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Portion of Entrance Mural at Tibbals Learning Center, Ringling Museum

Photo by Rod Everhart



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WINDJAMMERS UNLIMITED HALL OF FAME

For bios on the Hall of Fame Laureates, go to mywju.org and Hall of Fame tab

1974	Karl L. King	1996	Perry G. Lowery	2013	Robert P. Hills, Jr.*
1974	Merle Evans	1997	William Pruyn	2014	Charlie Stevenson
1975	Fred Jewell	1998	Everette James	2014	Joe Basile
1975	Robert Hoe, Jr.	1999	Eddie Woekner	2016	Richard Whitmarsh
1976	Vic Robbins	2000	Robert D. Peckham*	2017	Keith Greene
1976	Henry Kyes	2001	Jack Bell	2017	Paul Bierley
1977	A. Lee Hinckley	2002	Joe Browning	2018	Thomas G. Canham
1978	Russell Alexander	2003	Joseph Gorton	2019	Charles E. Ringling
1979	Ramon Escorcia	2003	Lewis Bader	2019	Norman E. Smith
1980	Charles E. Duble	2004	Carl Clair	2020	James S. Robinson
1981	J.J. Richards	2005	Joseph A. Emidy	2020	James P. Wolfscale
1982	Albert C. Sweet	2005	William Merrick		
1983	Charles L. Barnhouse	2006	William Sweeney		
1984	Walter P. English	2006	Ned Kendall		
1985	Leonard B. Smith	2007	Charles Schlarbaum		
1986	Paul Yoder	2007	Joe Stefan		
1987	Earle M. Moss	2008	George Ganweiler		
1988	Henry Fillmore	2009	Sverre O. Braathen		
1989	Douglas D. MacLeod*	2009	Harry Crigler		
1990	Ward Stauth*	2010	Carl "Pop" Neel		
1991	Clinton "Johnnie" Evans	2010	Harvey Phillips		
1992	James A. Perkins	2011	Charles L. Gebest		
1993	Ray "Red" Floyd	2012	William Weldon		
1994	Leonard PAUL Luckey	2012	Mike Montgomery*		
1995	Hale A. Vandercook	2013	Charles H. Bennett, Jr.*		

* For service to Windjammers Unlimited

MERITORIOUS SERVICE AWARD

2018	Arthur E. Stensvad* (WJU #2) <i>WJU Co-Founder</i>
2018	Connie Thomas* (WJU #1128) <i>Past president; host of six summer meets</i>
2020	Ron Keller* (WJU #492) <i>Past-president; host of three meets; long-time conductor</i>

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Barnum & Bailey Poster with images from the era when Karl King composed the *Golden Dragon Overture* in 1917.



The Team that got Windjammers Unlimited rolling (left to right): Art Stensvad (Co-Founder, WJU #2), Bob Hills (1st President, WJU #71), Ward Stauth (Secretary/Treasurer, WJU #82) and Charles Bennett, Jr. (Co-Founder, WJU #1)

COVER COMMENTS ... “The Greatest Show on Earth” Mural

By Rod Everhart, WJU #1351

For 22 years, the two-story, more than 22-by-42 foot “Greatest Show on Earth” acrylic-and-oils mural graced the lobby walls of the Feld Entertainment headquarters in Vienna, VA.

The mural, one of the largest ever painted, was funded by Feld Entertainment and created by William Woodward. When Feld relocated their headquarters to Palmetto, FL., Woodward and Page Conservation’s Arthur Page took on the 360-hour task of removing the 968-square-foot canvas. Then a team of conservators and painters, including Woodward, installed it as a permanent exhibition in the lobby of the Tibbals Learning Center at the John and Mable Ringling Museum of Art in Sarasota, FL. The mural was unveiled at its new location in January 2013.

William Woodward, now age 85, is a classically-trained painter and a professor emeritus at The George Washington University where he has been Director of the MFA program in Studio Arts for over thirty years.

The mural was started in 1989 and finished in 1990. During that time, Woodward traveled across the country with the Ringling Bros. and Barnum & Bailey Circus, spending most of his time behind the scenes, studying and then sketching the performers, animals, props and wardrobes in preparation for doing the actual mural.

The mural features Kenneth Feld as the Ringmaster, surrounded by a number of familiar Ringling Bros. and

Barnum & Bailey faces such as animal-trainer Gunther Gebel Williams (1934-2001), the flying Padillas (trapeze), clown Lou Jacobs (1903-1992), Dolly Jacobs (Lou’s aerialist daughter), and Peggy Williams (first female graduate of Ringling’s Clown College). Also featured in the very center by the ringmaster is King Tusk (a.k.a. “Tommy”), the largest land mammal to ever travel with Ringling Bros.

Since the mural originally included the door to the Feld cafeteria and a second-floor balcony, modifications had to be made at the new location. The doorway gap was resolved by Woodward’s painting in a partially opened door with three clowns peeking out: Peggy Williams being one of those.

Woodward’s use of color, light and form created a powerful composition that literally bursts from the canvas.

Thus, the mural is certainly a timeless and heart-warming tribute to the American circus of the 1970s and ‘80s and worthy of more than a few minutes study when you next visit the Ringling Museum in Florida ... hopefully, as part of the Annual Convention in January 2021 as we kick off WJU’s 50th Anniversary Year.



Front Cover Portion



“The Greatest Show on Earth” Mural by William Woodward

Image courtesy Ringling Museum of Art

VICE-PRESIDENT'S MESSAGE

By Don Covington, WJU #119

NEW WINDJAMMERS WEBSITE

MYWJU.ORG

Our new Windjammers Unlimited website went live May 8, 2020. And yes, the former "circusmusic.org" URL is still ours and it forwards automatically to the new site. Our web team is continuing to work on rolling out various features and capabilities, but it is rich in content already.

From the very beginning of our organization, founders Charles Bennett, Jr. (WJU #1) and Art Stensvad (WJU #2) began referring to their new group in possessive terms. It was not uncommon to hear them, and others, refer to the society as "My Windjammers" or "My WJU".

Thus, the moniker caught on. Several members at their regional meets were often heard calling the group "My WJU" and the tradition grew and continued. The earliest documented references can be found in the *Circus Fanfares* from the mid-1970s.

Our 50th Anniversary occurs in 2021. What better way to honor our Founders than to further memorialize their moniker as the URL for the new website:

mywju.org

The new site is modernized, content-rich and reflects the three pillars of our mission. The site sports a fresh, new and business-like theme. It is easy to navigate. And it

uses many modern techniques and engineering standards that will provide outreach internationally. Content is added and updated regularly, so be certain to visit often. With this site, we also have increased linkage to Social Media. In addition to our Official Windjammers Unlimited, Inc. FaceBook presence, we now feed Twitter and also have our own "WJU TV" Channel on YouTube where official videos will be kept and made available to the Public. However, perhaps one of the most exciting features of the new site is the MEMBERS ONLY section content.

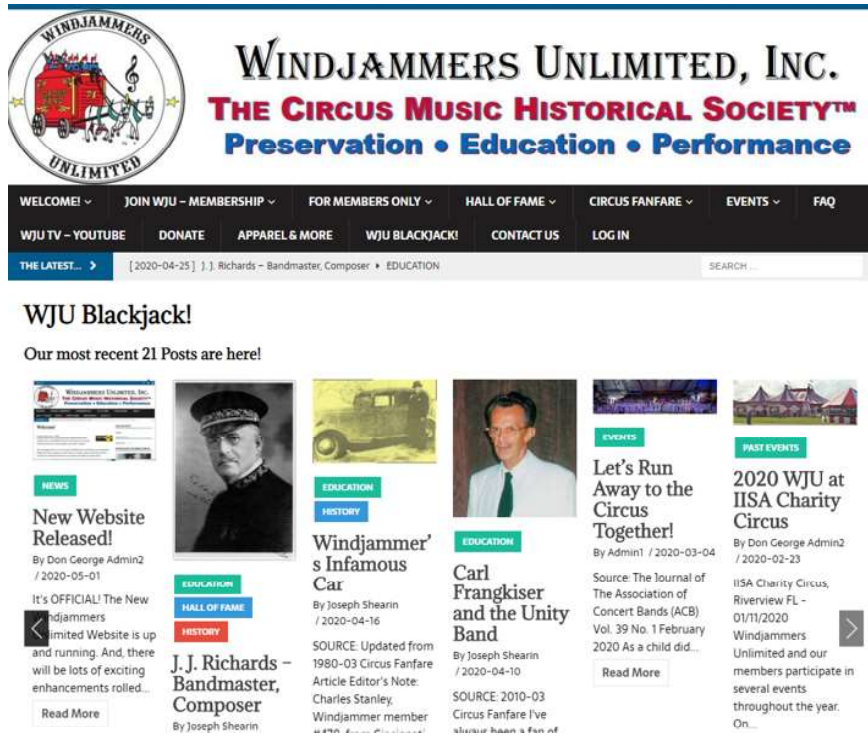
Once members in good standing have confirmed their Member Credentials and chosen their new password, they will be able to log in and access additional content not available to the general public. For example, all 288 *Circus Fanfares* from 1971 through 2019 are already accessible. Direct renewals and payment of annual dues capability exists as well as other restricted content.

Featured articles are being posted often for public viewing and linked via FaceBook. Further, information is available

regarding all of our Hall of Fame and Meritorious Service laureates.

Over time, we expect to add considerably more content as we continue to fulfill our mission of preservation, education, and performance relative to traditional circus music.

Please go to the site often and explore! Therein lies a "Treasure Trove" of information not previously available to our members.



WJU LEADERSHIP NOMINATIONS

This is a bi-annual election year for our organization. As Chair - Nominating Committee I am continuing to seek candidates for important leadership positions such as Vice President and Trustees. Further, we have a number of committees seeking participants: Membership, Marketing, Planning, Grants/Fund-raising, for example. **We need you** to become more involved in the success of WJU, so if you would be willing, please contact me at (619) 437-4146, or donaldcovington@hotmail.com

SPECIAL CAMPAIGN PLANNED

Coming soon to a "mailbox" near you. Watch for exciting news about our upcoming WJU 50th Anniversary "Campaign for Success"

TRIBUTE TO WARD STAUTH (1908-2001), WJU #82

HONORING EARLY WJU LEADERS AS WE APPROACH OUR 50th ANNIVERSARY

By Rod Everhart, #1351



Ward Stauth was one of our more amazing and dedicated Windjammers Unlimited members. Truly, circus music was his life. During his lifetime he amassed more than a million feet of circus music tapes, and allegedly, knew where each recorded tune could be found. He had always hoped to start a circus music museum, but the project never became a reality and his tapes and other circus memorabilia were given to the **International Circus Hall of Fame Museum** in Peru, Indiana.

William Ward Stauth was born March 14, 1908 and he died on July 16, 2001. His obituary headline in *The Corydon Democrat* read: "CIRCUS MUSIC DEVOTEE WARD STAUTH DIES AT 93".



Ward began playing the tuba while he was in high school and he was in bands until 1993 when poor health impacted his playing.

Along the way he was bitten by the circus music bug and was an early member of Windjammers Unlimited, serving as our Secretary/Treasurer for 21 years (1973-1993).

In July 1973, Stauth organized the first-ever Windjammers Summer Meet in his hometown of Corydon, IN and in January 1980 he hosted the 8th Annual WJU Convention there. In addition, he organized – as “extras” -- three other WJU circus music events in Corydon. Those were in February 1982, January 1983, and June 1992.

In June 1990, in recognition of his service to our organization, Ward Stauth was added to the Windjammers Circus Music Hall of Fame as our 20th Laureate.



When the Windjammers Meet was in Jeffersonville, IN in 1998, a special concert was held July 18 in Corydon in Ward's honor. It was a blazing hot Saturday afternoon -- the newspaper referred to it as “sultry”. One hundred fifty-five Windjammers played that day.

