

WINDJAMMERS



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# CIRCUS FANFARE

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Windjammers Circus Band under bandmaster Charles Conrad at Sailor Circus, January 15, 2017. Photo by Andy Rawls

PLAN TO ATTEND THE  
Summer Meet of  
**WINDJAMMERS UNLIMITED**  
July 11-16, 2017 – Richfield/Cleveland, Ohio



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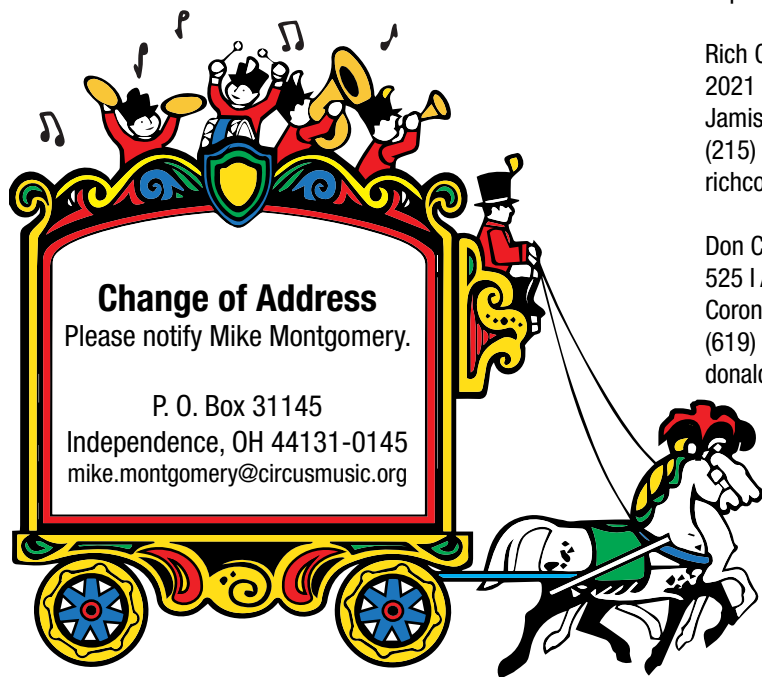
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## HALL OF FAME

Windjammers Unlimited, Inc.  
is a 501(c)3 public charity.

<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	<b>Charles L. Barnhouse</b>	1983	<b>Ray "Red" Floyd</b>	1993
<b>Robert Hoe Jr.</b>	1975	<b>Walter P. English</b>	1984	<b>Leonard PAUL Luckey</b>	1994
<b>Vic Robbins</b>	1976	Leonard B. Smith	1985	<b>Hale A. Vandercook</b>	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 Escorcia	1979	<b>Douglas D. MacLeod*</b>	1989	Eddie Woeckner	1999
<b>Charles E. Doble</b>	1980	Ward Staught*	1990	Robert D. Peckham*	2000

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Megan O'Malley - see P. 18 - 19



Vic Anderson conducts the Center Ring Band

<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	<b>Keith Greene</b>	2017
Joseph A. Emidy	2005	<b>Harvey Phillips</b>	2010	<b>Paul Bierley</b>	2017
<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		
<b>Charles Schlarbaum</b>	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

# SUMMARIZED FINANCIAL STATEMENTS

Submitted by WJU Treasurer, Howard Habenicht

## WINDJAMMERS UNLIMITED, INC. BALANCE SHEET INFORMATION

	December 31	
	2016	2015
<b>ASSETS</b>		
Cash & Savings	\$ 50,573	\$ 48,480
Accounts Receivable, Meet advances	4,500	6,089
<b>TOTAL ASSETS</b>	<b>\$ 55,073</b>	<b>\$ 54,569</b>
<b>LIABILITIES</b>		
Accounts Payable	\$ 749	\$ 261
Dues received in advance	9,388	9,897
<b>TOTAL LIAB./DEF INCOME</b>	<b>\$ 10,137</b>	<b>\$ 10,158</b>
<b>NET ASSETS</b>		
Unrestricted	\$ 28,457	\$ 27,937
Restricted for Scholarships	16,479	16,478
<b>NET ASSETS</b>	<b>\$ 44,936</b>	<b>\$ 44,415</b>

## WINDJAMMERS UNLIMITED, INC. INCOME STATEMENT INFORMATION

	Year Ended December 31	
	2016	2015
<b>INCOME</b>		
Membership dues & Contributions	\$ 15,519	\$ 16,534
Meet Income	3,844	2,168
Other Income	713	53
<b>TOTAL INCOME</b>	<b>\$ 20,076</b>	<b>\$ 18,755</b>
<b>EXPENSES</b>		
Compensation & Travel Expenses	\$ 2,615	\$ 5,237
Communications - Circus Fanfare (8 vs 5 issues)	10,553	4,513
Rent - Storage Facility	1,554	1,356
Other printing, postage, supplies	2,149	2,312
Scholarships	0	628
Russell Alexander Headstone	0	856
Acquisition of Schlarbaum Music Library - Expense	7,810	0
- Donations	(5,399)	0
All Other	273	912
<b>TOTAL EXPENSES</b>	<b>\$ 19,555</b>	<b>\$ 15,814</b>
<b>INCREASE IN NET ASSETS</b>	<b>\$ 521</b>	<b>\$ 2,941</b>

Still hoping for Schlarbaum Music Fund donations to help close the \$2,411 remaining gap to expenses incurred.

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

# WINDJAMMERS HALL OF FAME

At the banquet close of the 45th Annual Windjammers Unlimited Convention, Charles Conrad, Chair of the Windjammer Hall of Fame Committee, announced two new Hall of Fame inductees for 2017. They are Keith Greene and Paul Edmund Bierley.

## Keith Greene (2017 Inductee)

Keith Greene has been involved in creating and performing circus music since 1973, when he joined Ringling Bros. and Barnum & Bailey Circus as a touring lead trumpet player. He was pressed into duty as the conductor as well as trumpet soloist when the conductor was sidelined with a heart attack. He did a great job, and continued in the position for 27 years! Keith's brilliant trumpet solos and spectacular high range ability became a hallmark of the Red Unit, and they often featured big trumpet solos made famous by Maynard Ferguson and Doc Severinsen. Since leaving the full-time touring world, Keith has written, produced and performed circus music for many shows and special events.

We were honored to have Keith present at our banquet and he was quite surprised to be pressed into service as our after-dinner speaker. He was quite humorous and enlightening. He stayed several hours afterwards talking to Windjammers members.



## Paul Bierley (2017 Inductee)

Paul Bierley (1926-2016) is known as one of the most significant researchers and authors on the topic of band music history. He had a career as an engineer in the aerospace industry while playing the tuba at a professional level in the Columbus, OH area. He established Integrity Press and wrote *John Philip Sousa, American Phenomenon* in 1973 and never stopped researching and writing. He followed that with an annotated revision of Sousa's autobiography *Marching Along, The Works of John Philip Sousa* (which program note writers and conductors refer to on a daily basis), and *The Incredible Band of John Philip Sousa*, a colossal book that is testament to his tireless research.

Fillmore and fellow Ohio composer Will Huff. He was the overall editor and important contributor, along with William Rehrig in the landmark series *Heritage Encyclopedia of Band Music*.

Paul died April 9, 2016 in Columbus, OH at the age of 90. See Pages 6 & 7 of the July/August 2016 *Circus Fanfare* for more information about Paul. That info is also posted on the Windjammers Unlimited website at [www.circusmusic.org](http://www.circusmusic.org) within the Windjammer Hall of Fame tab.



## 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.



## President's Report

Submitted by John Wetzel, WJU #949

Greetings;

I trust everyone that attended the Winter Meet in Bradenton, Florida made it back home safely.

It was another great meet with fantastic weather. My thanks go to Mike Montgomery for hosting the annual meet. Also, kudos to Andy Glover for directing the Education Band and the Ring of Fame Band and Charlie Conrad for directing the Circus Band at Sailor's Circus. This was a monumental task and Charlie did an outstanding job on the music and direction.

We had an excellent slate of candidates for the open 2017 positions. Thanks to all who made themselves available for this. April Zink was elected as a Trustee, and Don Covington, Jim Roytz and Norman Woodrick were re-elected to a second four-year term.

