

WINDJAMMERS



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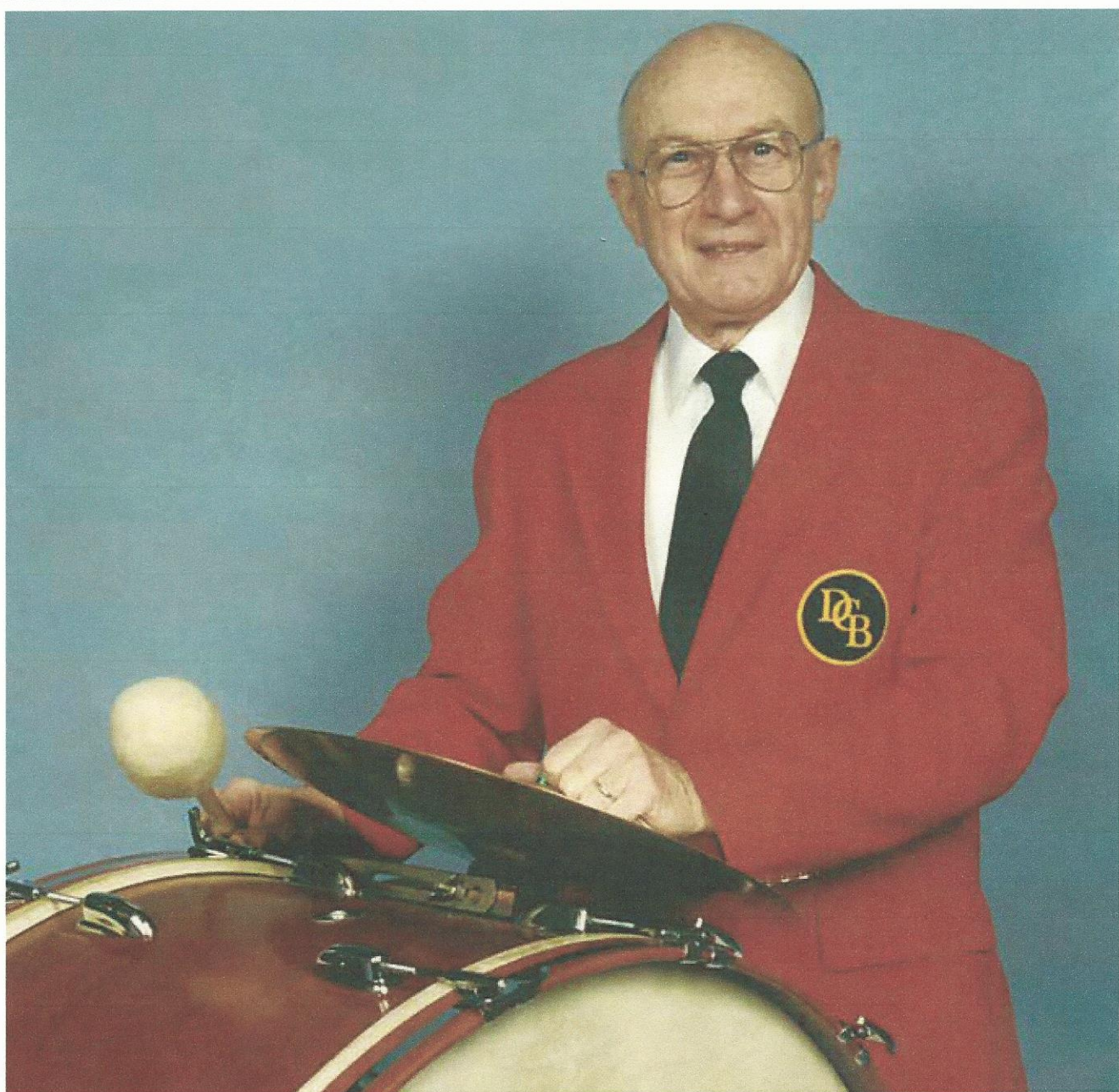
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DOUG MACLEOD 1921 - 2015

