



WINDJAMMERS UNLIMITED'S Co-Founders, Art Stensvad and Charles Bennett, Jr. and the Cinderella Float at Baraboo, WI Fairgrounds circa 1985

*Celebrating 50 Years*

**PRESERVING ♦ EDUCATING ♦ PERFORMING**



# WINDJAMMERS

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is a 501(c)3 Circus Music Historical Society™

## WINDJAMMERS UNLIMITED HALL OF FAME

For bios on the Hall of Fame Laureates, go to [mywju.org](http://mywju.org) and Hall of Fame tab

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

2013	<b>Robert P. Hills, Jr.*</b>
2014	<b>Charlie Stevenson</b>
2014	<b>Joe Basile</b>
2016	<b>Richard Whitmarsh</b>
2017	<b>Keith Greene</b>
2017	<b>Paul Bierley</b>
2018	<b>Thomas G. Canham</b>
2019	<b>Charles E. Ringling</b>
2019	<b>Norman E. Smith</b>
2020	<b>James S. Robinson</b>
2020	<b>James P. Wolfscale</b>

\* For service to Windjammers Unlimited

### MERITORIOUS SERVICE AWARD

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

# UNLIMITED, INC.



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**COVID-19 paranoia  
has reached absurd  
stages...**

**I sneezed in front of  
my laptop and the  
anti-virus started a  
scan on its own.**



## CINDERELLA FLOAT (FRONT COVER)

Between 1886 and 1888, the Barnum & London Circus commissioned the creation of a series of floats commemorating various children's stories, such as Cinderella, Bluebeard, Sinbad the Sailor, Mother Goose, and Red Riding Hood. The show's name was changed to Barnum & Bailey Circus and the Cinderella Float was one of those taken on their five-year tour of Europe (1898 to 1902).

The Cinderella Float was used in parades off and on through 1918 and then stored in Bridgeport, CT after the Ringling Bros. and Barnum & Bailey Circuses were combined. In 1927, the float, along with the Two Hemispheres Bandwagon, the Barnum & Bailey Calliope and other wagons and floats, were acquired by Fred Buchanan for his Robbins Brothers Circus. The Depression had its impact and the Cinderella float ended up on the Hall Farm of Lancaster, MO as a result of the show having been mortgaged to William P. Hall. In 1935, Jess Adkins, one of the owners of the Cole Brothers Circus, bought the float and other property, and used them on the Cole Show. After a

disastrous season in 1938, Cole sold the Cinderella float to the Terrell Jacobs Circus. From there, it ended up in a field near St. Louis. Guy Mullen salvaged the then-rotting relic and eventually gave it to Circus World Museum, where it was fully restored.



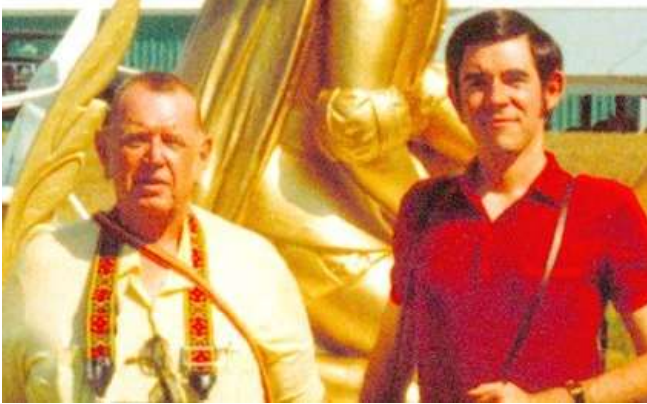
1903 Conover Set #703, photo #BB15. Photo courtesy Circus Historical Society.

**Membership Year is Calendar Year ...**

**ARE YOU CURRENT ON YOUR MEMBERSHIP DUES?**

# THE FOUNDING OF WINDJAMMERS UNLIMITED

By Charles H. Bennett, Jr., WJU #1



WJU Co-founders Art Stensvad (1919-1998) and Charles H. Bennett, Jr.

To still be on this planet to celebrate the 50th Anniversary of Windjammers Unlimited is both amazing and an honor. However, one could properly argue I was just a “kid” at the time. **1971.....2021. Wow!**

Having grown up in a family where circus music was loved and going to every possible circus performance was the rule, it is not surprising that traditional circus music was in my blood. While my dad was a railroad guy through and through, he also became a circus model builder at an early age. When we went to the circuses, we always sat near the bandstand. When Ringling Bros. and Barnum & Bailey Circus came to the Chicago area virtually every year, my dad ... with me in tow ... would meet Merle Evans at the end of the show. My dad once gave him a “Circus Wagon Wheel” tie clasp he had made, and Merle was quite proud to wear it. As a result, Merle remembered us.

In 1970, the summer before my last semester at Roosevelt University in Chicago, Merle Evans wrote me and asked if I could put together a circus band for the first of what became Delavan Circus Historical Society's annual Circus Festival in Wisconsin. It was held on the Elkhorn Fairgrounds. The circus ran for three days and had displays consisting of 25 top-caliber acts. Merle was the bandmaster. It was an awesome honor to assemble the band, but with Merle as the conductor, the task was a proverbial “piece of cake.” Musicians jumped at the chance to play under Merle's baton. Merle laid out a great collection of circus tunes which, combined with the popular selections furnished by the acts, made for a well-rounded musical program.

Without question, that Delavan circus event had a profound impact on me. Each night, perhaps a dozen of us would gather in one of the hotel rooms to shoot the breeze. Of course, I did not have much to contribute, but the pros such as Ringling percussionist Rollin Sherbondy or tuba player Harvey Phillips (WJU Hall of Fame 2010) had so many yarns to spin. Likewise, circus tuba player Ed Livingston had tales to tell. As I sat there in awe, listening to these

“windjammers” talking, I thought “Man, we’ve got to get these stories down before this generation of players pass on.” I came away from that Delavan event convinced we needed an organization to preserve the musical culture of the traditional American circus.

When I talked to my dad about it, he encouraged me strongly. In 1936, he had co-founded the Circus Model Builders club, and he said, “Why not something like it for circus music?” Now my father had met and corresponded with Art Stensvad, another career railroad man, several times before. Art was from North Platt, Nebraska and my dad knew Art was a fan of circuses and, in particular, wild west shows. Buffalo Bill's Wild West had been headquartered in North Platte. One year they had a Wild West Show festival to celebrate that history and Art put together the music for that show. It happens that the most significant trigger to Art's love of circus music was in 1930 when RCA came out with the first record of Merle Evans and his Circus Concert band. Art was only 11 or 12 at the time, but those circus tunes had a significant impact on him. (The six sides of that 1930 Victor album are accessible to members on our MYWJU.ORG website. If you have not already, you ought to listen to that band. I still have my dad's set of those original records.)

Art loved the Victor recordings so much that he soon began buying any record he could find that included circus music. As an 18-year-old, Art joined Circus Fans Association of America, and became increasingly passionate about his circus music hobby, although he was not a musician himself. It was not long before he bought reel-to-reel tape-recording equipment, recorded circus performances with permission from the bandmasters, and started trading tapes with other music hobbyists. Eventually, my dad was one of those, again through their mutual railroad connection. During the 1960's, Art also did some letter-writing campaigns trying to convince circus managers to bring back traditional circus music. Unfortunately, that yielded virtually no positive results. But that did prime him for what I was about to propose.

Knowing Art's passion for things similar to mine, my dad suggested I contact Art. I wrote Art Stensvad a letter outlining my thoughts and plans for an organization, and he responded with enthusiasm. It was also quickly apparent that Art was a most knowledgeable circus historian. Long distance phone calls were too expensive so, instead, we adopted an approach of sending a 60-minute cassette tape back and forth by mail between Chicago and North Platte. Things moved fast and we agreed on forming the organization effective January 1, 1971. We also quickly agreed on the name “Windjammers, Unlimited.” (The comma was soon dropped. And yes, we sometimes referred to our creation as “My WJU.”)

When my father formed Circus Model Builders along with Bert Backstein, Bert was the more senior co-founder age-wise so they agreed Bert would be Member #1, and my dad would be #2. Art was 28 years older than me. So, I offered the same to him, but he instantly rejected it, saying "Your dad was #2, so now it is your turn to be #1." And so, it happened.

Our first "unofficial" Windjammers Unlimited (WJU) circus band was in 1971 in conjunction with a Circus Model Builders Meet in Park Ridge, IL. There were only seven or eight of us in the band, but we had a great time. In addition, the model builders loved the circus spirit our music added to their event. All these players joined WJU.



**Matt Lower (172), Rex Benson (157), ??, Charlie Bennett (1), Howard Numbers (146), Jim Holm (160), Johnnie Lower (171).**

As a locomotive engineer for Union Pacific Railroad, Art was on call 24/7. He had to be on the job when he was called, no matter what. So, vacations were nearly impossible to schedule. The odd thing about our friendship and co-founding of WJU was that the first time we were able to meet in person was at the Summer Meet in Delaware, Ohio in July 1974. We had worked together on a long-distance basis for four years and had no idea what each other looked like. It was a thrill to finally meet Art at this 2nd Annual Summer Meet, which was hosted by WJU President Robert P. Hills, Jr. I have always cherished the one and only picture of the original leadership team, taken at the one and only time all four of us were in the same place at the same time.



**The Team that got Windjammers Unlimited rolling (left to right): Art Stensvad, Bob Hills, Ward Stauth, Charles Bennett, Jr.**

Just as happened in 1970, Merle Evans asked me to again form the band for the June 25-27, 1971 Delavan Circus Festival. At the time, it was known as "The Elkhorn Wisconsin Circus Band." I played trumpet and other early WJU members included Bob Harrison (WJU #8) on tenor sax, Lloyd Fengel (#42) on trumpet, and Ed Livingston (#44) on tuba. We had an excellent 23-person circus band with five trumpets, Byron Autrey on cornet, two clarinets, a tenor sax, an alto sax, five trombones, two baritones, three tubas, two percussionists, and Merle Evans (WJU #22) conducting. While this was not a WJU event by any means, it certainly became a reinforcement of the organization we had created and a super promotional opportunity for recruiting new members.

After the Elkhorn event, I appointed myself as WJU Editor and produced the first edition of what soon became the *Circus Fanfare*. Back then, that first, painfully typed, 8-page newsletter was simply labeled **Vol. 1 FANFARE No. 1**. In the intro, I pleaded with members to submit reviews on traveling circus bands, articles about circus music composers, and news information on upcoming concerts or record releases. I noted in that edition we already had several of the nation's leading circus music historians as part of our organization, as well as several past and present circus band directors. At that point in mid-1971, we had members from 20 states plus Canada. We considered the first 100 members to be Charter Members of Windjammers Unlimited and it did not take us all that long to achieve that goal.

Clyde Beatty – Cole Bros. Circus bandmaster Charles "Chuck" Schlarbaum joined WJU as Member #61. He was the driver behind our first Annual Convention, which was held in Key Biscayne, Florida in January 1973. For our first Convention, tuba player Loren Geiger (WJU #12) composed a piece dedicated to me. He titled it "*Charlie Bennett's Screamer*." As far as I know that tune was only played once. I do remember it had a tough baritone part.



