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Sailor Circus Band 1987, Merle Evans conductor
 Photo courtesy of Bob Peckham

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July 18-23, 2000
Indianapolis, Indiana

<< WINDJAMMERS CIRCUS FANFARE >>

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CONTENTS

1. Cover Page
2. Officer's Page
3. People of Note
4. On Review
6. Introduction to Fred Jewell Series
7. Fred Jewell, Musician, Circus
Bandmaster
14. Photos
15. Photos
16. Contract Provisions for a Circus
Musician (1938)
17. The Top of His Profession
18. Rob Slowik
20. New Members
22. Paul Yoder, Windjammer
24. Photos

BILLBOARD of COMING EVENTS

July 18, 2000 -- July 23, 2000
Windjammers Unlimited
Summer Meet
Indianapolis, Indiana

January 23, 2001 -- January 28, 2001
Windjammers Unlimited 29th
Annual Convention
Sarasota, Florida

ERRATUM

A misprint in the April 15, 2000 issue of *Circus Fanfare* indicated that the 2001 Convention would be held between Jan. 26 and Jan. 31, 2001. This is incorrect. The dates for the 2001 Convention are January 23 through January 28, 2001. A contract with the Holiday Inn with 125 rooms reserved for these dates have already been signed.

"PEOPLE OF NOTE"



Merle Evans, surrounded by a group of Circus Bandmasters. L to R standing: Charlie Moyer, Chuck Schlarbaum, Paul Yoder, Charlie Stevenson. Merle Evans seated. 1987 Convention.

Photo courtesy of Bob Peckham

ON REVIEW

by
Bob Peckham

LEGACY OF THE MARCH, Texas A & M University Bands, Fall 1999, Timothy Rhea, Conductor, Mark Records 3203 MCD. . Maybe purchased from Mark Custom Recording Service, Inc. 10815 Bodine Road, Post Office Box 406, Clarence, New York, 14031-0406, (716) 759-2600. \$15.00 per CD plus \$4.00 S & H.

Every so often in the search for recordings of band music, you will strike a veritable gold mine, and this issue's review features such a find. My cup literally runneth over in listening to this CD. It all began when Windjammer Dolan Lannan mentioned in a telephone conversation that he had acquired a new CD from Mark Records that he thought I might be interested in obtaining. I immediately placed an order, received the recording a week ago and have played and replayed it constantly since then.

First, a bit about the bands, the conductor and the background of the disc. The recording was made by two bands of Texas A & M—14 marches by the University Symphonic Band and 6 by the University Concert Band. The unique thing about these two organizations is that unlike bands of other colleges and universities, there is not a single "music major" in either band. The kids in these bands are band members because they enjoy playing in bands and band music. The vivace and spirit they feel for band music is amply established in the recordings.

The man responsible for this recording is Dr. Timothy Rhea, conductor of both bands, who in jacket notes explains that as a youngster playing in a high school band in East Texas in the 1980's he came to love and appreciate the great traditional march literature programmed by the high school bands of the state, so much so, that from high school days on, he has purchased every great march he could find for his own personal library. As conductor of the two A & M bands he programs traditional march literature in all of his concerts since "[it] teaches so many musical concepts which may be applied to many other types....[And] our audiences always show great response to our programming of marches."

In addition to the great performances by the bands, the most outstanding thing is the marches in the recording. Unlike 99% of band recordings, you will not find a single Sousa march on the disc. Instead of re-recording the old "war horses" that have been recorded hundreds of times, Rhea has selected marches that most of us know or have played, but which have been recorded few if any times.. On the recording are the following marches: *Golden Bear*, by J. J. Richards; *H.M Jollies*, by Alford; *Trombone Section* by Chambers; *American Legion* by Parker, *Neddermeyer Triumphal* by King; *Chicago's World Fair* by Mader; *Radio Waves* by Jewell; *The Courier Journal* by Griffith; *University of North Dakota* by King; *Our Glorious Emblem* by DeLuca; *Queen City* by Boom; *St. Julian* by Hughes; *Drum Major* by Taylor; *Our Gallant Infantry* by Edwards; *Kiefer's Special* by Kiefer; *Hostrauser's* by Chambers; *Bennet's Triumphal* by Ribble; *March Ponderoso* by King, *Independientia* by Hall; and *Our United States* by Ventre.

(Continued)

ON REVIEW

(Continued)

Each band consists of approximately 70 musicians, and although one might expect the Symphonic Band to perform better than the Concert Band; such is not the case. I challenge the best musical ears in the country to discern any major differences in the two. Truly, Dr. Rhea has fielded two bands that are musical twins.

In bands the size of these two you would expect to find some "individuality" among 10 trombones or 9 French Horns for example, but neither band suffers from any member seeking to put his or her personal stamp on the performance. This is due to either an inordinate amount of tape editing or highly trained band members I suspect the latter. These bands are superb and their performances are something any true bandsman should hear. They are positively great! !

Timothy Rhea is to be commended in "daring" in this day and age, to spend rehearsal time on march literature and in recording it. This is fabulous music, but the average college professor who directs the band is either not familiar with what marches have to offer, or views them as something beneath his dignity to conduct. The result is that any catalog of recordings of University Bands is filled with atonal compositions that have absolutely no redeeming qualities for the average lover of bands and band music. Although an optimist by nature, I'm afraid that the ship is sinking beneath us and in another 100 years the only march you will be able to hear is *The Stars and Stripes Forever* but you won't be able to recognize it since someone will have re-done it by turning it into an atonal symphony or has written variations to show us what Sousa really had in mind when he wrote the march. As a conductor of major college bands, Dr. Rhea is to be congratulated for his efforts to preserve a valuable part of our musical heritage.

You may have noticed in the listing of the disc that it is labeled "Fall 1999." The reason for this, is that there are plans to have the two bands record 2 more CD's, one in 2000 and the other 2001. This has gone beyond the mere planning stage and the marches have already been selected for each recording. Here is what you can look forward to hearing on the next 2 discs:

Fall of 2000: *Action Front* by Blankenburg; *Battle of the Winds* by Duble; *BB & CF* by Ord Hume; *Colossus of Columbia* by Alexander; *Emblem of Freedom* by King; *Gentry's Triumphal* by Jewell; *Gloria* by Losey; *Great Little Army* by Alford; *Hail Miami* by Richards; *Mystic Call* by King; *Northwind* by Chambers; *Porter's Catalina Band* by McCaughey; *Royal Decree* by English; *Trafalgar* by Zehle; *Troopers Tribunal* by Fillmore; *Columbian* by King; *Gippsland* by Lithgow; *Mighty Mite* by Mesang; *Parade of Champions* by Yoder; and *Royal Bridesmaid* by Casto.