At that concert, Ward ... now 90 and largely deaf ... was given the “Sagamore of the Wabash Award” from Governor Frank L. O'Bannon.

The award, created to equate to Kentucky's “Kentucky Colonel” designation, honors those who have made a significant contribution to life in the Hoosier state.



At least twice, Merle Evans (WJU Hall of Fame 1974) was in Corydon to direct concerts, along with other celebrities, too. William “Boom-Boom” Browning of Newark, OH came to play drums. Composer and arranger Robert P. Hills, Jr. (WJU Hall of Fame 2013) came from Delaware, OH to play the piccolo and conduct the band, and Harvey Phillips (WJU Hall of Fame 2010) came from Indiana University in Bloomington

to play tuba. In 1982, the concert program featured a female circus aerialist performing a “high-wire” act on a rope held by her husband.

Ward grew up on the farm owned by his father, Daniel Frederick Stauth (1866-1942). Daniel had two daughters and a son before his wife died. He remarried Elnora Belle (Sands) Liebert and they had William Ward, Clarence Curtis (1910-1987) and John Valentine Stauth (1917-2014).

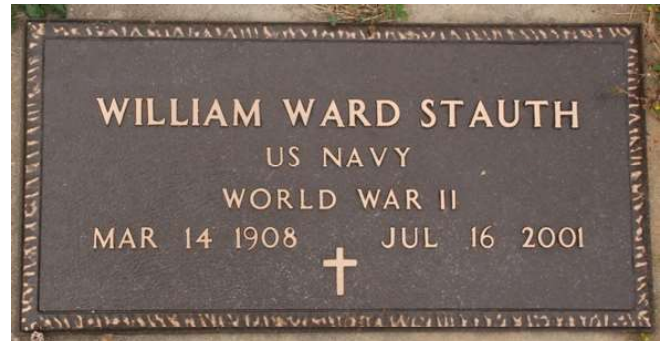
Ward married Alda Fern Miller on October 5, 1934. During World War II, Ward served in the Navy. Upon his return home he became an active member of VFW Old Capitol Post 2950 in Corydon.



Like his father, Ward was a successful farmer with significant acreage and operations. In addition, he was co-owner of Stauth Brothers Construction Company, a business he incorporated in 1969.

In July 1978, Ward and Alda also created Stauth Bros. American Circus Museum, Inc. but an actual museum never took form. However, the corporation likely had ownership of the music tapes Ward had recorded at the various Windjammers events and the other circus memorabilia he had collected. All of that was ultimately moved to Peru, Indiana for preservation and/or display there.

Ward and Alda did not have children. Alda pre-deceased Ward, dying on November 24, 1995. Ward lived another five plus years. Both are buried in Cedar Hill Cemetery in Corydon.



Ward Stauth's Tuba on display at International Circus Hall of Fame, Peru, IN

Harvey Phillips quote: “Ward has been the strength of Windjammers. He represents the spirit and commitment of what Windjammers is trying to do.”

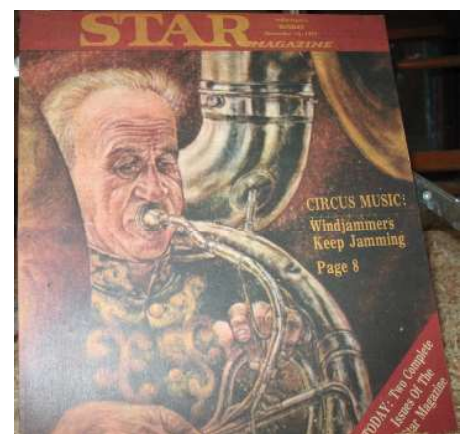


Ward Stauth's WINDJAMMERS UNLIMITED promotional sign on display at the International Circus Hall of Fame: *Keeping Circus Music Alive in The Hearts and Minds of All America!*

Ward Stauth on cover of Indianapolis STAR Magazine, Sunday, Nov. 13, 1977.

Feature article: *CIRCUS MUSIC - Windjammers Keep Jamming.*

A reprint of that article follows.



WINDJAMMERS KEEP JAMMING (1977)

... a Group Named After Circus Musicians Works and Plays the Traditional and Stirring Melodies of the Big Top

Reprint of an article published in the *Indianapolis STAR Magazine* on Sunday, November 13, 1977

By Susan Lennis.

When **Harvey Phillips** was 15 he joined the circus. He didn't run away, as so many young boys dreamed of doing. He went, with the full blessing of his parents (if not the local preacher) to become part of the circus band.

It was a thrilling experience for the youngster, now a 47-year old professor at the Indiana University School of Music and considered one of the best tuba players in the country. He had become a "windjammer," the term affectionately bestowed on those talented musicians whose melodies were an unwritten script for the circus performers and a delight to the audience.

Today a youngster would be hard pressed to follow Phillips' musical footsteps. Many circus bands have been replaced by recordings. In other shows traditional circus melodies are almost an apologetic afterthought to modern sounds. Only a few shows, like Circus Vargas, seem interested in keeping the oldtime circus music in use. And Phillips, who jammed for more than 18 years, is concerned about the death of music termed "so innovative and difficult that only those of stout heart and stamina could 'hack' it."

He is not alone. More than 200 persons, many of them former circus band members, have formed Windjammers Unlimited, a group devoted to preserving and playing the oldtime circus music. "Back in the late 1890s and early 1900s, the American public relied on the circus bands as the most frequent contract with professional music," explains **Robert E. Weaver**, artist, teacher and student of circus heritage in Indiana. Weaver, a teacher at John Herron School of Art, is known for his authentic paintings and drawings of circus life. "The windjammer was said to have 'lips of steel with the toughness of leather.' This was a rare kind of a person who, in many cases, would never leave the circus. Why? Not one of these windjammers could really tell anyone just why. Circus people say it was a case of having an oversupply of sawdust in one's veins."

Windjammers was created in 1971 by **Arthur E. Stensvad** and **Charles Bennett, Jr.** of Chicago. They were quickly joined by Hoosier **Ward Stauth** of Corydon, who became secretary-treasurer and self-appointed collector of memorabilia. "Ward has been the strength of Windjammers," says Phillips. "He represents the spirit and commitment of what Windjammers is trying to do."

An admitted circus nut, Stauth lives in a 104-year-old house on a 240-acre farm and has an extensive collection of tape recordings of circus music which blasts forth from 22 speakers throughout his home.

A tuba player, the 68-year-old Stauth has performed on radio and in local concerts, sitting in with circus bands occasionally. But today's circus music saddens rather than thrills him. "It's pretty disgusting," he says. "The musicians are fine, some even excellent, but circus music is in the instrumentation. Circus music is all types of music, even rock, but they're not playing it the way it should be played."

To help in preserving the good old music Stauth is willing to make a \$200,000 property investment to help build a museum that would house his collection (which is still growing) plus displays of old circus instruments and costumes. "Everyone I've talked to thinks it's a wonderful idea," he says. But so far no one has come up with any additional offers. In the meantime, Stauth continues his efforts – collecting music and planning concerts around the country by different groups of Windjammers Unlimited. "Most of the really good music was in the heyday of the circus from 1890 to 1930", he says. "Most people don't know the sound because circuses today use modern music."

Hoosiers have a particular kinship with circus music since many of the great songs were written or played by Indiana musicians. One of the greatest was **Fred Jewell** of Worthington. In 1899 while with the Gentry Bros. he wrote his famous *Gentry Triumphal March*. In 1902 he joined Ringling Bros. and in 1905 and 1906 he played steam calliope with the Sells-Floto Band. In 1906 he was appointed director of the Ringling Bros. band. His waltz, *Crimson Petal*, was always played for the lady aerialist, Lillian Leitzel, of the Ringling circus.

Charles E. Duble of Jeffersonville was a master of the brass trombone when he joined the Gentry Bros. Circus Band. He also played with Barnum and Bailey Band and was with Merle Evans, longtime director of the Ringling-Barnum Circus. Duble composed many of the great circus marches.

Louis D. Bader of Lebanon also played trombone under Evans for many years. **Harry Crigler**, born near Connersville, began studying music at 12 and excelled on many instruments, particularly the cornet. After several circus assignments, Gentry Bros. engaged him to direct their band in 1905. He stayed with them until 1917.

Bohumir Kryl, one of John Philip Sousa's great cornet soloists, started out as a boy acrobat. When he was injured in Poland he decided to concentrate on the cornet. His father came to Indianapolis to carve figures for the Indianapolis Soldiers and Sailors Monument and 14-year-old Bohumir came along as a stone cutter. Bohumir auditioned

for Sousa during his stay in Indianapolis and was offered a spot in the Sousa band the next day. He stayed with the band for 35 years and then left to organize his own group.

Many Hoosiers today are members of the Windjammers, joining **Merle Evans**, often called the “Toscanini of the Big Top”. Others include former circus musician **Howard Johnson**, clarinetist with the Indianapolis Symphony; “**Boom-Boom**” **Browning**, noted drummer with Ringling Bros; **Charles Schlarbaum**, former director of Cole Bros.-Clyde Beatty Circus Band; and **Harvey Phillips**.

Phillips can still visualize his younger days with the circus. “I’ve traveled a lot since then, but never quite as well,” he says with a grin. Phillips’ parents were all for him joining the King Bros. Circus despite his age because he had been recommended for the job by **Homer Lee**, his high school band director in the town of Marionville, MO. After his first summer with King Bros. he received a telegram from **Merle Evans** asking him to join the Ringling Bros. band. Since he had already graduated from high school and was in college, he jumped at the chance.

The circus traveled and lived on four trains while on tour. “There was definite kind of caste system and we musicians were in the hierarchy. We traveled in the fourth section and were on the last train to leave on city and the last to arrive in the next. We had double-length cars and the band all stayed together,” he adds. “We had a porter who made our beds and took care of a kitchen where we could get snacks late at night. We also had our laundry and dry cleaning taken care of. You could leave something out in the morning for the porter and it would be back, cleaned and pressed by the evening.”

Phillips was the youngest member of the band and was immediately tagged “Junior” by the circus people. The tuba player made \$87.50 a week, sent most of it home and made “a little extra money playing gin rummy.” The three-hour shows, twice a day, were enough music for the oldtimers. But Phillips often sneaked off to a quiet place by himself for more practice. “There was so much tradition tied up with circus music,” he muses. “We had what we called the disaster march. Whenever there was an accident or a storm or an animal got loose, we would play the trio strain of *Stars and Stripes Forever*. When circus people heard that they would come running. When one of the aerialists fell and we would want to take the attention away from the accident scene we would play *Twelfth Street Rag* and the clowns would know that was their cue to come to the ring.”

Phillips left the circus in 1950 to attend the Julliard School of Music. There he met William Bell, tubist with the New York Philharmonic Symphony and the man whose place he would take at I.U. But Phillips continued to play in circus bands at Madison Square Garden for 15 years. “I think the last 10 years the circus has become more of a Broadway production than I remember,” he muses. “Today we have some of the greatest acts that we’ve ever had. But the nostalgia is lost a

little without that special music.” Phillips blames the music directors for the shift from the old circus songs to the modern music. He remembers that after Evans left Ringling, the new director wanted to use strings in the all brass band. “It just didn’t work!”, he declares.

Phillips came to Indiana in 1971 after a varied and successful music career in New York and an administrative position with the New England Conservatory of Music. “Bell was retiring from I.U. and I think I was pushed over by the thought of following my teacher whom I respected so much,” he explains.

It was about that same time Phillips became acquainted with Stauth, whose recordings he would like to see preserved at I.U. “I teach some circus music,” he points out. “I feel it is a very important aspect of Americana and that this music should be preserved and made available to the public. We should let people know what they are missing.”

Ward Stauth has also worked to keep live circus music in front of the public. In September members of Windjammers performed in Indianapolis on Monument Circle and at the Indiana State Museum where a collection of Weaver’s circus paintings are on display. “Our members range in age from 16 to 87 and we have just as many non-musicians as musicians,” he says. “We’ll take some of our members into a certain area and get local musicians to fill out our group of trumpet or cornets, clarinets, sax, trombones, baritones, tubas, and drums.”