**1st Convention.** Back: Bob Hills (71), Ward Stauth (82), (student), (student), Bob Weiss (103), Doc Dettman (144), Chuck Schlarbaum (61). Front: Bob Harrison (8), Tex Maynard (134), Richard Whitmarsh (143), Charlie Bennett (1)

Our Secretary, Ward Stauth was Member #82 and he hosted the first Summer Meet in July 1973 at his farm in Corydon, Indiana.



**1st Summer Meet:** H. Conrad (153), C. Conrad (154), Bob Hills (71), Charlie Bennett (1), Ward Stauth (82), "Doc" Dettman (144).

In addition to those formal Conventions and Meets, we sometimes had more informal, regional ones. No doubt my favorite of those was what I called "Windjammers in the Woods." For five years (2000-2004), we joined the Fall Convention of the Iowa Chapter of Circus Model Builders at the Forest Lake (church) Camp in Ottumwa, Iowa. These were in October. Initially we had 9 or 10 playing, but that grew to 21 as word spread. Typically, there would be 10 or so model builders from two or three states and they would set up their displays in the main room of the lodge. We rehearsed in a large room in another building. That room had one wall of windows looking out on the woods. At one rehearsal, we were surprised to see eight deer staring at us through those windows. They seemed entranced by our music and stayed watching for almost a half hour. At each of these events we would also do a public concert for the local townspeople.



**2002 "Windjammers in the Woods" -- All WJU members.**

In 1972, our three-term first president, Robert P. Hills, Jr. (WJU #71), using his R. Paul Harper pseudonym, composed a tune called "*Windjammers, Unlimited.*" It was a grand entry piece and in the early years we often played it during our rehearsals, but not at our public concerts. Obviously, it was composed by one of our members specifically for our organization. And it is a worthy march. I would love to see WJU resurrect that piece and routinely play it as the opening number at each of our public concerts, just as we always end with Karl King's "*Barnum & Bailey's Favorite.*"

As this 50th Anniversary Edition of *Circus Fanfare* goes to press, our newest member has Member Number 3966. Sitting here with badge Number 1 is quite humbling, I have to say. My hat goes off to all of those over the years who have provided the needed leadership to keep WJU alive, prospering, and accomplishing the originally intended mission of preservation, education, and performance as it pertains to the music of the circus. My thanks to each of you for being a part of this mission and heritage. **MAY ALL YOUR DAYS BE CIRCUS DAYS!**

### **AMAZON SMILE**

**Purchasing via Amazon? Use Amazon Smile and WJU receives 0.5%.**

Here is the link: <https://smile.amazon.com/ch/23-7356228>

### **WINDJAMMERS APPAREL**

**Available with the 50th Logo - Go to the Apparel Tab on our website.**

### **PLEASE RENEW YOUR MEMBERSHIP ... ONLINE or VIA CHECK**

**MYWJU.ORG** or Mail to WJU Secretary, Joe Shearin,  
1169 Belle Meade Island Dr., Miami, FL. 33138-5253

# PRESIDENT'S MESSAGE

By Nada Montgomery, WJU #1958

Two years can go by in a blink of an eye! This is my final President's Message to our Windjammer membership!

Seems like a lifetime ago that we met at our annual convention in Bradenton in January 2020. And indeed, our lives have changed so much since that time! Only in some crazy science fiction novel would we have envisioned ourselves having Zoom meetings, creating virtual performances, and scheduling a virtual convention.

My most heartfelt thanks to the Trustees of this Board who have stepped up and found ways to continue involving our membership and keeping the music of the circus front and center. Many of them have spent hundreds of hours to accomplish this. Bravo!

I urge you to visit the website, [www.mywju.org](http://www.mywju.org), and enjoy the articles, news, and recordings to be found there.

Please stay safe and healthy; wear a mask and physically distance from others. We really do not want anyone missing when we can gather again!

**May all your days be circus days!**

Nada Montgomery, President



## 2021 VIRTUAL CONVENTION UPDATE

By Lynette Garlan, Host, WJU #3633

The WJU 50th Celebration Committee is excited to bring you the very first Virtual Windjammers Convention, January 12-17, 2021.

We have lined up outstanding "Instrument Clinic" instructors and lecturers for our event: Don Covington, Nada Montgomery, Chris Griffith for Piccolo & flute; Michelle Anderson\* on clarinet; Flip Herfort on horn; Roger Blackburn on trumpet; Christopher Bill\* on trombone; Dale Underwood\* on saxophone, Andy Glover on euphonium; Ron Keller on tuba and a special clinic on conducting; and Barbara Bailey, Bob Schaer, Jim Roytz on percussion. (Those with \* are non-WJU experts on their respective instruments.)

Culturally we will have a panel discussion at the Ringling Museum; Andy Glover on Karl King plus a tour of the King Museum artifacts in Ft. Dodge, IA; Concert favorites of Windjammers; Charlie Conrad's circus lecture; and performances with the Sailor Circus. Plus additional seminars are being planned.

The bring-your-own banquet on Saturday evening will be via

ZOOM and will have break-out rooms (as tables!) for more personal conversations prior to joining back together for Charlie Conrad's informative after-dinner presentation.

The Virtual Convention is free to all WJU members and you can go to every event or just the ones you want. You can attend any of the instrument clinics even if you don't play that instrument. Lots of fun things will be shared in the clinics besides music to play.

Join in the fun with us! See your friends! Play some music!

As we approach January 12, 2021, look for more detailed emails or website postings on the timing of the various scheduled events. As always, you have to be a current member to attend our Windjammers Convention.

*50th Celebration Committee:*

*Lynette Garlan, Chair, WJU #3633, Linda Butts, WJU #3525, Rod Everhart, WJU #1351, Aldena Everhart, WJU #3240, Paul Hefner, WJU #1862, Andrew Rawls, WJU #3435, Joe Shearin, WJU #3773, and John Wetzel, WJU #949.*

**JOIN OUR 50TH ANNIVERSARY YEAR KICK-OFF EVENT  
JANUARY 12 - 17, 2021**

# WJU HALL OF FAME

## 1921: A YEAR IN THE LIFE OF A KING

by Jerrold P. Jimmerson, WJU #3118

**KARL L. KING**  
H of F Inductee #1  
1974

There has been much written about the early years of famous composer and conductor **Karl Lawrence King (1891-1971)** - everything from his birth in Paintersville, Ohio to his growing up in Xenia, Cleveland, and Canton, Ohio to playing in the local bands there and then his nine years playing Euphonium and later conducting several different circus bands. However, there is so much more to his story after Karl and his wife Ruth left their 'trouping days' behind at the close of the 1918 season which was cut short by the great Spanish flu pandemic that year.

Karl and Ruth returned to their home in Canton to settle down. King assumed the directorship of the local Grand Army of the Republic (G.A.R.) Band for what would only be two seasons. In November, 1919, their only child, Karl Jr., was born. But there were other unforeseen events that were about to take place.

Hundreds of miles away to the West, in Fort Dodge, Iowa, the local Municipal Band was soon going to need a new conductor. Carl Quist became conductor in 1901, first of the 56th National Guard Band, then the Fort Dodge Military Band which later became the Fort Dodge Municipal Band. When Quist decided to leave in the middle of the 1920 season, the Fort Dodge group found themselves without a conductor.

The local Commercial Club began a search for a new conductor with a national reputation. As Thomas J. Hatton states in his book, **Hawkeye Glory**, this group "promised to raise \$5,000 to buy new uniforms and support the band during the 1921 season. A good share of this would go to pay the director's salary". The field of conductor choices was narrowed to two, both from Ohio, with King being the leading candidate.

Karl King was invited to Fort Dodge, arriving by train on the evening of Saturday, September 11, 1920. He met with and rehearsed the local band the next morning. The program King selected included a mixture of his own compositions ("*The Royal Scotch Highlanders March*" and "*An Autumn Romance*"), along with several classical pieces, popular works from musical theater, and vocal solos. The Monday night concert was an overwhelming success with both the band members and audience alike. *The Fort Dodge Messenger and Chronicle* reported that the open air concert "was a triumph from start to finish."

He returned to Canton right after the concert, and was offered a one-year contract, which he accepted on September 17, 1920. He would remark many years later

that "I've been working on that one-year contract all this time. Somebody forgot to fire me, I guess." That one-year contract to conduct the Municipal Band lasted for 50 years, ending only with his death 50 years ago on March 31, 1971, about 2 weeks after what was his final concert March 14th!

### King's first indoor concert ... 100 years ago:

Karl King came back to Fort Dodge alone on October 1, 1920, and the band, although small in numbers at 16 players, marched in the "Greater Iowa Day" Parade on October 5th. King rented a house at 815 Forest Avenue for his wife and infant son, who would join him a month later, along with Ruth's mother. Rehearsals began immediately after the parade to recruit more players and begin practicing. The rehearsal schedule was doubled to prepare for the three upcoming indoor concerts in January, February, and March of 1921.

By the time of the Municipal Band's first indoor concert on January 21, 1921 at the Princess Theater in downtown Fort Dodge, the instrumentation had grown to 35 players. An advertisement in the local newspaper, *The Fort Dodge Messenger* for "King and His Band" stated that the "curtain rises at 8:15 Promptly [sic]. Admission 35c and 50c".

#### Program:

#### January 21, 1921

Sarasota March.....	Karl L. King
Oberon Overture.....	Carl Maria Von Weber
Cello Solos .....	performed by James Sutton
Scherzo.....	Von Goin
Sarabande.....	G.F. Handel
Operatic Masterpieces.....	V.F. Safranek
Melodie.....	Rudolph Friml
The Reconciliation Polka.....	Riccardo Drigo
The Booster.....	M.L. Lake
Vocal solos .....	performed by Willis Peterson
Enchanted Night Waltz.....	Karl L. King
Second Hungarian Fantasia..	Theodore Moses Tobani

The programming for this first concert quickly established King's style for the quality and type of music people could expect from his band. This was basically the format he followed for all the years he led the Fort Dodge Band. This programming style has been continued by the three conductors who have succeeded Karl L. King - W.B. Green (1971-77), Reginald R. Schive (1978-2002), and the current

conductor, Jerrold P. Jimmerson (2003-present). All three of these persons played under King's baton for several years, and were heavily influenced by his musical style. It was a somewhat simple format. Start with a march or two before going to a "heavy", (an overture or transcription). Follow that with a waltz or something lighter, then feature the soloist of the day. After another march, the band would usually play another "heavy" before moving on to some lighter selections – popular songs of the day or from the Broadway stage, then a rag, a galop and other lighter selections before the concluding march. Once the final note of that march was played, it was time for the National Anthem. All together, concerts would last one hour, usually no more or no less. There were no encores. King would always want to "leave the audience wanting more".



Karl King at the time  
he was appointed director  
of the Fort Dodge Municipal Band

### The Iowa Band Law:

When Karl King arrived in Fort Dodge, he found a city band that was struggling financially. Whether the funds to maintain a band came from local benefactors and/or civic groups, military budgets, or municipal funds, they were always subject to annual fluctuations based on inflation, available funding, and many other factors. Fort Dodge was not alone in this issue, since many other Iowa bands were having the same problem. King set out to establish a more secure and steady form of funding for the band.