Fall of 2001: *Army and Marine* by Zehle; *Boys of the Old Brigade* by Chambers; *Circus King* by Duble; *DR III's Honnormarsj* by Mostad; *Eagle Squadron* by Alford; *Garland Entree* by King; *Gladiator's Farewell* by Blankenburg; *Olympia Hippodrome* by Alexander; *Port Arthur* by Seitz; *The Screamer* by Jewell; *Tripoli Temple* by Barnhouse; *The Viking* by King; *Wings of Victory* by Ventre; *With Sword and Lance* by Starke; *Woody Van's* by King; *Combination March* by Joplin; *Die Ehrenwache* by Lenhart; *Henderson Field* by King; *Sounds of Peace* by von Blon and *Zacatecas* by Codena.

This is a collection of marches any band fan will cherish, and there are two more still to come!

INTRODUCTION TO FRED JEWELL SERIES

Fred Alton Jewell (1875—1934) was one of the foremost circus musicians, circus bandmasters and composers of circus music during the years of the tented circuses. Born into a Worthington, Indiana family consisting of 7 children. Fred started his musical career when his father, Dudley, purchased the musical instruments of a stranded minstrel band which had been forced to sell its instruments to obtain enough money for railroad tickets to get home.

With the instruments at hand, an eight piece band, with Fred on the tenor horn was organized and soon was busily engaged in performing concerts, including concerts and rallies during both of Benjamin Harrison's campaigns at \$25.00 per day, which went to the family. In 1889, Fred, by this time, a well schooled musician, became a baritone player in the Gentry Brothers Circus, and started his career as a circus musician, a career which would last for over 27 years and involve him as a musician and bandmaster in four different circuses.

Unfortunately, it was not until 1994 that anyone gathered the information concerning Jewell's career with circuses was gathered together and preserved in a volume. This work was accomplished by a Windjammer, Charles Conrad, who in furtherance of his doctorate degree did extensive work and produced a dissertation of over 540 pages which examines all aspects of Jewell's life. Charles examined newspaper accounts, circus route books, interviewed people who knew him, including his son "Bud" an attorney in Worthington, Indiana, who incidentally is a Windjammer. The result is a volume teeming with information on Fred Jewell.

The dissertation is far too massive to reproduce in *Circus Fanfare* including, as it does, information on Jewell's life after the circus, his publishing business, his compositions including in-depth study and analysis of each of his 141 compositions.

The portion of the dissertation relating to his life with the circus is much more manageable and contains information that will be of interest to those who are followers of the music of the big top. Thanks to Charles, the portion of the dissertation relating to Jewell's life with the circus is going to be reprinted serially in *Circus Fanfare*, with each issue being limited to one of the four circuses with which he trouped. The first serial covering his life with Gentry Brothers Circus, follows.

Circus Fanfare on behalf of all Windjammers wishes to extend thanks to Charles Conrad for his kindness in authorizing the publication of these segments of his dissertation. We're certain all readers will find the material interesting and informative.

FRED JEWELL, MUSICIAN, CIRCUS BANDMASTER¹

(ADAPTED FROM PHD DISSERTATION OF CHARLES CONRAD)

GENTRY BROTHERS DOG AND PONY SHOW² (1891—1901)³

Fred Jewell was associated with Gentry Brothers as a baritone player in 1899 and as the band director in 1900 and 1901. Henry B. Gentry, one of the four brothers from Bloomington, Indiana, started in show business about 1883, when he led his trained dogs in a performance at the Bloomington Opera House. He switched his stage act to a circus-style when in 1891⁴, the same year that it is believed that Fred Jewell left Worthington, Indiana to join the circus band. Perhaps Gentry advertised in southern Indiana in order to put together this touring circus which was called "Gentry's Equine and Canine Paradox"⁵ at its opening in East St. Louis, Illinois. By the winter of 1894-5, Gentry had been successful enough to duplicate his circus to send two touring companies on the road, each billed as "Professor Gentry's Famous Dog and Pony Show." His motto was "Every actor an animal, every animal an actor." The only human performers were the ringmaster, the trainer and the band members⁶. His advertising slogan was "The children's delight" and press guides claimed that "you cannot help but to laugh heartily, be delighted, astonished & wonderstruck, even amazed at the intelligent actions of my trained ponies."⁷ One of the most famous Gentry Brothers acts was a family of dogs called "Mr. and Mrs. Snyder and Budge," who dressed in human costumes, walked around the stage, danced, sat in chairs and wheeled a baby buggy.⁸ This type of dog and pony show played in both the large and small markets. They were more easily portable than the largest circuses, and their profit margin did not have to account for as many paid performers as did the shows that featured human actors.⁹

¹For the sake of clarity, "circus" will be defined as the entire touring operation, including the big top show, parade, sideshow and personnel. "Show" will be the actual big top performance, except in the case of the term "dog and pony show." "Cast" will refer to the performers, musicians and all other personnel involved in the running of the circus.

²Different publications use several different names and punctuations for this circus. This paper will use Gentry Brothers with no apostrophe as the official name of the circus, except where other writers have used a variation in which case quotation marks will be used.

³Since no definitive evidence can be found to document Jewell's exact location for the years 1891-1896 and 1898 it is assumed that it was with Gentry Brothers for those years, as is the belief of his family

⁴Tom Parkinson, "Gentry Bros. Dog and Pony Shows, *The White Tops*' (November-December 1959:)

⁵Parkinson, "Gentry Brothers"

⁶Parkinson, "Gentry Brothers"

⁷Robert Mayer, "Looking Back - Circus Ponies," TM Special Collections, Illinois State University Library, Normal, Illinois.

⁸Carol Heupel, "Old Circus Street to be Rededicated," (Bloomington) Indiana Daily Student 8 July 1975.

⁹The dog and pony shows used chimps, goats, sheep, pigeons, pigs, and even sea lions in addition to the standard fare of tricks by ponies, dogs, and monkeys. One of the more memorable names of a dog and pony show was Sipe, Dolman, and Blake's "Educated Animals and Lilliputian Show." Some of the acts included in these circuses were military drill teams of ponies, dancing pony and dog acts, high-diving ponies, leapfrogging animals, animal fire departments, and even a seventy pony pyramid, See Mayer "Looking Back."

FRED JEWELL, MUSICIAN, CIRCUS BANDMASTER

(CONTINUED)

According to a photograph in the holdings of the Parkinson Library, the 1897 Gentry Brothers band was a ten-piece group: Eb Clarinet, Bb Clarinet, two Bb cornets, alto horn, trombone, baritone, tuba and two players whose instruments are not shown. The uniforms were long coats with intricate embroidered decoration and shoulder epaulets, plain dark trousers, and hats reminiscent of railroad conductors' caps.