As you know by now, Ringling Brothers & Barnum & Bailey, "the greatest show on earth", is shutting its doors in May

after 146 years in business. There are also rumors that the Big Apple Circus which is also closed will be purchased at auction and brought back to life. There are many smaller family shows that will even be more important now and will continue to entertain children of all ages for many generations to come.

I feel that Windjammers play an even more vital role than ever before by preserving this glorious music that would certainly be lost. Our organization has to stay strong. It is up to each member to help Windjammers flourish. We certainly can't keep Windjammers to ourselves. Please tell your friends in your local community and community bands about our organization. Please remember that we have a Facebook page and membership application can be downloaded from our web site as well.

Remember, our summer meet will be in the Cleveland area July 11th through July 16th.

May all your days be circus days!

John Wetzel

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## 45th ANNUAL CONVENTION REPORT

by Mike Montgomery, WJU #962

Our latest Convention is now in the books and though our attendance this year was down by twenty as compared to 2016, it was very successful. 2017 marked our return to the John and Mable Ringling Museum for a musical Education Seminar. We also marked the addition of a concert in support of the "Circus Ring of Fame" induction ceremonies. We continued our longstanding relationship with the Sailor Circus Academy with a Center Ring Concert and a smaller Circus Band to support the Circus Acts. We welcomed WJU member Charlie Conrad as our new Circus Band Director. Charlie took the place of the late Chuck Schlarbaum and did an outstanding job of music selections for the circus acts and in conducting the Band during the Circus performance.

Thanks to Vice President Andy Glover for selecting the music that we performed. Many thanks go to "Librarian" Norman Woodrick for preparing the folders for the Rehearsal and Recording and Center Ring Concerts. Also credit to my wife, Nada Montgomery, who acts as a sanity checker, proofreader, and registration envelope "stuffer". We also get continued support from long time attendees like John Fleming and Greg Bitler in setting up the rooms

and distributing the music. There are a growing number of band festivals around the country, but we are unique in the sheer volume of music that we utilize. We end up copying and distributing more music than all of the other festivals combined. Copying expenses are exceeded only by meal costs.

We continued our eight year relationship with the Courtyard Riverfront whose facilities have continued to remain competitive both on a cost basis and the space that they can allocate to us for the duration of our convention. The Sailor Circus Academy also continues to remain a partner for two of our musical events. We have added the Circus Ring of Fame as a partner and we are striving to maintain a good working relationship with that organization.

Plans are underway to hold our 2018 Convention at the same venues with the Convention dates that run from Tuesday January 9, 2018, through Sunday January 14, 2018. Updates will be published once we receive confirmation from the venues that we utilize. See you this summer in Richfield, Ohio!

# The Times...They Are A'Changin'

By Adrienne G. Cannon, WJU #3313



“The Ringling Bros. and Barnum & Bailey Circus is closing!” The announcement came just as the annual Windjammers Unlimited Convention was concluding its week of rehearsing and recording traditional circus music, and about to provide musical accompaniment for a group of young circus performers. The news came as a shock to us musicians who had spent the week anticipating our culminating concert “under the Big Top” of the Sailor Circus. We all have been aware that the circuses have been hiring fewer and fewer musicians over the years. But now, with this news, we realize live circus music will be no more. Not in real circuses anyway.

I am part of the Windjammers musicians who meet each year in Sarasota near the Ringling Mansion, dedicated as a group to the preservation of traditional American circus music. We are drawn together for a week of rehearsals and performances. We sight-read, perfect and then record a portfolio of circus music during our first three days. Our hours of rehearsing are numerous and intense. But then we are ready for our other performance activities.



Photo by Adrienne Cannon

We play for ceremonies that honor former circus bandmasters, participate in induction ceremonies at the

Circus Ring of Fame, and play a memorial service at a nearby cemetery to honor past circus composers, conductors and members who have died in the past year.

For our final program of the week, we accompany young performers: acrobats, jugglers and clowns, who are in training for a possible future career with professional circuses, or just having fun.

The balmy temperatures that Ringling chose for the winter quarters of the circus delight us (and we escape to the beaches when time permits). We have learned that the Sarasota/Bradenton area hosts many circus families who have settled here over the years. To accommodate the circus community members, there are clubs (the Showfolks Club, for example), circus days at the John & Mabel Ringling Museum & Mansion, Howard Tibbal's elaborate miniature circus displays on the Museum grounds, and the Sailor Circus Conservatory program for young performers at Sarasota High School.



Photos by Lauren Pearl

The startling news of the ending of "The Greatest Show on Earth" with all of those magnificent animals and performers catches our attention. But we, who have played for the young acrobats and have noticed the popularity of Cirque de Soleil shows, are not grieving for an art that appears lost. We know now that our work preserving circus music and playing a January concert for the talented young circus performers of Sarasota, is not over. It is the beginning of a new era in which our task to preserve circus music and to educate the public on circus music history will become even more important. Yes, the times are certainly changing, but for us circus musicians, we see an even bigger future for us and our Windjammers Unlimited organization. And it is one that is more relevant than ever.

# CONVENTION PHOTOS by Andy Rawls, WJU #3435



**Ring of Fame Band**



**Circus Band**



**Education Band**



**Cemetery Band**



Andy Rawls, Photographer



**Center Ring Band**



Charles Conrad conducting; Andy Glover-Rod Everhart on "Side Partners" duet

# WINDJAMMERS PARTICIPANTS BY SECTION

by Andy Rawls, WJU #3435



## Conductors

**Conductors** (L-R): Charles Conrad, Mary Anne Harp, Andy Glover, John Roman, Jim Roytz, Vicki Pinson, Ron Keller, Vic Anderson



## Tubas

**Tubas** Back Row (L-R): Dan Schultz, Ray Bentley, Frank Manola, Ron Keller, Bruce Keck  
Front Row (L-R): Rayford Woodrick, Roy Hess, Gary Debroekert, Ron Vanderschuur, Bob Wig, Jerry Deutscher

Digital copies of your Section's Photo may be requested via an email to [CircusFanfare@aol.com](mailto:CircusFanfare@aol.com)



# Clarinets

**Clarinets** Back Row (L-R): Malinda Rawls, Adrienne Cannon, Susan Shearin, Henry Arkin, Bill Whitney, John Frank, Rich Copeland, Irwin Deutscher, Laurie Deremer, Nancy Olson, Jim St. Clair, Greg Bitler  
 Front Row (L-R): Norman Woodrick, Diane Bergholtz, John Roman, John Reeves, Dianasue Walton, Pat Hicks, Carol Gilmore, Maxine Cathey



# Euphoniums

**Euphoniums** Back Row (L-R): Andy Glover, Paul McCutcheon, Paul Carmignani, John Heydt, Bob Tomasi, Mike Montgomery  
 Front Row (L-R): Dave Zehner, Lynette Garland, Carol Bohrer, Stef Kaminske, Diana Brandt

# French Horns



**French Horns** Back Row (L-R): Kathie McLaren, Diane Frank (missing: Cheryl Huff)  
 Front Row (L-R): Nancy Leipold, Nathan Richards, Jane Ulmer, Linn Reisetter

# Trumpets



**Trumpets** Back Row (L-R): April Zink, Richard Whittenberger, Rod Everhart, Gordon Backlund, John Wetzel, Flip Herfort, Richard Wade, John White, Armand Olevano  
 Front Row (L-R): Mary Anne Harp, Mary McKain, Dick Thomas, Connie Thomas, Jim Cross, Roger Blackburn, Marilyn Wilson, Loie Grandprey, Lloyd Grandprey, Bob Ullery  
 Missing: Diane Roytz, Vic Anderson, Ross Bunger, Howard Habenicht, John Brady, Pete Coll



## Piccolos

**Piccolos** (L-R): Linda Butts, Don Covington, Nada Montgomery, Karyl Evans, Sue Garro



## Saxophones

**Saxophones** Back Row (L-R): Terri Schultz, Val Gabaldon, Ley Anne Perkins, Stuart Sklamm (missing: Norris Siert)  
Front Row (L-R): Dick Nemcek, Bob Hephner, Tom Tolrud, Shirley Thompson, Joe Burrier

# Trombones



**Trombones** Back Row (L-R): Joe Shearin, Eric Guth, John Ulmer, Becky Guth, Lee Butts, Edwin Neu, Don Cooksey, Ed Shevlin  
 Front Row (L-R): Wayne Killian, Rush Ward, Jack Smyth, David Collings, Janeen Killian, Vicki Pinson, Bob Knowler, Arnie Huntress, Bill Geyer

# Percussion



**Percussion** Back Row (L-R): Bob Consiglio, Stephen Liljegren, Bill Armstrong (missing: Jim Roytz)  
 Front Row (L-R): Janice Cummings, John Fleming, Barb Bailey, Ron Berry

# WINDJAMMERS “CIRCUS ON ICE”

by Don Covington, WJU #119



A crew of hardy Windjammers braved the coldest temperatures of the winter in Gibsonton, Florida when they provided the music for the annual International Independent Showmen’s Association Circus on Saturday, January 7th. It was 45° with 40 knot winds off the water, making for an “ice-chilling” day.