In 1921, Karl King, Major George W. Landers, a military band leader in Clarinda IA, and Alonzo Leach, a music store owner in Des Moines, IA, lobbied the Iowa Legislature to pass a resolution, House File #479, which is now simply

known as the "Iowa Band Law." Major Landers wrote the actual bill, which he said would "take the bands out of the charity class". This bill was introduced into the Iowa House on February 10th, and, after much discussion and amendments, was eventually passed on a vote of 86-6 on February 25th. Next, this bill went to the Iowa Senate on March 7th, and was passed after discussion on March 16th by a vote of 34-4. Finally, the Iowa Governor signed the bill into law on St. Patrick's Day, March 17th, 1921.

This law would then give local cities the ability to hold a special election and, if passed, use a small portion of annual property tax collections to support and maintain a municipal band. In so doing, the municipal band would become part of the city government and would have a steadier, more predictable source of funding. The City of Fort Dodge enacted this bill into law on March 26th, 1923 by a vote of 2,803 in favor and 1,545 against. This funding is still the basis for the annual operating budget of the Karl L. King Municipal Band, along with those of several other Iowa cities.

That same year, 1923, when Fort Dodge adopted the Band Law, Karl King composed and published his march, "The Iowa Band Law", which was "*Dedicated to Major Geo. W. Landers, Clarinda, Iowa, founder of Iowa Band Law*". This landmark piece of legislation was eventually adopted by more than 30 states and at least 3 foreign countries.

To learn more about the Iowa Band Law, go to Rod Everhart's article published in the SEP-OCT 2018 *Circus Fanfare*.

### The Corn Palace concerts:

With the passage of the Iowa Band Law and the growth in both membership and technical proficiency of the Fort Dodge band under Karl King's leadership in 1921, the financial issues were becoming less of a problem as the band's reputation and community support was quickly growing!

At the band's final indoor concert on April 28th, 1921, this item appeared at the bottom of the printed program,

*"We sincerely hope your attendance here has been the means of creating a new interest in our organization and establishing confidence in our future endeavors".*

The Fort Dodge Municipal Band was able to secure a booking to play the Iowa State Fair in Des Moines in August 1921, along with some other local county fairs. At the State Fair, there just happened to be two representatives from the Corn Palace in Mitchell, South Dakota. They apparently approved of the performances the band played during the Iowa State Fair, and excitedly offered them a \$5,000 contract to play for their six day exhibition near the end of September. This exhibition was one of the most significant fall celebrations in the upper Midwest. Music was the main attraction at this event, along with elaborate murals made of ears of corn, milo, and other colorful grains. The year



The Fort Dodge Municipal Band at the Mitchell Corn Palace Auditorium in 1921, appearing as “K.L. King’s Band, Ft. Dodge, IA”

before, in 1920, John Philip Sousa’s band had played there. The featured band each year would play a series of concerts rather than just accompany a variety of acts. This new Mitchell Corn Palace Auditorium, built at a cost of \$275,000, had been completed earlier in 1921 just prior to this festival.

The Fort Dodge band played a total of 11 concerts during this six day event, from September 26th through October 1st. There was a band concert every evening and some in the afternoons as well. Each evening, over 4,000 people would fill the auditorium to hear the concert. To view each of these concert programs, you can go to the band’s website at [www.karllking.us](http://www.karllking.us), click on the ‘Online Photo Archive’, then click on page 8. You will find this picture of the band towards the bottom of that page, with a caption underneath saying, “Listing of 1921 Corn Palace programs”.

In reviewing the Corn Palace programs, you will again notice King’s style of programming: marches, classics and transcriptions, waltzes, solo features, and popular songs of the day. Notice that King always featured some of his own compositions at each concert.

Karl King expanded the size of the Fort Dodge group to 45 players for this festival, bringing in some of the finest musicians from Chicago and Minneapolis to fill in along with the regular members from Fort Dodge. This band was truly outstanding. In Thomas J. Hatton’s book, **Hawkeye Glory**, he states that “John Magennis, who played cornet, felt that it was very probably the finest over-all band that Karl King ever led while he was in Fort Dodge.” The band was very well received, and established itself as “one of the most important organizations in the Midwest”. It would soon become known simply as “King’s Band” or “The King Band”. For this festival, King wrote “*The New Corn Palace March*” that was then published by Fillmore Bros. Co., Cincinnati Ohio, in 1923.

### In Retrospect:

Why Karl King came to Fort Dodge and stayed for 50 years has never been completely determined and is still a matter of speculation. Was he encouraged by C.L. Barnhouse from Oskaloosa, IA, who had already published dozens of King’s compositions? Did he remember Fort Dodge from when the Barnum and Bailey Circus stopped there on August 20, 1913? Was he looking for a Midwestern city where he could write his own music, establish a publishing company, direct a Municipal Band, and raise his young son?

One thing is certain. Fort Dodge admired and respected Karl L. King. A state highway bridge was named in his honor – the Karl King Viaduct, one of only a handful of bridges across America named for band conductors. The Band Shell in Oleson Park that he worked so tirelessly to have built was renamed the Karl L. King Band Shell after his death. The local Municipal Band that he conducted for fifty years was renamed the Karl L. King Municipal Band of Fort Dodge, IA also after his death. A local city park downtown, formerly known as the City Square, was renamed the Karl L. King Memorial Park. There is a life-size bronze statue erected there of King in a conducting pose. Several local, district, and state awards and scholarships in Iowa bear his name. Late in his career, Karl L. King once said “I’ve sung my song. It was a rather simple one; it wasn’t too involved; I’m happy about it.” Karl King loved Fort Dodge and his adopted city and state loved him as well! The year 1921 – 100 years ago - was just the beginning of many tremendous things to come from this great and humble man who gave everyone so much more than just “**A Year in the Life of a King**”.

WJU was formed the year King died. Then in 1974, at the 2nd Convention, the WJU Hall of Fame was established and Karl L. King was honored as its first inductee. So on our 50th Anniversary month, we honor King once more.

Portions of this article have been based on the following: the book, **Karl L. King, An American Bandmaster**, by Thomas J. Hatton, published by *The Instrumentalist* in 1975, and republished by the American School Band Directors Association (ASBDA) Education Foundation, Inc., in 2011; the book, **Hawkeye Glory**, by Thomas J. Hatton, published by Golden Dragon Press in 2002, and the Karl King Band’s web site, [www.karllking.us](http://www.karllking.us), as established and maintained by the late Duane ‘Oley’ Olson (WJU #945), his wife Nancy Olson (WJU #1905), and Alan Spohnheimer (WJU #3190).

# Karl L. King Band SESAC Recordings

By Eric Beheim WJU #66

Beginning in the 1940s, Karl L. King and his band recorded marches and other band related material for SESAC, a transcription service that provided radio stations with recorded music that had been cleared for broadcast.

Like ASCAP and Broadcast Music International (BMI), SESAC collected royalties for the composers and artists whose works appeared on its records. Unlike ASCAP and BMI, however, SESAC did not offer open membership – one had to be approved to join.

Here is how SESAC described Karl L. King in 1958:

*Everything about Karl King is prodigious. He is six foot four inches in height, he has written well over 200 compositions many of which have become standards in band music, he owns and operates his own publishing firm with great success and is acknowledged as one of the top band masters in the country.*

*At sixty-seven Karl King is a living legend. His music is played throughout the world. He has been actively writing and performing for fifty-three years, having sold his first march at the age of fourteen. His trouping days started at eighteen when he joined John Robinson's Circus in Emporia, Kansas. Soon he was band master of the combined Sells-Floto and Buffalo Bill Wild West Show. Shortly thereafter his growing reputation led him to the coveted position of director of the Barnum & Bailey Circus Band at the ripe old age of 23.*

*In 1918 King returned to his hometown of Canton, Ohio to "settle down" to composing. Since that time, he has virtually become an institution. In addition to writing and publishing, he is past president of the American Bandmasters' Association. He has been featured conductor in massed band festivals in nearly every state in the union.*

*Karl King now lives in Fort Dodge, Iowa, enjoying the fruits of a rich and full life, or to put it in his own words: "In spite of ups and downs, and there were many terrific downs, my life has been interesting and active with very few dull moments. After all, I've been places, seen people and done things. I have no regrets!"*

The Karl King Band's SESAC recordings were not sold commercially in record stores, but were only made available to radio stations. Some years ago, I acquired several SESAC 33-1/3 rpm 16-inch transcription disks featuring the "Karl L. King Band." SESAC brought King to New York to record these tunes with a "pickup" band at a studio. The band included a number of top NYC players, including Jimmy Burke on cornet, Davis Shuman on trombone, and Harvey Phillips and Bill Bell on tuba.

These disks were not the "instantaneous" type used for

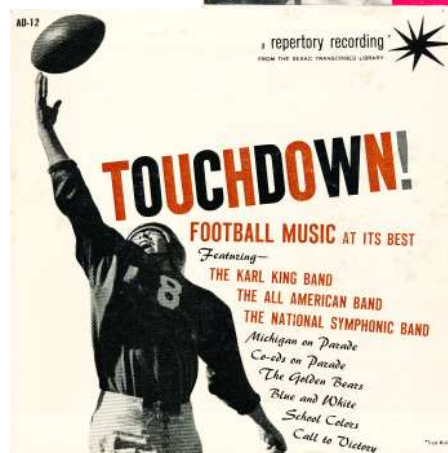
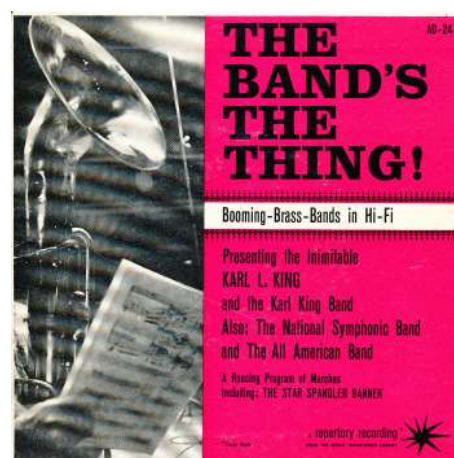
recording but had been pressed like conventional phonograph records. These platters played from the outside in and were transferred onto my computer's hard drive, where, using audio restoration software programs, most of the clicks, ticks and surface noise were removed. (Radical methods were not used in order to preserve the full-frequency content of the original recordings.)

I organized ten of the best tracks into a playlist that is as follows:

1. Trouping Days (Karl L. King)
2. Princess of India Overture [partial] (Karl L. King)
3. Michigan on Parade (Karl L. King)
4. Un Kung Foy Ya (Karl L. King)
5. The Fez (Frank A. Penella)
6. Galop "Go!" (Fred Jewell)
7. Tiger Triumph (Karl L. King)
8. In a Moonlit Garden Intermezzo (Karl L. King)
9. On the Warpath (Karl L. King)
10. King Henry (Karl L. King)

They feature the great Mr. King conducting eight of his own numbers plus two others written by his contemporaries. WJU members can listen to them at our website at [MYWJU.ORG](http://MYWJU.ORG), under the [Preservation/Circus Music Recordings](#) tab.

Enjoy!