Another photograph of one of the Gentry Brother bands on horseback circa 1904 is owned by Gary Davis, a band historian from Columbus, Indiana whose father was a member of the band. Both William Gentry and Fred Jewell are identified. Jewell's appearance and the 1904 date lead to some confusion. It is possible that the date of the photo is incorrect in that it was taken late in the year 1904 when Jewell could have returned to the Gentry Brothers band after the close of the Ringling Brothers Circus, where he was employed as a baritone player for the seasons of 1902-1904. The Gentry band in the photograph consists of twelve players: clarinet, three cornets, two trombones, two baritones, two tubas and two drummers. It is quite likely that this was the size and instrumentation of the Gentry band for the duration of Jewell's tenure as conductor. The style of the uniforms has changed from the 1897 photograph, and now consists of a much simpler jacket with a cape and tall, white shako hats with plumes for headgear.

An 18 October 1895 *Worthington Times* reference to Jewell seems to indicate that he left the circus early. The article mentions that "Fred Jewell is working a slide trombone with the band which furnishes music for the Vincennes fair this week." This is the only known reference to Jewell as a trombone player at any time. He evidently played with the Wallace Circus Band in 1897, as aforementioned *Worthington Times* articles document his leaving for the season in April and his return to Worthington early in October. He is not mentioned in the 1897 Great Wallace route book, a further indication he probably left the tour before the season's end. *The Worthington Times* indicates that he signed a contract to play alto and second violin, and the route book confirms that an eight-piece orchestra was utilized by the Great Wallace Show in 1897.¹⁰ The orchestra was directed by J. E. Marsh, whom the route book lists as the solo alto player in the twenty-one piece big top band of Director William F. Goetze. The circus also carried an eight piece side show band. Two famous performers were listed in the route book as being big top band members. Al C. Sweet, (conductor for the 1907 Ringling Brothers Band, in which Jewell would play baritone) was the cornet soloist. Gardell Simons (who would later play first trombone with the Sousa Band and the Philadelphia Orchestra) played trombone in both the big top band and the orchestra.¹¹

Fred Jewell's first known compositions were published while he was the band director of the Gentry Brothers Circus. There is confusion about "The Great Admiral" a march which H. N. White published 15 June 1899¹². No such debate attends the "Whirlwind Galop" which certainly was written

¹⁰1897 Great Wallace Shows route book. TD, Parkinson Library, Circus World Museum, Baraboo, Wisconsin.

¹¹Glenn D. Bridges, *Pioneers in Brass*, Sherwood Publications, (1965), 107

¹²It is possible that this march was written by another composer.

FRED JEWELL, MUSICIAN, CIRCUS BANDMASTER

(CONTINUED)

by Fred Jewell and which was published by C. L. Barnhouse on 7 August 1899. Similar in style and instrumentation is the "Magnet Galop," which seems likely to have been written during the same period; as "Whirlwind Galop," although it was not published until 1902. Both are notable for a lack of double reed parts, the only such pieces in Jewell's catalogue of band works. "El Campo" published by Barnhouse on 19 July 1900, was likely inspired by one of the Gentry Brothers trips to the American Southwest and into Mexico and is possibly named for the Texas town, El Campo. Jewell's "Gentry's Triumphal" brought him national prominence, and is still one of the most popular of all circus marches. Barnhouse published it on 12 November 1900, and the *Worthington Times* of 23 July 1901 indicates that it was dedicated to Gentry Show #1.¹³

The size of the Gentry Brothers bands seems certainly to have influenced Jewell's earlier writing. When comparing the instrumentation of the pieces that he wrote while traveling with Gentry ("Whirlwind Galop," "Magnet Galop," "Gentry's Triumphal," "El Campo," "Crimson Petal Waltz," and "The Carnival Queen") to later pieces that were written for larger circuses with bigger bands one finds that there is much less emphasis on the woodwinds in the early works. As mentioned earlier, "Whirlwind Galop" and "Magnet Galop" have no parts for oboe or bassoon. While "El Campo" has a divisi oboe part, the two parts double exactly the second and third clarinet parts, a situation that was not the norm in other Jewell works. None of these early pieces have parts for saxophones, but this cannot be attributed solely to the size of the band, as saxophones were just beginning to be included regularly in many bands. Since the music was written for daily use, some other elements of orchestration do point directly to the size of the band. The second and third cornet parts often act as chord fillers, playing the afterbeats in a style usually given to the alto horns. Similar (but less frequent) use of tenor horns¹⁴ and trombones on afterbeat and chord fillers occurs in pieces where one would expect them to join in on the countermelody, which is reserved for the baritone. These characteristics may be attributed to the fact that the Gentry Brothers bands had few alto horns, perhaps none at times.¹⁵

The presence of florid baritone parts without doubling suggest Jewell's effort to write a good part for his own performance!

¹³Gentry Brothers Dog and Pony Show now consisted of four different touring circuses. Jewell's dedication on the conductor's part is to "Gentry Bros. famous dog and pony Show." ¹⁴At this point, most composers and publishers included identical parts for trombones and tenor horns. The trombones were written in bass clef in concert key, while the tenor horns were in Bb and written in the treble clef. The tenor horns were valved instruments resembling baritones, but with smaller bore. They played in the same sounding register as the trombones. ¹⁵Several instruments served as the alto voice at this time. Mellophones (piston-valved, right handed french horns with the fundamental one octave higher than "real" french horns), alto horns (often called peck horns) these were up-right-bell instruments resembling a small euphonium, and occasionally solo altos (bell front instruments in the configuration of a large trumpet) were employed on this part which was usually written for "Altos in Eb." Most of these instruments played in Eb and could use crooks to play in F. Some had elaborate rotary tuning mechanisms or could use several different crooks, allowing them to play in a much larger number of keys.

FRED JEWELL, MUSICIAN, CIRCUS BANDMASTER

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The two Gentry Brothers band photographs described earlier show one and two trombones, but never three, the standard complement for large bands of this era.¹⁶ Jewell's writing is tailored to this situation. The third trombone part is completely covered by tuba and one other trombone. Virtually unnecessary, this part adds only a second octave to the bass line, and could be deleted with no major impact on the sound or the harmony. The bassoon part is doubled at all times by either the baritone or tuba.¹⁷ Even though no piccolo is shown in either photograph, it is likely that one was included in the band, as the piccolo was generally the first woodwind added to an otherwise all-brass band, a tradition that can be traced back to the mid-1800s.¹⁸

Circus bands were usually photographed either in parades, or in position to play for the parade rather than the show. Woodwind players often switched to drums for parades, particularly if there were two band wagons and the band was split in two separate smaller separate bands, as was usually done for the parade. Cast members who had no parade duties but who played instruments were sometimes recruited into the band for the parades, helping to cover some of the holes in instrumentation created by dividing the band.¹⁹ The band director selected music that would not suffer from the lack of woodwinds, such as utilizing marches at fast tempi. Sverre Braathen gives the following account of the circus parades and their effect on the bands:

In the bygone days the most difficult job in the music world was that of playing with a circus band and it was likewise the most exacting work demanded of any member of a circus organization, at least as far as physical stamina was concerned. Consider the street parades alone. They usually started about ten o'clock in the morning and lasted two to four hours, often over cobblestone pavements or muddy or dusty streets, with the jouncing and bouncing those entailed. Many of the bands would play a large number of marches during the parade, and these of the solid type played at very fast tempos. Some bandmasters would select but half a dozen marches repeating these along the route. Invariably all the directors would choose those marches with screaming cornet parts and solid brass sections, such as "Gentry's Triumphal" and "The Screamer" by Fred Jewell, "From Tropic to Tropic" or "Colossus of Columbia" by Russell Alexander or "Olevine" or "Bombardment" by H. A. Vandercreek.