Stauth’s biggest coup in recent years was the Windjammers concert at Corydon in 1975 with none other than **Merle Evans** conducting. He directed a band of musicians from five states and performed at a dinner honoring Stauth, who was stepping down as chairman of the Harrison County Soil and Water Conservation District after 28 years.

It was a time for that special music and memories of the days when Evans conducted the 32-piece Ringling Bros. band. In 1946 the Ringling Big Top burned in Hartford, Conn. The canvas was destroyed in eight minutes and 169 persons died. But the band played on.

“You played on, regardless of the circumstances,” said the 82-year-old Evans. Before retiring in 1969 he saw Clyde Beatty clawed by a lion. He saw Victoria, the beautiful flyer, fall to her death. He saw the magic of Lillian Leitzel, the greatest performer of all, who died when her rigging broke in Copenhagen in 1931. And he saw the big top fold for good in 1956.

But it was a night to remember the good of the oldtime circus – the songs that as Bob Weaver says “are so good they make you want to cry.” **Harvey Phillips** was there and **Ward Stauth**, with his tuba specially polished. And they and the others were doing their best to keep circus music forever alive in the hearts and minds of circus lovers everywhere.

WINDJAMMERS HALL OF FAME

James A. Perkins (1936-1990), 1992 Inductee

By Rod Everhart, WJU #1351



James Arthur Perkins was a Chatfield, MN attorney who was president of the Chatfield Brass Band and founder of the Chatfield Brass Band Free Music Lending Library. While law may have been Jim's calling, music was truly his passion.

He is best remembered for reviving the Chatfield Brass Band in 1969 and creating the lending library in 1970. Unfortunately, he died young of a heart attack on Christmas Day 1990 at age 54.

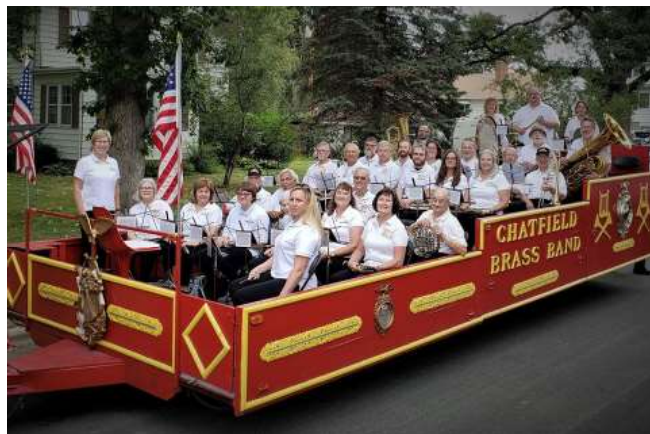
Perkins was born April 28, 1936 in Rochester, MN. He graduated from Chatfield High School in 1954 and the University of Minnesota in 1960. Prior to starting his senior year of college, on August 29, 1959 he married Margaret Oberg in Vasa, MN. Next up was getting his law degree

from the University in 1964 and joining his father's family law firm. Jim and Margaret had two sons, Justin and Gabriel.

Jim was well-known for both his trademark waxed mustache and his commitment to preserving brass music for posterity. Since Chatfield hadn't had a city brass band since World War II, Jim took on its revival, first seeking out former area high school band members and recruiting them to join a brass band to perform at local events. The first rehearsal was held October 1, 1969 with 14 playing members and Vern Anderson as conductor. Within a year's time, they had played 21 gigs and increased in size with the addition of woodwinds. Soon, the band had appearances at the State Fair and annual Veterans Day Concerts.

Jim worked tirelessly to promote the band. Originally organized as an all-male brass band, the group evolved into a traditional Concert Band. In 1973 The Chatfield Brass Band was incorporated and achieved tax-exempt status. In September of that year, the band invited women to join them for the first time.

Beginning in 1973, fundraising for a circus-style bandwagon began. Clarinetist and engineer, John Willaman, designed the wagon. A mobile home chassis was its base. The bandwagon body was built thanks to the Southeastern Vocational Center's Building Trade students. The wagon expands from 8 feet wide to 12 feet for parades and is 26 feet long. It has three level platforms. In 1976, the red and gold bandwagon was dedicated by none other than Merle Evans (WJU Hall of Fame 1974) and remains in use to this day.



Chatfield Brass Band's Bandwagon in 2019 Western Days Parade. Photo from Chatfield Brass Band's Facebook page

Once the band started taking shape, naturally more music was needed. So, Jim made the rounds of the high school band directors asking them for their old, unwanted charts. Pretty soon, it became a national and sometimes international project. Quickly, boxes of music began piling up in Perkins' attic. As that continued, it was moved to Chatfield's City Hall and later the Thurber Community Building. Eventually the Lending Library got its own dedicated building.

In 1979, Perkins convinced the Minnesota Legislature to fund \$50,000 toward constructing a 3,000-square-foot facility to house all the music. It was built on land donated by Jim and Margaret and dedicated in 1981. Perkins referred to the building as a "national treasure." The library has collected and cataloged more than 47,600 pieces, many of which are no longer in print.

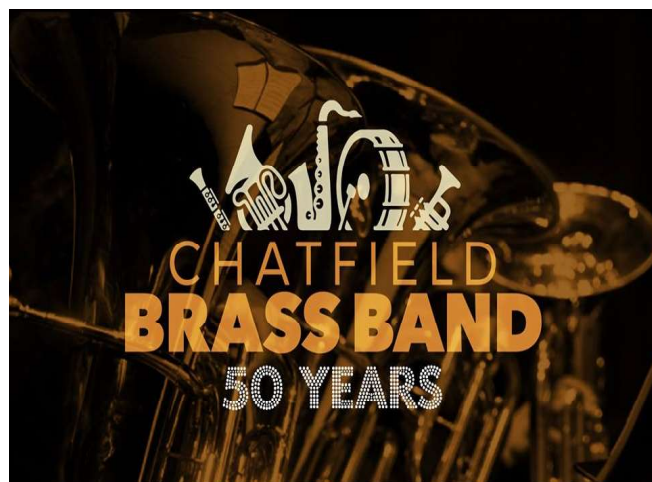


Perkins was a member of the Association of Concert Bands and the American Sheet Music Society. He was an honorary member of the Detroit Concert Band, and an active member of Windjammers Unlimited (WJU). In 1979, he was elected as a WJU Trustee.

Jim often contributed articles to the *Circus Fanfare*, including pieces on Merle Evans and Paul Yoder. The band he revived played for President Carter in 1978. In 1979 they performed for the American School Band Directors Association Convention in Minneapolis followed by a concert at the Lake Harriet Band Shell where Garrison Keillor emceed the event. In 1982, the band traveled to Washington, DC to play with the U.S. Marine Band at the gravesite of John Philip Sousa and they also performed with the Baltimore Symphony on "Stars and Stripes Forever". Later in 1982, Meredith Willson directed the band in playing "76 Trombones" during the Western Days Musical.

Jim Perkins' legacy has now celebrated its 50th Anniversary, with Carmen Narveson as director since 1997. The band has continued to grow and change with the times while enriching the quality of life in Chatfield, MN and surrounding communities and preserving a store of band music that might otherwise have been lost forever.

James A. Perkins' achievements were recognized by Windjammers Unlimited in January 1992 when he was named to the Windjammers Hall of Fame.



KARL KING - IN HIS OWN WORDS

By Karl L. King (Extracted from a December 19, 1966 Interview with Karl King by Dr. Karl M. Holvik)

Full interview posted in the June & October 1982 *Circus Fanfares*, available to Members at MYWJU.ORG

Early Years

I think I first became interested in band music when I was a boy in Canton, Ohio, President McKinley's home. This was about the turn of the century -- about the time of the Spanish-American War. There were quite a lot of parades and celebrations around there with a lot of marching bands. I was rather taken in by all these parades and military extravaganzas.

The only way a young fellow could get into a band in those days was to take lessons from some private teacher and try to work his way into an adult organization such as the town band of that period. It wasn't easy because you would go among those older players and they would ignore you or push you around a bit before you could "cut the giblets".

I bought my first cornet when I was selling papers on the street. It took all the money I made selling papers to make the payments on the cornet, and I had to take private lessons and dig up the money for those, too. I was eleven or twelve years old. The local bandmaster was Mr. Foster of the Thayer Band. I was taking lessons from him, and he thought I'd do a little better on the baritone; this was a smart idea, because it was a better instrument for me.

My first playing was as a baritone player with the Thayer Band at Canton. They had two bands there, the Thayer Band and the Grand Army Band, No school bands at all. If you wanted to play, you had to get into an older band. I had to buy my own instrument. I had to pay for my own private lessons and take my own chances. I was working in the printing office there at the time, and I was trying to write music without knowing how or why -- just interested in band music and determined to do something with it.



I went down to Columbus and played with Fred Nettermeyer's Band. I remember I played the Ohio State Fair job with them. That was probably my first professional playing.

Circus Time

I was sort of undecided about whether to keep on following that printing career or become a professional musician. I had a chance to join the Robinson Circus as a baritone



player, so that ended my career as a printer.

I was about 18 years old when I joined the Robinson Circus Band. I didn't finish high school -- I didn't even go to high school. I'm probably the most uneducated member of the American Bandmasters Association.

I went on to the Yankee-Robinson Circus the next year, playing baritone. Then on Sells-Floto; then on Barnum and Bailey in 1913.

Barnum and Bailey's Favorite (1913)

I was going on the Barnum and Bailey Circus to play baritone for Ned Brill, and he asked me to write a special march for them -- which I did, and which I dedicated to him. It was just one of those things.

I've always loved the baritone. I always thought it was not only the cello of the band but the soul of the band, too. I liked to hear the baritone romping around there, and I've always tried to write good parts for that instrument. I just loved the instrument.

In 1914 I became the conductor of my own band; that was the combined Sells-Floto and Buffalo Bill's Circus Band. World War 1 started in '14, but we didn't get involved in it until '17. At that time I was directing the Barnum and Bailey Band and, somehow or other, I managed to escape the draft during the 1917-18 season.

But, at the close of the '18 season, I was all ready to go into the Army. After taking two physical exams I was inducted; in fact, I had my orders to leave for Camp Grant, Rockford, Illinois. I was to direct the band at an officer training school there. Just as I was ready to leave, the war ended. So I never really got a chance to get into the Service.

Life after the Circus

I didn't go back (to the circus) after 1918. I wanted to get into something where I would have a little more time to study and write. So I stayed in Canton, Ohio and conducted the Grand Army Band. Then this job in Fort Dodge, Iowa opened up. They were looking for a director in 1920. I came out not intending, particularly, to stay (for now 46 years!)

I've been working on that first one-year contract all this time. Somebody forgot to fire me, I guess.



Karl L. King in 1920 at the time he was appointed Director of the Fort Dodge Band in Fort Dodge, Iowa



Karl L. King in 1935, now having been director of the Fort Dodge Municipal Band for fifteen years.

(As to writing my first march), I don't even remember for sure what the first ones were. I know the first several things I wrote were rejected by most of the publishers, and it's a good thing, probably, because I don't have them around here to haunt me now. But I had some music published back in 1909 by Seitz in Glenrock, Pennsylvania; then by the Barnhouse people in Oskaloosa, Iowa. I wrote experimentally. I had no formal training in harmony or counterpoint. I studied a few books in that line, but progress was slow. To my way of thinking, it was easier for me just to sit down and write the thing and try it over on the piano to see if it sounded right than it was to fool around with all those rules and exceptions.

I must have just written by instinct and, of course, I did study the scores and the writing of all the good band writers that I could come across. I learned my instrumentation that way -- by seeing how the other men wrote for these various instruments, and I knew, of course, the range and possibilities and limitations of the instruments through a fair amount of experimentation and by playing them somewhat.