DOUGLAS DANIEL MACLEOD

September 18, 1921 - October 25, 2015

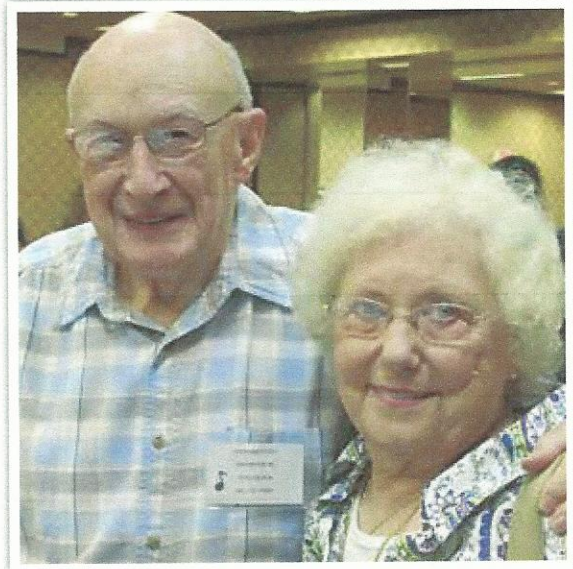
Longtime Windjammer Doug MacLeod died Sunday, October 25, 2015 at the home of his son George in McMillan, Mich. He was 94. Doug joined Windjammers in the late 1970's, and in over thirty-five years of membership rarely missed attending and performing in bands at annual conventions and summer meets. He was a past member of the board of trustees, longtime volunteer music librarian, and percussionist supreme – especially on the bass drum with attached cymbal. In recognition of his dedication and service to Windjammers, he was elected to the WJU Hall of Fame in 1989.

In addition to building a large library of band music, which he generously shared with many, and conducting many music research projects, Doug also performed in the Detroit Concert Band (DCB) and the Plymouth Community Band. He joined the DCB late in 1981, at the request of conductor Leonard B. Smith, as a backup for the ailing Kenneth H. Baldwin, Leonard's bass drummer for some thirty-five years (and a former member of Merle Evans RBB&B Band.) Doug took over for Baldwin full time in 1984, and excelled as Leonard's designated bass drummer for the last fifteen years the DCB was active; and for over twenty years as the BD&C star of the Blossom Festival Concert Band, also conducted by Smith.

Prior to his involvement with Windjammers and the DCB, Doug became reacquainted with music by joining the Plymouth (Mich.) Community Band (PCB) shortly after its founding in 1960. Doug had played drums in high school and also the University of Michigan marching band under William D. Revelli, but after college left music until around the time he joined the PCB. He played regularly with the PCB for over a half-century, and generously shared his music library with that ensemble as well.

Around 1970, Doug became interested in collecting band music, and building a music library – and of circus music, in particular. He befriended circus maestro Merle Evans, and visited Evans often at the latter's home in Sarasota. Doug played in many concerts for Merle, and the two became fast friends and confidants. Merle willed his Besson cornet to Merle on his passing, as well as many photographs and other items.

Despite this intense and lengthy involvement in music, it was all, in essence, a hobby for Doug – although in retirement, it became Doug's second career. After graduating from the Univ. of Michigan, Doug served in the Army signal corps in both WWII and the Korean War, and was honorably discharged as a Captain.



Doug with Barbara Bailey at the Reno meet, July 2013.
Photo by: Rod Everhart

Doug's degree in electrical engineering brought him to Michigan Bell, from where he retired as a manager in July of 1982.

Doug and his loving wife Mary, also a familiar sight at Windjammers events, were married over fifty-five years (she predeceased him in 2006.) They had six children: Andy, Fred, Matthew, George, Ellen, and the late Margaret; six grandchildren: Sam, Katie, Erin, Jennifer, Curtis, and Evan; and three great-grandchildren: Lily, Dillon, and James. His special companion the past several years is Barbara Bailey (WJU # 18) and Doug and Barbara made a formidable percussion section together! Doug lived in the Dearborn family home for sixty-five years, up until just a few months before his passing.

Born in Walkerville, Ontario, Canada, Doug grew up in Ferndale, Mich., graduating from Ferndale high school in 1939.

Doug's funeral was held on Thursday, November 12, 2016 in Dearborn. Among the many relatives and friends in attendance were many Windjammers, including Barbara Bailey (New Jersey), Connie & Dick Thomas (Ohio), Mike and Nada Montgomery (Ohio), Howard and Mary Jo Habenicht (Illinois), Bill Albrecht (Illinois), Steve Liljegren (Illinois), and Andy Glover (Iowa). Following the memorial mass at Divine Child Church (where the MacLeods were members for over six decades) the cremated remains of both Doug and Mary were buried at Holy Sepulchre Cemetery in Southfield, Mich.