For the musicians the street parades possessed a number of hazards that added greatly to the grind imposed upon them by circus life. The rutty streets and cobblestone pavements often resulted in cut lips. Now and then a runaway bandwagon would tip over, hurling the occupants into stone walls or rock strewn ditches and occasionally putting bandmen into

¹⁶Most published sets included parts for three trombones, with first and second written on one part and third on a separate part. Usually, there were identical treble-clef parts for tenor horns.

¹⁷Only the major touring bands and the largest of the community bands would have had a bassoon player early in the twentieth century. Most published sets included a bassoon part, however Jewell, like most other composers of the time, doubled the part with baritone, tuba or later, tenor and baritone saxophones. Jewell's bassoon parts occasionally resemble the left hand of a "stride" piano part because of the doubling pattern.

¹⁸Jewell's band compositions invariably include a part for Db piccolo. The Eb clarinet part doubles the piccolo part most of the time. The practice of using piccolo with brass probably comes from the military tradition, according to band-history scholar Lloyd Farrar, interviewed by the author. Farrar mentions that British, American, and German military bands had long used the combination of fifes with field trumpets, and that the earliest American band manuscripts, the Port Royal manuscripts, are consistent with this practice.

¹⁹Robert C. Holt, "The Circus Band's Music," *The Holton Fanfare* 7, no. 3 (Spring 1964-5)

FRED JEWELL, MUSICIAN, CIRCUS BANDMASTER

(CONTINUED)

hospitals and cemeteries...No circus musician performer, or teamster who ever graced a "million dollar" street parade of yesteryear would vote for the return of this glorious segment of circus day!²⁰

The Gentry Brothers bought two other shows after the 1898 season and took four shows on the road in 1899, with one Gentry brother in charge of each show. This situation makes it quite difficult to trace Jewell's whereabouts during the season. Route books and travel schedules are scarce from the time, and the few extant schedules often do not include the Gentry Brothers show numbers with the travel agenda. Bud Jewell, recalls that his father spoke about circus trips to Mexico, so it is likely that Fred was with the Gentry show that made a well-documented trip to Mexico in 1901. The 1901 schedule in Mexico called for three days each in Guadalajara and Monterey, followed by six weeks at a single site in Mexico City. Henry and Frank Gentry were on hand to present a pony to Mexican President Diaz. A humorous letter, mostly concerned with fishing and girls, is now owned by Shirley Short of Worthington. It details a meeting between Fred Jewell and a friend from Worthington while both were in Wyoming, and gives some insight into scheduling problems with the circus.

Friend Abe,

I received a letter from you day before yesterday and was glad to hear from you. Gentrys show came though here [illegible due to tear] seen Fred Jewell. He is looking fine. I took Talbotts wheel [?] down town and brought him up here to the post and showed him my room here in the hospital. He seems to like it all right. He goes from here to some town in Neb. and from there to Montana but I don't know where he goes from there and I don't expect he does for they are playing checkers with some other dog show out here and they have to change their route when they come in contact with it.²¹

Although Gentry Brothers Circus was frequently mentioned in the press between 1899 and 1901, there is no mention of Jewell by name. The *Indianapolis Star* of 17 May 1899 mentions that the Gentry Brothers "band leader announces an especially attractive programme for today's performances including selections from such composers as Flotow and Tobani." (This reference is to the center ring concert by the big top band, an element that will be discussed later in this chapter.)

A Bedford reporter described a Gentry Brothers parade and attempted to assuage any fear of less-than-cultivated behavior:

At 10:15, a beautiful street parade, over two squares in length, was given. It was led by a superb brass band in a magnificent golden chariot followed by ornate animal cages and wagons, decked with handsome flags of all nations. . . It is an entertainment without a single objectionable feature, against which there can be no religious or moral prejudice, and excites only the kindest emotions of the heart and mind innocent humor and a friendly feeling for our animal friends.²²

²⁰Sverre O. Braathen, "Circus Windjammers," *Bandwagon* 15, No. 3 (May—June 1971): 12-13.
²¹Parkinson, "GentryBros." ²²[JT] Russell, Wyoming, to Frank Morris, Worthington, Indiana 1901.
²³*Bedford (Indiana) Daily Mail*, 24 May 1901 There are numerous newspaper references to the behavior of the people associated with carnivals and circuses. Often the circus management would advertise with testimonials to the clean humor and clean facilities of the show. Evidently there was a general distrust toward these traveling entertainers at the time.

FRED JEWELL, MUSICIAN, CIRCUS BANDMASTER

(CONTINUED)

The year 1902 was an important one for the Gentry Brothers Circus, as the circus published its first route book, increased the number of cars in the transport train, and used two new twin bandwagons and calliopes for the first time.²⁴ Fred Jewell left Gentry Brothers for the Ringling Brothers Circus, however, and was not able to take advantage of the improvements and expansions. He had received, however, a thorough on-the-job training in music and circus life in his years with Gentry. Tom Hirons, a founding member of the Gentry Brothers Historical Society in Bloomington, believes that the common feeling among musicians at the time was "to play in a Gentry band was better than a college degree in music."²⁵ Additionally, the Gentry brothers probably had introduced Jewell to the Elks Lodge, an organization with which he would be connected for most of his life. All four of the Gentrys were honorary life members of Bloomington Elks Lodge #446, and they provided entertainment for the group - a task that Jewell would use to supplement his income in both Iowa and Indiana in later years.

Jewell wrote a piece for solo piano in 1900 called "The New Ideal," which he published in Worthington. A two step, it is advertised on the cover to be "written especially for dancing purposes." This was Jewell's attempt at publishing his own work and is his only known solo piano piece. With few changes, it would be published for band by Barnhouse in 1900 as "The New Arrival Two-Step" and it is possible that the "new arrival" referred to is the new century. Published in 1900, "I Am Proud That Indiana is My Home" is a song for voice and piano for which Jewell provided music to words written by Will Dixon. Bud Jewell recalls that Dixon lived in Sullivan, Indiana and that there were likely more of these collaborative efforts, however, this is the only piece that has been found.