# CIRCUS SNIPPETS A'LA KING

By Jerrold P. Jimmerson, WJU #3118

Karl Lawrence King (1891-1971) was a master at writing enjoyable, playable, and fun music for many different ages, abilities, and experience levels. His music, especially his circus compositions, captured the spirit and flavor of whichever act he was writing for at the time. Difficulty levels ranged from grade 2.5 (Medium Easy) to Grade 5 (Difficult).



All together, King had 294 compositions published primarily by C.L. Barnhouse Co. in Oskaloosa IA, and K.L. King Music House in Fort Dodge, IA. In addition, there were other unpublished compositions of his that he would simply give to a particular act when they moved on and left whichever show King was with at the time. King published a total of 180 marches, 27 waltzes, 20 overtures, 13 galops, 10 serenades, 6 intermezzos, and 26 others in different styles (rags, reveries, and other dance styles) under his own name for a total of 282 pieces. These were all published between the years of 1909 and 1962. Some of these same works were published for Orchestra as well.

Many composers during this time (e.g., Henry Fillmore, Fred Jewell, etc.), also published music using different pseudonyms. Karl King published under the name of 'Carl Lawrence' for an additional 5 marches, 2 waltzes, 2 overtures 1 intermezzo, and 2 other styles, for another 12 compositions.

Following are some comments about selections in each of Karl King's compositional styles.

## **MARCH: TMB** (Karl L. King, 1909, Strassner):

In 1909, Karl King was a young 18-year old Euphonium player with the Thayer Military Band (TMB) of Canton, Ohio. Although his first compositions at the age of 14 were rejected by publishers, he persevered and had his first compositions published in 1909. This was King's very first published march and was dedicated to H. Clark Thayer, the founder and former conductor of that Military Band. It was published by King's Euphonium teacher, William Strassner of Canton. It was the Thayer Band where King sat in and played Euphonium after first playing in the Canton Marine Band.

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## **\*MARCH : TROUPING DAYS** (Karl L. King, 1925, King):

The title refers to the years that Karl King traveled or "trouped" with various circus bands throughout the United States. This march was dedicated to Fred Zalesky, who was playing solo clarinet in the Fort Dodge Military Band before King arrived in Fort Dodge in 1920. Zalesky was playing in 1910, and continued playing into the 1950s. Former King Band conductor and WJU member, the late Reginald R. Schive (WJU #488), took private lessons on clarinet from Zalesky.

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## **\*PRINCESS OF INDIA OVERTURE** (King, 1912, Barnhouse):

In 1912, King moved to one of the largest and most successful shows on the road, the Sells-Floto Circus, owned by the publisher of the *Denver Post* newspaper. King, by this time, had dozens of compositions in print. While playing Euphonium with the Sells-Floto Band, King wrote an overture that became one of his best-selling compositions. It was not only popular in the circus world, but it became a particular favorite in the fledgling school band market as well, both as a concert feature and as a contest piece.

## **\*MARCH: MICHIGAN ON PARADE** (Karl L. King, 1938, King):

This march was dedicated to William D. Revelli and his fine University of Michigan Band at Ann Arbor. King composed and dedicated marches to all but two of the schools in the Big Ten athletic conference at that time, along with several other colleges and universities. On October 8, 1960, Karl King was asked to conduct 13,252 musicians from 188 high school bands assembled for the record breaking massed band performance at the University of Michigan Band Day. This performance was also televised nationally. To view pictures of this event, go to the band's website at [www.karlking.us](http://www.karlking.us), find the 'Online Photo Archive', Page 31.

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## **\*WALTZ : IN OLD PORTUGAL** (Karl L. King, 1917, Barnhouse):

Karl King received a call from John Ringling two weeks before the circus season was to open in 1917, offering him the job as bandmaster of the Barnum & Bailey *Greatest Show on Earth*, the very top job in the circus world. At age 26, he would become the youngest ever to hold that position. The bandmaster was responsible not only for directing the band, but for hiring the musicians to accompany the finest circus acts in the world, a special challenge at the time because so many musicians had been drafted as a result of World War I.

One of the most famous of these acts was the death-defying aerial performance of Miss Lillian Leitzel, still considered the greatest female aerialist of all time. For her act, Karl King wrote this beautiful, lyrical waltz which Leitzel used for her accompaniment the rest of her career, including her last performance in Copenhagen, Denmark in 1931, when a brass swivel broke and she fell, sustaining injuries that resulted in her death two days later.

**GALOP: CIRCUS DAYS** (Karl L. King, 1944, King):

The circus galop is synonymous with excitement. It was used to accompany excitement or to create excitement! Karl King wrote only 13 of these galops, but they have an important place in the musical history of the circus. This exciting galop was dedicated to Jerry Huffman, King's friend and Sousa Band trumpeter from 1925-1930.

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**GALOP: THE WHIPPET RACE** (Karl L. King, 1927, King):

This galop was written specifically for a dog race. It was dedicated to "Doc" Griffen, Superintendent of Speed at the Iowa State Fair. The Fort Dodge Municipal Band under King's direction was an important part of the Iowa State Fair, playing the Grandstand shows and accompanying a variety of acts each season starting in the early 1920s and continuing until their final performance at the close of the 1959 season.

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**SERENADE: A NIGHT IN JUNE** (Karl King, 1912, Barnhouse):

This beautiful serenade exemplifies the baritone horn, which of course, was Mr. King's instrument. Dedicated to his friend Vic Graham, baritone soloist, King often performed this selection at one of the Sunday night concerts in Fort Dodge during the month of June. It was his wife Ruth's favorite composition, and her birthday was in June as well. Having played under King's baton for 11 years, I can confirm that he used to take many liberties with the tempos, especially in the Trio, and never directed it the same way twice!

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**\*INTERMEZZO: UNG-KUNG-FOY-YA** (King, 1919, CLB):

Karl King was a master at writing music for a variety of acts during the nine years he spent trouping with different circuses. During the 1917 and 1918 seasons, he was the bandmaster of the Barnum and Bailey Circus, the most famous circus of that era. On that show was a group of Asian acrobats and jugglers. King wrote this intermezzo, using pentatonic scales and harmonies, to accompany their act. During the act's finale, the performers would suspend themselves by their braided ponytails, or queues, and would hang and rapidly spin their bodies above the center ring.

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**\*INTERMEZZO: IN A MOONLIT GARDEN** (King, 1924, CLB):

When Karl King arrived in Fort Dodge in the fall of 1920, he found a core of fine musicians in the Band. Already a well-known composer and conductor himself, Mr. King quickly established his own style of programming with the Band. Several local citizens and band members had marches or other selections dedicated to them during the 1920s decade. This selection was dedicated to Willis Peterson, a popular vocalist with the local Municipal Band.

**TWO-STEP: KENTUCKY SUNRISE** (King, 1919, CLB):

When one hears the title of this selection, one might think of lush, green fields of bluegrass and rows of white fences gleaming in the morning sun. However, nothing could be further from the truth! Karl King wrote and published this piece during the ragtime era. It was named after a performing horse, **Kentucky Sunrise**, in the Barnum and Bailey Circus that could actually prance in time to this catchy ragtime beat. It was dedicated to Rhoda Royal, a horse trainer in the Sells-Floto Circus and Buffalo Bill Wild West Shows with King.

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NOTE: (\*) – These four songs were also part of the SESAC recording sessions in New York City conducted by Karl King during the 1940s and 1950s. These discs were then provided to radio stations for broadcast nationally. SEE PAGE 11 IN THIS *CIRCUS FANFARE*.

To view PICTURES of a 1958 session, go to the King band's website: [www.karling.us](http://www.karling.us), 'Online Photo Archive', Page 30.



Want to LISTEN to King conducting his band for those SESAC sessions? Then sign on to our website at [www.MYWJU.org](http://www.MYWJU.org) and under the Preservations/Circus Music Tab you will find the four from this article plus six others under the King Recordings grouping: *Trouping Days*, *Princess of India Overture [partial]*, *Michigan on Parade*, and *Ung-Kung-Foy-Ya*.

Thanks to Andrew Glover (WJU #423) for providing the complete listing of the publications for Karl King. Thanks to Nancy Olson (WJU #1905), her late husband Duane 'Oley' Olson (WJU #945), and Alan Spohnheimer, (WJU #3190) for establishing and maintaining the Karl King Band's website, [www.karling.us](http://www.karling.us).

# MEMBER SPOTLIGHT

## CHARLES H. BENNETT, JR., WJU #1, WJU Hall of Fame 2013

By Rod Everhart, WJU #1351



**Charles H. Bennett, Jr.** is the co-founder of Windjammers Unlimited and WJU #1. Charlie inherited his passion for the circus from his father, who was a co-founder of Circus Model Builders, an organization along with Circus Historical Society and Circus Fans Association of America that are sister organizations to our own. At 50 years, WJU is by far the youngest of the four.

Bennett, Sr. had a hobby of building little circus wagons. He was thirteen when he did his first one, a white cage wagon still on display in Charles, Jr.'s hobby room. The Ringling red ticket wagon was his last one 66 years later. In 1935, the *Billboard* magazine ran an article about "Backstein's Miniature Circus," which at the time was the largest complete ½" scale circus in the world. Bennett, Sr. saw it and wrote Bert Backstein concerning their shared hobby and interest. They discussed the possibility of forming a club to help model builders exchange ideas. They soon enjoined two others in the plan and then placed an article in *Billboard* explaining the club's objectives and soliciting new members. It worked, and in 1936 the "Circus Model Builder & Owner's Association" was born. Years later, in January 1965, it was incorporated in Pennsylvania as "Circus Model Builders, Inc."

Charlie, Jr. was born in Chicago and when he was three, the family moved to Norridge, IL, a northwest Chicago suburb near O'Hare Field. He was there until 1975, when a job

promotion took him and his wife, Beverley, to Wichita, KS. They are still there 45 years later.

During his childhood, Charlie recalls being called down to his dad's basement workshop on a regular basis so his dad could talk to him about the skills of model building, but also about circus history, its performers, and yes, its music as his father loved circus music, especially the music of Karl L. King. Around the house, the Merle Evans recordings of 1930 (Victor), 1941 (Columbia), 1949 (Capitol), and 1953 (Decca) were frequently playing on the turntable. Railroading was another significant topic of conversation as his Dad's entire career was with the railroads.

In those early years when circuses played the Chicago area the Bennett's were there. In 1949, as a two-year-old, Charlie was at the Ringling show and his dad held him up high in the menagerie to see Gargantua, the famous gorilla. Of course, Charlie does not actually remember that first trip to the circus, but he has heard the replay many times.

Being such a circus music fan, Bennett, Sr. would make a point of meeting Merle Evans after the show. Charlie remembers when they went into the Big Top, his father would always pay the head usher to get them seats right next to the bandstand wagon. [See pages 24-25 of the MAY-JUNE 2019 *Fanfare* for an article on Ringling's custom Bandstand Wagon #29.]