Those of us in Windjammers know Doug as a wonderful musician and a great servant to our organization, and he was also a devoted and loving family man and friend to many. He always enjoyed playing in many bands, but especially enjoyed the friends in music made during a lifetime of performing.

DOUG MACLEOD: A WINDJAMMER AT HEART

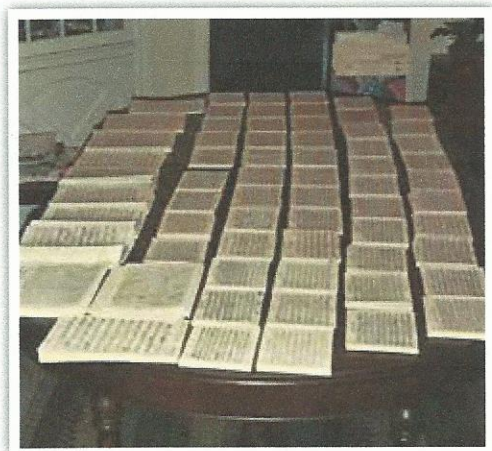
Most of us know Doug MacLeod as the kind elder statesman of many Windjammers percussion sections, usually providing the steady beat of the bass drum. If you got to know Doug, you undoubtedly learned that he was a special fellow. Not only was his love of music so great, but he shared so much of himself so that others could enjoy and participate in so many musical experiences.

For sheer attendance and participation alone, it is doubtful Doug has an equal. He attended all but a small handful of annual conventions and summer meets between 1978 and 2015. While we haven't been able to precisely pinpoint when Doug first attended a Windjammers event, we know he participated in the summer 1979 meet in Fort Dodge, Iowa; and many of us saw him in Sarasota this past January, where he was still playing percussion, and sharing his drum expertise with his fellow section mates.

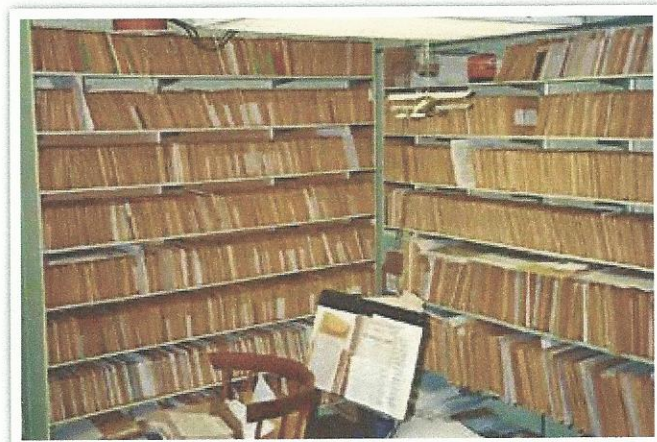
For countless years, Doug handled all the music preparation for the annual convention. If you can imagine the work involved with preparing as many as two hundred folders with over sixty pieces of music, you can see what a huge task it would be; but it was a great labor of love for him. It was nearly a year-round project, requiring hours of planning and preparation before any actual "folder stuffing" would begin. Doug carefully selected titles from his immense and ever-growing music library, taking great care to balance the composers and music styles and not repeating music from year to year. Once he identified a music list, he would pull the titles from his library, and inventory the parts for each set.

As band instrumentation has evolved somewhat in the past century-plus, many publications from the golden age of circus music did not include parts for modern instruments – most frequently, C Flute/Piccolo (D-flat piccolo being the more common choice years ago) and saxophones, which were not common in band instrumentation until the 1910's-1920s. So Doug spent hours and hours creating parts by hand for C Piccolo, saxophones, and other instruments – and often "reconstructing" missing or damaged parts. He would even "retro-fit" newer publications with "older" parts for instruments some Windjammers would play, such as e-flat cornet, soprano saxophone, and so forth. And, of course, those parts for the mallet percussionists! Doug created literally hundreds of bells parts from scratch.

