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* Trustee until 1/1/2023

** Trustee until 1/1/2025

WINDJAMMERS UNLIMITED HALL OF FAME

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

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

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

* 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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Sax in the Circus?



NOTE: For those of you receiving the printed copy of the *Circus Fanfare*, we hope by now you have received the JAN-FEB 2021 "50th Anniversary" edition. It was printed early and went to the U.S. Post Office on December 4th. Some of you received your copy within two weeks of that date, but as of January 15, 2021 a survey suggested the majority of you had not yet received your copy. Our apologies, but we are reliant on the postal service operating properly.

Unfortunately, USPS was in disarray in December as a result of COVID absences, extraordinary higher volumes, equipment breakdowns ... and poor management. On-time first-class deliveries dropped from 95% to 75% and our non-profit "4th class" rate puts us into a "whenever" category.

This issue is being mailed by February 8th. Our expectation is for a much improved delivery.

Your Board of Directors and the Georgia Summer Meet planning committee are monitoring the pandemic situation relative to a GO or NO GO decision. We would like to defer finalizing the decision for as long as possible, but for now the planning committee is proceeding on the assumption the Summer Meet will happen in Gainesville, GA as scheduled this July. We welcome your input on this topic as that will help the Board in making the final decision as to proceeding or not. Please feel free to send your comments to WJUPresident@MYWJU.ORG with copy to WJUSecretary@MYWJU.ORG.

PRESIDENT'S MESSAGE

By Don Covington, WJU #119

The 2021 Windjammers virtual convention was an unqualified success. What a wonderful way to begin the celebration of our 50th anniversary year.

My thanks to everyone involved in the planning and execution of this very complex undertaking. The variety of offerings was stellar and the quality of presentations was universally outstanding. While our in-person gatherings are always exciting and rewarding, we discovered that utilizing virtual media offers a whole new perspective on the music that we love.

The members of the convention support team deserve a standing ovation for their work. They managed to create a masterpiece from scratch in a very short period of time. Kudos to the planning committee of Lynette Garlan, Linda Butts, Rod Everhart, Aldena Everhart, Paul Hefner, Andrew Rawls, Joe Shearin and John Wetzel, and the technical support team of Don George, Jim Rumbaugh and Lee Butts. Bravo!

Thanks also to all of you who tackled the challenges of daunting technology, frustrating connections and bewildering complexities to participate. I learned a lot and I bet you did too. As you heard at the virtual business meeting, our recent fundraising campaign to "buy the house" at Sailor Circus, allowed us to make a contribution of \$2,000 to the Circus Arts Conservatory, the parent organization of Sailor Circus. That group, like most performing arts organizations today, is struggling to survive under the restrictions imposed by the coronavirus pandemic. The wonderful video of the 2020 Sailor Circus performance accompanied by the Windjammers circus band, shown as part of the virtual convention, reminded all of us of the important work that Sailor Circus is doing. The Circus Arts Conservatory, like Windjammers, has the goal of enriching lives through performance, preservation and education. Our partnership with Sailor Circus strengthens both organizations.

Keep your eyes on the WJU website for additional details on the Gainesville summer meet. It promises to be a winner and an event you won't want to miss. Be careful out there, be safe, be well.

Don

Don Covington, President



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WINDJAMMERS APPAREL

**Available with the 50th or standard logo
Go to the Apparel Tab on our website.**



The Virtual Convention Planning Committee (left to right):
Joe Shearin, Lynette Garlan, Rod & Aldena Everhart, John Wetzel,
Linda Butts, Andy Rawls, and Paul Hefner

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or Mail to Joe Shearin, 1169 Belle Meade Island Dr., Miami, FL. 33138-5253

WINDJAMMERS 2021-2022 BOARD OF TRUSTEES

The Membership re-elected Don Covington and April Zink to continue on the Windjammers Board of Trustees for another four years. In addition, Teresa Cosenza, Gerald Guilbeaux, and Bill Yoh were elected to a four-year term, and Frank Manola for a two-year term. Continuing Board Members with terms expiring January 1, 2023 are Rod Everhart, Lynette Garlan, Joe Shearin, and Vicki Pinson. In accordance with the Revised Bylaws approved by the membership in 2020, the Trustees on January 5, 2021 met and elected Don Covington as President and Lynette Garlan as Vice President. At that same meeting, Don Covington appointed Howard Habenicht as Treasurer, Joe Shearin as Secretary, Rod Everhart as Editor, and Andy Rawls as Webmaster. Congratulations to all and thanks for serving our organization in these capacities.



Top to bottom, Left to right: Howard Habenicht, Rod Everhart, Lynette Garlan, Bill Yoh, April Zink, Joe Shearin, Don Covington, Frank Manola, Teresa Cosenza, Vicki Pinson, Gerald Guilbeaux.

CONVENTION COMMITTEE REPORT

By Lynette Garlan, Committee Chair, WJU #3633

Starting in August 2020, the 50th Anniversary Celebration Committee planned and created the first ever WJU Virtual Convention, held January 12-17. Since we couldn't be together in person for the 2021 Winter Convention we opted to connect over the Internet utilizing ZOOM capabilities.

We had over 150 participants who were able to choose from 11 clinics, 8 cultural lectures, 2 concerts and 5 opportunities to meet and talk with friends.

During the week, our membership became more comfortable with ZOOM, enjoying the opportunity to meet and talk in smaller groups using ZOOM's break-out room capabilities.

The cultural activities of the Virtual Convention were a significant treat and highlight as we were able to listen and learn about the circus and its music from our outstanding presenters.

Survey results from participants have been overwhelmingly favorable for this convention and supportive of using such technologies to accompany future Meets and Conventions. In that case, there could be some aspects of live-streaming

and cultural activities in addition to playing circus music together as in the past.

It was wonderful to see participants there that have been unable to attend Conventions or Meets for years because of personal limitations.

All of the events at the Virtual Convention were recorded and will be available for members on our website, probably phased in over time.