I have learned in composition or conducting mostly by imitation, by experimentation, and by listening to good men and watching good men. I think that's one of the best ways of getting an education.

On the circus I got a lot of inspiration. I did a lot of writing and arranging for different acts. They wanted a certain type of music; that's where a lot of these things came from. An act would come on and need something special, like a Spanish number or a Chinese number or something else. Naturally, I'd write something for them, and then in the following year I'd put a title on it and get it printed in order to get a few dollars out of it. About half of the things I wrote in those first years were written directly for the circus -- certain acts, certain situations or performers.

Karl King Music House

I started that in Canton, Ohio, publishing a few marches and things. I had a few things published in my own catalog before I moved (to Fort Dodge, IA). It's a wonderful place to have been these years. There's one thing I still believe: Iowa's the greatest band state in the Union. The support they've given our municipal bands by means of the Iowa Band Law -- through all of those years! Iowa was probably the only place I could have conducted this type of band and kept it in continued existence. The public has been so nice and so receptive to the band and its work. They've been so gracious to me that I wouldn't have wanted to move from here -- Fort Dodge in particular and Iowa in general. It has been a very fine state, and with a good attitude toward bands and band music. People out here love bands. And because they love band music, I love them too. We've had sort of a romance between the public and the bands. There's a Sousa bridge in Washington (DC) and I don't imagine he'd resent the fact that I have one in Fort Dodge.

John Philip Sousa

To me the Sousa Band was always the greatest. Of course, it's so long ago that it's hard to make comparisons, but I haven't heard any band since that I thought sounded any finer than his band when it was at its best.

The Sousa Band went out all over the land and played good music for people who had very little chance to hear it elsewhere, before the days of radio or TV or anything of that kind. Even the record industry wasn't greatly developed at that time, and for a lot of people, the only good music they ever heard was when the Sousa Band came through on tour.

It was an institution and, of course, there'll never be anything like it again. It would be impossible, economically, to take a band of that size and quality on the road any more. The expense would be so terrific, and there are so many things

to conflict. No man could do what he did: take that band on three or four world tours; support them entirely without any sponsorship or financial aid from anyone else. Money had to come in to the ticket office, or he couldn't have done it. It was due entirely to his showmanship and his personal ability -- a great man.

I was always a great hero-worshipper. Sousa was one of my heroes; so was Herbert Clarke, who I think was the greatest cornet soloist who ever lived; Arthur Pryor, the greatest trombonist; Simon Mantia on baritone. Incidentally, at one time they were all soloists with the Sousa Band; they were the outstanding bandmen of that era and I always looked up to them and still do. They were pioneers in this game.

Many of us -- Henry Fillmore and Herman Bellstedt, who did so much arranging for Sousa, and others -- had to write things, and we had to write them in a hurry, especially when we were with a show. We'd write a lead sheet, a solo cornet part, and take off from that. You'd just write the parts without writing the score. Oh, we'd have something of a mental score. You knew what chord you were going to use, and you knew about what you were going to do with this instrument or that one. But we'd just start with the lead part and write from that. An embarrassing thing: In the last thirty or forty years I've had to go back and write conductor's parts for marches I wrote fifty years ago without a score and do the whole thing in reverse -- write a score from the parts, rather than the other way.

Herman Bellstedt, (who) used to write those novelty things for Sousa, would write a cornet part and stick it up on the mantle, and then write a clarinet part and stick it up beside it, and go around the room until he had them all written. The next day he would have the arrangement done; if he'd had to score it all, he'd have had to write it all twice -- the score and the parts. It was a case of getting it done quickly. I don't recommend this to anyone today. They'd just get confused and all the professors would throw up their hands in horror.

School Band Movement

The school band movement was almost full-grown before I became conscious of it. I remember my first contact with it came in the days of the national contests. I judged some of those; I judged at one of the first ones ... I think that was at Tulsa. Mr. Sousa was one of the judges there; and Goldman. The movement has done some tremendous things, and there are some very outstanding school bands. The university bands are getting better all the time.

Things have happened so fast I can hardly keep track of them. I know a few years ago, when I was very active in conducting massed bands they got to be so tremendous I could hardly conceive of them. In 1960 I went to Houston to do one with 7,500 players; then I went to Purdue and had 10,000; then to Ann Arbor with Revelli, and he trotted out 13,000.

Modern Music

There's a lot of the more modern, contemporary music. I'm not quite as sold on it as some other folks, but that's probably due to the fact I belong about three generations back. There are a lot of things being featured and promoted today in the way of contemporary music that would not be suitable for my programs for the simple reason the public out there in the park wouldn't react too well to them; they just wouldn't appreciate them. I play the traditional things like marches and musical show tunes.

I think the (current) bands are missing quite a bit by turning their backs completely on the old repertoire, the traditional type of band music. I don't think they ought to lose sight of the real reason for bands. The very first bands that were ever organized were small, military-type organizations, and their original purpose was morale-raising; that's why they were created; probably to raise the morale of the marching men, the soldiers. But in this troubled period we're in today, everybody, not just the military, needs his morale lifted a bit. (It's a) crazy world we're living in now.

You can't listen to a really fine band playing the *Stars and Stripes Forever* and still have your chin down. I think we should take up again that activity of trying to raise the morale of people by playing inspiring, uplifting, and cheerful music. After all, I don't see anything wrong with pretty music. And if there is anything lacking in some of our latter-day things, it's a lack of melodic content and a lack of emotional content. I think that music should say something. I have always thought that it should sing out a bit. I don't think a man should sit down to write unless he's got a song in his heart.

Now, I sang my song. It was a rather simple one; it wasn't too involved; I'm happy about it. In the last couple of years people have asked me why I'm not writing anymore, and my simple answer is that I ran out of tunes. When I ran out of tunes, I believed it was time to quit, and I'd like to recommend that as a matter of policy to all other composers.



CIRCUS MUSIC SNIPPETS à la KING

By Rod Everhart, WJU #1351

KARL I. KING (composer)

Karl King (1891-1971) played in circus bands for 11 years, generally on baritone. He conducted the Sells-Floto & Buffalo Bill Circus band for three seasons and then the Barnum and Bailey Circus band for two prior to leaving the sawdust world to compose and conduct full-time. King began composing at age 13 but his earliest surviving work was *March T.M.B.* (1909) and dedicated to the Thayer Military Band, of which he was part. His earliest registered copyright is for the *Moonlight on the Nile Waltz*. His first professional performances were with the Fred Neddermeyer band in Columbus, OH at age 18.

SELLS-FLOTO TRIUMPHAL (King, 1914)

Following playing baritone with Ned Brill's Barnum & Bailey Circus Band in 1913, Karl King accepted the position of bandmaster for the Sells-Floto Circus. Prior to B&B, King had played in the Sells-Floto band under Walter P. English. English was subsequently demoted, but continued playing tuba under King. It was also in 1914 that the circus acquired Buffalo Bill's Wild West Show (known as "The Two Bills" show at the time.) As a tribute to his new employer and, perhaps, as a way of establishing himself as the new bandmaster, King composed *Sells-Floto Triumphal*. It was published by C.L. Barnhouse, King's publisher, who used Otto Zimmerman & Sons of Cincinnati for the engraving.

ROBINSON'S GRAND ENTREE MARCH (King, 1911)

Cleverly, King avoided a specific dedication comment on this tune so effectively there were three circuses who claimed it as "theirs": Robinson's Famous Shows, Yankee Robinson Circus, and John Robinson Circus. At that time, however, Woody Van was bandmaster of Yankee Robinson and Karl was playing baritone in that band. As King had also written *Woody Van's March* in 1911 and was a good friend of Apollos Woodring Van Anda ("Woody Van", 1854-1914), one can easily guess which circus King actually had in mind. Woody left Yankee Robinson and was with Arlington & Beckman's Wild West in 1913, and LaTena in 1914.

BOLIVAR MARCH (King, 1927)

The Fort Dodge Municipal Band, conducted by Karl King, generally played at the Iowa State Fair and regional fairs each summer. In 1927, when it was raining during a fair in southwest Iowa, the band was sitting around with nothing to do. But having seen the show so many times, all knew the lines and one of the acts was a comedy routine with two men in a bull outfit. Karl and another band member pulled a blanket over themselves and baritone player Ed Wosky played toreador. The band thought the "Bolivar the Bull" routine was hilarious. Afterwards, King went to his tent and wrote *Bolivar March* and dedicated it to Ed Wosky "Toreador." The band performed the march the next day.

CARL LAWRENCE (a.k.a. Karl King, composer)

While with the Yankee Robinson Circus in 1911, Karl King apparently received his first conducting experience when he had to substitute for their director, Woodring Van Anda ("Woody Van"), who became ill. It was during this period King used the pseudonym of "Carl Lawrence", possibly the result of difficulties with his primary publisher, C.L. Barnhouse. The Carl Lawrence tunes were: (marches) *The Chancellor* (1911), *Premier March* (1912), *Salute to the Sultan* (1912), *Chevalier* (1917), and *Flying Squadron March* (1921), and (waltzes) *Amorita Waltz* (1911) and *In the Twilight Waltz* (1912)

CARROLLTON MARCH (King, 1909)

Karl King's *Carrollton March* was his first composition to be published by the C.L. Barnhouse Music Company in Oskaloosa, IA. It was dedicated to Ira S. Moody, who was the tuba soloist in Carrollton, Ohio. Other King marches published in the 1909-1910 era were: (Strassner): *March T.M.B.*, *Military Life March* (Seitz): *Emblem of Freedom March*, *Loyal Americans March* (King): *Sons of Veterans March* (Barnhouse): *Avenger March*, *Excelsior Galop*, *The Gateway City March*, *The Melody Shop*, *Ponderoso March*, *The Rifle Rangers March*, *Roll of Honor March*, *The Victor March*.

THE MELODY SHOP (King, 1910)

Among Karl King's 188 marches, *The Melody Shop* is certainly one of his finest. It was published by C.L. Barnhouse in 1910, King's first year as a circus musician. The march is dedicated to E.E. Powell and Al Shortridge, owners of the Powell Music Co. "Melody Shop" in King's hometown of Canton, Ohio. The march is popular to many, especially for its counter melody featuring woodwinds and euphoniums. That trio is often used in advanced auditions for euphonium and baritone players because of its degree of difficulty. Catch the U.S. Army Field Band's version at: <https://www.youtube.com/watch?v=HZQT9IQ9YK4>

BROADWAY ONE-STEP (King, 1919)

Broadway One-Step (or two-step) is a popular novelty number originally written to be played for clown acts. Karl Lawrence King self-published this tune the year following his departure from being bandmaster of the Barnum and Bailey Circus. It was the first publication of his new music company, K. L. King Music House. After a year in Canton, Ohio, where he directed the Grand Army Band in 1919, King relocated to Fort Dodge, Iowa in 1920 to conduct the Fort Dodge Municipal Band, compose, and operate his new publishing business. In his career, King composed more than 300 works, including galops, waltzes, overtures, serenades, and rags in addition to his marches.

Karl King's "The Golden Dragon" Overture

by Kathleen Herb, WJU #3666

[Editor's Note: Flute player Kathleen Herb recently completed a course in Band Literature at San Diego State University. For that course, as the "Final Paper", she wrote a curriculum guide on Karl King's "The Golden Dragon" overture. In it she analyzed the conducting needs and approaches for this piece. Separately, she wrote this article for the *Circus Fanfare*. Our most recent playing of this Overture was in 2011 at the Oskloosa Summer Meet and 2008 at the Meet in Sacramento.]



I was incredibly lucky to have spent seven years (1975-1981) on Ringling Brothers Red Unit as a clown. During those years, the constant soundtrack of my life was the great Ringling band, under the direction of Keith Greene, which made me fall in love with circus music.

My own musical performing on Ringling, however, was limited to playing an abridged version of *Colonel Bogey* with the clown band!