After the music selection, and creation of missing parts, Doug started the photocopying. The MacLeod dining room table became the music prep area for many weeks. If you've ever been the music librarian for a band, you know how much work it is – and how easy it is to goof it up! Can anybody ever remember any folder made by Doug that was missing a part, or contained the wrong part? NO! He knew that we all come to Windjammers to play, and not to be frustrated by not having the right music. And in the days when our conventions had peak participation,



When a Windjammers meet or convention was near, the MacLeod dining room table turned into the music collating table for many weeks. Here Doug has set out some of the music for the summer 1986 meet.

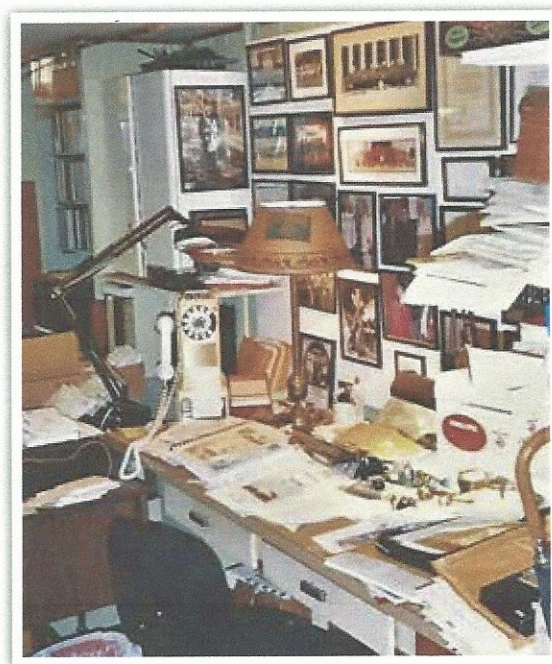


Only one section of Doug's massive music library. Everything was carefully organized and filed on shelves Doug himself built to the exact size, in order to maximize space utilization. Doug also made many of the filing envelopes from brown kraft paper.

he had several sets of folders going all at once. A conservative estimate of the amount of music for one convention of this era would be 16,800 sheets of music. That's a lot of work!

Doug also served on the Board of Trustees for Windjammers, and always attended board meetings, even after he went off the board. His passion for the organization was fueled by his desire to see many people coming together to enjoy our special kind of happy music, and he was committed to the continued health and success of the organization. His record of service – and his joy of being with his many music friends at Windjammers – will likely never be eclipsed.

- The editors



Doug's desk in his basement music studio, January 1989. In this studio Doug spent thousands of hours working with his music library, transposing C Piccolo parts by hand from the D-flat counterparts, and planning music selections for many Windjammers concerts and events.

MY PAL DOUG

By Andy Glover, WJU #423

Early in 1978, I was searching desperately for the music to “Honey Boys On Parade” March, which I had heard on the “Tribute To Merle Evans” 5-LP set. I ran an ad in the “Band Fan” newsletter, published by the Detroit Concert Band, asking for help in finding the music. I was sixteen years old. Within two days of receiving the newsletter in the mail, I got a phone call out of the blue from a man who had the music, and told me that a copy was in the mail to me. The caller, who spoke quickly and almost in a staccato way, said, “I got it.” I offered to pay for copying and postage, but he dismissed that idea quickly. “I have lots of stuff,” I remember him saying. As promised, a couple days later I received a neatly packaged envelope, addressed in careful block printing, along with a two-page handwritten letter. And so began my lifetime friendship with Doug MacLeod.

We quickly became pen pals and shared a great deal of music with one another. He had an immense music library, and I had begun building my own. It became clear that music was a very serious matter to Doug MacLeod – copies always precisely trimmed to the right size, everything always packaged in tidy envelopes, bits of research delineated in neat handwriting on lined paper. I learned later that he made carbon copies (thriftier than photocopying) of the letters he sent me, and he kept all the letters I wrote to him. Last July, when he was emptying his house prior to putting it up for sale, he gave me all three file folders full of our letters – going back to that first letter in 1978.

It also became clear that he was a generous and caring fellow. Whenever I asked for music, I got it. When I offered to reimburse for copying and postage, I was always brushed off. He was fascinated that I had a circus band made up of my fellow high school students, and was always interested in hearing what “good old” circus tunes we were playing. I think he got a kick out of knowing a teenager who was so interested in the kind of music he was.