Jewell wrote two other previously mentioned works for band during his Gentry years. "The Carnival Queen" and "Crimson Petal Waltz." "The Carnival Queen" is a rollicking circus march that employs most of the writing techniques discussed earlier. "The Crimson Petal" which Jewell called a "valse caprice," is a set of three waltzes loosely following the format used by the European composers such as Johann Strauss, Waldteufel, and Offenbach. "Crimson Petal Waltz" later became one of Jewell's most popular pieces when it was chosen as the music for Lillian Leitzel's famous aerial act. She was one of the top circus performers of the period, from her United States debut in 1914 until her fatal fall in Copenhagen in 1931. This piece included parts for bells and triangle, making it one of the few times that he wrote for percussion other than snare drum, bass drum and cymbals. Jewell did not use auxiliary percussion often, probably being hesitant to lose his woodwind players to the percussion section during the shows. Two years after the publication of "Crimson Petal," a version was published for solo piano. It is listed in a Barnhouse advertisement from 1902 as one of thirty-six "popular compositions selected from C. L. Barnhouse's catalogue of military band and orchestra music arranged for piano." Jewell had published "Magnet Galop" and the circus march "Coverlet" through Barrelhouse during March 1902. One other Jewell composition is reported in the newspaper, but no copies have been located. "Ethelda, My Queen" was a song for voice and piano. Jewell wrote the music to words of Mayme Morrison of Indianapolis.²⁶

²⁴Parkinson, "Gentry Bros."

²⁵Tom Hirons, interview by author. Telephone, Carmel, Indiana, 5 February 1993. Hirons' meaning is clear, in actuality, a college degree in music was not at all common in the 1890s.

²⁶Worthington Times, 13 January 1899.

FRED JEWELL, MUSICIAN, CIRCUS BANDMASTER

(CONTINUED)

Jewell was active musically on Sundays (generally a free day from performances) and following the close of each circus season. An article that originally appeared in the *Odon (Indiana) Journal* is reprinted in the *Worthington* paper: "Fred Jewell of Worthington, brother of our citizen, J.O. Jewell, visited in our city Sunday. Fred is an all round musician and is exceptionally good on any band instrument."²⁷ There are two other references to Jewell's musical activity in Southern Indiana in 1898: "Fred Jewell and Dick Morrison are playing with the band which is furnishing music for the Seymour Street Fair this week," and "B. N. Palmer of the Times [sic] establishment and Fred Jewell are helping to furnish music for the Switz City corn fair."²⁸ Two Jewell-family musical endeavors are reported early in 1902, before Fred left to report to Chicago to join Ringling Brothers. The *Worthington Times* of 28 January reports that "Fred, Minnie and Etta Jewell furnished the music for the dance at Bloomfield last Friday." The *Bloomfield News* ran this critique of the event: "One of the features which contributed largely to the pleasure of the occasion was the Jewell Orchestra of Worthington, which was complimented on every hand for its excellent music. Everybody felt that it was one of the most delightful dances yet given."²⁹

The 11 March issue of the *Worthington Times* indicated that "the Jewell Orchestra will furnish music for the masquerade ball to be given by the Ideal Waltzing Club March 17 in Linton. "Miriam Reid also describes Jewell's off season employment, saying that he drove a delivery wagon for a grocery store and played baritone in the Methodist Church choir.³⁰ Bud Jewell recalls hearing that his uncles had gotten young Fred a job with them on the railroad, but that Fred was constantly practicing his baritone on any break that he had. This activity was not acceptable since it affected the concentration of other members of the crew, who seemed more interested in listening to the baritone than in working, and contributed to the shortness of Fred Jewell's railroad career!

The most significant developments involving other members of the Jewell family at the turn of the century surround Etta Jewell, Fred's youngest sister. She stayed involved with music in Worthington, singing and acting in local operatic and theatrical productions and playing the piano. Fred's parents were active during these years as touring musicians who accompanied circuit-rider preachers. Dudley sang solos and led singing, while Emily played the organ, which they took with them in a horse drawn cart.³¹

(TO BE CONTINUED)

²⁷Worthington Times, 2 September 1898

²⁸Worthington Times, 27 September 1898, 21 October 1898

²⁹Bloomfield (Indiana) News, 31 January 1902.

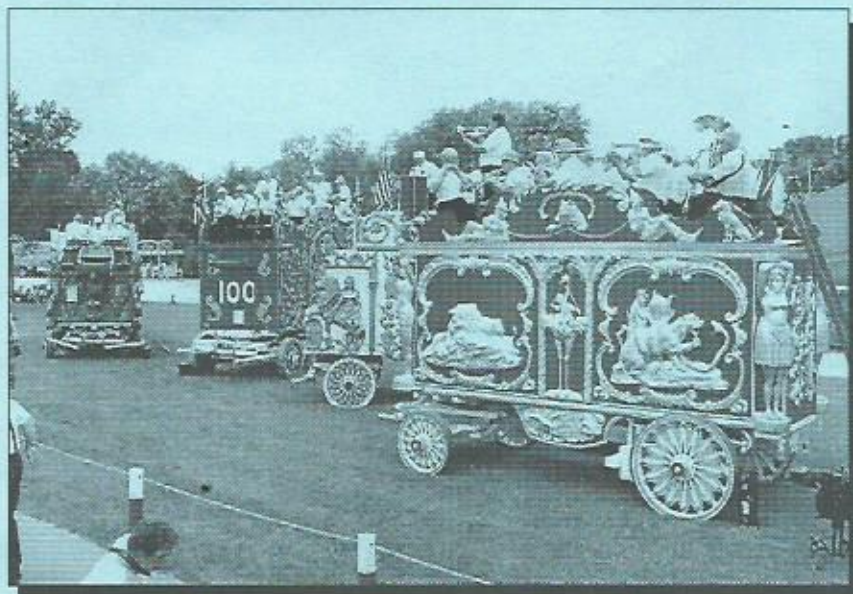
³⁰In the late nineteenth and early twentieth centuries, it was quite common for a church choir to augment weak vocal sections with instrumentalists. Several instruments were made for such a purpose. The ballad horn was a small-belled mellophone in C (to avoid the necessity of transposing parts) which became popular in the 1880s. Other examples are the C melody saxophone and the attachment to convert a Bb/A cornet to concert pitch, a device that was marked in that time period by several manufacturers.

³¹Helen Hartman, interview by author, Greenwood, Indiana, 23 August 1993.