The Virtual Band Recordings created by a number of our members will also be posted as they become available. Two of those, *Georgia Girl* and *The Big Cage*, were premiered Saturday night at the Convention.

We did it! Watch for other 50th celebratory events that will unfold during this year!



YOUR GUIDE to the 2021 VIRTUAL CONVENTION

A WJU FIRST !

By Don George, WJU #3911

TUESDAY, January 12, 2021: We literally ZOOMed our way to the 2021 Convention and joined the **Ringling Museum's "Circus Panel"**, comprised of Jennifer Lemmer Posey (Tibbals Curator of Music), Charles Conrad (WJU #1525) and new WJU President Don Covington (WJU #119). They discussed the integral role circus musicians played in the success of circus performances.



That evening members attended a ZOOM introductory class led by Vice President Lynette Garlan (WJU #3633) to prepare for the upcoming sessions. Then we enjoyed greeting each other at the opening "Social" – keeping with the LIVE event "Registration and Social" annual tradition.

WEDNESDAY, January 13, 2021. The morning's WJU Convention opener saw a group of more than 60 attendees spellbound by **Timothy Noel Tegge's** (WJU #2937) presentation: A Ringmaster's Perspective and the importance of windjammers in the circus. Tim emphasized continuing our organization's preservation activities as well. Tim took us on a nostalgic trip about his rise in limelight – sometimes as a clown, often an illusionist, and more recently as ringmaster. In 2019 and 2020 he toured with the Royal Hanneford Circus as its Ringmaster. Tim also expressed his views on the next steps in the evolution of the circus and the shift away from animal acts to more intimate productions in the European style.



That afternoon the first Instrument Clinics were held. The **Trumpet Clinic was led by Roger Blackburn** (WJU #3123). More than 50 people joined Roger to learn about his career as a professional musician and hear his tips for improving skills, honing tone and pitch, lip positioning and other techniques for improved trumpeting. In a video expertly edited by Andy Rawls (WJU #3435), Roger detailed his earliest playing and experiences in High School through College, and his education at Curtis. He also demonstrated practice techniques along with some unique devices (can you say Spirometer?!). Roger retired from the world-renowned Philadelphia Orchestra after 37 years where his peers still often ask, "Circus music?"

The Piccolo Clinic with Don Covington, Nada Montgomery (WJU #1958) and Chris Griffith (WJU #3791), saw 40 Windjammers learn about the power of the little instrument with a big sound. Chris articulated the differences between several piccolos explaining that the Db instrument was produced in the early 20th Century and for which John Phillip Sousa wrote his famous *Stars and Stripes Forever* piccolo solo.



Don provided the context for the use of piccolos in the circus and their uniqueness in the repertoire. Nada, performer extraordinaire, was featured along with Chris in a Windjammer duet of *Two Little Bullfinches* performed with the Windjammers Concert Band in January 2015.

The Horn Clinic with Philip "Flip" Herfort (WJU #2074) and 35 attendees capped the afternoon sessions. All were interesting and educational. Flip outlined the different instruments in the "horn" family and shared his experiences while demonstrating various positions and air movement on several horns. Participants also learned a bit of the history and use of the instrument in performances.

Wednesday's Finale had nearly 70 WJU Members watching a **WJU Concert**, produced by Andy Rawls. This outstanding collection featured 13 concert selections he had recorded from 2015 to 2020, including Oskaloosa and Sarasota. Want the playlist? Watch the concert once it is posted to our website. Andy, married to Malinda Rawls (WJU #1859), is a Non-Playing Member who has brought his significant skills to Windjammers, building a collection of recordings from every event he has attended. As a professional videographer, editor and producer (now retired), he uses 3 cameras plus a quality audio recorder to capture the moments.

"Hey, Andy, why are you doing this?" Answer: "We have a treasure in Windjammers and I am thrilled we now have an outlet to use all of this video content on our website and in our preservation archives." Andy's exuberance is infectious... as you see in the finished videos he produces.

THURSDAY, January 14, 2021. **Charles Bertini** (WJU #188), re-instated his WJU membership because of the uniqueness of our virtual Convention and he agreed to lead an informative session about his life as a circus musician and bandmaster with Clyde Beatty-Cole Bros. Circus.



For six years Charlie played lead trumpet under the baton of Chuck Schlarbaum (WJU #61, dec.). Charlie eventually took on the baton, joined by Jim Buttolph (WJU #3284, Cornet) and Gene Nichols (WJU #3989, euphonium). When Bertini left the Beatty bandstand to join RBBB as the Red Unit bandmaster, Gene, on euphonium, was his replacement.

The Trombone Clinic featured Internet sensation and professional classical trombonist, **Christopher Bill** (WJU #3974). Nearly 60 members were spellbound by his creativity as he demonstrated unique adaptations of the guitar loop box, setting a few measures of rhythm using his voice. Then he added additional parts to the loop, ranging from 2 to 8 measures each with his custom-built trombone, and then the final lead part played live.

Jim Roytz (WJU #3800), **Bob Schaer** (WJU #3696), **Steve Liljegren** (WJU #3799) and **Barbara Bailey** (WJU #18) led 40 participants in the **Percussion Clinic** examining multiple instruments, their role in music and demonstrating their unique contributions to the content of music. A historically significant interview with the late Doug McLeod (WJU #407) was included and gave perspective to the bass drum's critical function in circus music.



Clarinetist Michelle Anderson (WJU #3975) led nearly 40 Windjammers with a delightful and informative presentation focused on player positioning and techniques for maximizing sound and control. This clarinet virtuoso started with the mouthpiece and explained how its position can drastically impact tone. Using her training and teaching experiences, Michelle shared a series of exercises that players can use to understand how to improve their results.

Finishing off Thursday was the **Euphonium Clinic with Andy Glover** (WJU #423). More than 50 people learned about the predecessor instrument, the Serpent, and that in the mid-1800s "saxhorns" became the updated Serpent with keys as opposed to valves. Marching and military bands became the home for the euphonium. As Andy explained, the Brits have both baritones and euphoniums in their bands, the difference being the bore and shape of the bell -- uniform for Baritone and conical for the euphonium.