The late Maestro Chuck Schlarbaum was musical director for the event for the previous 33 seasons. With his passing in 2016, Windjammers contacted IISA and offered to continue the tradition of providing live traditional circus music for the show. Windjammers John Wetzel and April Zink, who were instrumental in rescuing the Schlarbaum musical library, assembled the band and selected compositions that would compliment potential acts. One of the challenges of this particular charity show is that organizers don’t know until the last minute which circus artists will be available to participate. Consequently, there are no opportunities for rehearsals. Therefore, the technical aspects of the show had to be coordinated on the fly. Remarkably, the circus professionals involved are masters at coping with challenges and the capacity audiences that enjoy the show are unaware of the drama behind scenes.

As an example, after accepting the job of fronting the band, I talked with circus producer Lee Stevens on a regular basis, tracking him down as he toured the lower 48, Canada and Alaska. We were able to confirm the types of acts with the greatest probability of appearing and, based on that, John Wetzel scoured the Schlarbaum library and Windjammer archive for appropriate tunes. Because of all of the unknowns, we built a book with some redundancy. We had the advantage of playlists from previous editions. However, when we

looked in the Schlarbaum folders, many of the parts were missing. Filling in the blanks took time. Andy Glover was a big help in that department.

I flew from California to Florida early so that I could meet with producer Stevens on the circus lot the day prior to the show. Predictably, Lee was still unsure about some of the acts, but I was able to confer with technical director Serge Coronas from Circus Hollywood who was programming light and sound cues. Serge assisted in arranging a power drop for stand lights, chairs for the musicians and light cues to ensure that the group would be highlighted.

We set a 9 am call for musicians on Saturday morning and, just as in Schlarbaum’s days, the band spent the first hour sorting music in the Showmen’s Club building. Even at that hour on show day, we didn’t have a final show order or confirmation of all of the acts. By the time that we slogged through the rain to the big top, however, lists were distributed to everyone with the plan for the day. The band was slated to play for Brian Franzen’s tigers, the opening act of the show, as well as for his elephant act that would be the final display. In addition, we’d supply come in and exit music for Jack Cook’s comedy car along with trombone and percussion effects. Other acts willing to consider working to live music were the Wallenda high wire duo, the Zoppe- Loyal bareback



riders, Lamont, the human volcano and Texas Jack Fulbright, a Western roper. All of the other artists preferred to perform to their normal recorded music.

Interestingly, it was the members of multi-generational circus families that were most receptive to using the band. The other acts, the ones that declined the offer from the start, tended to be younger artists who had never had the experience of working to live music, a telling commentary on the state of contemporary circus. As it turned out, the band only provided music for the comedy car, the tigers and the elephant. Our limited library wasn't able to come up with the type of selections that the other acts requested at the last minute (the Wallenda's were hoping for dramatic Broadway show tunes, the bareback act atmospheric themes and the trick roper cowboy ballads). Had we been given more time, I know that we could have satisfied every one of their requests.



Photo by Gloria Cooksey

The musician's talents were not wasted however. In addition to our accompanying the animal and clown acts, the management of the circus requested that the band play as the audience entered the big top, at intermission and at the end of the show. When the Shrine color guard presented the colors at the evening performance, we played the National Anthem. Especially important was our offering a musical salute to Maestro Schlarbaum before each show. The ringmaster told the audience about Chuck's long history with the circus and of his dedication to this particular charity show. Then, the band played a fanfare followed by Paul Yoder's "Mr. Circus" a medley of classic circus tunes.

As anyone who has studied circus history will acknowledge, the environment in tented theatricals is far from ideal. On that January day, plummeting temperatures and winds that made life miserable on the bandstand followed morning rains. Our hardy Windjammers huddled under coats and blankets to ward off the cold. To make things worse, the program, anticipated to run for two hours, stretched to close to three, eliminating any time between the three scheduled shows. As soon as the last patron exited the tent from one show, the doors were opened for the next crowd anxiously waiting outside.

Directing the band for the show gave me a deeper appreciation of Chuck Schlarbaum's talents. Having played

for him several times at Sailor Circus, I had a feel for the type of compositions he would utilize for various acts. Just as important as the content, however, is the timing and sequencing of musical selections. That skill comes from watching thousands of shows and instinctively anticipating when to accent a trick, alter the mood or



Bandmaster Don Covington



move on to the next tune. Chuck was a master of that arcane skill set and, even with a team of rookies, could encourage, cajole

and intimidate them into following his lead. My Windjammer colleagues and I did our best to uphold the high standards that Maestro Schlarbaum set during his tenure as musical director, but many a moment slid by us as the action roared along in the ring. Nonetheless, it was a thrilling experience rarely afforded to modern musicians...the chance to become an integral part of the magic of the circus.

For the record, here are the hardy souls who filled the white tops with glorious melodies this year. Armand Olevano, Diane Roytz, John Wetzel, April Zink – cornets; Mike Montgomery – euphonium; Don Cooksey, Ed Shevlin – trombones; Dick Poland – bass; Nada Montgomery – piccolo; Steve Liljegren, Jim Peronto, Jim Roytz – percussion.

#### **Musical Selections Included:**

Pre-show: *Broadway One Step, Trombone Blues, Ringling Bros Grand Entry*

Salute to Schlarbaum: *Fanfare, Mr. Circus*

Tiger Act: *Jungle Queen, Go Galop*

Comedy Car: *Lassus Trombone, Billboard,*  
plus percussion and trombone effects

Intermission: *Cantonians, Copa Cabana, Huntress, Summertime*

Clown Tennis Match: percussion effects

Elephants: *Abdullah, Invictus, Alhambra Grotto, Quality Plus*

Blow Off: *Greatest Show on Earth, Circus on Parade*

**RINGLING HIGHLIGHTS:** In 1882, the Ringling brothers -- Alf, Al, Charles, John and Otto -- performed their first vaudeville-style show. Then two years later they had a traveling circus with just a wagon and a rented horse. By 1900, they had become one of the largest traveling shows ever and embarked upon acquiring other circuses. They acquired the competitive Barnum & Bailey Circus in 1907, eventually merging it with their Ringling Bros. Circus in 1919 to form Ringling Brothers and Barnum & Bailey Circus, now truly the “Greatest Show on Earth”. The Ringling’s started in Baraboo, WI, but moved their winter headquarters from there to Bridgeport, CT in 1918, and then to Sarasota, FL in 1924. In 1960, Ringling moved again, this time to Venice, FL. Irvin Feld purchased the circus in 1967. Ringling retired their elephants in May, 2016 and on January 14, 2017, Ringling announced they would be closing operations as of May, 2017.

## RINGLING’S CONNECTION TO SARASOTA

### Circus Departure a Deep Loss (Originally Published: Sunday, May 22, 2016)

By Jeff LaHurd, Correspondent; reprinted with permission from *Sarasota Herald-Tribune*

SARASOTA — There are more than a few ways to mark those magical years when Sarasota was still considered a small town with a relaxed lifestyle — a place of undeveloped beauty that was a magnet for renowned artists, writers, architects, and the rich and famous. Surely the most colorful signpost of that era was the Ringling Bros. and Barnum & Bailey Circus and its winter headquarters.