CONCERT MEMORIES FROM PAST SUMMER MEETS



Oskaloosa, Iowa 1986 concert at gravesite of Charles L. Barnhouse



Baraboo, Wisconsin 1993 "Great Band Wagon Concert"
Circus World Museum.
Photo courtesy Bob Peckham
(We are scheduled to return to Baraboo for the 2002 Summer Meet)



Kettering, Ohio 1994 concert at the Frazee Pavilion
(We are scheduled to return to Kettering for the 2001 Summer Meet)

CONCERT MEMORIES FROM PAST SUMMER METS

(CONTINUED)



Allentown, PA 1995 Concert at West Park
Photo courtesy of Warren Wilson



Williamsport, PA 1997 music on wheels.
L to R Mike Montgomery, Bill Roosa.
Photo courtesy of Bob Peckham



Williamsport, PA 1997 concert in the park. Bill Roosa, conducting.
Photo courtesy of Bob Peckham

CONTRACT PROVISIONS FOR A CIRCUS MUSICIAN (1938)

For those interested in the life of a circus musician in "the good old days," we reprint the various contract clauses that appeared in musician contracts from the A. I. G. Barnes-Sells Floto Circus for 1938. (Reprinted from Circus Fanfare, issue of December 20, 1979. Does anybody want a job?)

CONTRACT TERMS

SHOW BAND

Minimum 17 men including Leader
Per Man, per week of six (6) days \$40.00
Leader, per week of six (6) days \$60.50

SIDE SHOW BAND

Per Man, per week of six (6) days \$18.00
Leader, per week of six (6) days \$28.00

GENERAL PROVISIONS

If board and lodging is not furnished, musicians must receive two dollars and fifty cents (\$2.50) per day, per man in lieu thereof.

Not more than twelve (12) performances per week shall be rendered, exclusive of Sunday (All Sunday performances are extra). No extra pay for an occasional third performance. "Performances" are defined to include the Big Show program and the Concert or after show as one performance.

The number of performances per week does not apply to the Side Show band. The Side Show is a continuous show.

In all cases if performances are given on Sunday, one-sixth (1/6th) of the weekly wage must be paid in addition to the weekly wage.

Maximum tips deductible from salary shall not exceed more than one dollar (\$1.00) per week, per man, and musicians shall receive for same, services from the coffee boy, waiter, wardrobe boy, porter in sleeping car, clean linen, customary doctor's services, ice-water on the bandstand and in the band top.

Salary must be paid weekly.

Transportation must be furnished musicians to and from the sleeping cars to the local point of exhibit at reasonable hours without charge, where such transportation, due to distance, is necessary.

Musicians must receive two full weeks notice of circus season's closing.

There shall be no deduction for any performance omitted except where such omitted performances are caused by public calamity such as fire, pestilence, riot, state of war, rebellion or flood.

Occasional street parades are permitted.

All musicians working for the "Circus" as musicians must be members of the AF of M.

For the After Show, or what is commonly known as the Concert, Wild West or Rodeo, only one half of the Big Show band personnel shall play, alternating each week. These conditions shall be in force and effect from April 1, 1938 to May 1, 1940.

THE TOP OF HIS PROFESSION: BAND LEADER ENJOYS CHALLENGE OF CREATING SOUND ACCOMPANIMENT FOR BIG APPLE'S ACTS

BY LARRY KATZ

(Reprinted With Permission of the Boston Herald)

Monday, April 17, 2000

From his roost near the top of the big top; Rob Slowik can keep a hawk's eye on the action taking place below in the single ring of the Big Apple Circus.

He has to. Slowik is the trumpet player for and leader of the eight piece circus band. He needs to know things they don't teach you in music school, like how to accompany performing horses. And he needs to watch for the unexpected.

Say a juggler drops a bowling pin and needs to restart a routine. Or one of Violetta's dogs takes a slight detour while racing around the ring. Slowik has to stick right with them, extending the music—vamping, in musician's lingo—and in seamless style.

"We're trying to make the music connect with the performance," he says. "We're watching all the time. If somebody misses a trick we have to go back. But we don't want it to feel as if we're going back. We want it to feel as if it's all flowing, like it's the soundtrack to a movie."

Playing for the Big Apple Circus, whose annual Boston Spring run concludes May 7, doesn't rate as a prestigious gig in the music world, but Slowik doesn't mind.

"I love doing this," he says. "Sure there are gigs where you make a ton of money, but even if the music is great, you're doing the same things every night. After a while, you're on autopilot. With the circus, we have all these different kinds of music in the show. Classical, jazz, Afro-Cuban, funk, rock. This a lot more exciting than playing in the pit on Broadway."

Which is something Slowik learned from experience. A classically schooled trumpeter from Detroit, he moved to New York five years ago to work as a freelance musician. After touring as a member of the Big Apple Band last year, this year he became its conductor. "I think I've gone as far as you can go," he says laughing.

Between its stint at its New York home base and time on the road, the circus operates 10 months a year. "In a heavy week," Slowik says, "we'll do 9 to 12 performances."

Each year the show is different. The current edition is "Bello & Friends," a well-rounded mix of laughs and thrills starring Bello Nock, a clown with a bright red high rise hairdo and some startling physical abilities.

It also has its own charming original musical score composed by Brigitte Laroche, performed by Slowik and the working band and available on a CD, "The Best of the Big Apple Circus, Vol 2."

ROB SLOWIK, BAND MASTER BIG APPLE CIRCUS

(CONTINUED)

"I've done other circuses before," Slowik says, "But this isn't a typical circus. It's not all waltzes and marches and 'The Man on the Flying Trapeze.' There's a lot of variety."

But the Big Apple musicians do more than play music. They provide crucial sounds. Along with the drummer (Anthony DeAugustine) and percussionist (Todd Isler), Slowik uses a sound effects device to provide the humorous noises which must accompany every pratfall and comic occurrence, even unplanned ones.

"We're constantly watching everything that's going on," he says. "Like yesterday, Bello fell off the ring curb. I just happened to be close enough to my sound effects unit that I could get to it right away. It's a big challenge. There's always something going on."

At times, the connection between the music and the performers seems uncanny. It's almost as if the circus performers are working in time to the music. In fact, it's the other way around.

"Take the teeterboard acrobats (the Boichanovi)," Slowik says. "We have a sound effect when they jump and hit the board. And we try to start the music right when he lands on the guys' shoulders."

What about the trapeze artists, who seem to use the musical beat to time their releases and catches?

"We time to them," Slowik says. "They're concentrating so hard, I don't think they even hear the music. The one who gets the credit is the composer. She wrote the music specifically for their act."

"She's very deliberate in writing for the tricks. She times out the music with a video. We put in a little vamp so that if something's a little early or late we can catch it. But the goal is to start the music right when their hands touch and have it build into that."

When accompanying animal acts, volume is even more important than timing.

"A lot of the animals are very sensitive to sound," Slowik says. "While some of them don't care, like the elephants, you can do whatever you want. It doesn't affect them."