But when I left the show, I was determined to participate in a band, and was fortunate to find the "San Diego City Guard Band" in San Diego, CA; a community band that plays predominantly turn of the century music.

One day our conductor brought out Karl L. King's *The Golden Dragon Overture*. We started to play and I sat straight up, instantly transported back to the circus. This piece musically illustrated every Spec I had ever been in! I could hear it all; the parade, the featured acts, the aerialists, the clowns, and finally the elephants, running in and doing a cross mount, to frame the final parade of performers.

I put this piece and my musical aspirations at the back of my mind for some years. When I retired from teaching high school English and Drama, I went back to school, determined to get some more musical training. The following is a summary of a paper I recently wrote for Dr. Kitelinger's class in Band Literature at San Diego State University, where I explored King's overture for a curriculum guide, excited that I could also explore the piece relative to the "sounds of the circus" I clearly heard playing out in my brain.

First, if you're reading the *Circus Fanfares*, you probably know about Karl King! King wrote during the Golden Age of Circus, which was also the Golden Age of Circus Music: "The Golden Age of circus music is generally considered to have run from 1890 to about 1930. It is estimated by some historians that over 5,000 musical pieces were written for, or had primary use by, the circuses of that era." (*mywju.org*). This includes a huge library of various types of music, from classical waltzes to fast marches ("screamers").

"By 1900 the practice of writing music for the circus was at its zenith, and many of the great composers and directors of circus music came from the first two decades . . . Karl King, Fred Jewel, Charles Duple, Henry Fillmore, Merle Evans, J.J. Richards, Al Sulweet, and P.G. Lowery emerged as the musical leaders." (*Studwell xiii*).

Karl King was a euphonium player who played with and directed a variety of circus bands, including the Barnum and Bailey Band, from around 1912-1918. In 1920, King moved his wife and son to Fort Dodge, Iowa to serve as director of the municipal band, the Fort Dodge Military Band. He also supported the family with a publishing company he established, while his wife operated a music store. King used his publishing company to publish his own marches, waltzes, serenades, galops, overtures, and rags. Probably King's most famous composition of his 291 works is *Barnum and Bailey's Favorite*.

During my research I found out that King said his favorite "non-march" composition was *The Golden Dragon Overture*.

This overture was written in 1917 for the Barnum and Bailey Circus and published by C.L. Barnhouse, Oskaloosa, IA. I believe it was a circus "Spec," the big production number traditionally performed in the middle of the show. (It was included in the middle of the show so a majority of large props could be packed for transport to the next town by the time the show ended).

The Golden Dragon shares all the qualities of a Spec, including contrasting thematic areas meant to accompany different acts. There is also a recurring "oriental" theme, possibly inspired by either Chinese acrobats or a Dragon Float.

There is a Barnum and Bailey poster from this era dated 1916 which supports the idea that the Spec for the following year was centered around Chinese acrobats, the featured act. Unfortunately I have not been able to locate programs or much documentation from that era so this article is only "informed" speculation. (I would love to hear from anyone with more information!).

Here are the circus display moments I hear in "The Golden Dragon Overture."

Measure 1-16: Introduction, parade of acts. There are large changes in dynamics. Should not be too slow. In measure 9-12, needs to go suddenly down to piano (especially so woodwinds can be heard!), then back up to *ff* at measure 13.

Measure 17-44: Euphonium Solo. Karl King loved the instrument, and called it "the cello of the band." The euphonium carries an exposed melody for 27 measures, going up to a F4, so must have good tone and musicality. It is not clear what kind of act might have been here, but as the music is very legato, it might have been an aerial act.

Measure 45-59: Entire band comes back in a recapitulation of the opening, and must again follow large changes in dynamics. There is a difficult 8va arpeggiated obbligato in this recapitulation for the flutes, which must be practiced carefully in unison.

Measure 60-93: Oriental theme first comes in; may have been theme music for Chinese acrobats. Needs a lightness and good staccato playing.

Measure 94-121: March, may have been entrance for "parade of animals" that was often done in Spec. Fairly straightforward march.

Measure 122-153: This was probably aerial ballet music, probably for "Spanish Web." It's in 12/8, and has to be played in a lyrical fashion. The band needs to come down to *mp*, despite the march section before.

Measure 154-197: The Oriental theme comes back, probably for another performance by the acrobats.

Measure 198-225: Typical march, probably entrance of more animals.

Measure 226-255: Clown walk around. The music is light and whimsical, and requires precision among the upper woodwinds for the theme to come through. I especially felt this because (as I experienced!) clowns were often sent out before the elephants entered, as the roustabouts needed time to get the bull tubs into the arena.

Measure 255-275: Elephants! Music is very much in the lower brass, very heavy in contrast to the previous section, and played fortissimo. It has a driving rhythm. (Trivia: I often observed the elephant I was riding react to music cues; even if no command had been called! They always seemed very sensitive to the music).

Measure 276-300: Maestoso: Parade of the entire cast; all performers, floats, and animals re-enter. The Maestoso feeling needs to be clearly conveyed, as this is a grand finale.

There are eleven different clear changes in the music, from the light whimsy of the clown theme in the upper woodwinds to the low brass and their driving theme for the elephants.

It should be noted that much of Karl King's music is programmatic, meant to reflect an act, an event, or a particular person. One example from his other compositions would be *The Walking Frog* two step. Many think it was a clown walkaround, but it was actually written to reflect a Ringling contortion act, where at the end the two contortionists would fold themselves into a frog costume and walk out! (*Studwell 33*)

The Golden Dragon is also very rhythmic, with a constant drive forward, even in the legato sections. The circus band conductor has to be extremely aware of sudden changes, such as a group that doesn't enter because of a technical problem, a recalcitrant animal, and so on. It also reflects the straightforward melodies of circus music.

According to one of his band members, Karl King's constant complaint about the concert band music written in the 1960's was, "I never hear a good melody!" Certainly, there is nothing abstract or unresolved about any of the melodies in *The Golden Dragon*.

Some melodies that stand out are the aerial ballet, from 122-153, the clown walkaround, from 226-255, and the oriental melodies that reoccur throughout. Most of all, the melodies reflect a historical era that will never come again, the "Golden Age" of the American Circus. All the more reason for Windjammers Unlimited to preserve and promote this heritage.

Aladdin Temple Shrine Circus 1967 Program

By Eric Beheim

The year 1967 was a banner year for me. One of the most memorable events of my life occurred then as that was when I played my first circus performance. Recently, I wrote out an account of my various circus experiences for my two little granddaughters so that, when they are older, they will know about how their grandfather once played in a circus band. That account will appear in the SEP-OCT 2020 *Circus Fanfare*. However, for now, here is the story of my first time in a circus band, along with a listing of the music that was played for each of the acts. May all your days be circus days! *Eric*



In 1967, I was a music performance major at Capital University in Columbus, Ohio. At the time, my career goal was to become a professional musician and someday play in the Ringling Bros. and Barnum & Bailey Circus band.

Every April, the Columbus' Aladdin Temple sponsored a Shrine Circus that took place in the State Fairgrounds Colosseum. In 1967, that circus was produced by M. & M. Productions (Grace McIntosh and Charles Marine) who were now producing many of the indoor Shrine and Grotto circus dates that the late Orrin Davenport had once handled.

As had been true under Davenport, M. & M. Productions' bandleader was **Izzy Cervone**, who also conducted the band for Cleveland's Grotto Circus. In 1949, he had conducted the Grotto Circus band at the performance my parents took me to see when I was not quite 3 years old. It was my first visit to a circus, but certainly not the last!

In 1965, I attended a Columbus Shrine Circus performance. Although originally from Cleveland, I was quite familiar with the state fairgrounds and the Colosseum. During my high school years, I had been a member of the 300-piece All-Ohio Boys Band which had been performing at the Ohio State Fair since the 1930s.



Ohio State Fairgrounds Colosseum

I arrived at the Colosseum early and, seeing a man on the bandstand putting together an alto sax, walked over and introduced myself. He was Forrest Becker, the high school band director in the town of Westerville, located just north of Columbus. My Capital University band had recently played a concert at his school and he himself was a Capital graduate.

The band's tuba player, whom I also got to know quite well, was Robert P. Hills, Jr., a future president of Windjammers Unlimited and its 2013 WJU Hall of Fame laureate.

Upon learning of my interest in circus music and my desire to someday play in a circus band, Forrest Becker invited me to sit next to him on the bandstand during the performance.

It was the first time that I got to experience a circus performance from the musicians' point of view. Following the alto sax part as it was being played, I had my first opportunity to see how Izzy Cervone led the band through the various music changes, signaled for chords and drumrolls, and so on.



Forrest Becker - 1967

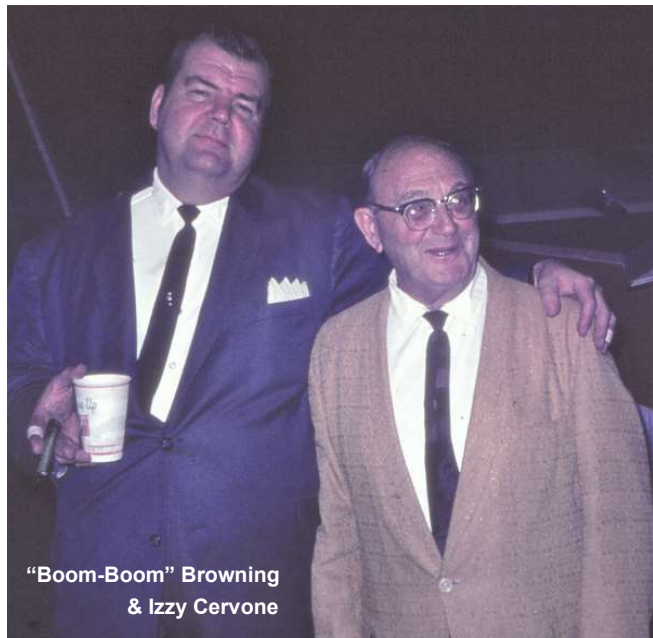
A month later, I joined the American Federation of Musicians. Back then, the front of the Columbus Musicians Union Local's membership card bore the first few measures of *Across the Field*, Ohio State University's "fight song."

Now a Union member and an experienced clarinet player, I now began serious efforts to increase my proficiency on the saxophone.

The contractor for the Columbus Shrine Circus band was Clair Barnard, a local junior high school band leader who played trumpet and who also led the Aladdin Temple Shrine Band. Although sympathetic to my eager desire to play in the Shrine Circus band, he informed me that the band's membership was limited to musicians from the Columbus Shrine Band, although a few non-Shriners were sometimes called in as needed. He did invite me to attend the Shrine Band's weekly rehearsals, which were held in the Shrine Temple building located in downtown Columbus.

For the 1967 Columbus Shrine Circus, Izzy's drummer was **Robert "Boom-Boom" Browning**, a veteran trouper and show drummer who, at that time, was living in the Columbus area and working as a demonstration drummer/salesman

for the Slingerland Drum Company. Izzy also had a woman named Lou whom he'd worked with for many years and who played the air calliope.



"Boom-Boom" Browning
& Izzy Cervone



Earlier in the week, I had attended a matinee performance to take some pictures. I was also planning on coming back the following Friday to observe a performance or two while sitting next to Forrest on the bandstand. Much to my surprise, he told me to bring along my tenor sax.

When I got to the bandstand, I learned he had arranged with Clair Barnard and Izzy Cervone for me to be playing the tenor sax part for both the matinee and evening performances. It was the first time I played in a circus band. Between shows, I ate dinner with the musicians in a little

Italian restaurant close to the fairgrounds. There I shared a table with Forrest and Izzy Cervone. During the course of the dinner, I was able to ask Izzy many questions about the five years when he was leading the Ringling band (1956-1960).