FRIDAY, January 15, 2021. History was repeated with **A Circus Band Seminar** thanks to the outstanding video production by Andy Rawls. The original video recording from 2015 Windjammers Unlimited Circus Band under the baton of Ron Keller (WJU #492), provided a Circus Music Seminar at the Worldwide Circus Summit in Springfield MA and was narrated by Connie Thomas (WJU #1128, dec.). This 47-minute concert seminar included circus-style clips of 34 tunes and provided an outstanding educational opportunity with each style of music and their use explained in detail. This is a must-see for all members and is one of the best educational seminars in our "bag of tricks."



The Tuba Clinic followed with **Ron Keller** exploring the "forgotten instrument" and the challenges of carrying the "monstrosity" and making it a cornerstone of performances. He outlined his experience and the unique use of the instrument, in some cases carrying the melody for specific music and applications.

From the Frost School of Music at University of Miami, **Professor Dale W. Underwood** (WJU #3976), aided by his teaching assistant **Benjamin Morris**, led the **Saxophone Clinic**. This insightful presentation focused on fingerings, posture and air flow to achieve proper tone and projection. Nearly 40 attendees listened intently as Dale and Ben shared their tips and experiences.

The Conductor Clinic with Ron Keller was both a trip down memory lane and an educational opportunity wrapped into one. Ron shared his experiences and observations as a conductor, asserting 90% of the problems in the band room are caused from the podium. In his 55th year as the Conductor of the Naperville Municipal Band, Ron “knows the score.” He’s also has led WJU bands since 1981.

Closing Friday’s sessions was an **Educational Seminar by Andy Glover on the life and works of Karl L. King**. His presentation had two primary categories: “Karl King - the obvious”, and “Karl King - the not so obvious.” The “obvious” included a discussion of King’s early life, education, time as a circus musician and bandmaster, and then composer, publisher and leading the Fort Dodge Municipal Band. The “not so obvious” got into the qualities of King’s music, noting his tunes were melodic, traditionally harmonic and audience-friendly. Relative to his study of King, Andy noted he is developing a couple of publications, tentatively titled: “Karl L. King: In His Own Words” and “The Music of Karl L. King.”

SATURDAY, January 16, 2021. Saturday’s events continued with Andy Glover, but this time in the form of a video of the **Windjammers Seminar in 2017 for Florida music educators**. They received Continuing Education credit for attending this thoroughly engaging 90-minute seminar. As conductor and lecturer, Glover had a most informative presentation and demonstrated his points with clips performed by the Windjammers Unlimited Circus Band.



This presentation included examples of how the music for two different acts might have been handled. Andy Rawls had his three cameras (two fixed, one handheld) recording the event in 2017 and skillfully edited the raw footage into this terrific production for our Virtual Convention attendees. Members new and old will find this one especially valuable.

Next up was a most interesting video presentation by **Nancy Olson (WJU #1905) relating to the Karl King artifacts** on display at the Fort Dodge Library. Nancy was a member of the Fort Dodge Municipal Band with King conducting, and her husband, Duane “Ollie” Olson (WJU #945, dec.) was the band’s announcer for many years. Nancy is curator of these exhibits and her knowledge of King and the materials on display was quite informative and interesting to the nearly 50 attendees.

The Saturday Convention activities wrapped up with a social hour from 5pm – 6pm, a “bring your own dinner” banquet with Zoom breakout rooms serving as “tables.” The first released recordings of the 2021 Virtual Windjammer Unlimited Concert Band were debuted. There are several more to be released over the next few months. **An interview with Charlie Bennett (WJU #1), founder, was viewed.** Charlie closed with comments on the “*Windjammers Unlimited March*”. Composed by WJU president Bob Hills, Jr. in 1972 and performed at the first Convention in January 1973, Charlie recommended it should be played as the opener for all our future concerts. A recording of that tune from 1973 was played while photos of WJU bands through the years were displayed.



Chuck Schlarbaum

Charlie Bennett, Jr.

A short Annual Business Meeting was conducted by President Don Covington with a few reports made by others. **The after-dinner speaker was Charles Conrad (WJU #1525)** who gave a most informative talk on composer Fred Jewell and recently found unpublished compositions.

Overall, about 150 members participated in the virtual events which were modeled after our traditional LIVE Annual Convention.

SUNDAY, January 17, 2021 brought two more events. The “**Georgia on your Mind**” **Summer Meet** team convened and outlined the current plans for July in Gainesville GA. The open question remains as to the potential impact of Covid-19 on a LIVE event. Stay tuned for further info on this.

The Annual Performance of Windjammers Unlimited Circus Band at The Circus Arts Conservancy (CAC) with the all-student Sailor Circus was the final event of the Convention. Once again, WJU contributed \$2,000 to this awesome group to continue their initiatives to attract and retain young people in the educational and performing opportunities at CAC. Using Andy Rawls’ productions and soundtracks from the January 2020 WJU performance, the CAC produced an outstanding video of the 2020 Sailor Circus event.

CLOSING NOTE: A replay of the recordings of each of the sessions from this 2021 Virtual Convention will be available in the MEMBERS ONLY section of MYWJU.ORG over the next several weeks. Be sure to check the website from time to time.

FIRST OF MAYS - 2021 VIRTUAL CONVENTION

PICTURED (left to right)
 Jane Cohen
 Valery Welch
 David Arvold
 Richard Stewart
 Robin Oegerle
 Maryann Potter *
 Gene Nichols **

* Chuck Schlarbaum's sister
 ** former bandmaster, Clyde Beatty-Cole Bros.

NOT PICTURED:
 Bill & Lou Ellen Michael
 Harold & Peggy Harding
 Plus those marked with +++ below (apologies to any missed)

WELCOME TO ALL OF OUR FIRST-TIME ATTENDEES,
"First of Mays" in Circus lingo.

