

WINDJAMMERS UNLIMITED, INC.



CIRCUS

FANFARE



Founded in 1971 by Art Stensvad and Charles Bennett, Jr.

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1992 Old Timers Band-Sarasota, Fla.
Courtesy Winton Churchill

**1992 Summer Meet Will Be At Edinburg, PA
July 23-26, 1992**



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FANFARE



Founded in 1971 by Art Stensvad and Charles Bennett, Jr.

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Windjammers Hall of Fame Awards

Karl L. King	1974	Ramon Escorsia	1979	Earle Moss	1987
Merle Evans	1974	Charles Duble	1980	Henry Fillmore	1988
Robert Hoe, Jr.	1975	J. J. Richards	1981	Douglas D. MacLeod	1989
Fred Jewell	1975	Albert Sweet	1982	Ward Stauth	1990
Vic Robbins	1976	Charles L. Barnhouse	1983	Clinton 'Johnnie' Evans	1991
Henry Kyes	1976	Walter P. English	1984	James A. Perkins	1992
A. Lee Hinckley	1977	Dr. Leonard B. Smith	1985		
Russell Alexander	1978	Paul Yoder	1986		

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27. Carl M. Frangkiser

**PLEASE PAY
YOUR 1992 DUES!**

\$15.00

All Memberships Expired On
Dec. 31

Foreign Dues Are
\$20

Photos courtesy Winton Churchill



Ollie Zinsmeister, 1991
Naperville, IL



Hal Hazen, 1992 Sarasota, Fla.



Aldena & Red
Everhart, 1992 Sarasota, Fla.

President's Page

John A. Reeves
Sarasota, 1992

The 1992 Winter Meet in Sarsota was the largest in Windjammer history. Both the total registration and the number of players surpassed previous years. I feel that the Meet was a tremendous success however, and we seem to be adjusting fairly well to the problems created by our growth.

This was the second year in which we used two bands during the recording sessions. If our Winter attendance continues at these levels we probably have no choice but to continue this arrangement.

The Meet organizers and the Board will continue to look for ways to improve things and we would appreciate hearing from anyone with an idea.

I want to thank everyone involved in putting on the Sarasota Convention. Special recognition goes to Meet Chairman Bob Peckham and Librarian Doug MacLeod. Most of the success of our Convention was due to the efforts of these gentlemen.

TREASURERS REPORT

Bank Balance as of January 21, 1992	\$16,760.08
Merle Evans Scholarship Fund	1,764.46

BOARD OF DIRECTORS

The Board met on Saturday afternoon in Sarasota. Members present were John Reeves, Warren Wilson, Ward Stauth, Bob Peckham, Ron Keller, Ted Buenger, Bill Albrecht, Chuck Erwin, Don Albright, Shirley Ryon, and Sandy Hulbert.

A discussion of the problems encountered due to the increased size of our Winter Meets resulted in the decision that a more strict enforcement of our previously instituted registration policies will be necessary. Participation in the Windjammer Bands will be limited to members who have paid dues for the year and everyone will be required to have registered fifteen (15) days prior to the Meet.

The Board voted to contribute \$1500.00 to the Chatfield Music Lending Library.

Proposals for future Summer Meets from Baraboo, Wisconsin, and Allentown, Pennsylvania were approved.

As of now our schedule is as follows:

Summer 1992 - Edinboro, Pa.	Chairman - John Fleming
Winter 1993 - Sarasota, Fl.	Chairman - Bob Peckham
Summer 1993 - Baraboo, Wi.	Chairman - Harold Hulterstrum
Winter 1994 - Sarasota ?	
Summer 1994 - To be determined	
Winter 1995 - Sarasota ?	
Summer 1995 - Allentown, Pa.	Chairman - Don Albright

Ward Stauth reported that as of the vote count so far, the proposed Bylaws change to limit the term of office of the President to two terms and to insure the succession of the sitting Vice-President to the office of President has been approved. (A final vote count before the Sunday general membership meeting confirmed this, and this change will be incorporated into the Bylaws)

Our next election for Officers and Board members will be held next January. The nominating committee will consist of Bill Albrecht, Roland Gibbs, Shirley Ryon, Malinda Zenor, and Keith House.

Sarasota Report

by Robert Peckham

It's Over!! The Twentieth Annual Windjammers Unlimited Convention is now history--and what a convention it was--probably the best one yet!

Although the convention did not commence formally, until Wednesday evening, January 22nd, those members who were early birds had the opportunity to hear a fabulous concert performed by a circus band composed of members of the Sarasota Concert Band, conducted by Windjammer Bill Pruyn. This concert, which was presented at Van Wezel Hall on Sunday, January 19th was a special concert dedicated to Merle Evans, featuring a biography of him in music, and included selections from various parts of his life. The band, which performed before a straw house was outstanding and received a standing ovation, lasting several minutes at the conclusion of the concert.

The convention officially got under way Wednesday evening, with registration and renewal of old acquaintances. Rehearsal and recording sessions commenced on Thursday morning. The number of members who had registered to perform in the band (177) necessitated two bands. The "Duble Band" consisting of approximately 100 members played in the large VIP Room, while a smaller band, the "English Band" performed in the Executive Room. Seven one hour recording sessions were held on both Thursday and Friday. Conductors rotated between the two bands so that both bands performed the identical music under the same conductors.

Thursday afternoon, following the recording sessions we all enjoyed an "Attitude Adjustment Hour" in the Moonraker Lounge of the Holiday Inn, featuring liquid refreshments and complimentary hors-d'oeuvres.

On Friday, while the bands were making music, the distaff side of our organization boarded busses and had an outing by journeying to a near-by manufacturers outlet for lunch and an afternoon of saving money through purchasing bargains.

Saturday, both bands were combined and the morning was spent rehearsing for the Sailor Circus Center Ring Concert. Saturday afternoon, a smaller select band, under the direction of Bill Pruyn performed at a most moving Memorial Service at Merle's crypt, remembering those members who have died during the past year. Following the service the Circus Band rehearsed with the Sailor Circus while those hearty souls who still had the necessary stamina performed in the "Old Tyme Circus Band" under the direction of Chuck Schlarbaum for two hours, playing tried and true circus favorites. Participants in this session were unanimous in praising it and asking that this band be made a feature of future conventions.

Saturday evening was devoted to the Banquet which will long be remembered for three things--the fine talk by Windjammer Paul Bierley, editor of "The Heritage Encyclopedia of Band Music" describing the trials and tribulations connected with the publication of this great source book--the presentation of the Windjammers Hall of Fame Award honoring our fellow Windjammer, the late Jim Perkins, to his wife Margaret, who with her two sons, Gabe and Justin and Jim's mother Viola were present--and last but not least, the great music provided by Hal Hazen and his entourage of musicians, who played Big Band "Oldies but Goodies" for our dancing pleasure.

Sunday morning we all enjoyed the breakfast which was followed by a brief business meeting.

Sunday afternoon activities commenced while the crowd was filing in to the Sailor Circus Tent with a number of circus favorites performed by our own Master of the Caliope, Windjammer Ed Bebko.

The "Warm-up" concert got underway at 1:30 PM before a straw house and segued into the Center Ring Concert which in turn, led to the performance by the Sailor Circus kids. This year marks the tenth time that we have been privileged to participate in a joint performance with the Sailor Circus, and those who have seen all of the performances agree this one was the best. The music which accompanied the acts, performed by Bill Pruyn and a 30 piece circus band of Windjammers was certainly the best circus band in the series and several members who have performed numerous times with circus bands rated this band as one of the top ones in which they have performed.

The "All Out and Over" came at 4:00 PM with the usual melee in the center ring with Windjammers saying good-byes to each other and at the same time eyeing their watches and wondering whether they would get to the airport on time to catch their planes.

A number of members stayed over in Sarasota to relax and leave the next morning. These individuals were observed regaining their strength in the lounge and hospitality room while talking about the convention, interspersed with comments about the Super Bowl.

All, in all, this was a convention to remember, as those in attendance will testify. Those who weren't there should make plans to attend next year's convention which will begin on Wednesday evening, January 27th at the Holiday Inn Airport, Sarasota. Start making plans now to attend!