During the entirety of the circus’ stay here, only three tall buildings punctuated the city’s downtown skyline: the Orange Blossom Hotel at Main and Palm, the Hotel Sarasota across the street, and the Palmer Bank at Five Points. Two stories topped out Golden Gate Point, the Ringling Bridge was a narrow two lane draw-span, the bridge at Stickney Point was a one lane, hand cranked swivel, and the population of the entire county was still only approximately 77,000 as late as 1960, when the circus left for Venice.

performers practicing their craft in what was dubbed Little Madison Square Garden. There was a veritable zoo, repair shops, trains and their tracks leading to towns around the country, administrative offices, a commissary, cafeteria and infirmary.

But just as importantly for the title, Circus City, were the colorful performers who lived and worked here during the off-season. School chums were often the children of well-known circus stars, the mail carrier could be a trapeze artist like Willy Krause, and the gentleman you bagged groceries for might be Art Consello, Emmett Kelly — aka Weary Willie — Lou Jacobs or Karl Wallenda.



Entrance way to the winter home of the Greatest Show on Earth.

Bits and pieces of The Greatest Show on Earth were spread throughout the community. The largest component of course was the Winter Quarters itself. Located on 155 acres on Oriente Avenue (North Beneva Road, where Glen Oaks is today) it became an international tourist attraction, the largest in the state. Within its grounds was a labyrinth of



John Ringling’s most welcome Christmas gift offered a real morale boost to a city stung by the real estate crash

The Ringling name and references to the circus were pervasive: Ringling for the telephone exchange, Ringling Boulevard, Ringling Estates, Ringling Bridge, Ringling Isles, Ringling Museum and Ringling Mansion. There was also Circus Day Sales, circus signs pointing the way to the quarters, the John Ringling Hotel with its circus acts, newspaper reports of the circus as it traveled around the nation, the Circus City Trailer Park, the filming of the “Greatest Show on Earth” here, the Sailor Circus, the Showfolks of Sarasota — a seemingly endless list.

Opened on Dec. 25, 1927, the arrival of the circus was John Ringling's Christmas present for his adopted community. The gift gave the county a much-needed economic boost due to the influx of incoming circus personnel, and the construction of the quarters. The gesture also lifted the morale of the locals stung by the real estate crash. In return John Ringling, whose development fortunes here had gone south with everyone else's, provided an attraction that would annually draw thousands, some of them prospective property buyers.

The arrangement with local government, worked out in April of 1927, stipulated that taxes on the winter quarters would be swapped for publicity. Wherever the Big Top traveled, as it toured throughout the length and breadth of America, this Gulf Coast paradise would be advertised in circus programs and posters.

As the day of the arrival approached, the excitement was palpable. Sarasota demonstrated its appreciation by declaring Nov. 3, 1927 a holiday. Local children were put on a special train and given all the peanuts and lemonade they could handle for a ride to Tampa to witness the closing of the big show there. They were joined by nearly 3,000 adults, some in a motorcade of approximately 300 cars, waving flags and banners as they paraded through Tampa. The spectacle, according to the Herald "...caused their friendly Tampans to bestow nothing but praise upon them." All sat in a reserved section, marveling at the death defying acts, and displaying a large banner: **Sarasota Welcomes the Circus Home.**



Elephants were a popular attraction at the winter quarters of the Ringling Circus.

The city and the Ringling Bros. and Barnum & Bailey Circus quickly became intertwined; one becoming synonymous with the other. Each year, the blessing of the circus by Father Elslander and his altar boys as it departed for the tour, and joyfully welcoming it home again after the season ended, became a ritual. In fact, the performers of the circus helped raise money to build St. Martha's Church.

By the end of the 1950s, the circus scene seemed to belong to a different place in time. Friction developed

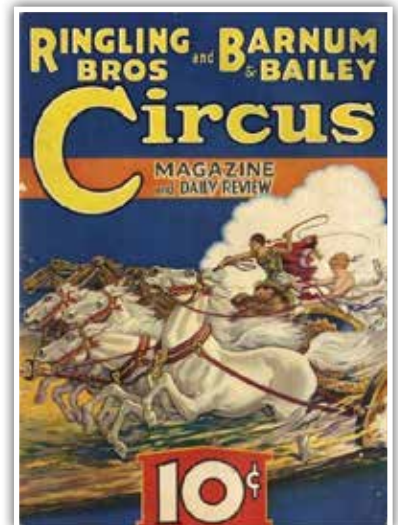


Circus grounds located where today's Glen Oaks subdivision is located on Beneva Road.

between the local government and the circus management over taxes and advertisement. The Herald noted an undercurrent of bad feeling engendered by the circus bosses. "They have been all out to get everything possible for the circus. After realizing about \$350,000 profit on the sale of that land that had been obtained from the county without cost, the circus officials asked for more free land for the new operation. But the time for the free ride had ended."

On Dec. 20, 1959 it was announced by the Associated Press, "Ringling Circus Winter Quarters to Leave Sarasota For Venice". An era had ended, but for both Sarasota and Venice a new one had begun. The Arvida Corp. bought Ringling's holdings and began its far reaching development campaign, while Venice received a major tourist attraction. Echoing the sentiments of Sarasota a generation earlier, Mayor Smyth Brohard said, "We consider this to be the best thing that has happened to Venice in many, many years."

The Herald wished the circus well in its new headquarters, and assured readers that "Sarasota had enough tourist attractions to complement the sun and sand and would continue to draw tourists from the world over." But the move was heartfelt among many longtime Sarasotans. For them a huge and colorful piece of what made their community so very unique was lost.



Circus Programs always advertised Sarasota "The Circus City" wherever the Ringling Bros. traveled.

All photos courtesy of Sarasota County Historical Resources

# ON TOUR WITH RINGLING “Red”

by Megan O'Malley

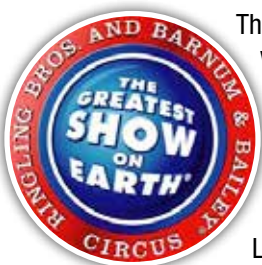


How ironic that the members of Windjammers Unlimited were wrapping up their 45th Convention in Sarasota January 14th when they heard the news that Saturday night of Ringling's decision to close the "Greatest Show on Earth" in May. Those of us traveling with Ringling, had just gotten the news moments before. It was a shock.

The posted notice said: "Please be advised, after the 7:30 show tonight, there will be a **mandatory** show meeting, starting at 10 p.m. All performers, staff, FCP, and crew are **required to attend.**"

Oh, there were warning signs something like this might happen, but I don't think many suspected a plan to totally do away with Ringling Bros. After all, we in the Red Unit were embarking on the post-holiday tour... first stop, Orlando. The Blue Unit's new "Out of this World" show had only been on the road six months. The bands had started negotiations with Feld Entertainment for a renewed contract and we were waiting for our next meeting date. And, we had just hired a new female Ringmaster for the Red Unit's "Circus Xtreme!". But despite any warning signs, I think we were all convinced none of it meant "The End". After 146 years? Really? But yes, as any musician will tell you, all gigs must come to an end.

The announcement was decisive, informing us that the Red Unit would conclude its tour at the Dunkin' Donuts Center in Providence, RI, on May 7, 2017 and the Blue Unit at the Nassau Veterans Memorial Coliseum in Uniondale, NY, on May 21.



The next day, we had two shows. I wrote these comments in my blog after the first of those: "It was extremely difficult. I don't know how people are running out onto the floor and performing with big smiles on their faces. It's gotta hurt. Like most people here, I did not get much sleep last night. I'm worried for my

future. I'm sad for all of us. I'm angry at how the news was delivered, how things turned out, all of it. That said, I can't deny that it's been a privilege to work here. Not many people can say they lived on a train, danced with clowns, walked with elephants. It was wonderful, and unfortunately, those who

come after me will not have the opportunity to experience it. So, I will treasure it, knowing that I am one of the last to do so. Wherever I go from here, I will carry five years of circus magic with me. And I can't thank Feld enough for that."

The Show does go on, at least until May! We're all still here, we all still love what we do. We all want to give our best, right up to the very last minute. It is not lost on those of us in the circus that at any given show, there are hundreds of people who are seeing a Ringling Bros. spectacle for the last time. And all of us will do our best to perform at the highest level before we go. For those of you who love the the animals, the performers, the music, the tradition, and the magic, that is the circus. I will never forget it.