NEW MEMBERS - LISTED IN ORDER OF JOINING

The Year 2020

Tex & Nancy Wyndham, Mendenhall, PA
 Maryann Potter, Newberg, OR
 Gavin Holman, N. Yorkshire, Great Britain
 Robert & Sharon Swartz, Silverthorne, CO
 Ed Arnold, Grove City, PA
 Bruce Hawley, Stratford, CT +++
 Adam Hille, Lonsdale, MN
 Shelley & Emily Criss, Jasonville, IN
 Don Hale, Winter Have, FL
 Jane Cohen, Tallahassee, FL
 Chris Berry, Scottsdale, AZ
 Joyce Silvernail, Ormond Beach, FL +++
 Larry Pare, North Andover, MA +++
 Karen Cohen, Cherry Hill, NJ +++
 Barbara Phillips, Columbia, MO
 Rich Johnson, Ocala, FL
 Valery Welch, St. Louis, MO
 Warren Wismer, Denison, TX
 Barbara Tegge, Paraboo, WI
 Jo Schlesinger, Pittsburgh, PA +++
 Don & Julianne Eisele, West Chester, PA +++
 Robin Oegerle, Sarasota, FL

January 2021

Christopher Bill, New York, NY +++
 Michelle Anderson, Vancouver, BC +++
 Mary Deur, Bradenton, FL +++
 Dale Underwood, Coral Gables, FL +++
 Bob Collins, Dayton, OH +++
 Todd Lerew, Los Angeles, CA
 Vadim Arsky, Brasilia, Brazil
 Susan Porr, Jupiter, FL
 Richard Stewart, Holly Hill, FL
 Michael Olson, Dover, NJ +++
 Leila Findley, Gainesville, GA
 Bekki Galloway, Fayette, MO
 Jessica Stroupe, Fayette, MO
 Louis Rawls, Asheville, NC
 Kristin Lee, Dorchester, MA
 Linda Saboe, Port Charlotte, FL
 Gene Nichols, Machias, ME
 Gene Milford, Akron, OH +++
 Dave & Clair Arvold, Cleveland, GA
 Dwane Earnhardt, Sebring, FL
 Lynn Duncan, Greenville, SC
 Rosemarie Cline, Indianapolis, IN +++

WINDJAMMERS HALL OF FAME

1971: ANOTHER YEAR IN THE LIFE OF A KING

By Jerrold P. Jimmerson, WJU #3118

Karl L. King was the first Windjammers Unlimited Hall of Fame laureate, followed the same year -- 1974 -- with Merle Evans. The January-February 2021 *Circus Fanfare* featured a similar article by Jimmerson, that one focused on 1921 when Karl King conducted his first Municipal Band concert in Fort Dodge, IA. King's final year on this earth was 1971, the same year Windjammers Unlimited was founded to continue the traditions King helped foster.

Sometimes we hear that whatever happens in life seems to happen to a person in groups of three. Have you ever felt that way? Whether it was good or bad, have you ever had that experience?

Fifty years ago, in 1971, this scenario played out in the Midwestern city of Fort Dodge, Iowa through the life of Karl L. King, noted band conductor and distinguished composer of band music.

Health issues had begun to surface 6 years earlier, in the fall of 1965, when King was hospitalized for 15 days and then forced to recuperate at home for several more weeks. He entered the Lutheran hospital (now Unity Point Health – Trinity Regional Medical Center) in Fort Dodge on October 8th, 1965, with serious chest and lung congestions. Being the 'trouper' that King always was, he was present to conduct the Fort Dodge Municipal Band again at their first of three winter concerts on January 20th, 1966.

These health issues would continue off and on for the next 5 years. Karl King continued to conduct the Fort Dodge band during that time with the occasional help of an assistant conductor who would step up to direct 2-3 selections in the middle of a concert program while King would sit down to rest as the band continued playing the concert.

Then those events in the winter of 1971 started to play out.

A Disastrous Fire

Overnight on Tuesday, January 12th, 1971, a massive fire in downtown Fort Dodge claimed one life and destroyed eight businesses. Some of those businesses included the Fattle's Department Store on the corner of 9th Street and Central Avenue (where the Great Western Bank is now), along with the Brittenham Bakery and the Knights of Columbus Hall along South 9th Street.

The Fort Dodge Municipal Band had held their practices in the third-floor ballroom of the Knights of Columbus Hall

since moving from the old Band Hall on 6th Street in 1954. In fact, the band had just practiced there the previous Thursday evening.

Fred Larson, then a photographer with the Fort Dodge Messenger newspaper commented, *"That was a hard day because of that death and because of the damage. Karl King (Municipal Band) had a lot of their instruments up on the third floor and they lost everything."* Larson worked from 3 a.m. to 6 p.m. that day, which he once described as *"the longest day of my career"*.

Lois Johnson, at that time a staff writer for the Fort Dodge Messenger, interviewed Karl King the day after that catastrophic event. She quoted King as saying, *"It's true we'll never have as large a music library as the one lost in yesterday's fire – a lot of it is now out of print and irreplaceable, but we'll keep going – we'll start getting more arrangements together one concert at a time!"*.

This music library had been accumulating for more than 70-plus years, including the 50-year period of time parallel to King's conducting career in Fort Dodge. Included were many special arrangements, some original scores, and several of King's circus act books from his 5 years conducting circus bands.

Also lost were the band's music stands, percussion equipment, some band instruments, loud-speakers and PA equipment, 35 spare uniforms, and various other irreplaceable artifacts. Fortunately, the individual band members had their uniforms and instruments safe at home. The music inventory list was also kept off-site, so at least there was a record of what music had once been there.

King was quoted as saying, *"We have until February 21st before the next concert, time enough to get our arrangements ready for that one – then we'll worry about the next"*. In spite of his illnesses, he found a renewed energy and set to work to find a rehearsal space and some music to play.

Happy 80th Birthday

The Municipal Band's next concert on February 21st, 1971 was planned to be a gala affair. Like the mythological Phoenix rising from the ashes, so did the Fort Dodge Municipal Band. A program was planned, band music was donated or borrowed from wherever it was available, and King's Band was ready for the big day.