Back in 1965, when Charlie was a college student at Emmetsburg Community College (now Iowa Lakes C.C.) in N.W. Iowa, Bennett, Sr., learned of an upcoming St. Patrick's Day Concert by the Fort Dodge Municipal Band. He wrote Karl King about the possibility of attending and meeting the great composer and conductor. So, on what was Charlie's birthday, the two Bennett's were in Ft. Dodge, IA for the concert. As Charlie was a robust fan of the University of Illinois basketball and football teams, he was particularly thrilled when the King band played King's *Pride of the Illini* March. After the concert, King graciously invited them to the stage where they sat and had a wonderful 40-minute visit. There was quite a connection and King took an interest in Charlie and would subsequently write him, sending copies of music and programs, and even books that would be of interest.

So, with King's long-distance mentorship, Charlie became an outstanding trumpet player and circus band enthusiast. He also carried forward his dad's love of circus model building and model railroads, so much so that his basement is currently filled with the output. Bennett, Sr. was inducted

into the CMB Hall of Fame in 1965, and Charlie received a similar honor in 2017.

Clearly, Charlie Bennett, Jr. had a number of amazing influences in his life. Naturally, it started with his father (WJU #148), but also included Karl King (WJU Hall of Fame 1974), Merle Evans (WJU #22; H of F 1974), and Charles "Chuck" Schlarbaum (WJU #61; H of F 2007). But as an overall summary, Charlie says, "I am what my father was." Truly, the name fits -- Charles Herbert Bennett, Junior.

Growing up in a house filled with circus music, it was not a surprise then that entering 7th grade, Charlie picked up playing the trumpet. The choice of instrument was never in doubt because over the years, Charlie had grown to admire the solo cornet players in the various circus bands. When he began private lessons in 8th grade, his dad got him a professional French Besson trumpet which remains his main instrument, although he still has his first student Conn cornet.

From 8th grade on, anytime a tent show was anywhere close, Charlie would go to the circus with a notebook in hand. He took notes on the tunes played and the personnel included in the band. Often, he would also tape record the performances.

In 1963, as an 11th grader, the Mills Bros. Circus came to town for an 8-day gig. Bandleader and trumpeter Joe Stephan (WJU Hall of Fame 2007) had a ten-person circus band, and when Charlie explained his interest, Joe invited him to come back with his trumpet and sit in with the band. When he did, they put Charlie on solo cornet, sitting between Bobby Danks and Ozzie Kristen. The Pre-Show consisted of five tunes, all at a "Joe Stephan tempo", which is faster than "circus tempo." The third number was Russell Alexander's *The Southerner*, which has an especially wicked Trio. As the Trio started, Charlie commenced with a serious coughing attack, recovering for the "dogfight" strain, and back to the coughing attack on the Trio repeat. At the next break in playing, Bobby and Ozzie had their own attack -- one of almost hysterical laughter. Charlie then realized they had not been fooled.

When Charlie was a high school senior, the high school band leader, Glen Mortenson, was persuaded by Charlie and the two others on solo cornet, to tackle *Bugler's Holiday* for a concert. The bandmaster was hesitant and doubtful but agreed. When the concert happened, the trio "took off" with unexpected speed and did a super job. But afterwards, Mortenson looked at them in amazement, saying "How in the hell did you guys do that?"

When Charlie headed off to college, he was thinking of being a Civil Engineer. He picked the community college in Iowa where his mother's father lived, so he could have inexpensive accommodations. Soon, however, he switched from engineering to a Liberal Arts curriculum. After three

semesters there, Charlie went back to Chicago and enrolled part-time at tuition-free Wright Junior College (now Wilbur Wright College). Later, he enrolled at the University of Illinois - Chicago Campus (UICC) for one semester. For his last two years of college, he was at Roosevelt University in Chicago, graduating in January 1971 with a B.S. degree in Marketing and an advertising major.

While still in school, Charlie had an internship at the largest ad agency in Chicago and got a firsthand look at how cutthroat the advertising world was. He saw several agency workers get the axe. One of his training assignments was to develop an ad campaign for a bubble bath product ... aimed at adult men! Despite his forthcoming degree, Charlie decided another path was needed.

When the Railroad Retirement Board recruiters showed up on campus, Charlie went for an interview. No doubt his family's detailed knowledge about railroads was a big plus. It was a match and he was hired. At the Board's offices, he met Beverley and they were married. When he accepted a promotion and transferred to Wichita in 1975, she quickly got a job there at the Department of Agriculture. Charlie's primary role was pension and unemployment counseling and sign-ups. It involved a lot of travel to small towns and was quite people-oriented.

While his job did not allow for much trumpet playing. Charlie would still get to sit in with the Mills Bros. show when they were in town. And later he would sit in with the Clyde Beatty-Cole Bros. show when Chuck Schlarbaum was bandmaster. Charlie was also well-aware of an annual local circus in Delavan, WI, celebrating the town's circus heritage. A few small shows had wintered there. Also, P.T. Barnum's first circus was launched from Delavan in 1871, with William Cameron Coup and Dan Castello as P.T.'s partners. It was initially called "P.T. Barnum's Grand Traveling Museum, Menagerie, Caravan & Hippodrome". After a number of name changes and mergers, it became Barnum & Bailey's "Greatest Show on Earth," headquartered in Bridgeport, CT.

In 1970, Charlie was quite surprised to receive a letter from Merle Evans asking him to organize the band for the circus in Delavan that summer, which was staged outdoors at the city's grandstand. Charlie's informal network pulled it off. The tuba section had the top three tuba players -- Harvey Phillips, Bill Bell, and Ed Livingston. One of the drummers was Ringling's Rollin Sherbondy.

During this gig, lodging and meals were free, but were in another town. One night, Charlie and three others were not paying enough attention to the time and they realized they were going to be late for the evening show. Charlie thought Merle would not start without them, but Rollin knew better and was quite agitated. As they approached the bandstand, the Grand Entry was past and Act One was close to ending. Charlie remembers well that Merle never said a word, but if looks could kill, Merle's would have. Nevertheless, Charlie

was invited to again put the Delavan band together for 1971, and many of those in that band became charter members of Windjammers Unlimited.

Charlie Bennett, Jr, and Art Stensvad (WJU #2) officially formed Windjammers Unlimited on January 1, 1971. That was just a couple weeks prior to Charlie's graduating from college. Ward Stauth (WJU #82), of Corydon, IN, was one of the original "Big Four" leadership team members for Windjammers Unlimited. That team also included WJU's first president, Bob Hills, Jr (WJU #71). Not only did all four have a love for circus music, but they were all serious railroad buffs as well.

In 1972, Charlie and his clarinet-playing friend, Bob Harrison (WJU #8), decided to do a circus band gig on their respective vacations. They drove to Lake Placid, NY and then trouped with the King Bros. Circus' six-person band in New York, Vermont, and New Hampshire. While in Vermont with King Bros., Charlie was shocked to see Ward Stauth on the lot. Turns out, Ward had driven the over 900 miles from Indiana to Vermont specifically to tape record the show because of Charlie and Bob's participation in the King

Bros. band. When that night's show was over, Ward drove back home. In 1973, Charlie and Bob did a bit of a repeat vacation excursion, this time with the Clyde Beatty – Cole Bros. circus band under Chuck Schlarbaum's baton.

When Charlie left the Railroad Pension Board, his parents were having serious health issues and that motivated his early retirement. So, Charlie embarked on frequent trips from Wichita, Kansas back to the Chicago area to be with them. Charlie's father died September 17, 1996. Charlie and Beverley then moved his mother to Wichita. She died January 7, 2005.

Along the way, Charlie started having some serious vision problems. He came to the Lincoln, Nebraska Windjammers Unlimited Summer Meet in 2014, but the vision issue was such a problem that he decided he could no longer play with our group. He also dropped in on the Oscaloosa Meet in 2018, but just listened. However, his situation has certainly not dampened his spirit for our organization or circus music in general. Fifty years after the WJU launch, he is as enthusiastic as ever about our mission, wishing for all our members that "All our days may be circus music days."

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## CIRCUS BUSINESS CARDS

By Max Kramer Goodall II, WJU #1060

There was never a time in my life when I did not love and appreciate the art of the circus! My great-grandfather, Robert Knight, was the original circus fan in our family. I not only inherited his circus library but also his high regard for all forms of outdoor entertainment. Therefore, it was a little bit strange that no one took me to a real circus until 1970, when I was 15 years old. Still, I have been a faithful follower of the Big Top ever since.

It was not until 1979 that I joined the Circus Historical Society (CHS). Then in 1980, just after my 25th birthday on May 5th, I joined the Circus Fans Association of America (CFA). A membership in Windjammers Unlimited (WJU) came in 1987, even though I had been observing WJU recording sessions and Sailor Circus performances for years before that. Because I do not play an instrument, I later dropped out for a few years, but I am glad to have rejoined a couple years ago in support of the Windjammers Unlimited mission of preservation and education ... while still listening to the circus music I love!

My grandparents lived in Bradenton, FL. They were only



**Max Goodall II with his Circus Business Card albums**

ten minutes from the old Circus Hall of Fame in Sarasota and the Ringling Circus Museum. So, from my earliest days I was exposed to circus topics and learned to have a keen appreciation of this art form. And years later ... to this day ... I am still a big circus fan. Also, my sister lived in Venice, FL. With family in the area, it was not much of a strain to get to the Windjammers recording sessions, where the bands would practice and record circus music. And I went to many of those before I became a member and started doing recordings myself. My most active years of circus music recording were from 1988 to 1992.

Back in the 1960s, the Circus Hall of Fame in Sarasota, FL always had a section of old circus books for sale.

When I was 10 my grandmother bought me a copy of "Lord" George Sanger's "*70 Years a Showman*". I soon had it read from cover to cover. It remains today as one of my favorite books ... a masterpiece of literature! It was wonderful to grow up in a world where no one thought it odd that a ten-year-old boy would rather be reading serious books about the circus than the *Hardy Boys*! For me, even the *Sherlock Holmes* short stories had to wait until I was in college.

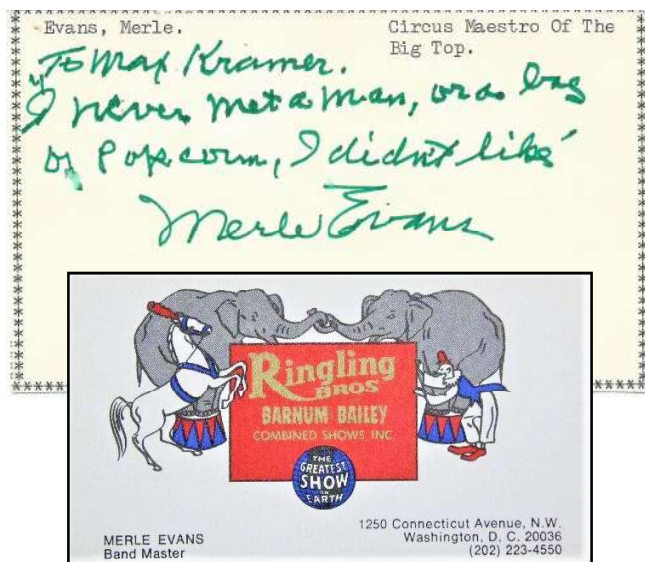
The CFA had its yearly convention at Lido Beach in Sarasota in June 1980 and, by a good bit of luck, the hotel where it was held was only a half-hour away from my grandparents in Bradenton. It was at this convention that Merle Evans and his wife were in the lobby of the Lido Holiday Inn, greeting the Convention attendees as they arrived. Meeting Merle was a never to be forgotten honor and a thrill for me. I introduced myself and before I could say another word, my mother said to Merle's wife that I had a photo of Merle above my bed. Merle heard the remark and seemed flattered I held him in such high esteem.