"Unlike horses," Big Apple ringmaster and founder Paul Binder interjects as he walks by. "They're afraid of everything. Horses by nature run away from things, sounds in particular. They're creatures of flight. Once you know that, you can train a horse. You've got to be careful of sounds around horses. Whereas elephants are not afraid of much."

"Yeah, we can play as loud as we want for the elephants," Slowik says.

(Continued)

ROB SLOWIK, BANDMASTER BIG APPLE CIRCUS (CONTINUED)

But no matter how loud he and the band play, the audience inevitably pays more attention to the elephants than the music. Does Slowik feel taken for granted?

He grins. "I don't want people looking up at me because I'm taking a trumpet solo. We want them to focus on the ring. The music should complement the act. That's what we are here for."

[Thanks go to Don Covington, for forwarding this article from the Boston Herald and to the Herald for authorizing reprint rights. Don reports that he has enrolled Rob Slowik as one of our newest members]

OBITUARIES

DONALD PESSIA, A well known Windjammer from Wappinger Falls, New York, Don Pessia died on April 28, 2000 at the Castle Point VA Hospital, Beacon, New York. He was 63 years old. A native of Bradford, Pennsylvania, Don was an accomplished musician, and served in various Air Force Bands in Europe during his tour in the U.S. Air Force, following which he moved to Wappinger Falls where he owned and operated the Valley Music Store.

Extremely active in local and regional music circles, Don founded the Mid-Hudson Circus Concert Band, and was an avid member of The Big Band Sound, The Marist Community Band and Windjammers Unlimited. He also was a member of the John Philip Sousa America Legion Post in New York City. Don was a faithful member of Windjammer Bands and he, and his jovial attitude, will be sorely missed by all Windjammers. The sympathy of all members is extended to his wife Elaine and the family.

ROBERT E. BAKER, Robert (Boom Boom Bob) Baker, a member of the Naperville Municipal Band, and several dance and polka bands in the Chicago area died May 5, 2000. A member of Windjammers Unlimited and the Association of Concert Bands, band music was his love. He was a "jack of all trades" type of musician, playing tuba, bass trombone and all of the percussion instruments. He was best known in the Naperville area as Boom Boom, the man behind the bass drum, and had his own cheering section at every concert. He was a great asset to the band, not only as a musician, but as a promoter of the band and band music. The first time Merle Evans came to Naperville to conduct his "Circus Routine", his first question was "How is your bass drummer?" I answered that he watches like a hawk. Merle replied, "OK, I'll come" That was in 1976. I became conductor of the Naperville Band in 1965, 3 years after Bob became a member. He was the only bass drummer I've had. His smiling face and enthusiasm for the band will be sorely missed.

Ronald Keller, 05-18-00

NEW MEMBERS

Listed below are the latest new Windjammers. If you reside near the area where any of these individuals reside, give them a call and welcome them to our group.

ALBERT McNEILL, 708 West Park Drive, Monticello, Iowa 52310. Albert is retired from the hardware business and plays in the Cedar Rapids New Horizon Band. He is a trombonist with the baritone as his secondary instrument. He says that from the age of 18 to 69 he did not play, but is now "having a ball" playing. He learned about us from material at the Information Table at the Chatsfield Brass Band Library and knows Windjammer Janice Cummings.

MARK PHILLIPS, 6507W County Road 800N, Rossville, Indiana 46065-9791. Mark, who plays the trumpet as his primary instrument with trombone as his secondary, is the son of Windjammer George Phillips, who along with Windjammer Maury Oldham, are three of the 15 members of a "Big Band," that rehearses regularly in Maury's instrument repair shop. He formerly played in an industrial concert band, the Perfect Circle Band and is most anxious to attend Windjammer Meets and play in our bands.

DAVID McFADDEN, 179 Chancellor Drive, Chambersburg, Pennsylvania 17201-3902. David is retired. He plays the tuba as his primary instrument with the baritone as his secondary. He plays in the Hagerstown Municipal Band, collects band recordings in CD format and is interested in taping Windjammer Meets. He knows Windjammers Ken Slater and Karl Thompson and learned about Windjammers through them.

MICKEY McGILL, 396 Vale Drive, San Jose, California 95123. Retired from IBM, Mickey plays clarinet and all instruments in the sax family. He currently plays in the Morgan Hill Wind Symphony and collects band recordings in CD format. He knows Windjammers Bob Bouchard and Rick Hilgers, and says he had heard rumors for months about an organization such as Windjammers, and joined after Rick Hilgers told him how to do it.

GORDON OUSE, 2070 Huntingdon Drive, Aptos, California 95003. Gordon plays the clarinet and is retired. He currently plays in the Blue and Red Circus Band. He collects band recordings in all formats. He learned about Windjammers through our web site on the Internet and knows Windjammer Sylvester McElroy.

RODNEY OUSE, 434 Ewell Avenue, Aptos, California 95003. Rodney, who is a brother of Gordon is also retired. He plays the clarinet as his primary instrument with the tenor sax as his secondary. He too plays in the Blue and Red Circus Band and knows Windjammer Sylvester McElroy.

BONNIE BENNINGTON, 3960 Brush Road, Richfield, Ohio 44286-9580. Bonnie, is the daughter of Windjammer Ralph Landmeier, and plays clarinet in the Hillcrest Concert Band. She is employed as a Laboratory Technician, collects band recordings in tape and CD formats. Besides her father she knows Windjammer Don Kaiser.

(Continued)

NEW MEMBERS

(Continued)

JOE BURRIER, 23128 Foxville Road, Smithburg, Maryland 21783. Joe plays the tenor sax in the Harmony Cornet and New Horizons Bands. He learned about Windjammers through Karl Thompson.

KEN BONT, 360 Larita Drive, Ben Lomond, California 95005. Ken, a retired Army musician, plays the Euphonium as his primary instrument, with the Eb alto horn, cornet, trumpet and flugelhorn as his secondaries. He currently plays in the Watsonville Community Band, the Pacific Brass and the Thirty-Nine Polka Band. He knows Windjammers Sylvester McElroy and Richard Helgers.

PATRICIA BONT, 360 Larita Drive, Ben Lomond, California 95005. The wife of Ken, Patricia plays the Clarinet as her primary instrument in the Watsonville Community Band, and the Thirty-Nine Polka Band. She knows Windjammers Sylvester McElroy and Richard Helgers.

F. WILLIAM BUTTON, 7109 Meadow Wood Road SW, Fairview, Tennessee 37062. William is a College Educator who plays the trombone with the euphonium and tuba as his secondaries. He currently plays in the Nashville Community Concert Band "and others." He knows Windjammer Louis Mathes, and became acquainted with Windjammers at the Band Camp for Adult Musicians at Edinboro University.