PRAYER DELIVERED AT MEMORIAL SERVICE

At the Memorial Service held at Manasota Memorial Park in Sarasota on Saturday afternoon, January 25th, we were fortunate to have Windjammer (Reverend) Frank Alderson present, who delivered the following prayer:

"Almighty and Eternal Father, giver of all good gifts, smile down upon this very special group, bound together as one by love of Circus Music, as they gather to honor one whom they would all love to emulate. In your Divine Wisdom you have taken Merle to join Gabriel and all your heavenly musicians, to fill the air with music around your throne for all eternity. We give you hearty thanks that it was your loving and generous will to keep him among us for inspiration for so many, many years. Grant that the fellowship and comradeship we had with him in his years among us may continue to grow and spread its contagious influence for Circus Music to all who will listen. Continue to spread the great tent of your sunny firmament over us all, that as we lovingly remember Merle, we may continue to revel, as he did, in the Music of the Big Top. All of this we ask in your Holy Name. Amen"

WINDJAMMERS UNLIMITED

1992 ANNUAL CONVENTION

(Pre-Convention Registration as of January 12, 1992)

CONDUCTORS

Donald Albright, Whitehall, Pa.
 Theodore Buenger, Rhinelander, Wisc.
 Charles Erwin, Ft. Washington, Md.
 Robert Griswold, Burnsville, N.C.
 Robert Hills, Delaware, Ohio
 Ken Kalina, Naperville, Ill.
 Ron Keller, Naperville, Ill.
 John McDonald, Smyrna, Dela.
 Charles Payne, Brookings, Ore.
 William Pruy, Sarasota, Fla.
 William Roosa, Allegany, N.Y.
 Charles Schlarbaum, Miami, Fla.
 John Shideler, Ellenwood, Fla.
 Kenneth Slater, Hagerstown, Md.
 Earl Slocum, Deland, Fla.
 Leonard Smith, Scottsdale, Ariz.
 John A. Velke II, Bethesda, Md.

FLUTES/PICS

Sandy Hulbert, Spring Valley, Minn.
 Earl Slocum, Deland, Fla.
 Mervin Freeland, Oaklondon, Ind.
 Lou Hrabak, Chatfield, Minn.
 Hank Schallert, Montgomery, Minn.
 Robert Hills, Delaware, Ohio
 Lois Wilt, Houghton, N.Y.
 Joseph Isham, Indianapolis, Ind.
 Don Covington, Coronado, Calif.
 Joan Mannix, San Carlos, Calif.

OBOES

Freda Bales, Cincinnati, Ohio
 Katherine Velke, Bethesda, Md.

E FLAT CLARINETS

Richard Payne, Indianapolis, Ind.

B FLAT CLARINETS

John Reeves, Lakeside Park, Ky.
 John Shideler, Ellenwood, Fla.
 Bill Keirig, LaGrange, Ill.
 Harold Hazen, Fort Myers, Fla.
 Ken Kalina, Naperville, Ill.
 Estella Lilly, Sarasota, Fla.
 John McCardle, Indianapolis, Ind.
 Renee Rigdon, Fruitland Park, Fla.
 Norman Woodrick, Nashville, Tenn.
 Herbert Greggerson, Miamisburg, Ohio
 Kenneth Monroe, Middletown, Ohio
 Jeanette O'Shea, Sarasota, Fla.
 Gale Scott, Naples, Fla.
 Richard Searles, Englewood, Colo.
 Earle Moss, Maryville, Mo.

B FLAT CLARINETS (Cont.)

Jim Mougey, Sandusky, Ohio
 Larry Conley, Ellicott, Md.
 Arthur Leidheiser, Naples, Fla.
 Noah Lee, Houston, Tex.
 Willard Goodheim, Sarasota, Fla.
 Willie Jacus, Port Charlotte, Fla.
 Lansing Dowdell, Saugerties, N.Y.
 Jack Wagner, Cincinnati, Ohio
 Larry Holstein, Fountain Valley, Calif.
 Carol Lenz, Spring Valley, Minn.
 Paula Smith, Sarasota, Fla.
 Ron Keller, Naperville, Ill.
 Bo Ratcliff, Winterville, Ga.
 Jack Drake, Dayton, Ohio
 Jim St. Clair, Boca Raton, Fla.

ALTO CLARINET

John Stock, Northport, Fla.

SOPRANO SAXES

Robert Wrege, Louisville, Ky.

ALTO SAXES

Dorothy Erler, Falls Church, Va.
 Darwin Bistline, Altoona, Pa.
 Ruth Conroy, Naples, Fla.
 Robert Kataja, Bradenton, Fla.
 Harold Wooten, Venice, Fla.
 Wilbur Mikesell, Eaton, Ohio
 Edward Wilmot, Portageville, N.Y.
 Mary Jones, Howell, Mich.

TENOR SAXES

Robert Morris, Naperville, Ill.
 Ralph Remaley, Nekoma, Fla.
 Winton Churchill, Miami, Fla.
 George Miller, Palmetto, Fla.

BARITONE SAXES

Wanda Baker, Tampa, Fla.
 Bob Cooney, Naples, Fla.

E FLAT CORNETS

Norman Smith, Lake Charles, La.

B FLAT CORNETS/TRUMPETS

Russ Swanson, Naperville, Ill.
 Robert Gray, Hanover, Ind.
 Victor Anderson, Des Moines, Ia.
 Nelson Starr, Hamburg, N.Y.
 Earle Hogate, Palos Heights, Ill.
 Cy Harmon, Indianapolis, Ind.
 Herbert Schultz, Westford, Vt.
 Paul Shartle, Centerville, Ohio
 Charles Jay, Dayton, Ohio
 Charles Yarber, Baltimore, Md.
 James Gravitt, Bradenton, Fla.

B FLAT CORNETS/TRUMPETS (Cont.)

Harry Hanover, San Ramon, Calif.
Clifton Kane, Winston-Salem, N.C.
Harold Hulterstrum, Baraboo, Wisc.
J.C. Selland, Ankeny, Iowa
Theodore Buenger, Rhinelander, Wisc.
Lloyd Fengel, Oak Park, Ill.
Russell Lewallen, Sarasota, Fla.
Rod Everhart, Springboro, Ohio
James Everhart, Centralia, Mo.
Herbert Oppenheim, Alexandria, Va.
Charles Erwin, Ft. Washington, Md.
George Kotrch, Endicott, N.Y.
Waldo Bird, Williamsport, Pa.
Donald Albright, Whitehall, Pa.
Joe Losh, Brooklyn, N.Y.
George Collins, Dunedin, Fla.
Bill Roosa, Allegany, N.Y.
Jack Amann, Palos Heights, Ill.
Lewis Briggs, Erie, Pa.
Carol Griswold, Burnsville, N.C.
Richard Thomas, Dayton, Ohio
Connie Thomas, Dayton, Ohio
Howard Habenicht, Western Springs, Ill.
Richard Watts, Sun City, Fla.
Robert McMullen, Venice, Fla.
Don Weiser, Columbus, Ohio
Lavelle Woodrick, New Albany, Miss.
Frank Scimonelli, District Heights, Md.

HORNS

Malinda Zenor, Bainbridge, Ind.
Wendell Exline, Yuma, Ariz.
Jim Lucas, Cuyahoga Falls, Ohio
Ray Koskela, San Pedro, Calif.
Riley Morrison, Townsend, Ga.
Judson Gayton, Sarasota, Fla.

TROMBONES

Warren Wilson, Allentown, Pa.
Bob Peckham, Athens, Ga.
Frank Horscroft, Bethlehem, Pa.
Stanley Howell, Langhorne, Pa.
William Baker, Tampa, Fla.
John Bales, Cincinnati, Ohio
George Anderson, Kettering, Ohio
Tom Lehrman, Western Springs, Ill.
Henry Busche, Rotonda West, Fla.
William Mitchell, Naples, Fla.
Bill Albrecht, Naperville, Ill.
Fritz Velke, Bethesda, Md.
Ezra Wenner, Allentown, Pa.
Charles Quinn, State College, Pa.
Stuart Kulp, Bethlehem, Pa.
Mike Montgomery, Bloomington, Ill.
Earl Behrman, Cincinnati, Ohio
Ted Mickle, Ruskin, Fla.
Woody Keith, Glen Ellyn, Ill.

EUPHONIUMS

Merrill Erler, Falls Church, Va.
Charles Payne, Brookings, Ore.
Ed Ballenger, Jeffersonville, Ind.
Alan J. Littau, New York, N.Y.
Hubert Hoffman, Fishers, Ind.
Robert Thurston, Naples, Fla.
Herman Parks, New Albany, Miss.
James Morris, Clarkston, Miss.
Terry Stettler, Easton, Pa.
Warren Shapton, Tavares, Fla.
Carl Kronberg, Fresno, Calif.
Dan Stockbarger, Western Springs, Ill.
Edward Saba, Huntsville, Ala.
Eldyn Davies, Cuba, N.Y.
Bob Griswold, Burnsville, N.C.
Natalie Jones, Treasure Island, Fla.
Carl Rosenkilde, Livermore, Calif.
Don Pessia, Wappingers Falls, N.Y.
Bob Hitman, Hammonton, N.J.
Dan Boyer, Olney, Pa.