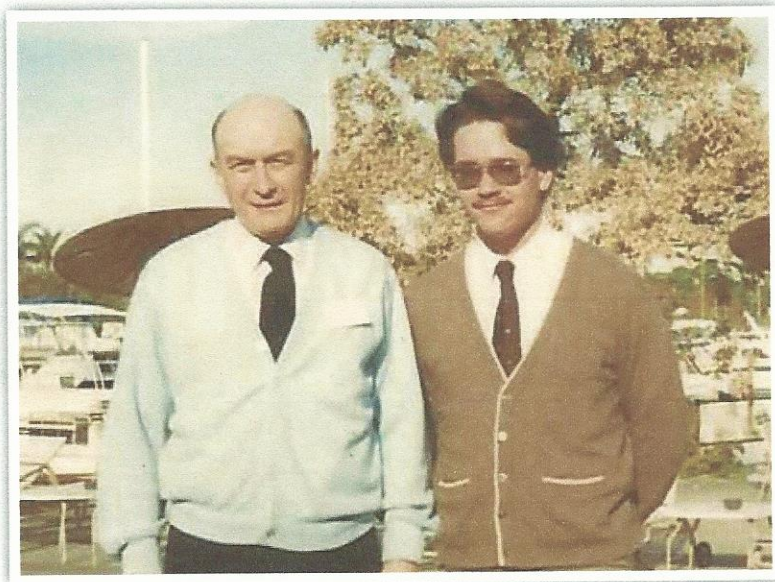
We met in person for the first time in January, 1982 at the Windjammers meet in Cincinnati. We exchanged many stories of his visits to Sarasota to see his friend Merle Evans, my visits to Oskaloosa to pour through the Barnhouse archives, and all things musical. Doug had also been playing a bit with Leonard Smith’s Detroit Concert Band (DCB), and I was captivated by hearing about that experience. And, of course, we kept swapping music back and forth.

That June, I got hired (somewhat unexpectedly) to play in the DCB. I immediately called Doug to announce that I was going to be joining him in Leonard’s band. The very first thing out of Doug’s mouth was, “You’ll have to stay here with us.” I had not even thought about where I would stay, while spending two months in the Detroit area; and before I knew I had a problem, Doug had solved it for me, with his typical generosity.

That summer of 1982 was a special one for both of us. We loved playing in the Detroit Concert Band, and kept quite busy doing so. We rehearsed three times a week (Monday, Tuesday, Thursday) and gave concerts three times a week (Wednesday, Friday, Saturday.) When the summer season began, Doug was still working at Michigan Bell, so on rehearsal days he would leave work early, dash home, and he and I would load up “the boomer” (his name for his 36” bass drum) and zip off to rehearsal. On concert nights, Mary would always have a delicious dinner ready so we were able to eat before performances. Somehow we also found time to play in the Plymouth Community Band, of which Doug had been a member longer than I had been alive; and we also spent hours in his basement music studio, working on music, listening to recordings, and talking band music. In mid-summer he was offered an early retirement package, and had a very short time to decide whether to retire or keep working. Despite concerns of how to stay busy in retirement, he and Mary elected to take the retirement package, and I often reminded Doug



Doug and Andy, July 31, 2015.



Doug and Andy at the 1985 Windjammers Convention in Sarasota.

that he was busier in retirement with all his music projects than he had been while working!

After college and while I was starting a career in St. Louis, I didn't have the opportunity to attend Windjammers very much. But Doug and I always stayed in touch. We both worked to "fix up" older tunes for use in Windjammers – he would often ask me to write sax parts for old tunes, or create a part that was missing from a set, while he handled making C Piccolo parts and other fixes. And every time my job brought me near the Detroit area, I always figured out a way to spend a day or two with Doug and Mary – always treated to delicious home-cooked meals, and their door was always open. On one trip, I had a long commute on the day I left, and Mary made sandwiches for me to have for lunch on the road. When I started attending Windjammers events again, we began a tradition of going to dinner on Sunday after the Sailor Circus performances. It became a special annual event that we all looked forward to.