FRANK HOAGEY, 133 Wedgewood Road, Newark, Delaware 19711-2037. A retired mechanical engineer, Frank says his primary instrument is the "cornet/trumpet" with the valve trombone as his secondary. He currently plays in two bands, the Newark Community Band and the Chesapeake Brass Band. He knows Windjammers Jack Thompson and Sam Ferrara, and learned about Windjammers through them.

HENRY MENEZES, 3525 Garden Street, Santa Cruz, California 95062-3220. Henry, a retired electronic engineer plays trombone in the Watsonville Community Band, the Gustine City Band, the Pacific Brass and the Blue & Red Circus Band. He knows Windjammers Rick Hilgers, Sylvester McElroy and Gordon Ouse, and learned about our organization through them.

JOHN WHITNEY, 4177 Hearthstone Drive, Sarasota, Florida 34238-3205. A clarinetist, John plays in the Sahib Temple Band in Sarasota. He knows Windjammers Hal Hazen, Chuck Schlarbaum, Jud Gayton, and Bill Yoh who are members of the Temple Band. He learned about us through them and in hearing Windjammer bands perform in Sarasota during our conventions.

PAUL MAGEE, 1426 Chartiers Avenue, McKees Rocks, Pennsylvania 15136-1909. By profession, Paul is in the Information and Data Management field. He does not play any musical instrument, but says he has always loved circuses and circus music. He collects band recordings in CD format and learned about Windjammers when an old friend loaned him a CD of Circus Music and heard about us. He knows Windjammer Jack Marthens.

PAUL YODER, WINDJAMMER

[In the 29 years of its existence, Windjammers Unlimited has had a number of well known and interesting persons as members. Due to the large number of new members in the past 10 years, those members who knew these individuals are decidedly in the minority. To acquaint our newer members with these individuals, and their roles in developing our group, we publish the first in a series of short bio sketches on some of these prominent members.]

Anyone who has ever played in a band in this country in the past 60 years is familiar with the name of Paul Yoder. The authoritative Encyclopedia of Band Music credits him with over 1500 original compositions and arrangements. Thousands of today's musicians can look back to their earlier school band days when a large portion of the music on their stands bore Paul's name.

Born in Tacoma, Washington in 1908, the family moved to North Dakota when Paul was a small boy. He first began the study of music at the age of 11, playing drums in the Junior High School Band of Grand Forks and while still in High School performed in a vaudeville orchestra in a local theater. Majoring in both journalism and music, he graduated as valedictorian of his class at the University of North Dakota in 1930. Turning to public school education, Paul taught music until 1936 when he decided to become a free lance composer and band arranger, a career that he followed the rest of his life.

He traveled widely, was much sought after as a guest conductor, clinician and adjudicator and was often called "America's Musical Ambassador." During this period he met and became a fast friend of Merle Evans, and it was through this relationship that he became a Windjammer.

In 1983, Merle told Paul about Windjammers and invited him to become a member. He joined and attended his first Windjammer Convention in 1984, and from that date until his death in 1990, he never missed a convention or a summer meet. He fit into Windjammers like an old shoe and was "Paul" to everyone. His sense of humor made him a favorite of evening "refreshment groups." His ability as a speaker was phenomenal. His introduction to Windjammers included an after dinner speech following the Annual Banquet which literally broke up the occasion. On the other hand, he had the facility of being able to say the right word at the right time. His remarks at Merle's crypt in 1988 had the audience in tears.

As a drummer, he joined the percussion section and played in recording and center ring bands. One of the funniest things that happened at his first Convention occurred when he played snare drum next to Buster Bailey who was still a member of the New York Philharmonic. The two of them had never met, and at the conclusion of the session, Paul shook hands with Buster, and unaware of whom he was talking to, said "I just want to tell you that you are one of the finest drummers I've ever heard!"

Another "Yoderism" --The band recorded some selection that Paul had written with a bell solo in the last strain, which he dutifully played. Later when discussing it, he remarked that he had an embouchure problem in the solo that affected his performance -- and concluded by saying, "I really don't know what kind of a person would write a bell solo like that!"

Paul conducted all of our bands, and again kept band personnel in stitches as he led the bands. Unfortunately, ill health kept him from actively participating in any Windjammer functions after the Summer Meet in Cincinnati, Ohio in 1988, yet he never forgot Windjammers and proudly showed

(Continued)

PAUL YODER, WINDJAMMER

(Continued)

visitors the Windjammer Hall of Fame Award which was given him in 1985, and which occupied the position of honor in his office. He said a number of times that the award meant more to him than any of the other multitudinous honors that had been bestowed on him.

His feelings concerning Windjammers Unlimited is best epitomized by a letter which he wrote following his first visit to a Windjammer event.

"I love the WINDJAMMERS! You are really my kind of people. I was simply amazed at the sound of the big band and the remarkable technique and tone of every individual. I loved the music you played because I grew up on that music back in Grand Forks, North Dakota in the School and University Bands. I also played 5 years in the pit for silent pictures and vaudeville. Our opening number was invariably Al Sweet's RINGLING BROS. GRAND ENTRY March.

"I have been a good friend and admirer of Merle Evans for many years, but then everyone I know loves him. He is the World's Greatest Bandmaster as far as I am concerned. My biggest thrill was to play drums for him in a ten day engagement of the Shrine Circus in Kansas City in 1968. When the bell of that Cornet came round my way I knew it was time to straighten up and fly right.

"As I told you at the banquet, I greatly admire the SPIRIT of the WINDJAMMERS organization. It's truly all for one and one for all with NO jealousy or OffBeat Critics. And it's great to see so many of the wives sitting in to play or just listening to the rehearsals. I think they have finally found something they would rather do than go shopping. Believe me, when the wives accompany their horn husbands it's a sure sign that the organization is a real success.

"The topper for me was that Three Man Drummer Section. I never heard anything so highly professional or so alert to the conductors. They didn't even argue with the conductors which is a usual characteristic of a professional percussionist. When they let me stand in the section and hold a pair of sticks for the band, picture in the Big Top I knew I was really IN. And of course only a drummer would be the only one there in a BLUE shirt and BROWN tie. SEE YOU IN NAPERVILLE !

"Paul"

The effect Paul Yoder had on Windjammers Unlimited is still being felt by those who knew him. His was a great influence and we can all be proud of having him as a fellow member.



Paul Yoder, 1986 Convention banquet.
Photo courtesy of Bob Peckham.

CONCERT MEMORIES FROM PAST SUMMER MET



Jeffersonville, Indiana 1998 concert on the "Beautiful Ohio" Chuck Schlarbaum, conductor.

Photo courtesy of Stan Howell



Special concert honoring Ward Stauth, Corydon, Indiana. Xylophone duet, L to R Chris Williams, Ollie Zinsmeister.

Photo courtesy of Russ Williams



San Francisco, Ca. 1999 concert Golden Gate Park

Photo courtesy of Reg McGovern