The Friday evening performance was a (sold out) "straw house" with folding chairs set up along the hippodrome track at one end of the Colosseum to accommodate all the people who had come to see the circus. During the performance, it was announced that it was the largest audience in the Columbus Shrine Circus' 17-year history. The date was April 7, 1967.

It just happened that "Boom-Boom" had made arrangements with the soundman to make a 1/4-inch reel-to-reel tape recording of the evening performance at which I was so fortunate to be playing. He later loaned me this tape, along with some of his Clyde Beatty-Cole Bros. performance tapes so that I could copy them.

Recently, I re-listened to that recording of the 1967 Columbus Shrine Circus and was able to come up with most of the titles played that night.

Display No. 1 was a pre-show concert in one of the end rings performed by the Aladdin Temple Shrine Band, which I got to sit in with. Having now attended their rehearsals, I was practically an honorary member! As we were playing, elephants wearing huge advertisements for local businesses were walked around the hippodrome track.

Display No. 2 was the grand entry, where all the performers and the elephants paraded around the hippodrome track. Leading the parade was the Aladdin Temple Band, playing Sousa's *The Thunderer March*. (The musicians who played for the circus performance itself didn't parade but remained on the bandstand.)

Following some welcoming remarks by the Aladdin Temple's Illustrious Potentate, the circus acts then got underway.

Display No. 3 featured Eloise Berchtold (introduced as "the world's foremost lady wild animal trainer") presenting a mixed group of lions, tigers, Russian brown bears and a Barbary sheep from Africa. (Eloise told the bandsmen that a sheep was the meanest and toughest animal of the lot!) Her music included the *Bedouin Theme* from the "Lawrence of Arabia" film score (Jarre), *Lawrence of Arabia Main Title Music* (Jarre), *Lara's Theme (Somewhere My Love)* from the film "Doctor Zhivago" (Jarre), *Emperor Waltz* (Strauss), *Coronation March* from "The Prophet" (Meyerbeer), *Pomp and Circumstance* (Elgar), *Flight of the Bumblebee* (Rimsky-Korsakov) which was played for a fire trick, *Barnum & Bailey's Favorite* (King), a few bars of the *William Tell Overture* (Rossini) which was played when Eloise rode on the back of one of the lions, and a reprise of *Barnum & Bailey's Favorite* for Eloise's exit.

Display No. 4 was Michael & Michele, an aerial act presented in the very top of the Colosseum. Their music was a custom arrangement in manuscript that included the *Lawrence of Arabia Main Title Music* (Jarre), the *Bedouin Theme* from “Lawrence of Arabia” (Jarre), and some special music for their “helicopter spin” finale trick.

Since each of the Shrine Circus acts provided their own music, it was not uncommon for two or more acts to use the same musical selections. Eloise Berchtold and Michael & Michele both worked to the same Lawrence of Arabia music. Something like this would never have happened on the Ringling show.

Display No. 5 offered balancing and unsupported ladder acts in the end rings and the Ferroni Duo’s Rolla Bolla act in the center ring. They performed to Cole Porter’s *Begin the Beguine*.

Display No. 6 was “El Toreador” and featured a mock bull fight between a clown matador and a boxer dog fitted with a set of horns. The music consisted of the first few bars of *Espana Cani* (Marquine), with the rest of the act accompanied by comic drum effects.

Display No. 7 presented chimp acts in the two end rings and Dianne Wilson’s seal act in the center ring. Their music included *The Pink Panther Theme* (Mancini), *Baby Elephant Walk* (Mancini) and some ad lib numbers played on the air calliope.

Display No. 8 had bicycles in the end rings and the Zamperla Family on unicycles in the center ring. The music played for these acts was *Brazil* (Barroso), *El Cumbanchero* (Hernandez), *Offenbach’s Can-Can*, and the finale from *Dance of the Hours* from “La Gioconda” (Ponchielli).

Display No. 9 was Gerald Soules’ Poodles of Paris: miniature poodles wearing different costumes and walking on their hind legs down a runway, accompanied by music appropriate to the costumes. Soules’ special music consisted of *Gigi* (Loewe), *Thank Heaven for Little Girls* (Loewe), *Wunderbar* (Porter), *Brazil* (Barroso), *The Most Beautiful Girl in the World* (Rodgers), *The Charleston* (Johnson), *March of the Siamese Children* (Rodgers), *Hawaiian War Chant* (Leleiohoku), *In the Good Old Summertime* (Evans), *The Campbells are Coming* (traditional) and the *Can-Can* from “Orpheus in the Underworld” (Offenbach).

Sixteen years later I would play for Gerald Soules’ *Poodles of Paris* again when they appeared in San Diego in the premier edition of **Walt Disney World on Ice**.

Display No. 10 was Al’s Lemon-zeen, a “funny Ford” comedy act presented by Fay Alexander, best remembered today as a flying trapeze star and the one who doubled for Cornel Wilde in the film **The Greatest Show on Earth**. After

a few bars of *In My Merry Oldsmobile* (Edwards), the rest of the act was accompanied by comic drum effects and an occasional trombone glissando.

Display No. 11 featured tightwire acts in all three rings with Dos Santos in the center ring. Their music was *Amparito Roca* (Texidor).

Display No. 12 was Miss Kandra and her horse Chief King. This act had an American Indian motif and was accompanied by pseudo-Indian music: *Indian Love Call* (Friml), *I’m an Indian, Too* (Berlin), *Ten Little Indians* (Winner), *Totem Tom-Tom* (Friml) and *Cherokee* (Noble).

Display No. 13 consisted of a clown number accompanied by the air calliope.

Display No. 14 was that year’s aerial ballet, featuring former Ringling trapeze star Galla Shawn over the center ring. One of the web “girls” was Grace McIntosh, the show’s co-producer. The girls made their entrance to the trio of *National Emblem March* (Bagley) and the ballet itself was accompanied by *The Shadow of Your Smile* (Mandel) and *Strangers in the Night* (Kaempfert), with one of the local Shriners serving as vocalist. After Galla Shawn performed her closing trick, the payout music was the closing bars of *Rhapsody in Blue* (Gershwin). This was followed by a 15-minute intermission while the net was rigged for the flying act.

Display No. 15 opened the second half of the performance with the Flying Alexanders. The flyers made their entrance to *Hello, Dolly!* (Herman) and flew with the greatest of ease to *Espana Waltz* (Waldteufel) and Lara’s Theme (*Somewhere My Love*) from the film “Dr. Zhivago” (Jarre). (Another local Shriner sang the lyrics for *Somewhere My Love*.) The comedown music was *Walsenburg Galop* (King).

Display No. 16 was a clown walkaround that drew attention away from the crew taking down the flying net. Once again, the calliope player provided the accompaniment.

Display No. 17 featured liberty ponies in the two end rings and, in the center ring, Gertie Craig’s Liberty Guanacos. (Native to South America, Guanacos closely resemble llamas.) The Guanacos’ act consisted primarily of them circling the ring and I heard Izzy remark, “That act does nothing.” Their music was *76 Trombones* (Willson).

Display No. 18 was the Rosell Troupe high wire act. The Rosells’ music opened with a few bars of *Gallito March* (Gonzalo) followed by *Bésame Mucho* (Velázquez). Then, sandwiched in between long drum rolls were *Arrivederci Roma* (Rascel), and *Tico-Tico* (de Abreu). For the act’s finale, the weight of the entire troupe was carried by a single performer as he traversed the wire. Many years later I learned that the slow and somber music played for this trick was from a famous Spanish Zarzuela (i.e. operetta) written by Pablo Luna and titled *El niño judío*.

Display No. 19 featured Joe Zoppe and his troupe of bareback riders. Like Miss Kandra and Chief King, this act also used pseudo-American Indian costuming and music. This time, however, the music had been compiled and arranged by Bill Pruyn (WJU Hall of Fame 1997) and was superior in every way. In addition to several titles that I have yet to identify, the music included *Powhatan's Daughter* and *The Red Man* (two good Indian numbers by John Philip Sousa), Victor Herbert's *Dagger Dance*, *Legend of the Glass Mountain* (Rota), and *On the Warpath* (King.)

Display No. 20 offered trampoline acts in the two end rings and the Morgan Ashton Family's risley act in the center ring.

The pop music the Ashton's worked to will be familiar to anyone old enough to remember the 1960s: *Winchester Cathedral* (Stephens), *So What's New?* (Pesano), and *Music to Watch Girls By* (Ramin). The act's payoff was accompanied by *Walsenburg Galop* (King).



Display No. 21 featured the elephant acts of Rosa and Bobby Gibbs, Tony Diano, and in the center ring, Oscar Cristiani. Oscar's special music score, which had been prepared and arranged by Bill Pruyn, was an exceptionally good one and included *Entry of the Gladiators* (Fucik), *Dance of the Archers* from the "Prince Igor Polovetian Dances" (Borodin), *The Young Prince and Princess* from "Scheherazade" (Rimsky-Korsakow), *Dance of the Wild Men* (another of Borodin's Polovetian Dances), *Pahjamah* (Henry & Onivas), *The Charleston* (Johnson), *The Streets of Cairo* (Bloom), *London Bridge*, and *Procession of the Sardar* (Ippolitov-Ivanov).

The Tony Diano elephants included Tommy, a big male tusker who, because of his mild disposition, was reliable enough to be used for touring and performing. Twenty years later in San Diego, I played for the Ringling-Barnum SPEC that introduced Tommy under his new name of King Tusk. (See *The "King Tusk" Spec Music* which appeared in the February 2009 issue of *Circus Fanfare*.)

Display No. 22 was another clown walkaround accompanied by *Sweet Georgia Brown* (Bernie-Pinkard) played on the air calliope.

Display No. 23 concluded the performance with the Sensational Parkers performing on two breakaway sway poles. Their music consisted of *Cherokee March* (Goldman), *More* (Ortolani-Oliviero) and, after the poles broke away, *The Whippet Race Galop* (King).

Following graduation, I enlisted in the U. S. Navy and eventually ended up in a unit band in San Diego. I did keep in touch with Forrest Becker and Robert P. Hills, Jr. Once, at mail call, I was surprised to receive that year's Shrine Circus souvenir program, autographed by Izzy Cervone and all the members of the band.

It wasn't until 1976 that I finally got to play for a Ringling Bros. and Barnum & Bailey Circus performance. That first Ringling performance was also one of the most memorable events of my life.

Although not in the same class as the Ringling musical programs that I later got paid for, the 1967 Columbus Shrine Circus' musical program remains very special for me. I will always be grateful to Forrest Becker, Clair Barnard and Izzy Cervone for giving me the opportunity to play for my first circus performance.



While Eric Beheim is not a current member of Windjammers Unlimited, he holds the distinction of having been one of our Charter Members as WJU #66. In addition, he was elected as one of our Trustees in 1975, and served until his duties with the U.S. Navy intervened. Nevertheless, his significant hobby of identifying the tunes played in Circuses over the years has provided us with a number of *Circus Fanfare* articles. And those will be continuing for some time, we hope. Thanks Eric!

OUT OF THE PAST ...

1. CIRCUS MUSIC IS A REAL CHALLENGE! What Joe Rossi Had to Say in 1953.

A reprint from August, 1978 *Circus Fanfare*

The life of a circus musician may not be a soft touch -- either musically or physically speaking -- but they wouldn't trade it! Mr. Josephy Rossi, Maestro of "The Silver Star Band" of the Mills Bros. 3-Ring Circus, is a case in point.

Joe Rossi, who came to this country in 1913 and has been playing "Sawdustland Music" for nearly 40 years, admits it is as much of an endurance contest as it has been painted.