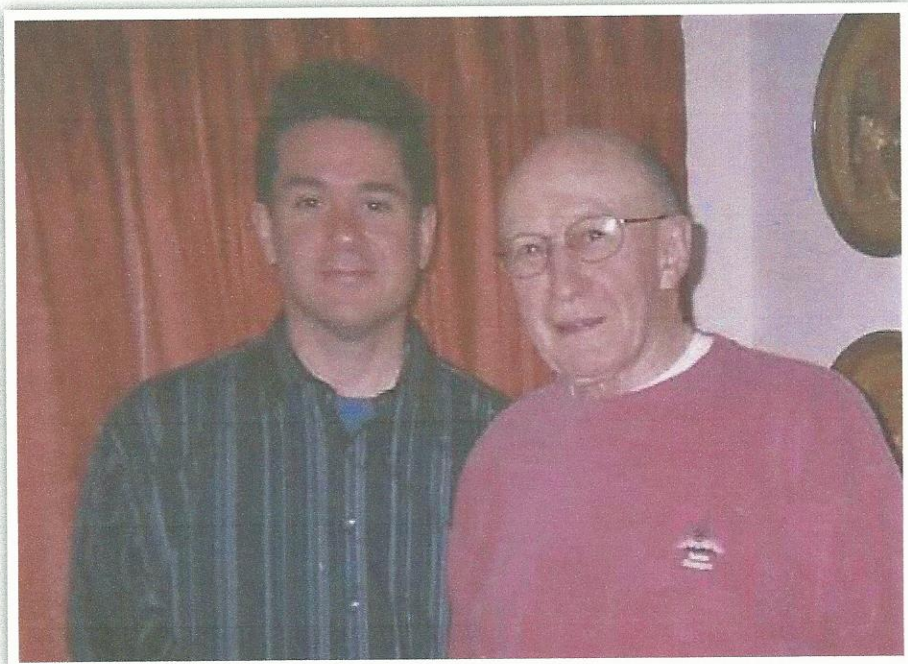
It sounds corny, but Doug and Mary were really my second parents. They expressed their love for and interest in me on so many occasions. When I (suddenly) got hired to work at the Barnhouse Co. and moved to Oskaloosa, Doug and Mary got in their car and drove down to Oskey to visit me. While the new job was exciting, they also knew I was going through a lot, with the recent loss of my mother, and relocating, and they wanted to be there and show their

support. We made it a point to talk by phone often – he was always interested in what was going on in my life, and I always loved hearing about his latest projects.

Of course, Doug was incredibly reliable in other areas – especially when playing the bass drum! He would always insist on playing BD on the tune I would conduct with the Center Ring band. He was reliability defined whenever he played. I will never forget the concert we gave at the 2011 ACB convention in Muskegon, Mich. We had assembled a thirty-five piece band, and did not have the opportunity to rehearse. Doug asked several weeks in advance what was on the program, and I know he studied the parts in advance, in his usual conscientious manner. At concert time, as I looked across the band, I saw

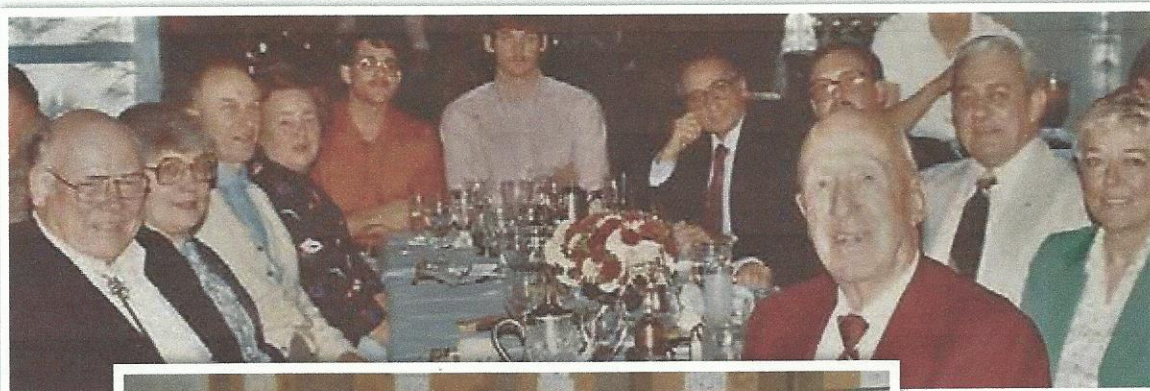
Doug with his BD&C, and Barbara Bailey and her snare drum, and I knew we were going to be in good hands. I remember introducing "The Big Cage" to the audience, and realizing that my two percussionists represented well over a century of musical experience, gave a downbeat. No drummer in the world could have held that band together better than Doug MacLeod that day.