This was to be a special day in Fort Dodge. Karl King was turning 80 years old, and today was his birthday. This was also the beginning of his 51st year as conductor of the Fort Dodge Municipal Band, a career that began with that first concert back on January 10th, 1921, and further cause for celebration, considering his previous health issues.

The television crews, photographers, and news reporters were ready. The concert began promptly at 3:00 pm in the North Junior High School Auditorium (later known as Phillips Middle School). The entire city was invited to *"come and wish the Maestro a Happy Birthday"*. The local newspaper described Karl King as **"Bandmaster to the World, Our Leading Citizen"**. And there he was, right where he belonged on the podium, ready to lead the band in another thrilling concert of band music! When King appeared on stage, he was greeted with a well-deserved standing ovation!

The auditorium was packed, the pit area was full, and people were standing in the wings backstage, in the lobby, with an overflow crowd standing in the aisles and in the stairways leading to the balcony. Attendance was estimated at 1,500

people (normal seating is 1,100). Some were even turned away at the front doors. Friends and bandmasters had come to honor King and some even sat in with the band.

The format for the concert was in King's typical style. Opening with two of his earliest march publications – **"Sons of Veterans"** and **"Canton Aero Club"** – the concert then moved on to what King always described as a 'heavy', the challenging **"Slavonic Rhapsody"** by Carl Friedmann.

Next came two solos by one of King's favorite performers and protégés, Dean Olson, on trombone. Olson was a 1948 graduate of Fort Dodge Senior High and had performed with the Band for several years. At that time he was the Orchestra director at Edina-Morningside Schools in Minnesota. He performed the traditional solo, **"Atlantic Zephyrs"** by Gardell Simons, and followed that with an encore, **"Adagio"** by Haydn, as arranged by the maestro himself.

King was then presented with the Edwin Franko Goldman Award by Robert Dean, past president of the American School Band Directors Association and a legendary Iowa director himself. This award is the highest recognition which can be given to any band director. Dean commented, *"No musician in the world today commands more respect than Iowa's own Karl King"*. Another standing ovation followed!

Later, a congratulatory letter arrived from President Richard Nixon, which stated *"Mrs. Nixon joins me in extending warmest greetings and congratulations"*.





Continuing on, appropriately, the band next played King's composition, "**The Goldman Band**", which he wrote and dedicated to honor the late great New York City conductor and composer, followed by one of King's favorite classical pieces, the emotional "**Pilgrim's Chorus**" from the opera 'Tannhauser'.

Then it was time for some fun! One of King's favorite band compositions, "**Rush Street Tarantella**" by his good friend Paul Yoder (WJU 1983-1988; WJU Hall of Fame 1986) was followed by some circus music – "**Kentucky Sunrise**" and "**The Big Cage Galop**". The concert closed with King's 1946 tribute to his adopted state, "**Iowa Centennial**".

The concert ended with "**The Star-Spangled Banner**", a King trademark, followed by another standing ovation. This entire celebration had lasted just an hour, about the same amount of time that King could comfortably be away from his oxygen. On this special day, however, Karl King was still in complete charge!

As Thomas J. Hatton later stated in his book, **Hawkeye Glory**, "*this was Sunday afternoon in the winter in Fort Dodge, whether it was 1921 or 1971. For an hour, at least, time seemed to stand still.*"

This was my 11th year playing with the Municipal Band under King's direction. It was also my 5th year teaching at a small Iowa school about an hour west of Fort Dodge. My students were well-aware of who Karl King was and had been fed a steady diet of his marches. Fortunately, I had brought a busload of students to the concert that day and one of my trumpet players had brought his camera. You can view his candid photos on the band's website at www.karlking.us, by

clicking on the 'Karl King stories' icon and then clicking on my name. These are great, one-of-a-kind photos that I am proud to share.

The End of an era

The next concert was on March 14, 1971, which was the band's annual St. Patrick's Day Concert. It is believed that King started this annual event during his early years in Fort Dodge. It was held at the Corpus Christi Parish Center on North 8th Street.

Opening the program was King's march, "**Ponderoso**", followed by "**Seventy-Six Trombones**" (which had been loaned to him by Meredith Willson after that disastrous fire in January), George Barnard's "**Gems of Ireland**", and Leroy Anderson's "**The Irish Washerwoman**".

Then it was time for the Men's Civic Glee Club from Fort Dodge, directed by Larry Mitchell, to present musical excerpts from their annual variety show.

The band, still seated on stage, next performed "**The Irish Patrol**" by George Drumm, followed by one of King's favorites, "**Old Timers Waltz**" by M.L. Lake. The music of George M. Cohan was next with "**Star-Spangled Spectacular**" before the concert closer, "**The Stars and Stripes Forever**" by John Philip Sousa.

Coming off the euphoria of that February concert, and in spite of his recurring health issues, none of the band members really realized this would be the last time we would perform together under the baton of our inspirational leader and "teacher" (as he was affectionately called), Karl King.

About two weeks later, the sad news came that Karl King, the world's "march king", had passed away. The date was March 31, 1971. He had been taken to Bethesda General Hospital (now Unity Point Health – Trinity Regional Medical Center) in Fort Dodge at 1:15 Tuesday afternoon following a sudden illness with acute diverticulosis. He passed away at 5:55 a.m. Wednesday. Suddenly, the baton that thousands of band members and students had followed for so long was lowered. It was the end of an era. The city of Fort Dodge was in mourning. The person everyone considered a friend was gone!

No longer would people see Karl King at the barber shop, the coffee shop, the post office or walking down Central Avenue. Sometimes when he would walk about a block to the post office from the music store, it might take him an hour or two to get back with so many people stopping to visit with him. When he would take the upcoming concert program to the local newspaper, a distance of about three blocks, he might be gone half the day visiting with the staff. He might even visit in the press room, his first love growing up. On a good day, he might even get printer's ink on his hands or on his shirt.

