Posted by Tony Sal. GOOGLE: South Shore Big Apple 2008 tony sal

<https://www.youtube.com/watch?v=h9glxbEQ234>  
[https://www.youtube.com/watch?v=THat8\\_LgpPA](https://www.youtube.com/watch?v=THat8_LgpPA)

6. Lengthy interview and video clips with Richard Whitmarsh and the Shore Circus Band. Early focus on 2012 Macy's Thanksgiving Day parade, featuring the South Shore band on the United States Bandwagon. Next up is a Center Ring Concert at the Clyde Beatty Cole Bros. circus followed by playing at Carson-Barnes Circus and other clips. (Time: 1:40:00) GOOGLE: Whitmarsh South Shore Director

<https://www.youtube.com/watch?v=BDU7rCZgtzo>



**REMINDER: WINDJAMMER UNLIMITED ANNUAL DUES SHOULD BE SUBMITTED BY OCTOBER 1, 2016**



# 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 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

#### 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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Windjammers with United States Bandwagon at Macy's Parade, Nov. 2007. Back Row from Left: Charles Schlarbaum (bandmaster), Tim Wendt, Ben Butte, Mike Montgomery, April R. Zink, Don Albright, Terry Stettler, Bill Albrecht, Armand Olevano, John Cooley; Front Row: Nada Montgomery, Don Covington  
*Photo by Don Covington.*

## Upcoming Events

Windjammer Convention - Marriott Courtyard - Sarasota/Bradenton, FL - January 10 - 15, 2017

Windjammer Summer Meet - Days Inn - Richfield/Cleveland, OH - July 11 - 16, 2017

Windjammer Summer Meet - Oskaloosa, IA - July 2018