"A Circus band plays steadily for two hours at a clip, at all speeds, from galops to waltzes -- in all sorts of weather. However, there is a thrill to it and today more than ever, it is a challenge to a musician", said Rossi. "Once we used to play a march, a waltz, plus some popular numbers. Programs were simple; noisy but hardly intricate. But today, playing a program as diversified and complete as this year's (1953) Mills Bros. Circus performance requires a musical score more intricate than even Grand Operas or Symphony concerts. We have to cut it fast. There are from 200 to 250 numbers in a single performance. There is jazz and popular music, symphonic strains, some opera, classical, semi-classical numbers, tangos, sambas, waltzes, plus

dreamy stuff, and marches ... a bit of everything and it must be integrated to fit the everchanging mosaic of acts and production numbers. It must express gaiety, then speed, then suspense. There is no time to be bored or tired."

The "Silver Star" part of the Mills Bros. Band name carries a special story. It is in memory of Joe Rossi's son, Mark, himself a former circus performer. He gave his life, at age 22, while serving with the Army in the China, Burma, India theater during World War II. He was posthumously awarded the Silver Star and Purple Heart. "Father Joe" carried these awards in his battered cornet case continuously and dedicates each musical program to his son's memory.

In 1953, Joe Rossi's "Silver Star" Circus Band played to the fullest variety of performers in its history -- Chinese, Swedish, German, Greek, English, French, Italian, Spanish -- plus some other imported acts, plus American acts, new animal turns, with new and elaborate ground and aerial acts, for which, original music was required. As Joe Rossi used to say, "It is a REAL CHALLENGE, but never a BORING TASK."

2. WINDJAMMERS FROM SUNBURY, PA: Bandmaster Charles Moyer ...

By William Michael, WJU #3656

The MAY-JUNE 2020 *Circus Fanfare* reprint of an article by charter Windjammers member **Terry Squires** (WJU #13), mentioned Bandmaster **Charles Moyer**. I found out he is listed in the circus history publication replete with a variety of assignments (Cristiani-Wallace; Bartok; Great American; Hoxie Bros.) He was an upperclassman to me and had a lot of solo work with the school bands. His senior yearbook picture had the comment "second Harry James." I was not as diligent on trumpet but was part of a trumpet trio Charles led in concert. Robert Berry, another classmate in that trio, went on to win on the Ted Mack Amateur Hour playing the *Carnival of Venice* variations with one gloved finger. (Just to let you know band music was big in Sunbury, Pennsylvania!)

Charles F. Moyer was persuaded to go with a circus by a fellow member of the Sunbury City Band, where I played brass with my father, Earl (a 50-year member). H. William 'Bill' Tobias, a Sunbury native, was a trombone musician with the Ringling and about 20 years older. He loved to speed up the tempos and often filled in for our regular director on occasion. Then we "really went to town".

Bill Tobias got his older brother to go with him and the circus band more than once. John played woodwinds and came back to become the honored City Band manager for 65 years. Horace, the father of the Tobias brothers, played

drums and another brother, Jesse, played clarinet. Our band was sponsored by the Friendship Fire Company, probably for political reasons, and dated from the late 1800s.

Charles Franklin Moyer was known as 'Skip' because his father was Charles Lincoln Moyer. Before leaving Sunbury, Skip operated the local Charles Chips truck as his business. He did not want to sit and work on TV repairs as his well-established father wished. Curiously, the locals in Central Pennsylvania mis-pronounced the potato chip company as "Charlie's Chips". Well, this job left time for Moyer to have his own PA Dutch Polka Band. My younger brother-in-law, Bill Marks, became the drummer (and coincidentally the youngest member of the Musicians local). Typically, the polka band played at firemen's carnivals and Skip played trumpet and led the band. When a larger band was justified, I played 2nd Trumpet. Bill Tobias was the steady trombone and both he and Skip had 'chops galore'.

Skip left us for the circus circuits in the early 1960's and only came back for visits. He died in Sarasota, FL June 15, 1989 and may have been reburied with his parents at Stonington Cemetery in Northumberland County, PA in 2018. Obituaries were found for his mother Lucetta (1/21/2015) and father Charles L. (5/7/2000). Presumably, Skip is survived by a sister in Central PA.

3. From the Collection of Max Kramer Goodall II (WJU #1060): SWAN BANDWAGON



The Swan Bandwagon was built in 1907 for the Ringling Circus by Moeller Bros. Wagon Works. Photograph by Frederick Whitman Glasier (1866-1950). Print made from 8 x 10 negative no. 1376 and courtesy of The John and Mable Ringling Museum of Art, Sarasota, FL.

Evans, Merle. Circus Maestro Of The Big Top.
To Max Kramer.
"I never met a man, or a bag of Pop corn, I didn't like"
Merle Evans

To Max Goodall -
"I never met a man, bag of Pop corn, I didn't like"
From your friend,
Merle Evans

WINDJAMMERS MEMBERSHIP

Windjammers membership is open to all of those interested in the preservation, education and performance of traditional American circus music. We welcome playing and non-playing members alike. Membership Dues are for the period January 1 through December 31 and are pro-rated quarterly for new members joining after March 31st. Current annual dues are \$10 for Youth members (18 years old and younger), \$40 for Individuals over 18, and \$47 for a Family membership of two members residing at the same mailing address. Optional Tax-Deductible Donations are welcomed. Our Membership Application and additional information can be found on our website.

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Share your enthusiasm for traditional circus music with others and encourage them to join MY WJU

CAREER MUSINGS (... a Member Spotlight feature)

By Roger Blackburn, WJU #3123



Roger's first gig with the Philadelphia Orchestra as a student in 1969 -- playing 6th trumpet in Mahler Sym. #6

co-acting principal in the St. Louis Symphony during a tour of North and South America (1972-73).

I had met my future wife, Marilyn Bolerjack, while attending a Methodist Camp Meeting in southern Illinois just prior to that tour. Marilyn and I have always considered ours a "marriage made in heaven" because of God's Providence in arranging for me to return to the midwest which allowed us to develop and nurture our relationship in a most timely manner. We married at the end of the St. Louis Symphony season followed by a honeymoon which ended up at my next job as assistant principal of the Houston Symphony (1973-74).

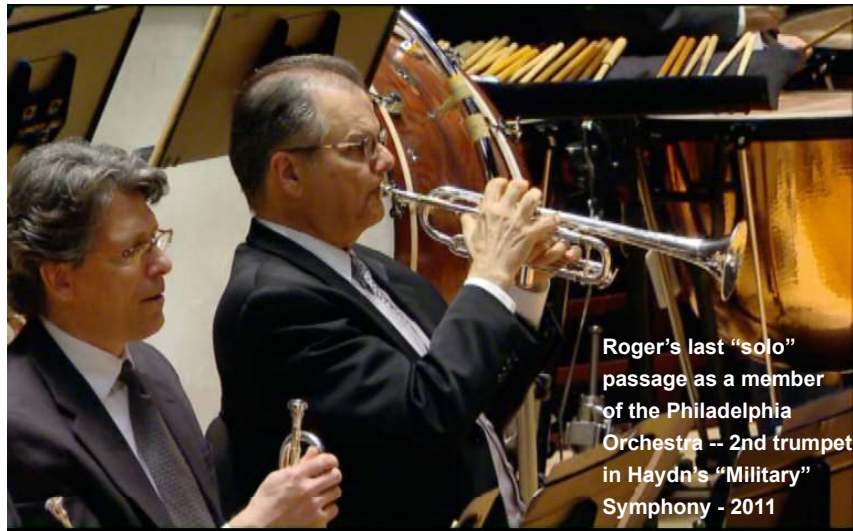
During the Christmas break in Houston I received a call from my former teacher, Samuel Krauss, telling me that he was retiring from

As a forty-plus year professional orchestral trumpeter (now retired) and a 15-year member of Windjammers Unlimited, I would like to share some of my more memorable experiences and offer some tips that I picked up while in the business.

Biographical

My career goal was reached in 1971 at age 25 when conductor Zubin Mehta gave me my first break to play principal trumpet in the Israel Philharmonic Orchestra. Maestro Mehta was asking all the principal trumpeters from the orchestras he conducted that season for recommendations. I was teaching vocal music in the schools of Griffith, Indiana, that year following a year of private trumpet study with noted trumpeter, Helmut Wobisch, in Vienna, Austria on a Fulbright Scholarship. Mr. Gilbert Johnson arranged a private audition for me in which I succeeded!

Enough of my musical skills were displayed during the 10-minute audition to acquire the principal position. It then became part of my job description to maintain and sustain a performance level which satisfied the conductor. Another important factor as leader of the trumpet section was to win the friendship and respect of my colleagues via my daily disposition. Things went very well for me during my tenure there and I realized how stressful the principal trumpet position really is. I soon realized I would prefer a lower trumpet position for my lifetime career due to the excessively high physical stress to my body. Consequently, after a year and a half as principal in Israel, I won an audition to become



Roger's last "solo" passage as a member of the Philadelphia Orchestra -- 2nd trumpet in Haydn's "Military" Symphony - 2011

his 4th trumpet position in the Philadelphia Orchestra. In those days (1974), Maestro Eugene Ormandy always held "invitation only" auditions and I was one of 17 qualified Local 77 American Federation of Musicians trumpeters who competed for my teacher's position. This "locals only" practice was eliminated upon Riccardo Muti's arrival as Music Director of the Philadelphia Orchestra in 1980. There were usually more than a hundred qualified applicants that played auditions for the openings following the 44-year Ormandy era.

I received my letter of tenure on my 29th birthday (November 1, 1974) and served as 4th trumpeter (my dream job!) under the following conductors: Ormandy, Muti, Sawallisch, Eschenbach, Dutoit and Nézet-Séguin. My final concert with the Philadelphia Orchestra was on October 31, 2011, shortly after Yannick Nézet-Séguin became the Music Director.

Unforgettable career moments (the Good, Bad & Ugly)

Upon arrival in Tel Aviv for my first career position, I was rudely awakened after passing through customs and was told that my luggage had not arrived! All I carried on board the direct El Al flight from Montreal, Canada, were two trumpets and my favorite mouthpieces. As it turned out, my personal luggage with clothing never did arrive and I was reimbursed a measly \$200.00 per bag as was spelled out in the "Warsaw Agreement" according to the airlines.

One of my favorite piccolo trumpets was carefully packed in my luggage and lost along with an UHER Reel-to-Reel Portable tape recorder equipped with condenser mics, etc. These circumstances were most upsetting to say the least, but they allowed me to show my patience especially to my trumpet colleagues. These colleagues were most accommodating to my personal needs and one of them actually helped me learn to shave with a straight razor! I soon realized they wanted me to do well as they went out of their way to assure I was getting along as good as possible under the circumstances.

Another major (permanent) adjustment had to be made in each of my trumpets as the orchestra's tuning pitch was A = 444! The second trumpeter escorted me on his motor scooter to the brass repairman after my first rehearsal and I watched the tubing of my two trumpets being cut away (shortened) to get them up to pitch! After about a week things calmed down and my routine became more stable.

An interesting cultural "glitch" in my master contract turned up in my first pay check. My roommate, a new flutist from Los Angeles, asked me if we could compare our paychecks which was fine with me. We noticed that mine had a 30% deduction that his did not have. Neither of us read or spoke Hebrew and I thought it must be a clerical error.

So I stopped by the treasurer's office on my way out of the rehearsal the following day. He looked at the line where I was pointing and quickly replied, "Didn't Zubin tell you about the "Law of Return"? I said "No, what is that"? Apparently, it was supposed to be explained when I was hired that Israel's goal for existence is to get Jews from all over the world to bring their special gifts and talents back to their "motherland" for permanent residency. To encourage them to permanently settle and work in Israel, a "Law of Return" was incorporated which allows Jews to work tax-free for the first 3 years of their employment with a local business.

My first response to the treasurer was "How did you know that my mother wasn't Jewish"? He smiled and said in jest, "I can tell by the shape of your nose"! Anyway, it seemed to me like discrimination, but I never brought it up again. Flutist Heitman was Jewish and Blackburn was not!

I soon learned what it was like to live as a minority in that culture. However, so many fantastic opportunities opened up for me to teach and appear as a soloist during my tenure in

Israel. I was touted as the "best trumpeter in the Middle East" and felt like a rock star when shopping and eating in Tel Aviv! People would stop me on the street and comment on my performances! We played each series of programs 12 times to accommodate 36,000 orchestra subscribers!