Tributes poured in from around the country. Allen J. Bloom, then vice president and director of tours for the Ringling Brothers and Barnum & Bailey Combined Shows, wrote, *"Everyone connected with this show has a heavy heart after hearing that Karl King passed away."* F.L. McAlister from Joliet, IL, editor and publisher of *The School Musician* magazine, sent a telegram to Karl's widow, Ruth King, which stated, *"Karl King is not dead. He will live for many generations to come in the minds of the young and not-so-young who have been inspired by his great teachings, generosity, and kindnesses."*

One of the most moving expressions came from Meredith Willson, Iowa's famous Music Man, from his home in Los Angeles, CA. He said,

**"Muffle the drums – mute the brass.
Iowa has lost her royal son, King of band music.
Our famous Karl is, no doubt, already at work forming
choirs of angels into heavenly bands with the smiling
approval of John Philip Sousa".**

Karl King's last parade

The funeral services for Karl King were held on Saturday, April 3, 1971, at 1:30 p.m. at the First Congregational Church in Fort Dodge, which was located at the corner of 2nd Ave. North and 15th Street. The sanctuary was filled, with seating provided for 450 mourners, along with overflow seating in the lower-level social hall.

Reverend Ben Hearn stated during his eulogy, *"Karl King was a joyous man. He experienced joy. He wanted to share*

it. He did! From the Circus Big Top to the bandstand, fair, festival or parade, his music told us who he was – a man of purpose and joy."

Naturally, music was a big part of the service. Two songs from a recording by The Band of Her Majesty's Life Guards in London were played which included **"Barnum and Bailey's Favorite"** and **"The Melody Shop"**, two of King's most famous compositions.

Members of the 40-piece Fort Dodge Municipal Band attended the service in uniform and were seated together as a group. Several of the long-time band members served as pallbearers. A group of 15 music teachers from Fort Dodge were also present.

At the conclusion of the service, the long funeral cortege moved up North 15th Street to the North Lawn Cemetery. This was perhaps the longest funeral procession that had been seen in Fort Dodge up to that time with hundreds of automobiles in the caravan.

The opus of life's beautiful symphony had reached the grand finale. In 1966, King said *"I've sung my song. It was a rather simple one; it wasn't too involved; I'm happy about it"*.

Finally, after all those wonderful 80+ years living the music of life, this was Karl King's last parade! The inscription over his grave from Reverend Hearn's eulogy put the perfect coda on a life so well lived by Karl King. It simply reads

"Music told us who he was, a man of purpose and joy."



NOTE: The material for this article comes from the author's personal recollections of many of these events while playing in the King Band during this time, along with numerous news articles the author has collected from the *Fort Dodge Messenger* newspaper, from Thomas J. Hatton's two books, *"Karl L. King, An American Bandmaster"*, and *"Hawkeye Glory – The History of the Karl L. King Municipal Band"*, and from the band's website www.karling.us.

The author played in the band for 43 years - eleven of which were under King's baton - from the summer of 1960 until spring of 2003, when he was selected as only the 5th conductor in the now 120+ year history of the band (2003-present).

CIRCUS MUSIC RECORDINGS - 1946 & 1947

By Eric Beheim, WJU #66

Editor's Note: This Eric Beheim article focuses on a very rare Ringling Circus record album. Although it does not feature Merle Evans and the Ringling band, it contains some traditional circus music played on an air calliope. It is such a rare recording it will likely be a surprise to most circus music fans.

A Day at the Ringling Bros. and Barnum & Bailey Circus

In 1930, the Ringling Bros. and Barnum & Bailey Circus hired F. Beverly Kelley to fill its newly created position of Director of Radio Advertising. That year, Kelley arranged for Merle Evans and the Ringling band to record six sides of traditional circus music for RCA Victor. These would be the band's first commercial recordings. (See NOV-DEC 2020 *Circus Fanfare*.)

In 1941, Kelley arranged for Evans and the band to appear on the NBC Blue Network's popular Sunday evening radio show **The Fitch Bandwagon** which, each week, presented a famous "name" band such as Freddy Martin, Harry James, Tommy Dorsey, or Guy Lombardo. Broadcast direct from Madison Square Garden, the Ringling band's initial appearance brought in the largest audience response that **The Fitch Bandwagon** had ever received. That same year, Kelley arranged for Evans and the band to record eight sides of traditional circus music for Columbia Records. This album (**CIRCUS**) proved so popular that it remained in the Columbia catalog for over 20 years. (See JAN-FEB 2021 *Circus Fanfare*.)

In 1946, Hollywood-based Capitol Records released **Bozo at the Circus** to the children's record market. It described an imaginary visit to a circus led by Bozo the Clown. The full-color picture book is timed with the records.



Bozo's unique voice was provided by Vance DeBar "Pinto" Colvig, a former circus clown who is best remembered today as the original voice of Walt Disney's Goofy. The records came in a combination album and picture book with large, colorful illustrations. As the visit to the circus unfolded, a whistle blast cued young listeners to turn the page to the next illustration. Bozo's guided tour of the circus began with a stop off in the menagerie tent, where children were introduced to a number of talking animals. Then there was a condensed version of a complete circus performance, accompanied by original music supplied by famous arranger/composer Billy May.