A few days after the news hit, our band decided to play our own arrangement of a famous circus tune to open the second act of the show, instead of our regular music. The audience loved it! My boss, lead trumpet and conductor Brett Barlow, commented further on this via Facebook: "As a musician for the RBBB circus [for 20 years], I've grown accustomed to being taken for granted. Sometimes by my employers, sometimes by the audience. (Never, however, by the performers.) It often seemed as if the audience was unaware of our performance. It's the cost of doing business, I suppose. But yesterday [January 20th], something changed. At the direction of Rye Mullis [Choreographer/Director], our second half overture known in the biz as the "Entre' Acte", was changed. Out was the theme of the show, and in was "Thunder and Blazes"/"Entry of the Gladiators." It was stylistically altered to fit the feel of the show, but the melody was unmistakable. Immediately, and I mean immediately, the audience heard it and responded. I could hear audible gasps and cheerful reaction from children of all ages, not to mention the gleeful echoes from Taylor Albin, Sandor Eke, Ivan Vargas, and the rest of Clown Alley. Turns out, our audience is savvy after all. They heard the traditional circus music, and responded positively, enthusiastically, genuinely. Long ago, I felt like we should have "leaned in" and embraced our remarkable, unique place in this culture, rather than run away from it, seeking windmill after windmill. Maybe our audience didn't leave us. Maybe, just maybe, it was the other way around."

All of this is to say “The show must go on.” Until it doesn’t. This has certainly been the mantra in the five years I’ve been a traveling circus musician, and for all of those “Windjammers” before me. And that relates to a question I often get: “What types of things does a live circus band do to distract or recover from show problems?”

“The show must go on”, indeed, and the live band is a large part of that. The goal is for the audience to never realize that something has gone wrong. No matter what goes down, it’s all part of the act. Including the end of an era, I suppose. As Brett says, “You have to be flexible. Period. And during a show, anything can go wrong at any moment. When a horse jumps out of the ring or a performer decides to add an extra trick to an act (without telling the band) ... that’s when I earn my money. Our job is to provide a seamless soundtrack for the show.” In order to do that, the nine-piece Ringling band needs a combination of pre-planning, improvisation, communication, and excellent reaction time.

As to planning, when the circus holds rehearsals, we often run through “Plan B” scenarios. These are scripted fallback options for when something goes “predictably” wrong. If the cannon malfunctions, or the tiger cage gets stuck on the floor, or an act has to be cut for some reason, a Plan B gives everyone ... band, cast, and crew ... a basic idea of

what to do. Those happen rarely, but when it does everyone has a point of reference and a set of preplanned actions to perform. The band has its series of “Plan B’s” in the form of vamps, cuts and cues marked right into our music. The example here is for a Juggling Act, and as we all know, jugglers will, at some point, drop whatever they’re trying to juggle. Written into this single page of music are several scenarios, the most obvious being the juggler drops his pins or he doesn’t. START marks the beginning of the act and we play to the end of the first bracket, repeating back to the start as often as necessary. This is vamping. When the first trick is done, the Bandmaster gives us a “cue” hand signal that translates to “move on” to the next X. As you can see, there are several “X’s” representing different tricks the Juggler has planned. Further down is the XX which we cut to if there is success on the first try of that final trick. But if he makes a mistake, we don’t skip and do some vamping until he is finished. This is how the written music itself can incorporate “Plan B” scenarios for the band to follow. It is also why circus music is known as some of the most unique and complicated stuff a musician will ever play.



For unplanned events such as a performer injury or animals ignoring their trainers, sudden and immediate action is required of the Bandmaster and the band. If these happen in the course of an act, the band would generally move into a vamp while it is determined whether the act can go on, or the situation is more serious. The Bandmaster will verbally instruct the band as to next steps if the performer can finish and exit as gracefully as possible. If the act can’t continue, we play the infamous Emergency Music (which is no longer “The Disaster March”, but rather “12th Street Rag.”) As in the past, Emergency Music is an audio cue for ALL of the cast and crew. It triggers a planned reaction from everyone in the show, but especially the clowns, who will rush onto the arena floor to provide a distraction. The music is designed to “loop” indefinitely, but also contains space for improvised solos from any instrument so that it sounds different and interesting each time it is repeated. In addition, the Keyboard 1 musician (Jameson Boyce) is responsible for providing live sound effects for the clowns as they distract the audience from the incident. The longest I have ever had to play Emergency Music was about 30 minutes.

When animals ignore their trainers or otherwise don’t follow the script, the band will usually continue following the music for a few seconds to see if the trainer can regain control. If he can, we’ll help him out by playing music for the next section of his act. If the animals just aren’t cooperating, the band will simply bring the act to a nice smooth finish by skipping to the end musical phrase (which is called the “style”).

Actually, it’s magical how the performers and crew quickly understand why the musical changes are happening and react accordingly. But the Bandmaster and band have to have a firm grasp of what is happening on the arena floor. Bottom line: When acts go wrong, that’s really when the live band holds it all together!

For me personally, it’s been an honor and privilege to be a part of the long tradition of circus bands, to have experienced firsthand a good dose of the Windjammers heritage. The memories will last forever. This gig ends, and I’m optimistic another begins. But I won’t ever be forgetting my time with the “Greatest Show on Earth.”



From M.L. Rupard, WJU #1032

Today I feel just as I did some 50 years ago when Ringling Brothers closed under canvas in Pittsburgh, PA. Only this time, there was no Merle Evans to play the last notes of *Auld Lang Syne*. The Glory Days were gone, but a new idea was in the making, with the same music, same acts, same everything except the mud, the rain, the fire, and the roustabout people who kept the Big Top going. Now the great indoors is going to be gone as well. I’m sure Feld Entertainment will never sell the name or know-how. So all that its “golden oldies” have left is programs, paper, and stories. Thanks to the Windjammers organization, the music has been saved. But there is an empty feeling in all of us. So long, Ringling.

# ON TOUR WITH RINGLING “Blue” by Wages Argott



Just shy of twelve years ago my life changed forever. It was about that time I found myself sitting alone in my office cubicle, dreaming about a career as a professional musician. That day I stumbled upon a job posting for “Lead Trumpet, Ringling Bros. and Barnum & Bailey Circus.”

Overcome with excitement and

enthusiasm at such a fantastic opportunity, I applied that moment. Within weeks my journey with the Ringling Bros. “Blue Unit” began in Boston, MA, with my very first performance -- a sold-out show of 12,000 screaming fans at the TD Banknorth Garden. That journey, however, will sadly be coming to an end on May 21, 2017, with Ringling’s final performance. I’ll step off the podium that night, one last time, as perhaps the last touring circus bandmaster ever, and I’ll be stepping away from what truly became my dream job.

Feld Entertainment’s decision to cease circus operations certainly came as a shock to others and myself, as we found out at virtually the same time as the rest of the world. We had just performed a three-show Saturday in Miami, and afterward we gathered to hear the announcement from Kenneth Feld himself. While we all sat there in numbing disbelief, our inboxes filled with messages from friends, family, and colleagues reacting to a simultaneous press release. I’ve been asked if I had seen any warning signs, and beyond noticing some smaller audiences from time to time, there were no clues internally that closing was on the horizon. To the contrary, “Out of This World” may be the largest, most impressive production I’ve mounted with Ringling, with as many or more human and animal performers as previous productions and significant advances in technology and staging from top to bottom. I could never have imagined that we’d announce closing just over six months into a planned four-year run.

I can’t even imagine the financial and operational needs required to mount two full-size arena circus shows. We, along with the Red Unit’s “Circus Extreme!,” travel almost the entire United States via two mile-long freight and passenger trains, each carrying close to 300 human and animal performers and workers from city to city. I had imagined, though, that in a time of difficulty the shows might be scaled back or simplified, or in the worst-case scenario one unit might close. To go from two full-strength touring units to being out-of-business came as a complete surprise, though in some ways I’m happy that the last performances for all of our audiences will be the same “Greatest Show on Earth” they’ve come to expect.

At any rate, my wife Kelli and I now find ourselves at a crossroads, or cross-tracks as it were, attempting to sort out

our lives AC (after circus!). For over seven years (six of them as my wife) Kelli has been a clown on both the Blue and Gold units as well as for advance publicity, and now works as PR coordinator for our unit. To be fair, we are feeling a bit of excitement at starting the next chapter of our lives and are certainly looking forward to where our respective knowledge and experience may take us career-wise. We’ve had an opportunity while touring to audition almost every major city in the US, and now we just have to pick one and settle down.