Within a month after my arrival I was playing solo trumpet in Mahler's 1st Symphony on a European Tour ending at the Salzburg Festival! Probably the ultimate moment during my Israel Philharmonic days came during Leonard Bernstein's video broadcast of Mahler's "Das Lied von Der Erde". After about 4 minutes of music in the first movement comes a beautiful lyrical solo for trumpet ending on a concert high C! This went very well for me and Bernstein not only gave me a bow, but looked me up backstage afterward and planted a kiss on my cheek "for playing that gorgeous high C" in his words.

Thirty years later on a European Tour with the Philadelphia Orchestra, I discovered that Deutsche Gramophone had produced a DVD set of Mahler's works under Bernstein's direction which included my performance with the Israel Philharmonic! It was the only selection in that set by the Israel Philharmonic!!

Performance tips

1 - After 40 years in the orchestral trumpet performance business, I suffer from several minor infirmities that often accompany brass players in this field. One could have easily been avoided if I had listened to (and applied) the suggested seated position...both feet FLAT on the floor in front of you, sitting tall and slightly forward away from the back of the chair. Instead, I chose tucking my right foot behind my left leg under the chair creating unnecessary stress to the hip muscles. My right hip is now much stiffer than the left because of all those years of misplaced stress!

2 - For nearly 25 years I put the mouthpiece into my instruments without checking for the "sweet spot". When David Bilger arrived in the Philadelphia Orchestra section (1994), I noticed how carefully he observed the mouthpiece as he was placing it into the receiver. After questioning him on this practice I learned a most valuable tip, that every Bach mouthpiece had a sweet spot found by trial and error. Simply by playing a couple of easy register notes while watching where the mouthpiece number (1 1/4C in his case) landed in line with the receiver, and turning it a quarter turn after a few notes were played, eventually the most sonorous position could be found. Also the response factor is greatly improved after the sweet spot is "dialed in"! There were many days before he came that I had response problems. I now wonder if all those days would have been much better had I been made aware of the sweet spot!

3- One of the greatest embouchure lessons I received from Sam Krauss at Curtis was to keep my top lip ON the upper teeth, bringing up the bottom lip to "find" the most efficient response and endurance. I tended to let the upper lip hang

over the top teeth causing my playing to be less responsive in the soft dynamics as well as insecure in the loud playing. That malpractice reared its ugly head when I was working on the opening call of Tchaikovsky's 4th. I was cracking more than nailing those high A-flats. It was not an easy position to find but after a few weeks of diligent practice, I got it, and there was a dramatic improvement in my attack accuracy in the upper register!

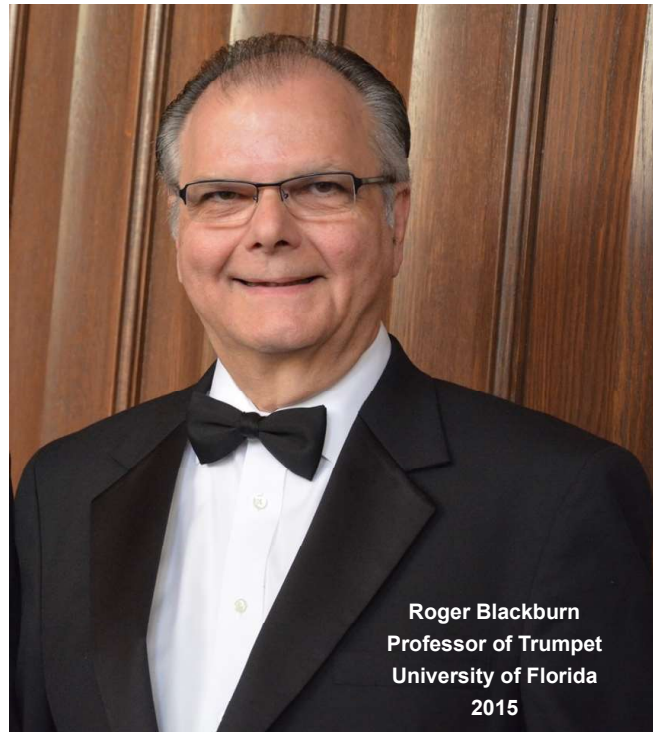
Life Lesson

After my teacher's passing (Samuel George Krauss in 1991), I was asked by his daughter, Sally, to speak at his funeral in Salem, OH, his hometown. It was well-attended by his family and childhood friends. Some of his cousins played beautifully for his service. After the funeral his son, Sam, Jr. came up to me and said, "You knew my father much better than I did! He was so into his trumpet career, playing principal under Ormandy, teaching at the Curtis Institute as well as teaching outside students, and playing outside jobs in the area, that he couldn't take time to watch me play in my high school football games or even attend my graduations!"

In those days the orchestra members were at Ormandy's mercy for requesting days off and they were almost never granted unless they were hospitalized. Everyone, including the principals, were afraid Ormandy would demote them if they would ask for a personal day. Ormandy even had enough influence to get them off of jury duty!!

Ormandy ultimately turned against Krauss and "paid him off" (a full salary with all benefits) to leave a year earlier than his retirement age without any acknowledgment, public or private, of his long career as Philadelphia Orchestra's principal trumpeter. I learned my BIGGEST lesson from Sam at his funeral!

During my first weeks as a member of the Philadelphia Orchestra Krauss shared his retirement story with me and encouraged me not to seek promotions or let them move me up in the section because, eventually, I would be trampled on and discarded at the mercy of the conductor! I heeded



his advice and basically played as a section "utility" player in the 4th position for 37 years. I was truly grateful to Ormandy for choosing and tenuring me into the orchestra but I could not allow myself to attend his retirement party because of the way he "disposed" of my teacher in such an undignified manner.

I must say that working conditions improved dramatically after Ormandy's retirement...3 personal days per season became the norm and I was paid full salary with all benefits for a four-month leave due to an accident which temporarily disabled my playing. The musician's union provided the touchstone across the nation for a more humanitarian contract and I was certainly a beneficiary living under the luxurious and most favorable working agreement of the Philadelphia Orchestra provided by the negotiating committee's arduous efforts through the years!

WINDJAMMERS CONTACT INFORMATION

Windjammers Unlimited, Inc. is a 501(c)3 circus music historical society in the education category. It was founded in 1971 with the goal of preserving traditional American circus music. The organization holds its annual convention in January in Sarasota/Bradenton, FL and a summer meet in July at varying locations. Windjammers Unlimited, the WJU Logo, WJU, MYWJU, and Windjammers Circus Band, among others, are trademarks or service marks of Windjammers Unlimited, Inc. Other product, service, organization and company names mentioned herein may be the trademarks or service marks of their respective owners and no rights therein are granted by WJU.

Officer and Trustee contact information is shown on Page 2.
Our address is: P.O. Box 31145, Independence, OH 44131-0145.
Our website is at: mywju.org (formerly circusmusic.org)

The *Circus Fanfare* is published bi-monthly and distributed to society members in either printed or PDF formats. Please email circusfanfare@aol.com if you have any materials, suggestions, or comments you would like to offer.

SPECIAL NOTICES

DONATIONS RECEIVED: May 1, 2019 to Dec. 31, 2019

Submitted by Howard Habenicht, Treasurer

Donation recognitions were previously reported over the period from May 1 to April 30. Moving forward it was decided to report donor recognition on a calendar year basis, which is the same period used for financial reporting. Accordingly, for this transition the donations reported are for a short period of May 1, 2019 to December 31, 2019.

DONATIONS TO GENERAL OPERATING FUND \$1,594.93

Category:

J.J. Richards (\$15 to \$50)
Fred A. Jewell (\$51 to \$100)
Karl L. King (\$101 to \$250)
Merle Evans (\$501 to \$1000)

Contributors:

Barbara Bailey, anonymous, Phillip Yates* (* in memory of Lloyd Grandprey)
Lina Belar, Adrienne Cannon, Norris Siert, Frank Vivio
Rod Everhart
Don George

STUART THAYER PRIZE WINNER: *Chris Berry*

The Circus Historical Society has announced that **Chris Berry** has won the 2020 Stuart Thayer Prize. The Thayer Prize is named for renowned circus historian Stuart Thayer whose writings on circus history inspired generations of advocates. This year's prize was awarded for Berry's article "Greatest Shows on Earth" that appeared in the Society's journal, *Bandwagon*, in late 2019. The piece examined the creation of a second unit of Ringling Bros. and Barnum & Bailey under the direction of Irvin Feld. The selection committee praised Berry's extensive research, lucid writing and the use of fascinating interviews with individuals who were involved in the significant event. Berry will receive a monetary award and a commemorative plaque at a presentation ceremony honoring him.

Chris has been a contributor of articles to our Windjammer's *Circus Fanfare* from time to time. His most recent was the article in the MAY-JUN 2020 *Circus Fanfare* about the 1918 Spanish Flu pandemic's impact on circuses. Prior to that, it was his "Windjammers Hall of Fame" feature in the NOV-DEC 2019 *Circus Fanfare*. That one was a tribute to Merle Evans on the 50th anniversary of Merle's retirement and 100th anniversary of his joining Ringling. Both are worth re-reading!

One of the lifetime highlights for Chris was when he first met the legendary Merle Evans. He was living in Bradenton, FL at the time and had heard Merle was going to be conducting a high school band someplace in the Sarasota area (but not Chris' Manatee High School). The (blurry) picture at the right was taken at the rehearsal of that concert as Chris was not able to go the concert itself. Chris was also able to get Merle's autograph on his book and a record.



Chris is a major collector of circus posters and memorabilia, and is a walking encyclopedia of circus facts. Business-wise, Chris is an American broadcaster whose career has included newsroom and management roles for some of the largest communications firms in the U.S., including CBS Radio and ABC Radio Network. He is currently Executive VP - iHeartMedia, responsible for overseeing the company's news, talk and sports brands.

NOTE: THE ANNUAL MEMBERSHIP ROSTER AS OF JUNE 1st HAS BEEN PREPARED BY OUR SECRETARY, MIKE MONTGOMERY, AND PROVIDED SEPARATELY in PDF FORMAT.

NOTE: PARTIALLY AS A RESULT OF THE EXTENDED PANDEMIC SHUTDOWN, OUR PRINTING VENDOR, *DIGICOM GRAPHICS* OF INDEPENDENCE, OH HAS DECIDED TO PERMANENTLY CEASE OPERATIONS. OUR NEW PRINTER IS *GAINESVILLE PRINTING CO.* OF GAINESVILLE, TX (a division of *IMPRESS Graphics* of Denton, TX.)

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Preservation • Education • Performance

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 THE LATEST... > [2020-05-01] New Website Released! ▶ NEWS

WJU Blackjack!

Our most recent 21 Posts are here!

CHECK OUT OUR NEW WEBSITE AT MYWJU.ORG



PAST EVENTS

2020 Annual Convention

By Don George Admin2 / 2020-02-23

SOURCE: Jim Roytz (WJU #3800), 48th Convention Report



PAST EVENTS

2019 Summer Meet

By Don George Admin2 / 2020-02-23

Moon Twp. PA - Concert 07/19/2019
 "These folks who



EVENTS

2021 Annual Convention: 50th Anniversary Event

By Don George Admin2



EDUCATION

Sixty Years By the Bandstand



EDUCATION

Golden Age of Circus Music

By Don George Admin2 / 2020-02-16

SOURCE: 2015-04 Circus Fanfare The Golden Age of Circus



EDUCATION

MUSICAL BONDS THAT TIE!

By Don George Admin2 / 2020-02-16

The Circus, Paddlewheels, The

UPCOMING EVENTS: January 12 - 17, 2021 Windjammers 49th Convention Sarasota/Bradenton, FL
 July, 2021 Windjammers Summer Meet Gainesville, GA