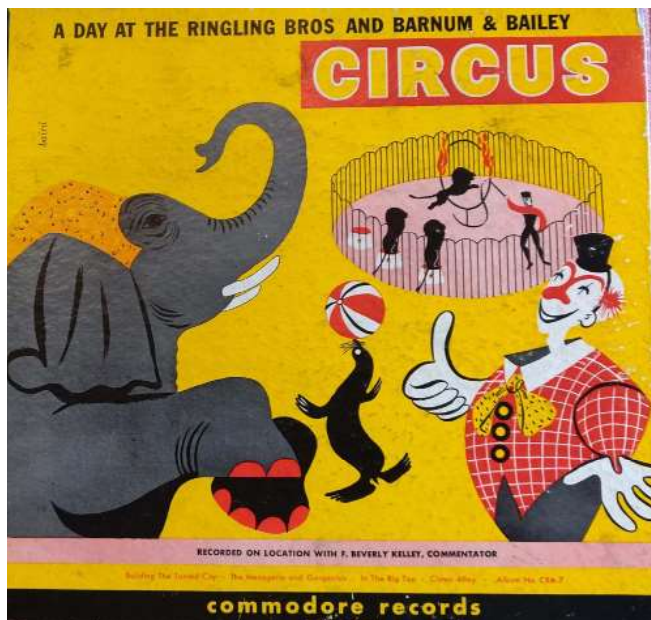
All of the time and care that went into the production of **Bozo at the Circus** paid off, and it became an immediate best seller. It was even advertised in Ringling's 1947 souvenir program. Its commercial success did not go unnoticed by Bev Kelley. If a set of records about an imaginary visit to a circus could be a big hit, why not a set of records about a real visit to a circus? ... Especially if that circus was Big Bertha itself: The Ringling Bros. and Barnum & Bailey "Greatest Show on Earth."

In 1947, Kelley arranged for the production of the record album **A DAY AT THE RINGLING BROS. AND BARNUM & BAILEY CIRCUS**. Released by Commodore Records and scripted so as to appeal to both children and adults, it consisted of Kelley describing various sights and happenings on the circus lot, accompanied by appropriate sound effects that had been recorded on location.

The album began with the arrival and unloading of the circus train, the walk to the lot, and the erection of the big top. Next came a visit to the menagerie tent, where Kelley provided some interesting facts about the various animals on display.

Accompanied by an air calliope playing traditional circus music, the tour next moved inside the big top where various acts were rehearsing between performances. Afterwards there was a visit to Clown Alley, where clown Felix Adler was heard performing a short skit with his pet pig Gloria. Rounding out the tour were visits to the blacksmith shop, the performing dogs, and the cookhouse. All in all, it was an interesting audio documentary of the circus that probably worked quite well when it was played on the radio.

Unfortunately, there were no photographs or illustrations, and children had to use their imaginations to visualize what Kelley was describing. Very young children probably found it boring.



A DAY AT THE RINGLING BROS. AND BARNUM & BAILEY CIRCUS only enjoyed limited sales. Unlike the Bozo records, which were made of unbreakable vinyl, its records were made of brittle shellac, and those albums that ended up in the hands of children probably didn't last very long.

I found my set of these records quite by chance in a downtown San Diego thrift store back in the 1970s. The album is now so rare that few circus fans are even aware of its existence.

Listen to the 12 minute album at our MYWJU.ORG website under the Preservation - Circus Music Recordings tabs.

In contrast, **Bozo at the Circus** would go on to sell hundreds of thousands of copies and serve to inspire a number of other Bozo records. One of these was **Bozo's Circus Band** (see 17).

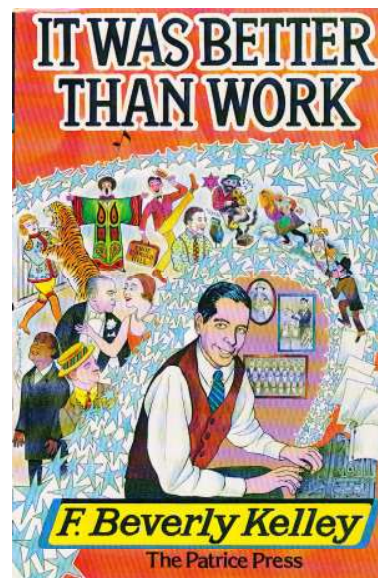
I would like to give special thanks to Peter Muldavin, the world's leading expert on vintage (78-rpm) children's records, who provided the scan of the original album cover for **A DAY AT THE RINGLING BROS. AND BARNUM & BAILEY CIRCUS**.

At Peter's website <http://kiddierecordking.com/index.html> you can order just about any vintage children's record that was ever made including **Bozo at the Circus** and **Bozo's Circus Band**.

Those who would like to learn more about F. Beverly Kelley's years spent working for the Ringling Circus (1930-1947) should read his biography **It Was Better than Work**, published in 1982 by the Patrice Press.



Bev Kelley



THE FITCH BANDWAGON RADIO SHOW

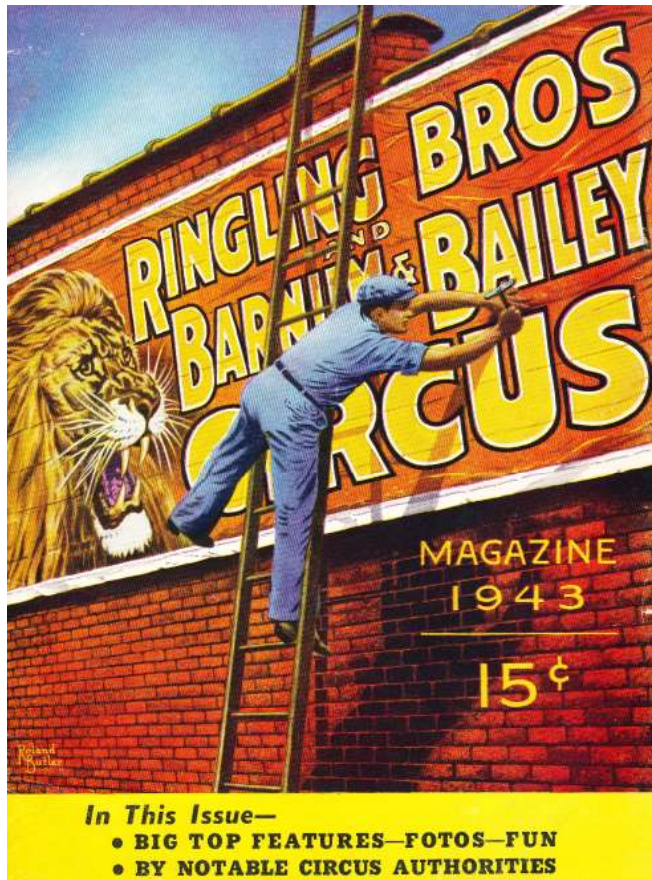
The Fitch Bandwagon was a radio show that aired on NBC from Fall 1938 to Spring 1948. The sponsor was the F.W. Fitch Shampoo Company, founded by Frederick Walter Fitch (1870-1951) in 1892 in Boone, IA. Fitch also owned a barbershop. His tonics included "Ideal Hair Grower & Dandruff Cure" and "Fitch Scientific Scalp Treatment" and he became known as the "Shampoo King."