So, as we stand on the precipice of this enormous shift, preparing to take that leap into the unknown, I’m reminded of how my circus career began. It’s no big surprise that I’d be enjoying a career as a musician, given that I’d been playing trumpet since I was twelve, and would go on to study music collegiately at both the University of Alabama-Birmingham and the University of Georgia. It was a surprise, however, that I wound up serving as a financial consultant for three years after college, putting both the trumpet and my dream of a life of music on the back burner. Through encouragement from a strong community of musicians in Birmingham, I continued to stay active performing as a freelance musician, playing trumpet for regional musical theatre, local big bands, and traveling throughout the southeast with the Temptations, Four Tops, O’Jays, and others. I reached a critical moment in mid-2005, when I knew I’d only be truly happy as a career musician, but had no idea how to go about making that happen. Twelve years later I’m playing in and leading a nine-piece live orchestra for the “Greatest Show on Earth”, and I could easily say the circus saved my life.

Ringling Bros. has featured live music throughout its 146-year existence, and while band sizes and instrumentation have changed, the Greatest Band on Earth has always demanded the highest levels of athletic musicianship. Playing in the Ringling band is surely unlike anything else I have ever done, or will ever do again. The current composition is two trumpets, trombone, alto saxophone, two keyboards, electric bass, electric guitar, and acoustic drum set. Performing an over two hour live soundtrack up to three times daily is truly a rarity in this modern age of digital recordings and synthesized sound. No human ear is going to respond as well to some hidden figure shuffling harshly through a digital playlist as action changes. Just like the circus is comprised of living, breathing daredevils, acrobats, clowns, dancers, skaters —not to mention some of the most magnificent creatures on Earth — so should the musical accompaniment be a living, breathing, organic entity. The Ringling Band isn’t just a soundtrack, though, we’re a piece of history.

People don’t realize they’re also getting a top-notch two-hour live music performance when they buy circus admission, but nevertheless, the “act you don’t pay to see” is right there on the floor in roar-shot of the lions and tigers. It’s critical to be stationed there next to the portal, right in the thick of things, because we make every effort to match our music precisely to all of the action. Just as Merle Evans before me, I watch everything extremely closely. I use my words, trumpet, and left (conducting) hand to move the band through a complex sequence of musical cues to build excitement, suspense, laughter, and applause. No two shows are ever alike, so

after you've been conducting long enough you've developed a kind of predictive sixth-sense. You listen and watch for audience reaction, animal behavior, verbal exchanges between performers (often in a language you don't understand), or just use plain gut instinct. Unlike Merle Evans, we don't really perform marches, waltzes, and traditional fanfare flourishes anymore, but our Hollywood-style scoring is no less exciting or emotional for the listener. One of my favorite aspects of this synergy between action and accompaniment is the relationship and respect shared by not just the musicians and human performers, but also between the orchestra and our incredible collection of animals.

I've loved animals my entire life, from the Ringling shows I attended as a youngster to summer days spent at my hometown zoo in Birmingham, AL. A particular favorite memory is that of Gunther Gebel-Williams, whom I used to idolize at a very young age. His reverent, cooperative relationship with his animals was beautiful and inspiring, so much so that as a child I would parade around the house shirtless with a stuffed lion draped across my shoulders. Now I've worked inches from lions, tigers, elephants, horses, donkeys, llamas, pigs, porcupines, kangaroos, and so many more, and another life-long dream has come true.

I've probably had the closest relationship with our elephant friends. The best way to learn about these magnificent creatures is up close. I'll never forget the first time I stood a few feet away from one of those 8,000 pound beauties backstage. Certainly, elephants are intelligent, but they're friendly, curious, and playful as well. I'd rarely step out for the second act without patting Kelly (elephant) on the trunk, as she would try to sneak my bottle of water out of my hand. I also learned early on elephants listened to the music. If there was a mistake and the music changed before the trainer's command, the elephants would simply move on with the musical cues. Conducting the "Menage" was always something I enjoyed and cherished, but took extremely seriously. Watching as closely as I did, I truly believe the girls were having fun out there, and you could always tell when they were enjoying the audience applause and enthusiasm. These moments were a beautiful and tangible combination of art and science between the elephants, trainers, dancers, and musicians, and when the elephants took their final bow in May of 2016, a piece of our hearts left with them.

The lack of real knowledge and understanding exhibited by many animal activists over the years has been disappointing and frustrating. While some of these organizations were dragging our parent company into costly and time-consuming litigation (mind you there was never a decision against Ringling), we who lived and worked with the animals were left scratching our heads, puzzled by all of the misinformation and animosity. I certainly like to think of myself as an animal lover and ethical person, so if I had ever seen the slightest sign of mistreatment I would've left long ago — a paycheck is no good if you can't sleep at night. Further, why would we provide the show's crown jewel and main draw with anything but the best possible care and attention?

I've heard our current tiger trainer Alexander Lacey give his big cat clinics to hundreds of eager students and scout troops, and he'll be the first to say that when one of his cats doesn't feel like performing, they're out of the act that day. When an animal performer isn't responding to commands for the

next behavior, we all just move on. Everyone knows positive reinforcement is a far more effective method of training, and nowhere has that point been driven home better than here among our fine presenters, trainers, and animal caregivers. It's a real shame to think that the unfounded views of a vocal minority may have had a hand in the end of our way of life.

Mostly likely, however, our closing is simply a sign of the times and a reflection of changing consumer tastes. Feld Entertainment presents 25 other shows around the world, like Disney on Ice, Monster Jam, Supercross, and Marvel Universe Live. Apparently, these are more relevant via current pop culture trends and media presence, while the circus stands as a bastion of an era-gone-by. Yet even with so many options available and the entertainment dollar stretched so thin, where can you see a two-hour-plus performance by a world-class cast of international artists and exotic animals (not to mention a live orchestra!) for as little as \$15 per ticket? The closing of the "Greatest Show on Earth" is truly a tragic event for the generations who went as children and then took their children and children's children. I also feel for the future generations who won't know the thrill of seeing spectacles like leaping tigers, motorcycle daredevils in a steel globe, and a dozen expertly bumbling and tumbling clowns, all under the commanding presence of a talented singing ringmaster presiding over the extravagant affair.



And of course, those of us on the inside will miss it the most. Over the years we've witnessed and shared all the four-highs and the low-wires, the bi-humps (camels) and the trampolines, the skill of victory and agony of clown feet, and everything in between. Sure, there will be other jobs, other experiences, and other fantastic places and opportunities to explore, but never again will I get to lead this band of my close friends with a veritable United Nations of skilled artists, athletes, and animals as we travel by the "silver snail" across this great country. We'll all stick the landing, just as we've seen our acrobats do time and time again, but life without circus just won't be the same. From now until May 21 at Nassau Coliseum, I'm going to savor every last moment.

In the end, I couldn't imagine anyone conducting that final performance but me, and I truly hope to be there watching all the wonder and excitement on the faces of our audience one last time. I hope to see and greet as many of our circus fans as possible between now and then, and will go out on a high note (literally!). I will certainly see you down the road, and may all your days be circus days!

# OUT OF THE PAST

## THE GRAND FINALE – Beatty-Cole’s Final Bow by Timothy Noel Tegge



1996 Clyde Beatty - Cole Bros. Circus Band, under the direction of Jim Haverstrom

In their iconic album, *“Sergeant Pepper’s Lonely Heart’s Club Band,”* The Beatles reminisced, “It was twenty years ago today...” Referencing that familiar lyric, it appears that history has again repeated itself.

A little more than two decades have passed since the blue and white big top of the Clyde Beatty-Cole Bros. Circus last resonated with the crisp, brilliant blare of a nine piece band, screaming out a playlist of rousing marches, pop tunes, ballads, and familiar favorites -- all accompanying a lineup of top-notch attractions. On November 24, 1996, the miracle that was the Clyde Beatty-Cole Bros. Circus presented, to a well-packed house in Naples, FL, its final performance of a thirty-five week Season. What the audience didn’t realize, of course, was that at the time they were, indeed, witnessing a bona fide grand finale. It was the end of an era.