Merle shook my hand and talked with me for a few moments and was quite kind to my mother and me. Subsequently, I again met him three or four times and saw him conduct on many occasions. He always remembered me and I had his autograph on various pictures, numerous concert programs, and cards. At one point I was offered what I considered to be a huge amount for my Merle Evans autographed materials, and I sold most of them. An exception was his signature on the back of business cards. Merle was a fine gentleman, and a fine musician.

At that 1980 CFA Convention, I saw Freddie Daw, an old-time dealer in circus books and memorabilia. On one table he had two or three dozen issues of the



**Merle Evans with young Max Goodall at 1980 Convention**



*Circus Report*, tied together and marked "Free." The *Circus Report* had a classified ad section in the back of each issue and that gave me a long list of people to write. So, these issues soon found a good home in my collection! Freddie also gave me Helen Wallenda's address and suggested I write her for Karl Wallenda's business card. This I did and that became the first card in my collection. Over the next forty years, I have added 1,499 more! In some cases, people didn't have a business card, but to not disappoint me they sent an autographed 8x10" photo instead!

With a hopeful spirit, I wrote Don Marcks for his business card, which he sent, but also three dozen additional cards from other circus individuals, including John Ringling North. It turned out that in the 1980's Don received a number of business cards in connection with the publishing of his magazine. After a while, he just threw them away as having no value. Well, from then on, I would send Don a self-addressed stamped envelope every couple of months and he would always return it full of cards. This arrangement lasted until he passed away.

There were still better times to come in those early days. Around 1990, Don issued a performers directory, which listed the names and addresses of circus acts by category. It took me six months and a huge postage bill, but I eventually sent self-addressed, stamped envelopes to all the people in the directory. This brought forth a treasure trove of cards. There were many, many success stories in my quests. But much to my disappointment, Gunther Gebel-Williams, Louis Jacobs, and Emmett Kelly, Sr., seem to have never made use of business cards.

After all those years, I still collect in my "old age" [65 !!], simply because no one else sees fit to preserve them. I have three 9"x12" albums, each containing 75 acid-free storage pages. I secure ten to twelve cards to a page by the liberal use of corner mounts. Without counting each card, I would suppose I have around 1,500 different cards. That number of cards over forty years must be considered slow progress by anyone's measure of time. However, my albums do have some nice items in them. So, my collection, if small, has lots of room to grow!

My collection is very weak in the field of circus music and professional/amateur windjammers, and I would love to see Karl King's or Fred Jewell's business card if they had one. Merle Evans had two different types which he signed for me.

If you would like to send me YOUR business card, I would love to have it. Max Kramer Goodall II, 1607 Bryans Place N.W., Albany, OR 97321-1488.

As per the autographed card above, Merle Evans did love popcorn. Charlie Bennett, Jr. reports that at the Delavan, WI circus performances Merle conducted, the windjammers would stay at a hotel that had a popcorn machine in the lobby. Merle asked Charlie repeatedly each night to go get him more popcorn. It has even been argued that Merle would eat popcorn while on the Ringling bandstand, grabbing a handful before the next downbeat. Hope he cleaned his cornet frequently!

# REMEMBERING MERLE EVANS

By Ron Keller, WJU #492

**MERLE EVANS**  
**WJU 1974 Hall of Fame**  
**Inductee #2**



The first time I met **Merle Evans** (WJU #22) was when Paul Yoder (WJU #270) invited me to join the hand-picked band for the 1968 Midwest Band Clinic in Chicago. Merle later told me this band was the best band he had ever conducted! If you have not heard the recording, it was outstanding (and accessible under our WJU website's PRESERVATION tab!)

At that time, I only got to shake Merle's hand, but what a thrill! Then in 1976, our municipal band in Naperville wanted to do something special for the Bicentennial summer concert season. I suggested that just maybe we could get Merle Evans to come to Naperville and do a circus music concert. The board loved the possibility, so, I called Doug Macleod (WJU #407) to get Merle's phone number.

When I called and Merle answered, I said, "Mr. Evans, you probably don't remember me; I played in the band in 1968 in Chicago. My name is Ron Keller." Merle instantly responded, saying, "Yes, you played tuba with us!"

I explained what we wanted to do, and he said, "I think I could do that." I told him I was coming to Disney World over Christmas break and could stop by his house so we could work out the details. Thus, on December 27, 1975, I was

sitting in Merle's living room talking to the most famous living band director in the world! His first question to me was, "Does your bass drummer watch?" I replied yes. His next question was, "How many tubas do you have?" I said we have five, but I am going to play as well, and he said, "Fine, I'll come."

All the while we were talking there was this little dog running around his house and Merle was petting and talking to him. He called him Trampus. I asked Merle how long he had the dog and he said, "It's not my dog, it's the neighbors. I just take care of him every day!"

Well, Merle came to Naperville in July of 1976 and we put on quite a show! When the concert was over, Merle said to the band, "If I knew you people were this good, I would have brought my midget cornet and played along with you!"

We were fortunate to have Merle in Naperville five more times. On three of those occasions I would drive him to Milwaukee for the famous Circus parade there. We got to be quite good friends.



**Merle Evans and his Holton  
"Might Midget" Cornet**

Every time Merle came to Naperville, he would stay at our home. My dog Sandy, a golden retriever, adopted him! Everywhere Merle went in our home, Sandy was with him. The first night when he was getting ready for bed, I checked on Merle and asked what time he wanted to get up. He answered, "About 7:30." I said, "Okay", and with that Sandy jumped up on the bed! She had never done that before. She always slept on the floor next to me. I sternly said, "SANDY!" but Merle said, "That's okay; if she wants to sleep with me that's fine!" So, Sandy slept in his bed every time he came to Naperville. In fact, that first year after he got back to Sarasota, he sent me a letter that started out: "Dear Sandy, Ron & all!"

Merle Evans loved the animals, especially the elephants and horses. When I would take him to Milwaukee for the parade, he would sit for hours watching the horses being harnessed to the wagons and the elephants being groomed.

Merle had a fantastic memory and had many stories he shared with me and the Naperville band. He talked about the

1944 fire in Hartford, Connecticut that destroyed the Ringling Bros. and Barnum & Bailey Circus Big Top and the fact the band played until the bass drum caught on fire!



**The Bandstand following the Big Top fire on July 6, 1944.**

The first time I took Merle to Milwaukee for the Circus Parade, he was honorary parade marshal. He had a room at the Pfister Hotel in downtown Milwaukee and I stayed with him that night before the parade. He sat in the main lobby in a big easy chair and all the women who had any contact with him came to him and gave him hugs and kisses! He loved it! Many of the clowns and other former circus people crowded around him and lots of them had their picture taken with him.



**Columbia Bandwagon in the Milwaukee Circus Parade**

Being with Merle, I got to meet clown Emmett Kelly and juggler Dieter Tasso, who had both worked for Ringling. It was a most interesting and exciting evening. Later, up in our room, Merle told me the story of rooming with Emmett. It seems that when the circus hit town, Emmett would go to the grocery store and buy green onions, radishes, small carrots, and celery. After washing them, he would put them in a small ice box in the room. Then, after the final show he would take a shower, put on his pajama bottoms (but not the top), turn on the TV, and get in bed. He would then put salt in his navel and eat all the fresh veggies!

Merle also liked to tell the story of being Gabriel! Once in a little town in Missouri, Merle was in the barbershop getting a haircut and heard talk about the "Holy Rollers" that were to be meeting down by the river that night. They were

expecting Gabriel to blow his horn at midnight as they were predicting "The End" was near. Merle said he decided he would be Gabriel. So, he crept down by the river. Hiding in the bushes, at midnight he started blowing his cornet. He said he played every bugle call he knew, and the "Rollers" began yelling and jumping up and down. Most of them ended up in the river!

When he was with the circus, Merle said he would watch the acts in rehearsal for as much as three weeks and then pick the music to fit the act.

The first time I played at a circus, Merle got me the gig. The tuba player in the Carson & Barnes circus band had an emergency operation and was to miss at least five shows. What an experience that was. I sight-read the first show, a matinee at 1:30 p.m., then the evening show at 8:00. My wife went along and after the first show she asked what did I think of the performance, especially the elephants? I told her I never saw anything but the music!

Each act had a numbered manilla envelope of the music and some went on for 7 or 8 minutes. One particular act had eight Karl King marches and at the end, there was an arrow pointing back to the beginning if the act ran long!

Merle was a great friend and everyone who knew him loved and respected him! What a great guy and what great memories!



**Merle Evans photo autographed to Kenny Slater (WJU #638)**

# 1973 CLYDE BEATTY - COLE BROS. MUSICAL PROGRAM

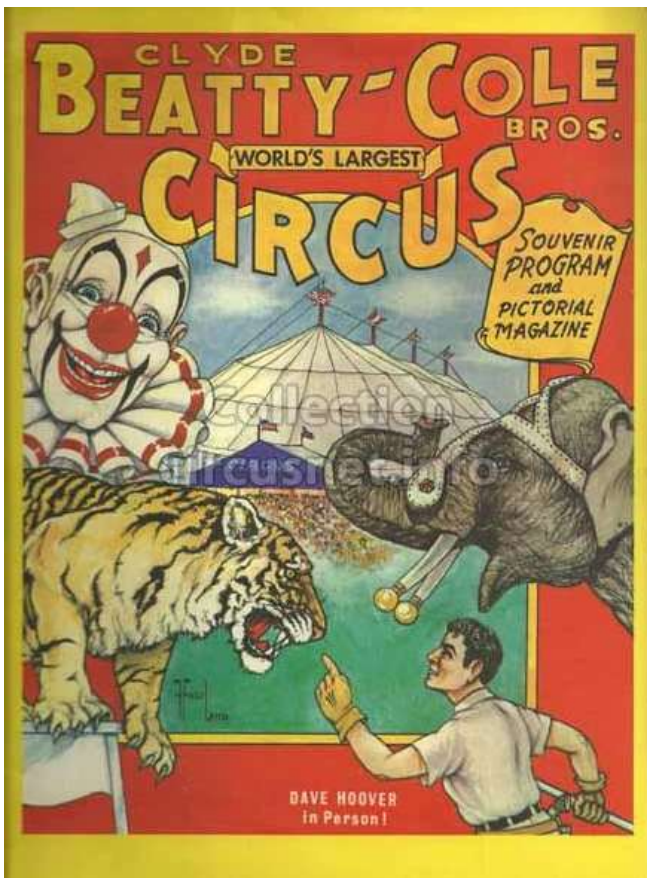
By Eric Beheim, WJU #66

In 1971, when Charles Bennett, Jr. and Art Stensvad founded Windjammers Unlimited, there were still tented circuses with bands that played traditional circus music. Among the best of these was the Clyde Beatty-Cole Bros. Circus with its 8-piece band led by Charles Schlarbaum (WJU #61).