TUBAS

Peter Marr, Naples, Fla.
Bill Barnum, St. Petersburg, Fla.
John McDonald, Smyrna, Dela.
Nicholas Roberts, Ft. Washington, Md.
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Gordon Williams, Williamsville, N.Y.
Marty Lipton, Sarasota, Fla.
Vernon Cooley, Knoxville, Iowa
Art Peterson, Lady Lake, Fla.
George Coyle, Miami Springs, Fla.
Jim Kreger, Naperville, Ill.
Knowles Williams, Leesburg, Fla.
Paul Bierley, Westerville, Ohio
Rod Elden, New York, N.Y.

PERCUSSION

Doug MacLeod, Dearborn, Mich.
Ollie Zinsmeister, Cheverly, Md.
Charles Smith, Wellesley Hills, Mass.
Jean Howell, Langhorne, Pa.
Melvyn Hinsley, Tullahoma, Tenn.
Bob Calcote, Key Biscayne, Fla.
Donald Engle, Bradenton, Fla.
Barbara Hudson, Sarasota, Fla.
Iraleen Caveney, Las Vegas, Nev.
William Root, Western Springs, Ill.
Buster Bailey, Teaneck, N.J.
Barbara Bailey, Teaneck, N.J.
William Brown, Greenville, S.C.
Gabe Perkins, Chatfield, Minn.
John Fleming, Edinboro, Pa.
Maureen Brush, St. Petersburg, Fla.

CALIOPE

Ed Bebko, Olean, N.Y.

On Review

By ROBERT D. PECKHAM

AMERICANS WE, The Great Marches of Henry Fillmore, Florida State University Band, James Croft Conductor, Pro-Arte C00545 (CD Format), Intersound, P.O. Box 1724, Roswell, Ga. 30077. (May be ordered from Haverstick & Ballyk, 2186 Jackson Keller, San Antonio, Texas, 1-800-222-3872.

Next to Sousa and King, Henry Fillmore is probably the most performed composer of marches in the United States. Who among us has not at one time or another played a Fillmore march? What beginner hasn't cut his teeth on "Military Escort"? What band hasn't played "Lassus Trombone" or one of Fillmore's other smears? The strange thing is that despite the name and fame of Fillmore and his compositions, apart from a few marches such as "His Honor" and "Americans We" and one or two of his smears, those responsible for selecting marches to be recorded, seem to have studiously avoided his marches as fit selections for recording. For that reason, the action of the Florida State Band in recording a dozen marches and six smears is most welcome. The recording is doubly welcome since this is a superb band and all selections are played at a bright march tempo which sets the compositions off in fine style.

Included on the disc are rarely heard Fillmore marches such as "Miami March," "His Excellency," "King Karl King," and "March Lord Baltimore" in addition to the old standbys "His Honor," "Americans We," and "The Klaxon." Smears include the familiar "Lassus Trombone" plus such relatively unknown ones as "Dusty Trombone," "Shoutin' Liza Trombone," and "Bull Trombone."

One note--someone has done a bit of re-arranging on some of the selections by adding a few fillips here and there. For example in "His Honor" the trio doesn't go directly into the break strain but is repeated with only the reeds carrying the melody and with a catchy wood block accompaniment to the traditional cornet fanfare obligato normally played in the reprise of the trio, on the repeat. As another example the traditional smears in "Lassus Trombone" have been rewritten so that they are played in three part harmony. None of these detract one whit from the recordings, and in fact add something to the selections. If you love good band music played by a fine band, look into this disc.

SILKS AND RAGS, The Great American Main Street Band, EMI Classics CDC 7 54131 2, (CD Format) Capitol Records, Inc., 1750 N. Vine Street, Hollywood, Cal.(May be ordered from Haverstick & Ballyk, 2186 Jackson Keller, San Antonio, Texas, 1-800-222-3872.--May also be ordered from San Goodys' and Tower Records)

One thing should be made "amply clear" about this disc. Don't purchase this recording expecting to hear a "band". There is no "band" on this recording--merely a small group of instrumentalists, who on about half of the offerings perform as an ensemble. That being said, this is an excellent example of fine instrumental performances and will be a welcome addition to your musical library.

The disc is the second in a series of recordings featuring Mark Gould, principal trumpet of the Metropolitan Opera Orchestra and Sam

On Review (Continued)

Pilafian, tuba player of the Empire Brass Quintet. Their first recording, "A Grand Sousa Concert" featuring the Nonpareil Wind Band conducted by Timothy Foley was reviewed in this column in the June 1991 issue of "Circus Fanfare."

Selections recorded constitute a veritable musical pot pourri of rags ("Harlem Rag," "Cascades," "Peacharine," "Silks and Rags," and "Charleston Rag."); Solos ("Maid of The Mist," and "Berceuse,") and a number of light concert favorites such as "The Teddy Bears Picnic" and "Sans Souci." The final 20 minutes of the disc is devoted to "A Treemonisha Sampler" featuring selections from Scott Joplin's sole attempt at composing an opera.

Even absent a "band" this disc is one you will enjoy if you want to hear some fine instrumentalists performing solos, duets, trios, or in a sparkling small ensemble.

GEMS OF THE CONCERT BAND, Vol. 18 (HL-61590SC) and Vol. 19 (HL-61690SC)
The Detroit Concert Band, Leonard B. Smith, Conductor, (LP and Cassette
Formats). Maybe ordered from H & L Record Co., 7443 Butherus, Suite 100,
Scottsdale, Arizona 852160

Windjammer Leonard Smith has again hit home runs with the latest Volumes in his "Gems Of The Concert Band" series. Additions to the series have been reviewed before and the observations made in previous reviews can be reiterated here. The recordings are perfection personified. The band's performance is flawless and the editing and mastering were made with meticulous care. There are absolutely no "clams" in any of the recordings. The series is a tribute to Leonard Smith who without a doubt is a past master at getting the most out of a band and in producing superb recordings.

These two volumes, like their predecessors offer a concert montage of selections that will please all tastes. Composers in Volume 18 include Beethoven, von Suppe, Goldman, Sibelius and Tchaikowsky, while Volume 19 contains compositions by Delibes, Grieg, Kern Jarnefeldt and Anderson, among others

Mention must be made of several rarely heard selections. Volume 18 contains the magnificent music from the coronation scene from "Boris Godounow" by Moussorgsky and M. L. Lake's rarely heard "Evolution of Dixie". In Volume 19 will be found Rimsky-Korsakow's "Concerto for Trombone and Band" featuring trombonist William Lane, and M. L. Lake's great olio, "Victor Herbert's Favorites." Serious collectors of band recordings will find sufficient reward in obtaining these four selections to merit the purchase of the volumes, notwithstanding the 17 other great band pieces.

The "Gems of the Concert Band" is a truly remarkable series and certainly proves the worth of the concert band as part of our culture. It is to be hoped that sometime in the future, this great series will be featured in the CD format so that it will gain additional advocates for the music of the American concert band.



EDINBORO UNIVERSITY
OF PENNSYLVANIA

THE 1992 BAND CAMP FOR ADULT MUSICIANS AT EDINBORO UNIVERSITY

During its first three years, the Band Camp for Adult Musicians at Edinboro University of Pennsylvania has established a reputation as a musical experience which is both fun and educational. We are pleased to announce that the 1992 Band Camp will be held on the Edinboro campus from June 14th to June 20th. Coordinated through the Institute for Research and Community Services, the camp is uniquely focused on the needs and desires of the band member who is beyond high school age. It will serve performers on woodwind, brass and percussion instruments who are interested in concert band music. Participants will have the opportunity to interact with other musicians from throughout the United States and Canada. They will be able to improve their skills on their instruments and to read and perform music which they will find very rewarding and frequently unusual.

The format of this year's camp will be similar to that which has pleased campers in previous years. Each day, they will find themselves rehearsing with the full band, attending a master class on their chosen instrument and playing in a smaller ensemble that could be anything from a woodwind quintet to a German band.