In most of the letters we exchanged, he would always close with "Your pal, Doug." I'm so glad I have those letters. People like Doug are more uncommon than they should be. He was so devoted to his family and friends and to his music, and always so generous and caring to all. I'm sure going to miss that guy.

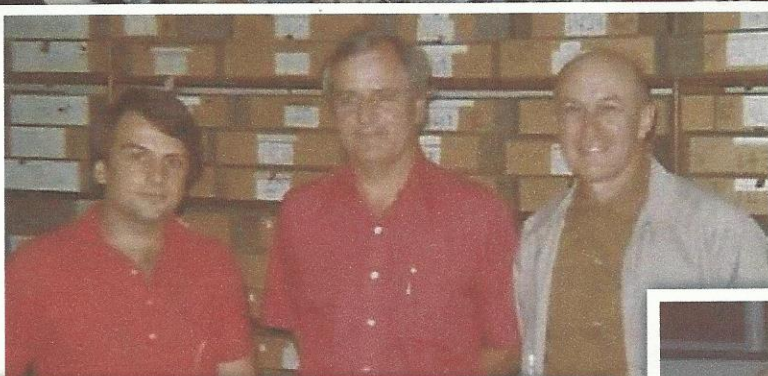


Andy and Doug, October 2005, at the MacLeod home in Dearborn.

A DOUG MACLEOD PHOTO ALBUM



Out to a fancy dinner in Sarasota in January, 1983! Merle Evans in foreground to the right. L to R Elden C. "Buster" Bailey, Barbara Bailey, Doug, Mary MacLeod, Andy Glover, John Johnson, Keith House, Bob Bray, Bob Barnes, Ruth Barnes.



Doug drops in for a visit at the C. L. Barnhouse Co around 1980. Doug was a great friend to the Barnhouse Co., helping complete the company music archives. L to R Bob Barnhouse Jr., Bob Barnhouse Sr., Doug.



Doug with Robert P. "Bob" Hills, Jr. in Feb. 1981. Hills was one of the great leaders of Windjammers in the early years.

Doug chats it up with fellow Windjammer Bob Peckham in January 1984 at the annual banquet.



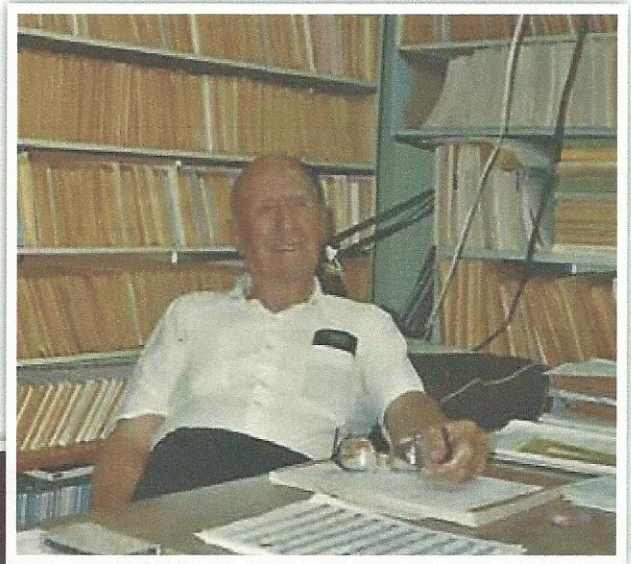
Doug is recognized in January 1985 for his service to Windjammers by then Pres. Ronald J. Grundberg. Three years later Doug would be elected to the WJU Hall of Fame.