Never again would “the Beatty show,” as we all referred to it then ... and many of us still call it that to this day ... carry a real circus band, or a large herd of performing elephants. Gone forever would be the traditional clown alley of nine or ten laugh makers, along with familiar favorites, year after year, such as stilt walkers, Barrie and Sheelagh Sloan. And, what became the signature “voice” of the big show for so many years, Ringmaster Jimmy James, would also soon be nothing more than a memory. The circus was thereafter downsized considerably, and would never again be quite the same.

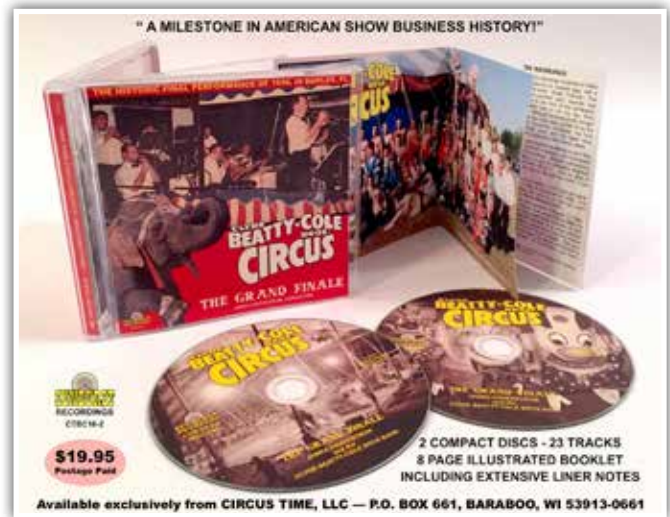
What was once the most impressionable show on the road in my teenage years, and what became “Camelot” to me once I joined out with it in the fall of 1994, would become a mere shadow of its former self in the years that lay ahead. How sadly coincidental that, twenty years after that November 24th performance in Naples, what remained of the Deland-based Cole Bros. Circus, Inc., would dissolve completely. The 2016 Season just never happened and Cole is officially bankrupt.

During my time on Beatty-Cole, I made a point of photographing the fleet of show vehicles, chronicling daily routines, capturing candid images in and around the backyard, and assembling the members of the various departments for group shots -- the tent crew, concessionaires, the front door crew, and such. I spent a considerable amount of time talking with those who had called “the Beatty show” home for ten, twenty, and even thirty years: Fred Logan, Jimmy James, Harry Hammond, etc. And, I audio recorded that marvelous band, under the baton of Jim Haverstrom, on cassette tape at least two or three times throughout the seasons. I would always record on the Fourth of July, because the band would blow off the show with Sousa’s *“Stars and Stripes, Forever,”* and always the last show to capture Jimmy James’ recap of the tour and the band’s traditional season farewell, *“Auld Lang Syne.”* What priceless memories listening to these recordings bring.

The original source recordings were made on a portable Sony stereo cassette unit, placed directly in front of the bandstand, with stereo microphones rigged to a quarter pole, and suspended overhead. This configuration not only made it possible to capture the bands electrifying reverberations, but all of Jimmy James' announcements, as well, along with the ambient sounds of the audience and seat butchers. This is *exactly* what it sounded like to sit under the big top, in the "reds," and experience the show.

Given the twentieth anniversary of that evening in Naples, I believed it fitting to make available, for the first time ever, that complete and unedited final performance of the 1996 season, on two compact discs. In addition to the complete final show, which captures Jimmy's season synopsis and the playing of "*Auld Lang Syne*," additional bonus tracks, such as "*Stars and Stripes Forever*" , "*On The Square*," and other rare offerings, are also included. Handsomely packaged, with photographs and extensive liner notes, this CD set will take you back in time, to relive the Clyde Beatty-Cole Bros Circus, in all its glory.

The seven-piece band that finished out the season, and are on the GRAND FINALE CD, are Brian "Slick" Anderson, trumpet ; James "Mouse" Haverstrom, Trumpet/Conductor; Erin Van Houzen, trumpet; Paul "Cheese" Swieczkowski, bass guitar; Phil "Kanker" Thomas, trombone; Erin "Scud" Woods, drums; and James "JP" Cunningham, trombone. As a side note, both Brian Anderson and Paul Swieczkowski joined up with the Ringling show the following year, and remained there for a handful of seasons thereafter.



To order "**THE GRAND FINALE**" set, send \$20.00 (postage paid within the U.S.) to  
CIRCUS TIME, LLC - P.O. Box 661 – Baraboo, WI 53913-0661  
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Timothy Noel Tegge, a third-generation showman and performer, was born and raised in the circus. He first donned clown makeup at age three, appearing with his father, also a clown at the time, in a parade. That was all it took to ignite a lifelong love affair with the world of sawdust and spangles. By the time he was five years old, Timothy was applying his own makeup and performing in the ring of the family-owned TNT & Royal Olympic Circus. Now, fifty years later, Tegge can still be seen in the spotlight of some of the nation's largest circus productions--sometimes as a clown, often an illusionist, and more regularly as the ringmaster and performance director--traveling several months every year across the U.S. and Canada.

But circus is much more to Tegge than a profession. Even as a child in the 1960's, Timothy was immersed in anything having to do with circus--clipping articles from magazines and newspapers, and grabbing posters from store windows after the circus had left town. Those modest gatherings have today evolved into an exquisite repository of priceless memorabilia, which Tegge is elated to present to the public.

Currently, "Step Right Up: Behind the Scenes of the Circus Big Top, 1890-1965," a major exhibition produced by Exhibits USA and curated by Timothy Tegge, is on a national tour of museums through March 2018. The core exhibit features nearly one hundred individual items, all selected exclusively from the Tegge Circus Archives collection. See TEGGE CIRCUS ARCHIVES at <http://www.teggecircusarchives.org/>

# SPECIAL NOTICES

## Obituary - William John "Bill" Foster, WJU #1503



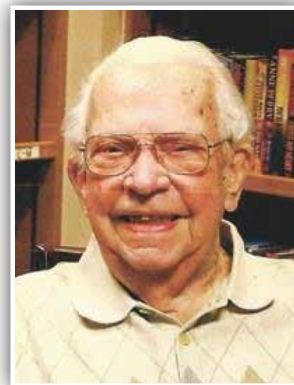
Bill Foster, of Kettering, OH, passed away January 24, 2017. He was 94. Bill, and his wife Dorothy, were active with Windjammers for a number of years, faithfully attending winter and summer meets.

Bill played flute and piccolo and for many years performed with the Dayton Philharmonic Orchestra.

Bill was born on November 7, 1922 to Clarence and Mida Meyer Foster in Dayton, Ohio, and is survived by his wife Dorothy Shawen Foster (WJU #2862) whom he married on February 8, 1947, his daughter Susan (Jack) Lightcap, his son Thomas (Gretchen) Foster, and three grandchildren and three great-grandchildren. Bill was a 1940 graduate of Stivers High School. He was also a well-known flutist in the Dayton area

having played with the Dayton Philharmonic Orchestra for over 48 years, 35 of those as principal flutist.

He was a member of Dayton Sertoma Club, Dayton Chamber Music Club, The YMCA Retirees, the Kettering Civic Band and Centerville Community Band, and Windjammers Unlimited, as well as the Shrine and Letter Carriers Bands. He also volunteered at Harold Schnell School in West Carrollton. He retired from the Metropolitan YMCA as vice-president of finance. He loved to travel having been as far as Australia, Europe, Asia Minor, and all over the United States. He was also known for his joke-telling stories, and puns. Donations can be made to the Dayton Philharmonic Youth Orchestra or the Ohio's Hospice of Dayton.



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## Obituary - Paul Shartle, former WJU #1129



Paul Shartle, Jr., age 96 of Kettering, passed away December 1, 2016. Paul was born March 5, 1920 in Middletown, OH and graduated from Middletown HS in 1938. He graduated from Otterbein College with a Music Education Degree in 1942 and received his Masters Degree from Ohio State University in 1952. He served in the U.S. Air Force from 1942 to 1946 during which time

he organized the 361st A.A.F. Band at Wright-Patterson Field near Dayton, Ohio. This band is now known as the "Air Force Band of Flight" and is still stationed at Wright-Patterson. He taught music in the Kettering City Schools from 1946 to 1962 and was an Elementary Principal from 1962 to 1977, at which time he retired. In 1959 he organized the Kettering Civic Band, which is now a 75-piece volunteer concert band. In addition to performing many community concerts over the years, with non-U.S. tours 1980, 1985, 1989, 1990 & 1995. Paul retired as Founder & Director of KCB after 44 years and was made Director Emeritus on August 25, 2004.