The director of the Concert Band will be Lt. Col. Charles Erwin (ret.). Col. Erwin had a distinguished forty-year career in the U.S. Marine Band "The President's Own." Upon graduation from high school in Hobart, Indiana, he entered the Marine Band as a cornetist. He quickly rose to be the principal cornetist of the Band as well as cornet soloist. He later served the U.S. Marine Band as its first Director of Operations before becoming Assistant Director in 1979 and then First Assistant Director. He was the first person to achieve the rank of Lt. Colonel as Assistant Director. Upon his retirement on June 30, 1988, he organized the Capital Band in Washington, D.C. Beginning with its stellar appearance at the re-dedication of Washington's Union Station, the Capital Band has become an important musical element in the District of Columbia. Band Camp musicians in past years were excited and inspired by Charles Erwin. This year's participants will quickly discover his abilities as a conductor and his fine personal qualities.

The principal players for each section of the Band Camp Band will be members of the faculties of at least four different colleges/universities. They will be teaching the master classes on their respective instruments. This distinguished group of performers will assist participants in improving their instrumental technique and musicianship. The principals involved with the previous Band Camps were praised by the campers for their knowledge and attitude. Most of the principals will be returning this year. You may have time to have some private instruction by individual arrangement with the principal player of your section.

In addition to rehearsals and classes, there will be many other activities planned for camp participants. There are recreational facilities such as tennis, handball and an Olympic-sized swimming pool. Evening activities will include an orientation supper, a reception and fun-filled visits to the local pizza establishments. On Wednesday evening, there will be an informal recital by the smaller ensembles. There will be two concerts given by the full band, one in nearby Meadville on Thursday evening and the other on Friday evening in Memorial Auditorium on the Edinboro campus. There will be plenty of time to socialize after the concert. It should be an exciting climax for a wonderful week.

The cost of the week for campers who desire room and board will be \$325.00. If more than one member of a family is participating in the Band Camp, the second and subsequent members will be charged \$225.00. This will include room and linen being furnished as well as board. Board will include three meals a day in the university cafeteria. If you are a commuter, the total fee will be \$225.00. (\$125.00 for other family members.) We have managed to hold the general increase to \$5.00 per person. However we do need to ask that if you wish to guarantee a private room for yourself, please add \$10.00. A \$50.00 non-refundable deposit is due by May 14, 1992.

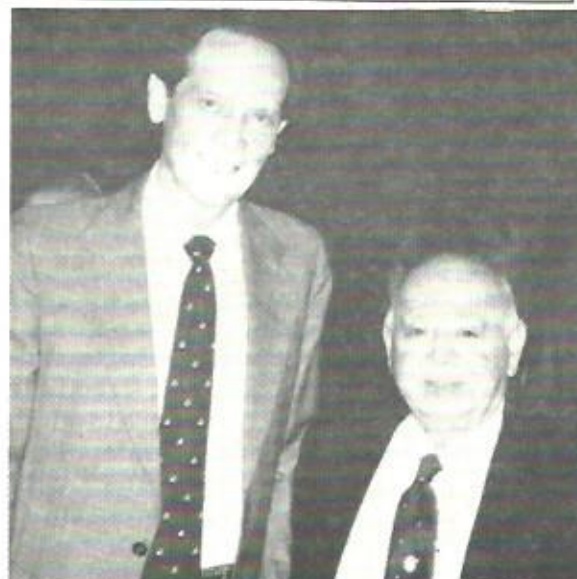
Edinboro University of Pennsylvania is located on a beautiful 585-acre campus in Northwestern Pennsylvania off Interstate 79, between Interstates 80 and 90, and is within two hours driving from the major metropolitan areas of Pittsburgh, Cleveland and Buffalo. The University is located in Edinboro, Pennsylvania, just 25 minutes drive from Meadville and Erie (the State's third largest city) and Erie International Airport.

Please fill out the enclosed registration form to assure your place in the camp. If you have friends who would like to attend the camp, please make as many copies of the form as you need. It is expected that there will be another increase in the number of people attending camp. To assure your place in the Band, we strongly suggest you register now. For more information, contact John Fleming at Edinboro University of Pennsylvania, (814) 732-2509. Additional registration information is available through the Institute for Research and Community Services, Taylor House, Edinboro University of Pennsylvania, Edinboro, Pa. 16444 (814) 732-2671.

REGISTRATION FORM ENCLOSED!



Buster Bailey
1992 Sarasota, Fla.



Fritz Velke
Frank Scimonelli

PEOPLE HAVE ASKED "WHY DID YOU START, AND THEN CONTINUE TO GO, TO WINDJAMMERS SESSIONS

Many years ago, as about an 8th grader, I had already been member of our local Senior High School Concert Band, for four years and was ready to request the opportunity of becoming a member of our Community Band. The location was Sparta, Wisconsin. During one of my early years with that organization, a person appeared at one of our rehearsals and I happened to be the first one to start visiting with that gentleman. He was moving to Sparta to start a small business and was wondering about possible membership in the band since he had some experience, and an instrument. Joe joined the band and was a very good addition to it. After several weeks of rehearsals, Joe mentioned that he had elected to retire from the Ringling Brothers Circus Band.

Perhaps because of having been the first one to visit with him, we became good friends. Our visits continued so Joe learned that I might miss some of the band events because of a lack of transportation. When the band had to journey to out-of town places to perform, he would always ask if I would need transportation. Experiences such as those, continued on through my senior year, plus on into college, for another year and a half, at which time I started my military service for WW II.

When I returned from the military service, Joe had moved away from Sparta, but he was not forgotten. Once in a while he would come back to play with the band but I never happened to be present when he did so. After College I moved to Minnesota where I have remained, worked, and retired.

In late summer of 1986, Mrs. Schallert (Mick) and I went on a parlor car tour, up the coast from San Francisco to Vancouver B.C. Canada where I was to play in a band at the Expo. It was on that tour we met Mr. and Mrs. Bud Cherry of the Tampa St. Pete area. We did a lot of visiting and enjoyed their company. Bud's comment, when we had to go our separate ways, was, "I think you would enjoy one of the bands in which I play. I will see to it that you get information and the invitation to join.

The first notice I received, indicated that Windjammers would be honoring, Circus Musicians and Circus Music, so I thought, I would attend, IN HONOR OF JOE WHO HAD BEEN SO GOOD TO ME BACK HOME.

At this time, I became curious, as to whether JOE had really played with Ringling Brothers. When I arrived in Sarasota, my questions were directed toward older people who may have remembered Joe. One by one it seemed like I was striking-out, but Paul Yoder indicated that Merle Evans would probably be the only person who could answer that question, and that he would be present the next day.

It was not until the Banquet of that session that I had my chance but I did approach the table where Merle Evans was seated and I asked my question one more time. Merle's first remark was, "Gee that is a mighty long list to consider. Could you help me just a little, as to about when, that may have been?" The best I could do was to guess, not 41 or 40, but perhaps 39, 38, 37, or even 36. That was all Merle needed. He gazed up toward the ceiling and sort of thought, out loud, so to speak, 40 no, 39 no, 38 38 YES, AND HE CERTAINLY WAS ONE HECK-OF-A GOOD-TROMBONE PLAYER. How did you happen to know about him? I explained that part to Merle, but please keep in mind, that Merle had mentioned the part about trombone. I had, very carefully, avoided mentioning it whenever I had asked the question. It really was trombone which Joe had played, when I knew him.

With that, I enjoyed the session more than ever, because now I was really there to honor my friend of years ago. I had a lot of fun, plus a great musical experience which made me elect to return to Sarasota for all of the sessions so far, and to all but one of the summer sessions, since then too. It continues to be a wonderful experience, each time. One added example: When one the Db piccolos I used was beyond repair, it was a Windjammer TUBA PLAYER who told me had several Db piccolos and had one for sale. It was a very fine one and has become a very special one to me, because it serves me in a very special way.

In those early years, when John McDonald jumped off the podium, after completing the job of conducting BARNUM and BAILEY'S FAVORITE in the CENTER RING CONCERT, and the crowd was very noisy in showing its approval, I said, very quietly, to myself, "THANKS JOE! THANKS BUD! AND THANKS MERLE!" In recent years, I have added "THANKS BILL! THANKS TED! and THANKS CHARLIE! because they too have helped me respectfully, honor Joe Lear, that very fine, former, Circus Musician, and gentleman, who had been my special friend, those many years ago.

At the most recent high school class reunion, I asked a classmate who too, was interested in Band music, about Joe. and found out that he had returned once in a while, for quite a few years, but the last he had heard, was that Joe had been living in Texas and had, just recently, passed away.