The 1973 Beatty-Cole musical program was the subject of a short review by Robert Harrison (WJU #8) that ran in the June 1974 issue of *Circus Fanfare*. Harrison's article included Charles Bennett Jr.'s listing of the music that was used during the 1973 tour.

That same year, Robert P. Hills, Jr., who lived in Columbus, Ohio, arranged with Charles Schlarbaum to record a complete performance when the Beatty-Cole show played in Springfield, Ohio on August 1, 1973. Bob Hills (WJU #71) was an early member of Windjammers Unlimited and its first president, serving three terms in that role.

Recently, I relistened to that 1973 Springfield recording while following along with Charles Bennett's list. The music performed in Springfield differs slightly from how it appears on the list. Here is my revised and annotated listing of the musical selections that were performed that day:



1973 Program cover from the collection of circusnet.info

## Opening Fanfare (Schlarbaum)

## Overture: *The Trombone King* (King)

## Act 1: Dave Hoover's Mixed Wild Animals

*Hoover Fanfare* (Schlarbaum), *William Tell Storm Music* (Rossini), *Echoes from the Big Top* (Warner), *Bennett's Triumphal March* (Ribble), *Café Maur* (Wraskoff), *A Vision of Salome* (Joyce), *March to Mecca* (Jewell), *The Big Cage Galop* (King), *Bows Fanfare*

## Act 2: Clown Walkaround

*Tiger Rag* (Edwards-LaRocca), *Hot Trombone* (Fillmore)

## Act 3: Aerial Acts

*The Imperator* (Vandercook), *This Guy's in Love with You* (Bacharach), *Everything I Have is Yours* (Lane, 1933), *All I Do is Dream of You* (Brown, 1934), *Double Time Galop* (Briegel)

## Act 4: Acrobats

*All My Love* (Durand, 1950), *Key to Love*, *There Never was a Night so Beautiful* (Rox, 1954)

## Act 5: Clowns

*Speed One Step* (Biese)

## Act 6: Mixed Animals

*Born Free* (Barry), *The Whip March* (Holzman), *Gardes du Corps* (Hall), *Fire Jump Galop* (Evans)

## Act 7: Comedy Knockabout Acts

*High Ridin'* (Paulson) *Stop It!* (Kauffman)

## Act 8: Aerial Ballet

*Consider Yourself at Home* (Bart), *Fanfare (For the Uncommon Band)* (Holcombe), *Bluesette* (Thielemans), *Fanfare (For the Uncommon Band)*, *French Festival* (arr. Schlarbaum), *For Once in My Life* (Miller-Murden), *Blues 'n Brass* (Holcombe)

## Act 9: Suarez Mexican Riding Troupe

*Guadalajara* (Guizar, 1937), *Cielito Lindo* (Mendoza), *El Rancho Grande*, *La Cucaracha*, *El Cable*, *Bows Fanfare* (Schlarbaum)

## Act 10: Les Blocks High Wire

*Valencia* (Padilla, 1924), *Smoke Gets in Your Eyes* (Kern, 1933), *Ramona* (Wayne, 1928), *Green Leaves of Summer* (Tiomkin, 1960), *En Galopant Galop*

## Act 11: Perch Acts

*Silver Jubilee* (Fradeneck), *Serenata* (Anderson), *Tara Theme* from "Gone with the Wind" film score (Steiner, 1939), *The Breeze and I* (Lecuona)

**Act 12: Clowns**

*Lucky Trombone* (Fillmore)

**Act 13: Pig and Dog Acts**

*Broadway One-Step* (King), *On a Wonderful Day Like Today* (Bricusse-Newley, 1964), *Alabamy Bound* (Henderson, 1924), *Hoop Dee Doo* (DeLugg, 1950), *Broadway One-Step* (reprise) [An air calliope joined in with the band for this act.]

**Act 14: Clowns**

*James Bond Theme* (Norman)

**Act 15: Elephants**

*Olevine March* (Vandercook), *Morning Glory Waltz* (King), *A Night in June* (King), *King of the Air* (Melson), *The Merry-Go-Round Broke Down* (Friend, 1937), *March of the Slide Trombones* (Scott), *Radio Waves* (Jewell), *Algeria* (King), *Trouping Days* (King), *Long Mount Fanfare* (Schlarbaum), *Trouping Days* (reprise)

**Act 16: Aerial Juggling Acts**

*Marching the Mambo*, *La Violetera* (Padilla, 1914), *Third*

*Street Rhumba* (Shaw)

**Act 17: Risley Acts**

*Robbins Bros. Triumphal* (Gilson), *Pasa Dobles* (Zingarella), *Almanaza*, *L'Ecuyère Galop*.  
[The air calliope joined in on *Robbins Bros. Triumphal*.]

**Act 18: Clowns**

*Muttering Fritz* (Losey)

**Act 19: Flying Act**

*Windjammers, Unlimited* (Harper), *Sunnyland Waltzes* (Rosner), *Prince of Decorah Galop* (Lowrey)

The march *Windjammers, Unlimited* was written by R. Paul Harper, the pen name of Robert P. Hills, Jr. (WJU #71).

**Exit Music**

*The Billboard March* (Klohr).

[The air calliope joined in for the *The Billboard March* show finale.]

Photos courtesy of Charlie Bertini



Clyde Beatty-Cole Bros. Circus bandmaster Charles Schlarbaum (WJU #61) and trumpeter Charlie Bertini on the 1973 lot.



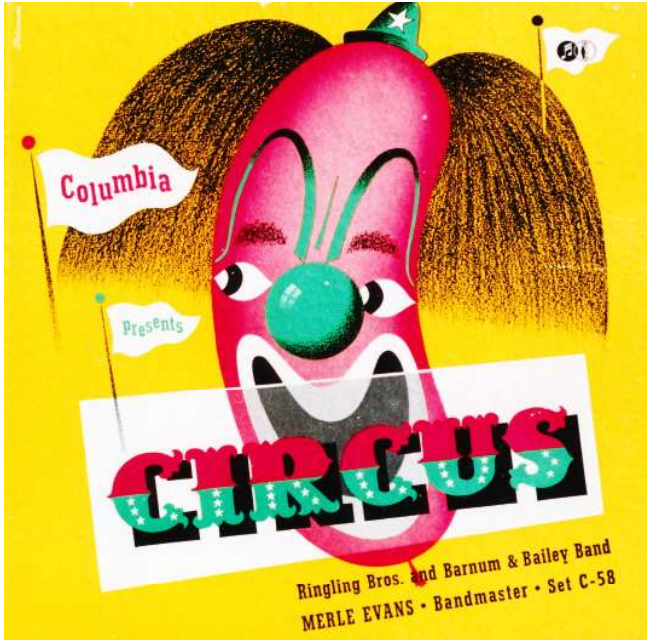
Trumpeter Charlie Bennett, Jr. (WJU #1) and clarinetist Robert A. Harrison (WJU #8) on the CB-CB lot in August 1973.

**Comments by Charlie Bennett (WJU #1):**

Bob Harrison was one of our earliest WJU Members as he was the eighth member to join. He and I trouped with King Bros. Circus in 1972, joining the show at Lake Placid, NY and staying with it through Vermont, New Hampshire, and Ohio. In 1973, Bob and I again trouped east, catching up with the Clyde Beatty-Cole Bros. Circus in New York State. We sat in with Chuck Schlarbaum's (WJU #61) circus band. Then it was off to upstate New York, Vermont, New Hampshire and back home through Ohio. It was another great trip.

# RINGLING's COLUMBIA RECORDS in 1941

By Eric Beheim, WJU #66



In 1941, veteran circus press agent F. Beverly Kelley arranged for Merle Evans and the Ringling Bros. and Barnum & Bailey Circus band to appear on *The Fitch Bandwagon*, a popular radio program that featured a different “name” band each week. (See **Circus Recording History: Here Comes “The Fitch Bandwagon”** which appeared in the April 2008 issue of *Circus Fanfare* and, therefore, accessible to WJU Members via the mywju.org website.)

The broadcast originated from Madison Square Garden, taking place while the stands were filling with people who had come to see that evening's circus performance. In addition to Evans, Bev Kelley was on hand to enthusiastically describe the stupendous new features to be seen in that year's circus performance. One of the broadcast's highlights was a medley of traditional old-time circus music with Evans and the band making split second segues from one piece to the next on whistle cues.

During that same 1941 Madison Square Garden engagement, Kelley arranged for Evans and his band to record eight sides for Columbia Records. These were the first commercial records that the band had made since recording six sides for RCA Victor back in 1930. (See **The Ringling-Barnum Band's 1930 RCA Victor Records** article which appeared in the November-December 2020 issue of *Circus Fanfare*.)

The recording session took place in New York City's Liederkrantz Hall, noted for its superb acoustics. The first side to be recorded opened with a Merle Evans fanfare followed by an announcement by Bev Kelley that helped to set the appropriate mood: “*Children of all ages, Ringling*

*Bros. and Barnum & Bailey Circus presents Merle Evans and his Circus Concert Band.”*

The announcement was immediately followed by a spirited rendition of Al Sweet's *Ringling Bros. Grand Entry*. In addition to several other complete circus marches, the band recorded the special music from Ringling's big production number for 1941, **Old King Cole and Mother Goose**. In a nod to *The Fitch Bandwagon* broadcast's most popular feature, several sides featured medleys of circus music with the band segueing from one number to the next on whistle cues. An air calliope added a real old-time circus flavor to the music.



The eight “sides” recorded by the Ringling band were released as Columbia album C-58 with the simple title **Circus**. The running order of the selections was as follows:

- Side 1: *Ringling Bros. Grand Entry*
- Side 2: *Symphonia March/The Big Cage*
- Side 3: *Barnum and Bailey's Favorite*
- Side 4: *High Ridin'/Jungle Queen/Roses of Memory/Stop It!*
- Side 5: *Old King Cole Medley March*
- Side 6: *Olympia Hippodrome/Go Galop*
- Side 7: *Royal Decree*
- Side 8: *Fosterettes/Spring Beautiful Spring/Broadway One-Step*

Sign on as a member and listen to these at: [MYWJU.ORG](http://MYWJU.ORG)

The times couldn't have been better for a new record album of circus music. Under John Ringling North's management, famed Broadway designer Norman Bel Geddes had recently streamlined the Ringling performance, introducing many new and innovative touches; everything from costumes and

special lighting effects, to redesigning the midway and the menagerie's cages & animal displays.

The 1941 performance included many top acts such as Alford Court's three steel arena displays that had recently fled Europe to escape the war. Nor was there a shortage of the itinerate labor required to setup, tear down, and move the mammoth tented city from town to town on an almost daily basis. That year, it required a 90-car train plus an additional fleet of trucks traveling overland to move what historians generally acknowledge as the largest tented circus ever to tour the United States.

During its 1941 coast-to-coast tour, the Ringling Circus visited 136 cities where crowds jammed the big top at every performance. What better way to recall a memorable visit to "The Greatest Show on Earth" than the Ringling band's new Columbia record album. Needless to say, **CIRCUS** quickly became a best seller and would remain so during the years to come.