Paul was a member of the Dayton Philharmonic from 1946-1948, was a member of the Dayton Municipal Band for several years, and was Choir Director at Fairmont Presbyterian Church from 1948-1960. He was Vice-President of Kettering's Holiday at Home for 14 years and was elected Grand Marshall of the Parade in 1976. He was honored as the Kettering Kiwanis Man of the Year in 1979. He was a Mason and a member of the Far Hills Lodge, a member of the Ancient Accepted Scottish Rite and a member of the Antioch Shrine. He played in the Shrine Brass Band and was the Director of the Antioch 16-piece Pote's Big Band for 11 years. He enjoyed playing cornet at a number of Windjammers meets. Paul lost his wife, Dorothy, in 1993 after 48 years of marriage. After selling his property in Centerville and Florida, he moved into Lincoln Park in 2005 where he played piano in the "Slim Foster" 10-piece orchestra. He is survived by his sister, Eleanor Bertram of Middletown; sons, John P. Shartle (Wendy) and Gary L. Shartle (Debra), five grandchildren and nine great-grandchildren.

Services were held at Morris Sons Funeral Homes in Dayton ([www.morris-sons.com](http://www.morris-sons.com)). Memorial contributions may be made to Hospice of Dayton.

# SPECIAL NOTICES

## THANK YOU!

To all my friends at Windjammers Unlimited:

This is just a note to thank the many Windjammers who were kind enough to sign a card of well-wishes for my recovery from foot surgery. Because of this surgery, I was forced to miss my first Windjammers winter meet in sixteen years. I was extremely touched by seeing so many Windjammers friends' names on the card. I'm recovering nicely, now, and I hope to be back with you all for the next summer or winter meet (and Susan too).

Howard Scheib, WJU #2850

## BEATTY-COLE "THE GRAND FINALE" CD

When I learned about Timothy Tegge's Beatty-Cole Bros. "THE GRAND FINALE" CD (see pages 22-23), I purchased the two-disc set and received it in time for my drive to and from the 2017 Windjammers Convention. I thought it was both outstanding and amazing, The circus musicians were top-notch to the very end. So, I give it a high recommendation. Again, it captures in excellent audio the complete, historic, and final performance of a live Cole Bros. circus band.

Rod Everhart, WJU #1361

## CIRCUS JARGON (Part 6)

In the circus, the person announcing the acts to the audience is, surprisingly, just called "The Announcer", or sometimes, "Fancy Pants." But those of us in the audience call them the Ringmaster, harking back to the day when there was an equestrian director who stood in the center of the ring and paced the horses for the riding acts, wearing a tailcoat and top hat representative of British fox hunting garb. To "Style & Smile" was to strike a pose inviting applause, usually in those situations where bowing was inappropriate or not feasible.



Ringling Red's Kristen Michelle Wilson

In the industry, Ringling Bros. and Barnum & Bailey Circus was referred to as Big Bertha, or simply, The Big One. The circus's operating year was referred to as the Season (typically April to November). Home Sweet Home was the last stand of the season and a Home Run was the trip from the last stand to the Barn (winter headquarters.)

A "Red One" was a very good day for business, and a "Straw House" was a complete seating sellout (so straw was provided for additional on-ground seating.) "Taps" were those businesses who have bought groups of tickets in the past. A "Turnaway" was a totally sold out show. But a "Bloomer" was a day when the "Nut" (its operating expenses) was not covered.

"Closing Ahead of the Paper" meant shutting down operations prior to finishing the advertised route. A "Burn Up" is a territory no longer profitable and a "Blowdown" was a genuine disaster such as a storm collapsing the tents. A circus off the road for financial reasons has "Folded." In 2016, The Big Apple Circus and Cole Bros. Circus (King Cole Circus) both folded. Now, in 2017, Feld Entertainment has announced that Ringling Bros. and Barnum & Bailey Circus will close for good in May.



Ringling Blue's Johnathan Lee Iverson

# MEMBER SPOTLIGHT

## CHARLES CONRAD, WJU #1525



Charles Conrad is the Music Director of the Indiana Wind Symphony, a resident ensemble at the Palladium at the Carmel (IN) Center for the Performing Arts. He has been a member of Windjammers Unlimited since 1993. Charlie is a native of Indianapolis who earned a Bachelor's Degree in Trumpet

Performance at Indiana University, where he studied with the legendary trumpet professor William Adam. His Masters is in orchestral conducting from Butler University and he earned a Doctorate in Conducting from Ball State University, where his dissertation about composer and conductor Fred Jewell was awarded the Distinguished Dissertation Award in 1994.

His experience as a circus musician occurred from 1972 until 1986, when he played the Indianapolis runs of the Ringling Bros. and Barnum & Bailey's "Greatest Show on Earth" (with conductors Bill Pruyn and Keith Greene, who are both members of the WJU Hall of Fame) and the Shrine Circus.

He played trumpet with such entertainers as Glen Campbell, Andy Williams, Sonny & Cher, the Osmond Bros. and many others, in addition to playing a summer with the Disneyland All-American College Band and three summers at Opryland, USA.



Under his direction, the Indiana Wind Symphony has become one of the top adult volunteer ensembles in the nation, and has twice performed at Circus Historical Society International Conventions in Peru, IN. In 2003, the ensemble accompanied talks by Clifford Watkins (about sideshow cornetist and conductor P. G. Lowery) and Charles Conrad (about Indiana's circus composers Fred Jewell and C. E. Duble). In 2013, they portrayed, with authentic instrumentation and numbers, the band that accompanied the Barnum & Bailey Circus on the famous 1897-1902 tour of Europe, as well as performing a concert in a circus tent featuring circus music dating back to the 1870s.

He is a frequent guest conductor and speaker at musicology conferences, and has been featured in these roles in Scotland, England, France, Belgium, Netherlands, Germany, Austria, Hungary, Slovakia, Bulgaria, Italy, Poland, Luxembourg and the Czech Republic as well as throughout the US. He was a historical consultant on the 2011 film *Water For Elephants*. In January, he was privileged to conduct the band for the Sailor Circus and the Windjammer Convention, which was his first opportunity to coordinate the music for an actual circus performance. His wife Ann is a soprano and 38 year veteran high school choir director, and they are the proud parents of Daphne, a three-legged Boxer mix who loves to sit in at Charlie's trumpet lessons.

## New Members in 2016

We enthusiastically welcome our new Windjammers Unlimited members. Here are those joining in 2016:

Kenneth Williams	Palmetto, FL
Cathleen Smith	The Villages, FL
Cheryl Huff	Detroit, MI
Kathie McLaren	Cedar Rapids, IA
Lina Belar	Perham, MN
Thomas Barlow	Bradenton, FL
Roger Beutler	Scottsdale, AZ
Tony Pellegrini	Naperville, IL
Paul Carmignani	Naperville, IL
Russ Girsberger	Virginia Beach, VA
Maxine Cathey	Odessa, TX
Bob Blanton	Houston, TX
Robert Buckler	Pittsburgh, PA
Ken Slonneger	Iowa City, IA
Loren Peters	Portland, ME
Karyl Evans	Gainesville, FL
Jim Cross	Naperville, IL
William & LouEllen Michael	Lititz, PA



# 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**  
 (\$52 All Other)  
 Over 18 years old. Includes bi-monthly copy of the official WJU publication "**Circus Fanfare**" mailed or emailed to the individual.
- FAMILY**  
**\$47 U.S. /Calendar Year**  
 (\$52 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)

#### Other:

- Schlarbaum Music Library Preservation (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)



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

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Our Conductors at the January 15, 2017 "Sailor Circus" Center Ring Concert, concluding our 45th Convention. Andy Glover, Mary Anne Harp, Jim Roytz, John Roman, Charles Conrad, Vicki Pinson, Ron Keller, Vic Anderson. *Photo by Andy Rawls*

## Upcoming Events

Windjammers Summer Meet - Days Inn - Richfield/Cleveland, OH - July 11-16, 2017  
Windjammers 46th Convention - Marriott Courtyard - Sarasota/Bradenton, FL - January 9-14, 2018  
Windjammers Summer Meet - Oskaloosa, IA - July 10-15, 2018