Respectfully submitted,

Hank Schallert
Hank Schallert
Montgomery, Minnesota

**1992 Summer Meet
Will Be At
Edinburg, PA
July 23-26, 1992**

THE WRONG KING

The King of rock 'n' roll, Elvis Presley, will have his own postage stamp, to be issued in 1993.

Why not a real King – Karl L. King?

There's been a great deal of publicity in the past several days over the Presley stamp which will be part of a new "Legends of American Music" series. Postmaster General Anthony M. Frank said the general public will have a chance to choose just which Presley photo will appear on the stamp.

Several years ago there was a letter writing and personal contact campaign using officials to honor the late Karl King with a postage stamp. An inquiry made Monday by Sen. Charles Grassley's office at The Messenger's request confirmed earlier AP stories: the U.S. Postal Service is not ready to announce names of any other honorees at this time.

It's appropriate that his home community take new action to assure that the "king of march music" is included in the series. If Karl King's name isn't already on the list, it should be added.

Support for a King memorial stamp can be expressed by writing: *Citizens Stamp Advisory Committee, U.S. Postal Service Headquarters, Washington, D.C. 20260-*

6753. This is the panel which sifts through nominations and recommends subjects. The postmaster general (Anthony M. Frank, who will retire soon) makes the final decision.

Certainly, Karl King deserves to be honored in the "Legends of American Music" series. He was the most prolific of all march composers and his music "expresses the spirit of America – the independent spirit of our country," as a fellow composer, Paul Yoder, noted. He won numerous national honors during a varied career which began with the circus and reached its peak during his half century as director of Fort Dodge's Municipal Band. Most band music programs still include at least one of his stirring selections.

Two years after King's March 31, 1971, death, the Iowa Legislature formally backed a move to have him receive the Presidential Medal of Honor. A campaign was launched at that same time to have a Karl King Memorial Stamp issued, but postal rules stipulate that individuals must have been dead at least 10 years to be eligible.

Express your support – let's flood the Citizens Stamp Advisory Committee with cards and letters in support of a Karl L. King memorial stamp.

To my friends in Windjammers:

Please help yourself to a copy of an editorial from Fort Dodge Messenger concerning getting a stamp issued in honor of Mr. King. The committee asks you to please write a letter of support to the Citizens Stamp Advisory Committee. You will find the address in the above-mentioned article.

I am sorry that my teaching schedule prohibits me from attending the Sarasota Winter Meet. I hope to see all of you in Pennsylvania this summer!

Reg Schive, Conductor
Karl L. King Municipal Band
Fort Dodge, Iowa 50501

Circus Musicians to Jam Today in Sarasota Concert

By JIM SAMS
Staff Writer

Lawyers, teachers, engineers and even a few professional musicians will harmonize on tubas, trombones, cymbals and snare drums at the Sailor Circus Arena in Sarasota today, playing tunes that were written to keep pace with galloping horses and hurtling aerialists.

"It's something you don't get at home," promised George Anderson, a member of Windjammers Unlimited.

Members of Anderson's group have flown in from across the country to celebrate the common interest that draws them together, a love of circus music. At 1:30 today, 170 of the Windjammers, the traditional name for circus musicians, will fill the blue-and-white big top on Bahia Vista Street just east of U.S. 41 with fast-tempo gallops, fox trots, waltzes and marches.

"We're going to blast them," said the 64-year-old Anderson, who lives in Kettering, Ohio.

After the 90-minute concert, performers with the Sailor Circus will demonstrate their acrobatic and aerial skills. The troupe is made up of children and teenagers under the direction of coach Bill Lee.

Windjammers member James Dunwoody said his group has distributed 2,000 tickets in public places throughout the Sarasota and Bradenton area. But he said there will probably be space left inside the arena to seat more. The event is free.

"I don't think we will turn anybody away," said Dunwoody of Sarasota. "We never have."

The concert is the climax of the Windjammers Unlimited annual winter convention, held for the 11th time at the Holiday Inn Airport-Marina on U.S. 41 in southern Manatee County because it is close to Sarasota and its circus heritage.

Only about 10 percent of the 700 members of the group are pro-

fessional musicians and many don't even play an instrument, said Dunwoody, but they are all circus music fans.

The purpose of the group is to preserve, play and record melodies that were written in the late 1800s and early 1900s to cue circus acts and keep cadence with performances.

"We're kind of kooks," said Windjammers President Bob Peckham, 67, a retired law professor who lives in Athens, Ga. "It's like self-flagellation. You're tired at the end of the day. This stuff takes it out of you."

Circus music is physically demanding because musicians must constantly change cadences and melodies, Peckham said. The players get their direction from a conductor who watches each act and manages the tempo to keep pace with the people or animals performing. Leaps on the trapeze, jumps through a hoop or handstands on a galloping stallion are accented by the crash of cymbals or a wallop on a snare drum.

"The horse doesn't keep time with the music, the music has to keep time with the horse," Peckham said.

He said the musicians never get to see the circus acts because "we've got our heads buried in the music."

Anderson said if it weren't for members of Windjammers Unlimited, the heritage of circus bands wouldn't be preserved. Most circuses now use recorded music or hire local musicians in each town they visit because it is expensive to transport a full-sized band across the country, he said.

And little, if any, circus music is being written nowadays. The great masters in the art, such as Sarasota's Merle Evans, Woody English, Henry Filmore and Karl King are all dead.

"Circus music is on its way out — the traditional stuff," said Windjammer member Jack Stagg, 67, of Sarasota. "Ringling (circus) plays rock n' roll. It just isn't traditional circus music."

Courtesy Jim Dunwoody

MUSIC THAT WAS USED ON THE TOUR

THE CIRCUS KINGDOM
Florida Tour: Dec. 28, 1991 - Jan. 11, 1992

BAND CONCERT

"Barnum and Bailey's Favorite" -- K. L. King
"The Circus on Parade" -- Richard Rodgers
"Neddermeyer Triumphal March" -- K. L. King
"Robinson's Grand Entree March" -- K. L. King
"The Greatest Show on Earth" -- Victor Young

ACT I - OPENING

"Go, Tell It on the Mountain" -- Trad Spiritual

TRAMPOLINE

"Lassus Trombone" -- Henry Fillmore
"Loose Lucas" -- F. H. Losey

CLOWNS

UNICYCLES

"Joy to the World" -- G. F. Handel
"Hark! The Herald Angels Sing" -- Felix Mendelssohn
"Adeste Fideles" -- John F. Wade

AERIAL CRADLE

"Fanfare from 'Rienzi' " -- Wagner
"Godspell Medley" -- Stephen Schwartz
"Eres Tu/Touch the Wind" -- Juan Carlos Calderon and Mike Hawker
"The Show Boy" -- Will Huff

WESTERN ROPING

"I'm an Old Cowhand" -- Johnny Mercer
"San Antonio Rose" - Bob Wills

KNOCKABOUT

"Bozo the Clown" -- Livingston and May
"Be a Clown" -- Cole Porter
"The Clowns" -- Nino Rota
"The Charlie Chaplin Walk" -- Mack Wolfson and John Warrington

INTERMISSION

ACT II - OVERTURE

"March of Carols" -- Jerry H. Bilik

TIGHTWIRE

"Son of a Preacher Man" -- John Hurley and Ronnie Wilkins
"Workin' at the Car Wash Blues" -- Jim Croce
"Mother and Child Reunion" -- Paul Simon
"Heaven Help Us All" -- Ronald Miller

CLOWNS

"Little Toy Town Parade" -- Cliff Friend

SPANISH WEB

"Bless the Beasts and the Children" -- Barry DeVorzon and Perry Botkin Jr.