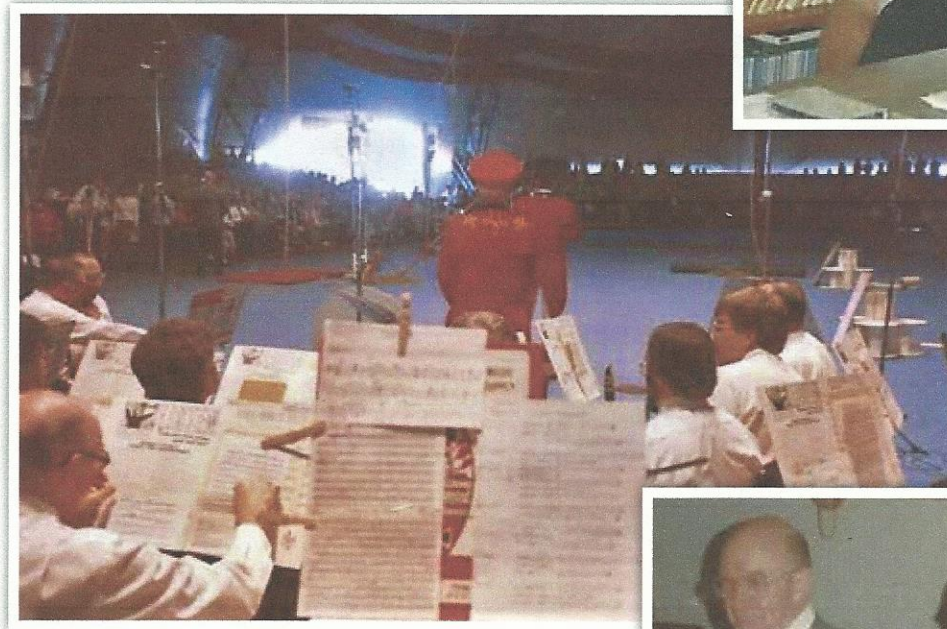
A collection of Windjammers visiting Merle Evans at his home in Sarasota, January 1983. L. to R Andy Glover, Bob Barnes, Keith House, John Johnson, Mary MacLeod, Doug, Merle Evans.



Here's a snapshot of the 1983 Detroit Concert Band percussion section, showing off new red jackets. L to R Kenneth H. "Kenny" Baldwin, Tom Urich, Doug, and Gene Hanson. Doug replaced Baldwin full time in 1984. Baldwin was also bass drummer for Merle Evans in the 1951 and 1954 RBB&B Circus bands.



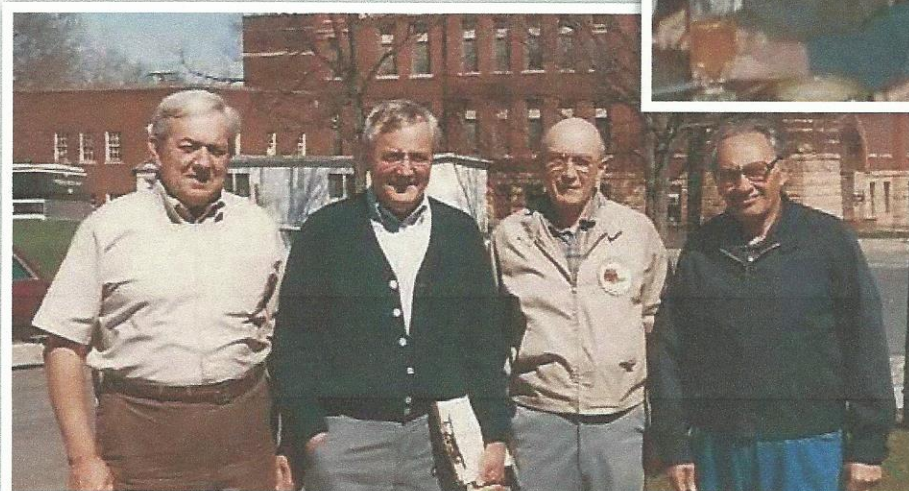
Merle Evans drops in for a visit to Doug's extensive music library in May, 1985. Nearly the entire basement in Doug's home was filled with his extensive music collection, percussion gear, and hundreds of photos and mementos.



Here's Doug's view of the show as a circus bass drummer. January 1985 at the Sailor Circus, with Merle Evans awaiting the cue from the ringmaster.



A trio of great circus musicians, taken in October 1986. L to R Doug, Merle Evans, and Chuck Schlarbaum.



April 1986 at a planning meeting for the summer 1986 meet in Oskaloosa, Iowa. L to R Bob Barnes, Bob Barnhouse Sr., Doug, and Keith House. Doug escorted the other visitors into the front office of the Barnhouse Co., and announced "Mr. Barnes and Mr. House to see Mr. Barnhouse!"