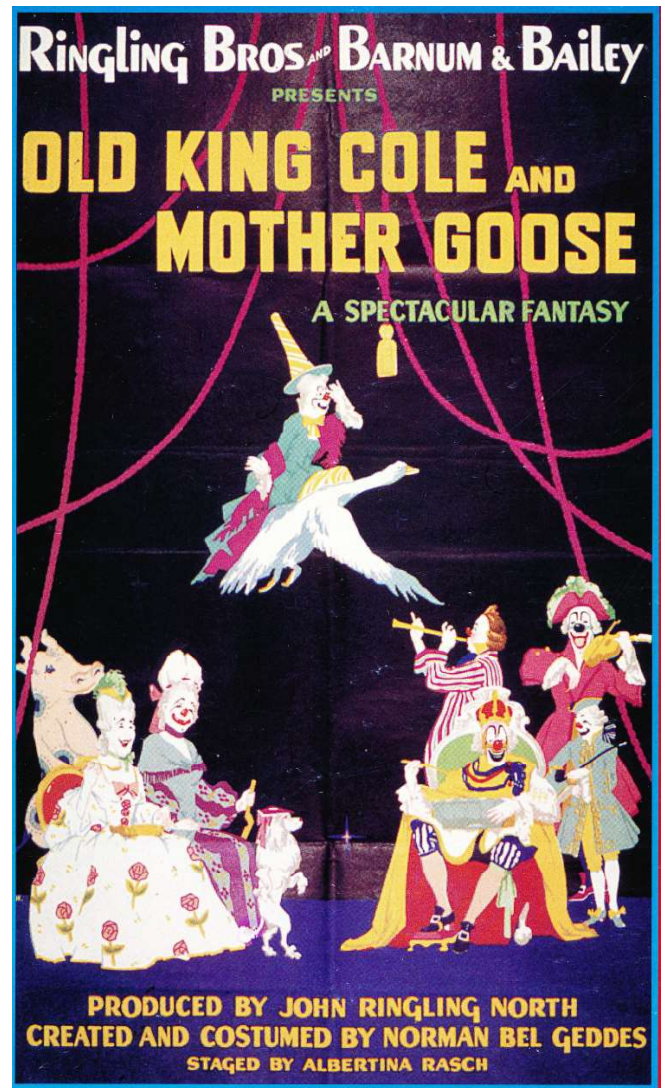
In the late 1940's, when 45-rpm and 33-1/3-rpm microgroove long-playing records were introduced, Columbia released **CIRCUS** in both of those speeds, thus helping to keep it relevant and up-to-date with audio technologies. In 1950, these records were used as background music for **The Clyde Beatty Show**, a syndicated radio adventure drama with fictionalized stories about Clyde Beatty's exploits. Whenever the action took place during a circus performance, the music heard was that of Merle Evans and the Ringling band.

**CIRCUS** remained in the Columbia catalog for some 20 years. In the early 1960s, it was reissued on Columbia's budget Harmony label as a 12-inch LP titled **Circus Music**. For this release, the selections in the medleys were reorganized as individual tracks with pauses in between, thereby ruining the effect of the band segueing from one piece to the next.

It was this 12-inch Harmony reissue that I first came across in 1962 while still in high school. Later that year, I took it with me when I attended an evening Ringling performance in the old Cleveland Arena where Merle Evans autographed it for me. It remains one of my most cherished possessions.

Over time, I also acquired copies of the 78-rpm, 45-rpm, and 10-inch 33-1/3-rpm versions of this album. The records from the 78-rpm set were later transferred onto my computer's hard drive. Using an audio restoration software program, the clicks, tics, and surface noise were removed, producing "clean" copies of all eight sides.

Although their audio quality is not that of modern-day recordings, the Ringling Columbia record album provides fine examples of how Merle Evans and the Ringling-Barnum band performed circus music some 80 years ago.

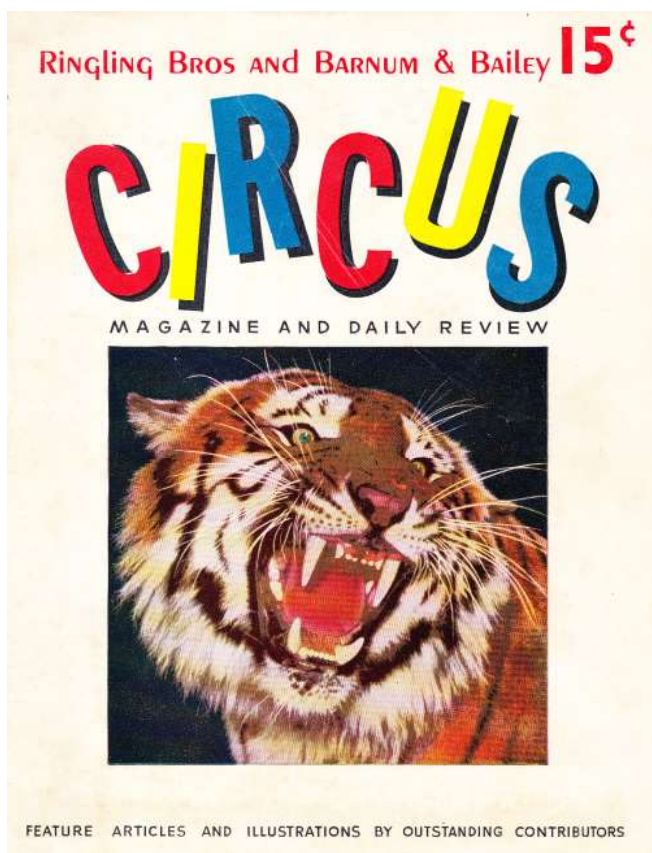


1941 SPEC Poster



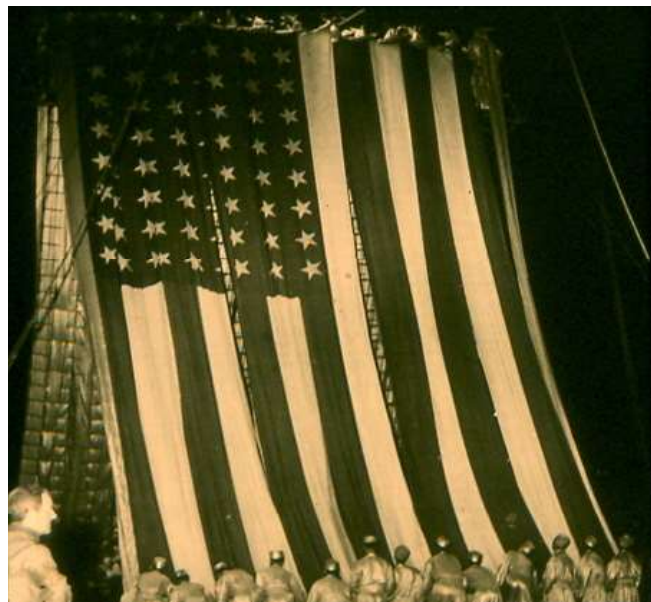
Merle Evans and the Ringling-Barnum Circus Band in 1941

## Photos from the 1941 Ringling Bros. and Barnum & Bailey Circus



1941 RINGLING-BARNUM Program Cover

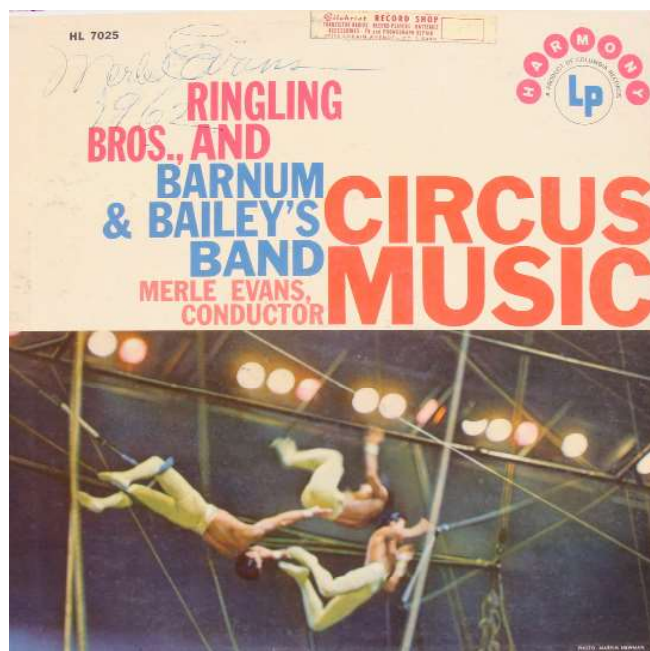




## Later Releases of the 1941 Ringling-Barnum Recordings



COLUMBIA LP Album Cover (late 1940s)



HARMONY LP Album Cover (early 1960s)



The Original Circus Band

**WINDJAMMERS UNLIMITED, INC**

**... 50 Years ...**

***It's All About the Music !***



**PLEASE RENEW YOUR MEMBERSHIP ... ONLINE or VIA CHECK**

**MYWJU.ORG** or Mail to WJU Secretary, Joe Shearin,  
1169 Belle Meade Island Dr., Miami, FL. 33138-5253

## **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 usually 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.

**Our correspondence and dues address is:** 1169 Belle Meade Island Dr., Miami, FL 33138-5253

**Our website is:** [mywju.org](http://mywju.org)

Officer and Trustee contact information is shown on Page 2.

The *Circus Fanfare* is published bi-monthly and distributed to society members in either printed or PDF formats. Please email [circusfanfare@mywju.org](mailto:circusfanfare@mywju.org) if you have any materials, suggestions, or comments you would like to offer.

# OBITUARY

## Elisabeth “Bunny” Neu



Elisabeth Uhler Neu died at her home in Spring House, PA, on October 16, 2020 at age 83. Elisabeth was called Bunny her whole life. Bunny was born and grew up in Philadelphia and was a graduate of the University of Pennsylvania. She was a long-time resident of Horsham Township and had been employed as a clerical worker by the Hatboro-Horsham School District. All who met Bunny knew that they were always welcome in her home, where she offered a listening ear and delicious home cooking. She was a devoted caregiver to her husband and family, who loved her well. In short, she was a class act whose gentle soul lives on in the hearts and music of her husband, children, and grandchildren. Bunny is survived by her husband of 59 years, Charles Edwin Neu (WJU #2923, Trombone). She is also survived by sons Peter S. Neu (Michaeline) of North Wales and C. Andrew Neu (Kim) of Philadelphia, and daughter Nancy Neu Paulis (Brad) of Towson, MD. She had six grandchildren, Scott, Ben, Nicholas, Tim, Mikayla, and Cara.



## 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 Student members (18 to 24 years old), \$40 for Individuals, 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. Student and International Members must opt for *Circus Fanfares* as PDFs.

**RENEW or JOIN ONLINE at [mywju.org](http://mywju.org)**

**Share your enthusiasm for traditional circus music with others and encourage them to join Windjammers Unlimited. Our 50th Anniversary Special: 50% off the annual dues for new members signing up between October 1, 2020 and March 31, 2021. CODE: 50off. Those Memberships will run through Dec. 31, 2021.**



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***It's All About the Music !***



**UPCOMING EVENTS:**

**Special "Virtual" Convention (Tue. - Sun.) January 12 - 17, 2021**

**Windjammers Summer Meet (Mon. - Sat.) July 19 - 24, 2021 Gainesville, GA**