"God Bless' the Child" -- Arthur Herzog Jr. and Billie Holliday

FIRE EATING and JUGGLING

"Hot Time in the Old Town Tonight" -- Traditional

" 'Smoke-up Honey'-A Rag Mash" -- E. Derville

"The Caravan Club" -- K. L. King

"The Desert Patrol" -- K. L. King

"Another Op'nin', Another Show" -- Cole Porter

"Popcorn" -- Gershon Kingsley

"A Wonderful Day Like Today" -- Leslie Bricusse and Anthony Newley

"Put on a Happy Face" -- Lee Adams and Charles Strouse

"Let There Be Peace on Earth" -- Sy Miller and Jill Jackson

CLOWNS

ACROBATIC SKATING

"Aztec Fire" -- Jay Bocook

ACROBATIC ADAGIO and TUMBLING

"Bravura" -- C. E. Duple

"Circus Days" -- K. L. King

"Homestretch Galop" -- K. L. King

"The Big Cage" -- K. L. King

"Speedway Galop" -- J. J. Richards

"Eclipse Galop" -- K. L. King

"They're Off" -- Fred Jewell

"Con Celerita Galop" -- J. J. Richards

FINALE

"Silent Night, Holy Night" -- Franz Gruber



Photo courtesy Winton Churchill

1992 Sarasota WJU

Maureen Brush, Robert Calcote, Iraleen Caveney, John Fleming

CUNNINGHAM HONORED BY WINDJAMMERS

Speaking of troupers, we've got one on the Clyde Beatty-Cole Bros. mud show. Jim Cunningham came on the band under Charlie Schlarbaum at the beginning of the '72 season, sharing the trombone section with the writer that year and replacing him, beginning in '73. He has held down first chair continually since then, and plans to continue with the '92 season, thus beginning his twenty-first season with Beatty-Cole. It's unlikely that any other musician currently playing circuses can claim that record. Besides playing two to three shows a day, Jim has from almost the beginning worked "cherry pie," a term not adequately describing the labor involved in setting up the seat wagons in the tent after each jump -- they aren't called mud shows for nothing -- and each lot can present logistic problems; as well as having handled the job of mail agent for most of those years. Fortunately somewhere along the line, management finally gave in and allowed band members to move out of the primitive and cramped confines of the band sleeper (exception: Schlarbaum in '71 permitted Tai Chang, his drummer, and family to use Charlie's ancient trailer, affectionately called the Chinese Junk, in order to keep this excellent musician for the entire season) and into their own vehicles. But I digress...

Jim was born in Washington, PA 16 Feb. '48, held jobs in a steel mill, department store, you name it until he joined the US Navy where he played in numerous base locations: Newfoundland, Brooklyn, giving his all. It was then that the circus world was to discover and retain a great trombonist who reads incredibly, fills up a tent sans amplification, plus a kind, gentle nature--certainly a credit to the circus community.

Jim has played under eight bandleaders, as he reckons, with the present leader, Jim Haverstrom, beginning his fourth year this coming season. After Schlarbaum's estimated eight eventful years, there was Gene Nichols, Russ Darr for three, Clark Weigle, for about three, Mark Ellis for two, Jimmy Ille for one or so, Charlie Bertini for three. Did we forget one? And believe it or not, there is still old time circus music being played under their top, a rarity these days!

Congratulations, Jim on your continued contribution to the preservation of traditional circus music. Hope we meet again down the road.

Dave Kennedy



Courtesy
Winton Churchill

"ONE BEAT TO THE BAR"

(A Profile of Merle Evans)

by

Robert Lewis Taylor

From The Book "Center Ring, The People of the Circus"

Doubleday & Company, Inc. 1956

Reprinted by Permission of the Author, Robert Lewis Taylor, 1991

Part IV

Evans has an extraordinarily wide acquaintance with students, as well as with more general types. The fact is he has travelled so continuously and so long, and corresponded with so many people, that he claims to know somebody in every village in the United States. In the wintertime, to rest after the arduous circus run, he books himself on a tour of the North--directing school, town, and service-club bands. Most entertainers planning to go on tour place themselves in the hands of an agent, to whom they disgorge ten per cent of the take. Evans simply writes a number of letters along the lines of "Dear Fred: I am thinking of playing the horn and directing up your way this season. Will you let me know when you want me and what you wish to pay? Your pal, Merle." His popularity is such that each stop on the tour is all arranged with one exchange of letters. The tours are gala occasions; Evans is welcomed everywhere like visiting royalty. Driving a fancy Cadillac, battling snow and ice (while his wife rocks on her sunny Sarasota porch, watching the thawing Northerners stream by), he proceeds through the upper Middle West, distributing good cheer, circus news, and cornet music as he goes--a Johnny Appleseed of the amusement world. The festivities at each place include a concert with Evans directing the best local band, an informal address in which he relates anecdotes about his career, and, usually, a whopping party afterward. Evans is certainly among the most genial men alive, and one of the sprightliest, and his appearances on tour crackle with melodious good feeling. The patrons of the shindig at La Crosse, Wisconsin, this past season probably hit it right when they printed on the elaborate program heralding his arrival a sentiment of an out-of-towner, William Shakespeare--"The man that hath no music in himself, nor is not moved with concord of sweet sounds, is fit for treasons, stratagems, and spoils." But a few nights later Evans had reason to question the implications of the passage while directing the band of the Wisconsin state prison. As he drove to the institution it occurred to him that he had not encountered his usual quota of familiar faces of late. He brightened up when he got inside the walls, for solidly entrenched in the band (a corking-good group, he assured the warden later) were three dear old friends--two murderers and an extortionist. Shakespeare or no Shakespeare, he reflected, the murderers, before their arrest, had been loaded with stratagems, and the extortionist's downfall had been caused almost entirely by spoils.

Evans' Northern tours are a comparatively recent development. For a while before their inception, his winters were occupied with trips to England, where he took charge of the band for the big Mills Brothers Winter Circus. (Bertram Mills, the owner had wired John Ringling, "I want that band leader of yours, and I want him bad.") Evans was

"ONE BEAT TO THE BAR"
(A Profile of Merle Evans)

miserable abroad, but he was taken up by the English and made a great favorite on weekends at large country houses. The peerage and associated bons vivants were hugely attracted to his colorful speech, which, as Evans noted their interest in it, had a tendency to become increasingly slangy. This required no effort, for his boyhood sojourns in pool halls and on showboats had given him a varied backlog of figurative rhetoric. He recalls scenes in stately billiard rooms--the notes of chalk dancing in the light from mullioned windows, tepid highballs on the sideboard, and Evans crying with American zest, "Plant the twelve ball in the side satchel, Lord Chiselhurst! We've got 'em by the tail on a downhill drag!" He stuck it out for three seasons, then decided to stay in America.

For several years, Evans spent the off season directing the municipal band of Sarasota, and later, after the depression crippled the Florida tourist trade, he travelled with a vaudeville unit formed by Fred Bradna and called Bradna's Indoor Circus. This act always headed for Sarasota early in March, which is when Evans' year really starts. It is then, each season, that he begins the exhausting business of assembling the mighty score. The new acts from Europe are reporting in, the old standbys are already rehearsing, and the shape of the show is pretty well decided. From Pat Valdo, the general director, he gets a roughed-in sketch of the program, and from Richard Barstow, the choreographer, an idea of how it will be staged. Now it is up to Evans to study it bit by bit, memorizing everything, timing each slink of a panther, each twirl of a risly balancer. This done, he is faced with the herculean labor of plucking out of the air accompaniments to fit it all. To assist him, besides the best musical memory in the business, he has ten trunks full of numbers, collected during his thirty-six years on the job. In one parcel, gathering dust, is the music used by Lillian Litzel, the aerialist, who fell to her death in Denmark. Evans will never again use any of her music--"Crimson Petal," parts of the "Hungarian Rhapsody No.2," and other tunes that the circus came to identify as hers.

Like nearly everybody else in the profession, Evans feels that Miss Litzel was the greatest circus performer of all time. Her revered position was not attributable to technique alone (other circus girls can do a series of one-arm planges, or spring-overs, from a high loop of rope). nor could it be ascribed to her undeniable beauty. Rather it must be attributed to that dim, overworked noun "glamour"--an extra dimension of the winsome, not necessarily derived from vitamins. She had glamour, or as Roland Butler once put it employing his ultimate expression of praise, "By God, Litzel was circus, that's all!" Evans also includes in his list of immortal attractions the long-necked Burmese women, Goliath, the sea elephant advertised as eating his own weight in fish each day; the sulphurous Gargantua; Unus, who stands on one finger; and the Ubangis, with the soup plates in their lips. Evans' elevation of non-humans to this list is a gesture of extreme tolerance, because he is frightened of circus animals, and always has been. Tigers snarl if he passes their cage; elephants squirt dust at him the minute he gets within range. He has a theory--possibly a rationalization of his fears--that the animals, like so many people he has known, somehow blame the conductor for the times when they have botched up their acts.

"ONE BEAT TO THE BAR"
(A Profile of Merle Evans)

The Ubangis caused Evans trouble and gave him pleasure, too. They seemed to look upon him--the head noisemaker, the magic man with the thunderstick, or cornet--as the ruling spirit of the circus. They liked jazzy music--not very surprisingly, since all good jazz has its roots in African tribal chants. Evans was glad to provide them with modern jazz melodies that had a strong underlying beat of jungle rhythm. At one point during their run, the Ubangi chiefs came to Evans, towing their agent and interpreter, a Dr. Bergonnier, and requested a formal audience. Evans sat down with them on a stretch of greensward behind the band top. "What's up?" he asked Bergonnier, a Belgian-African who spoke with a heavy accent. "Chiefs wish to borrow gun," said the Doctor. Evans inquired what for, and Bergonnier replied "Ubangis wish to shoot elephant. Their drums made from elephant ears. They have breaking two drums." Evans gave out that, in his opinion, John Ringling North would prefer not to have them shoot an elephant to make new drumheads. He got them a pig, instead, and they were pacified. Evans' ego was enormously bolstered when the Ubangis, upon leaving the circus, announced that a dowager of the tribe, seven times a widow, had fallen in love with him. With aid, she had scrawled "I love you" on a shingle, and had fashioned him an amulet of wire, which he now keeps on the mantel of his Sarasota home. The woman also offered to kiss him goodbye, but he settled for a friendly and--on his side, at least--impassioned handshake. (It perhaps should be added that the foregoing was accomplished by dint of laborious sign talk and multilingual jabber, for Dr. Bergonnier was no longer available. After a dispute, and some threats, the Ubangis had slapped a hex on him and he had died in Sarasota; his death was believed to have been caused by some mysterious tropical bug.)

For a long time after he took his job, Evans didn't know enough about the compositions of others to achieve the precise feeling he wanted for each moment of the performance so he merely wrote all the Ringling tunes himself. Several of his compositions, such as "Fredella" (a tribute to Fred Bradna, his old sealing partner, and Bradna's equestrienne wife, Ella) and "March Symphonia," are great favorites with bands and are played at concerts everywhere. Nowadays, however, except for his fanfares, he relies heavily on the compositions of old-time bandmen like Karl King, Fred Jewell, Al Sweet, and Russell Alexander, who he believes wrote the best circus music. Sousa's marches, oddly, just don't work out for the circus, and the Ringling band never uses any of them other than the tent-clearing "The Stars and Stripes Forever" and in recent years, an occasional one for the new big production numbers. Romberg, Herbert, and Friml are old reliables of every program, along with the real staples that mean circus to everybody: "Entry of the Gladiators," the calliope-like number now used for the entrance of the elephants; "Barnum and Bailey's Favorite," a grand-entry march; "Purple Carnival," used for the wild-animal act and perhaps the most nostalgic circus music of all, "Wedding of the Winds," the truly lovely waltz by John T. Hall that sends the fliers, or aerialists, winging out over the crowds. A hardened circus hand, a man regarded by his colleagues as an almost unexampled symbol of toughness, with no thoughts other than of getting the big top up and down on time, amazed everyone within earshot not long ago by remarking, over a bottle

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of sherry, "I've been roustabout, kinker and rigger forty-three years on the circus, but the minute I hear those first three slow notes of that God-damned waltz I want to sit down and bawl. It's the same way I felt about the circus when I was a kid, laying for the chance to run off and get with it."

"Gentry's Triumphal March" is another of Evans' favorite elephant tunes. The big animals, he feels, like lively music. He is pretty sure that if he sprang something drab on them, they would simply lay back their ears and balk--and nothing on earth can be as ornery as an elephant that has decided on a policy of passive resistance. (At winter quarters this season, the new group of baby elephants, now so popular in the Garden, proved to be more trouble than all the other performers combined. Queued up trunk to tail, after tearful persuasion and threats, they were apt to strike out across the Florida scrub, happy on a separate parade of their own, possibly bound for Bombay, and the remainder of the day was usually required to get them headed back.)

Like elephants, clowns prefer rollicking music--the fast kind and then the slow kind, to provide variety, which is the chief stock in trade of clowns. The band plays a fast galop, "High Riding," for clowns' entrance--Evans conducts his galops at the double speed of one beat to the bar--and the "Anvil Chorus" for their walk-around. A few tunes, otherwise admirable, are circus jinxes, and Evans wouldn't touch them with a ten-foot pole. He would as soon play a funeral march as von Suppe's "Light Cavalry" Overture, for they add up to about the same thing, in his experience. He played the overture once when he was working with Buffalo Bill, and his first clarinettist died almost immediately; he tried it again when he was on a carnival, and the horses pulling the band wagon ran away and crashed into a switch engine, which killed several of them; he took a final whack at it in the early days of his Ringling period, and the circus train piled up that night, doing all manner of damage. The effect of circus tunes is unpredictable. For some reason that Evans will never understand, the frenzied strains of "Entry of the Gladiators" offer the only sure cure for a crowd about to panic in a bad windstorm. On the other hand, "Home, Sweet Home," which might be regarded as a soporific, appears to upset people to the point of anger.

Home, sweet home to the Evanses, husband and wife, means a stateroom in a railroad car for eight months of their year. This is no hardship for any man who, like Evans, has spent forty-five of his sixty-one years as a wandering entertainer, and Mrs. Evans, too, is a seasoned trouper. Now confidential secretary to the top Ringling officials, she is a twice-married Texan whose first husband, Harry Thomas, conducted a mind-reading program for a radio station. Like most husbands who are also mind readers, he neglected to read his wife's mind, and when he finally got around to it, he discovered that she regarded his profession as detestable in all its aspects. So he quit his job and joined Colonel Tim McCoy's circus as equestrian director. Mrs. Evans is unstinting in her praise of her first husband's abilities in his circus niche. His good looks, easy manner and mellifluous voice made him a natural favorite. From the McCoy show, he graduated in 1941 to the then important Cole Brothers Circus, where his wife was soon established as part of the program when the

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(A Profile of Merle Evans)

general manager, a great believer in the policy of everybody working, called her in and asked if she had any outstanding circus talents. "I used to ride a pony when I was a child in Texas," she replied. "Excellent," he said, "We will feature you on a high-school horse," meaning a horse educated to dance, skip, and perform other antics. As Mrs. Thomas, she became well known for her unique horsemanship while with the Cole Brothers Circus. From her scrapbooks, and from other sources, she has verified the fact that she fell off at least once during every performance. "They gave me a mare and the other horses were all stallions," she explains. "The second I got in the ring, there was a loud concerted neighing, and the stallions let go all holds and came roaring over." Undoubtedly because of its high-school training, the mare usually had the good sense to bolt, but Mrs. Thomas was left behind in the tanbark. She and Thomas were divorced in 1950, and she married Evans not long afterward. Evans had been married twice before--once, very briefly, during his young carnival days, and afterward to a popular English showgirl who died of amoebic dysentery in Cuba in 1950.

For those of adventurous mood, the circus life is a good life, spiced by mishaps and applause, made mysterious by trains that roll across the nation through the night, warmed by the companionship of people with very few interests outside their trade. And in these years it is even a comfortable life. The Evans' train suite is air-conditioned, spacious, and gaily attractive; they redecorate it each season, painting it in fresh colors, hanging fresh draperies, and even changing the decor with new bedspreads. Comes the last week of March and the four silver sections of the Ringling train move out of Sarasota for New York and the opening date in the Garden. The Evanses have stored their Cadillac and locked up their house, after arranging for somebody to come in once a week to air it. They like the ride as far as Washington--the tracks are wide open and their section goes clipping along--but they disembark there, along with others so disposed, and complete the journey by a regularly scheduled express, for traffic is congested on the line the rest of the way, and on the unwieldy circus train the going is tedious and filled with fits and starts. After New York and Boston, while on the road during the long summer season under canvas, the Evanses normally rise at about nine and make breakfast in their suite. The "outside porter" has already been in to town to buy the morning papers; reading these and talking to friends in the car, they kill time until eleven, when they board one of the circus buses that travel overland with the show, and ride to the lot. Mrs. Evans opens her office wagon--she must study the North brothers' mail--and her husband strolls over to the band top, offering observations about the weather and the lot site to acquaintances he meets on the way.

Evans sets up shop in his band top much as Hollywood directors are shown, by other Hollywood directors, laying out their props on location. He has a canvas chair with "Merle Evans" stencilled on the back, and he makes a bustle of sorting important mail, brushing his uniforms, shining up his horns, and briefing his subordinates. At noon, he steps over to the cookhouse and has a quick bite; then he hurries back to see that his organ player is on hand and thumping it

"ONE BEAT TO THE BAR"
(A Profile of Merle Evans)

out by one-thirty, when the crowd starts sifting in. The dust rises, hawkers cry the merits of cotton candy and pink lemonade, the animals voice their disapproval of it all, Evans mounts his stand near the fiery-hot top of the tent and the matinée gets under way. At five--when its over, he goes to the cookhouse for his principal meal of the day--a big one, with several desserts. Evans is known in the cookhouse by the nickname of Abba Dabba, acquired when his waiter, Curtis, who has served him for thirty-six years, once asked him his preference for dessert and he replied, "Oh, just start with rice pudding and then slap on some abba and a couple scoops of dabba--anything you've got." He still has this confection, whatever it happens to be--a multi-layered compendium of all the sweets on the menu. Back in his car, he and his wife sip Cokes or 7-Ups until half an hour before the evening show. Evans' opening fanfare, at eight, is his headiest moment of the day. Spangles look better at night after dark at the circus, he feels, sequins change into diamonds, the way pumpkins sometimes turn into gold-plated carriages. In the shifting, many-colored spotlights, the faces of the crowd are pale and rapt, expressing a kind of reverent applause that is at least a partial return for the staggering preparation that has drawn the audience to the place.

Circus people are tired after their day. Aside from the laborious preliminaries, they have spent seven hours at a high pitch of excitement. They are physically worn and emotionally spent. Evans and his wife relax in their air-conditioned car; at midnight, they have a meal of fresh fruit and sherbet. On their short-wave radio, which has a rather jaunty-looking aerial projecting from the top of the car, they get the late dance music. To Evans it sounds thin and lacking in emphasis, being pallidly unaccompanied by lion roars and the trumpeting of elephants. Outside, now, the four sections of the train are being readied for the long night ride. All the cars must be watered, the stock cars hayed and grained, the sleeping cars iced. If things go well, the circus will be moving around 3 A.M., through the green fields of Iowa, or the canebrakes of Mississippi, or the arid plains of Texas, and children along the way will be sleeping uneasily waiting for tomorrow.

Edited and Prepared for Publication by Bob Peckham



Paul Bierley



Nick Roberts

1992 Sarasota

RINGLING BROTHERS AND BARNUM & BAILY CIRCUS BAND

**under the direction of
BANDMASTER MERLE EVANS**

Cassette Tape of approximately 43 minutes duration of Circus Marches and other music of Merle Evans' own railroad tent show band which he dissolved at the end of 1955. Music on this tape is by such composers as Russell Alexander, Fred Jewell, John W. Casto, Karl L. King, Henry Fillmore and others. Recorded originally about 1950, with the cooperation of Bill Antes, Director of Radio Publicity for the Ringling Bros. and Barnum & Bailey Circus and first released on two Capitol 10" LP records. Revived cassette copyrighted in 1987 by Capitol Records Inc., and the Good Music Record Company.



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CIRCUS BEE MARCH • THE CANTONIANS MARCH • MARCH OF
THE SPANISH SOLDIERY • "THE CRIMSON FLUSH" MARCH

The above cassette tape has been selected by the recording company to represent circus band music as it was played by a railroad tent show band during the 1930, 1940 and first half of the 1950 period. The Good Music Record Company has included this cassette tape in their recording catalog of dance orchestra music and radio shows of that period. A Sousa march cassette tape by the University of Michigan Band is also listed. Catalog is available to everyone.

From: GOOD MUSIC RECORD COMPANY

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Reviewed by Richard E. Prince

I – CARL M. FRANKISER –

School Band Composer of Many Names

by Richard E. Prince

Carl M. Frangkiser was a circus musician, army bandmaster, concert band conductor, music educator, and composer of school band music. He was born in Loudonville, Ohio, in 1894 and was the son of Edward and Anna Moers Frangkiser. Earlier, his father had performed in various bands as a horn player. Carl Frangkiser learned to play the cornet as a youth, continuing his musical studies at the Capitol College of Oratory and Music in Columbus, Ohio, where he learned composition under Dr. Grant Connell. Capitol College was affiliated with the Methodist Church and should not be confused with Capital University, a Lutheran school, also located in Columbus, and where his father was educated earlier. Carl M. Frangkiser graduated from Capitol College in 1915 with a BA degree in Music. Meanwhile, during both the 1914 and 1915 circus seasons he played cornet in the circus band of the Sells Floto and Buffalo Bill Combined Shows under Bandmaster Karl L. King. For 1916 he returned to play again under Mr. King in the Sells Floto Circus Band for the smaller show that traveled that year. Frangkiser's final circus season was in 1917 with Karl L. King as bandmaster for the Barnum & Bailey Circus. There Carl Frangkiser played solo cornet and was listed in the circus program as Assistant Conductor of that band. After that year Frangkiser joined the army and was enrolled in the U.S. Army Band School in Chammout, France. There after completing the prescribed course, he was commissioned as a warrant officer and then assigned as Bandmaster of the 308th Engineers, 3rd Corps band in occupied Germany, to return to the United States in July 1919.

After the war Carl M. Frangkiser performed as a professional musician with theatre orchestras in the Columbus area. In 1922 the K.L. King Music House of Fort Dodge, Iowa, published BONUS BLUES, a fox trot by Carl M. Frangkiser, arranged for band (King catalog No. 11), and for orchestra (King catalog No. 12). The King Music House catalog No. 13 was always kept vacant, apparently because Mr. King did not see fit to "rock the boat." Soon, Carl M. Frangkiser started taking graduate courses at Capitol College, with Dr. Grant Connell giving him thorough training in the field of composition. Dr. Connell, later President of the college, had been a pupil of Godowsky and was the composer of a number of compositions published as arranged for piano. Later Carl Frangkiser was to arrange Grant Connell's march "On the Street" that was published by Belwin in time to be played by military bands during the second World War. However, in 1926 Carl M. Frangkiser moved westward to Kansas City to start a new career in the field of music education and composition.

Beginning in 1926 Carl M. Frangkiser became associated with the Unity School of Christianity at Lee's Summit near Kansas City. There he held the positions of Director of Music and Music Editor. From 1927 thru 1965 he also served as conductor of the Unity Concert Band in a series of summer concerts at the Unity Village Park. Frangkiser also taught composition and conducting at the Kansas City Conservatory and substituted as an extra teacher of band and orchestra in the Kansas City high schools. It should be noted that Carl Frangkiser was reported to have been

awarded his MA degree from Capitol College in 1936. In 1937 his novelty band composition JITTERY JIM was published by Fillmore Brothers. Soon Carl M. Frangkiser had begun composing music for school bands, and in that field he became recognized nationally during World War II.

After a number of years of dedicated preparation, the year 1939 found Carl M. Frangkiser busily engaged in the composition of school band music. His composition, FUGUE MODERNISTIC, was published by Fillmore Brothers that year under his given name. Five additional compositions were sold to Belwin, who published all five that year, but here Mr. Frangkiser ran into a snag. As a new generally unknown composer, he was able to convince the publisher to assign his given name to his major work, TRANSCENDANCE OVERTURE. However, Frangkiser was required to agree for four pseudonyms or pen names printed as fictitious composers for the others in order to ensure a better demand for his music. These first four pseudonyms were assigned as follows:

Walter Graham - DEMAREST OVERTURE	Pro-Art 1939
Chester Leoni - CHAPEL SHRINE REVERIE	Pro-Art 1929
Luther Lorenz - VICARION OVERTURE	Pro-Art 1939
Henry Walton - FESTALETTS OVERTURE	Pro-Art 1939
Carl M. Frangkiser - TRANSCENDANCE OVERTURE	Belwin 1939

For those who do not fully understand the situation, Pro-Art Publications was a subsidiary of Belwin, Inc. that specialized in school band music. It is doubtful that Frangkiser had much to say in selecting these names, of which the last names but not the first, represented outstanding recognized composers of music. In other words, the publishers did not believe the name Frangkiser would sell five compositions at that time. However, Carl Fischer accepted his other major work entitled RUSTUCON OVERTURE and published it in 1940 as by Carl M. Frangkiser.

The next year, 1940, found Carl M. Frangkiser selling eight of his compositions to Belwin, and apparently those were all of his that were published that year. Obviously, Belwin considered the use of the pseudonyms a success, for they created two more pseudonyms, using five in all that year as follows:

Walter Graham - BRONZE EAGLE OVERTURE	Pro-Art 1940
Chester Leoni - ORIENTALE OVERTURE	Belwin 1940
James Farrell - THE VULCAN MARCH	Pro-Art 1940
W. Tufilli - HAWAIIAN OVERTURE	Belwin 1940
Henri Walton - MERCURY MARCH	Belwin 1940
Henry Walton - THE SEMITAR MARCH	Belwin 1940
Carl M. Frangkiser - DEDICATION Symp. Poem	Belwin 1940
Carl M. Frangkiser - WAGNER SELECTION (Arr.)	Belwin 1940

(To be continued)