The Fitch Shampoo business was moved to Des Moines, IA in 1917. The radio show they sponsored would routinely feature many celebrity entertainers, such as Cab Calloway, Ozzie Nelson, Tommy Dorsey, Guy Lombardo, and Phil Harris & Alice Faye. And, of course, they would feature Merle Evans and the Ringling Bros. Circus Band performing at Madison Square Garden.

While he was just a freshman in college back in 1965, Eric Beheim (WJU #66) bought an original 1/4" reel-to-reel tape of the 1943 Ringling Fitch Bandwagon Radio Show broadcast from Paul Tharp. Paul might have gotten the transcription disks directly from Merle Evans. At the time, recordings of this broadcast were very rare and not even some of the leading dealers in vintage radio shows knew it existed. Since then, Eric has shared copies of his purchase with a few dealer-friends, so it's now out there if you know where to look. But better yet, they are now accessible on our Windjammers Unlimited website at MYWJU.ORG. Sign in as a member and go to the Preservation - Circus Music Recordings tabs and look for the 1943 Fitch Bandwagon Recordings, as well as for other years. The show, which was the Ringling Band's third annual performance with Fitch, is provided via eight mp3 files.

1943 FITCH BANDWAGON BROADCAST

By Eric Beheim, WJU #66



In the summer of 1964, someone gave me Paul Tharp's catalog of the circus audio items he had for sale on ¼-inch reel-to-reel tapes. These included audio recordings of complete Ringling-Barnum performances from the 1950s, Ringling TV specials from the 1950s, circus radio commercials, performer radio interviews, the Ringling sideshow's outside talker's spiel, etc. These tapes were not cheap. Back then, Tharp's audio tape of a complete 1955 Ringling-Barnum performance - the first one I ordered from him - cost \$10.00, which is the equivalent of over \$83.00 in today's dollars! [See *"The Ringling-Barnum 1955 Musical Program"* which appeared in the July/August 2019 issue of *Circus Fanfare* and which is accessible to WJU members via the mywju.org website.]

In the Spring of 1965, I ordered Tharp's tape of the Ringling band's 1943 appearance on the Fitch Bandwagon. This was a popular Sunday evening radio show that, each week, featured some famous "name" band such as Cab Calloway, Ozzie Nelson, Freddy Martin, Tommy Dorsey, etc. It came on between the immensely popular Jack Benny show at 7:00 p.m. and equally popular Edgar Bergen-Charlie McCarthy show at 8:00 p.m.

In 1941, F. Beverly Kelley, the head of Ringling's Radio Advertising Department, had talked the Fitch Bandwagon's

sponsor, Fitch Shampoo, into scheduling an appearance by Merle Evans and the Ringling band. The broadcast took place inside Madison Square Garden just before the start of an evening performance. In addition to Evans and his band, Kelley was on hand to add a touch of circus ballyhoo to the proceedings. 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.

That broadcast generated the biggest telephone and mail response from listeners that the program had ever received. For the next seven years, the Ringling band's appearances on the Fitch Bandwagon were among its most anticipated and listened to broadcasts. [See *"Circus Recording History: Here Comes the Fitch Bandwagon"* which appeared in the April 2008 issue of *Circus Fanfare* and which is also accessible to WJU members.]

The band's 1943 Fitch Bandwagon appearance was preserved on a set of transcription recordings, a copy of which Paul Tharp was able to obtain. (He might have gotten these recordings from Merle Evans.) For many years, this was the only known recording of that particular broadcast. Now, WJU members can listen to it by going to the **Preservation - Circus Music Recordings** tab on the Windjammers website at MYWJU.ORG.

During the program, reference is made to Evans leading Hardin-Simmons University's famous Cowboy Band in Abilene, Texas in 1942. This came about as a result of a dispute between the Ringling Circus and the American Federation of Musicians which resulted in Evans and his band being pulled off the show early in the 1942 season.

After the band was gone, records were used to accompany the performance. Nor is John Ringling North's name mentioned. After having successfully managed the Ringling Circus for five years, North was removed from this position largely through the efforts of his Aunt Edith, who replaced him with her son Robert. David Lewis Hammarstrom's book **Big Top Boss, John Ringling North and the Circus** has what is probably the best account of that incident and what became of it.

The Fitch Bandwagon was an American radio show that aired on NBC from 1938-1948. It was sponsored by the F.W. Fitch Shampoo Company, an Iowa-based manufacturer of hair care products. It aired on Sunday evenings at 7:30 p.m. From 1938 through spring 1945 it was a focused "bandstand" broadcast. From fall 1945 through 1946 it was more of a variety show. In its final two seasons (Fall 1946-Spring 1948) it was essentially a situation comedy.

BOZO'S CIRCUS BAND - 1948 Capitol release

By Eric Beheim, WJU #66



Following the phenomenal success of its 1946 children's record-reader album **Bozo at the Circus**, Capitol Records set about placing a second circus-related Bozo album into records stores as soon as possible.

Released about 1948 and titled **Bozo's Circus Band**, this album featured famous arranger Billy May leading a band made up of top Hollywood studio musicians performing what the album's cover described as REAL CIRCUS MUSIC! There was, in fact, some "real circus music" -- a fanfare medley consisting of *Thunder and Blazes* & *The Billboard March*, and Henry Fillmore's *Lassus Trombone*. The album's remaining sides consisted of original circus-style themes written and arranged by May.

As was the standard industry practice back then, **Bozo's Circus Band** was released on multiple 78-rpm and 45-rpm records. Although I've never seen one, it might also have been released as a 10-inch long-playing record album. If this was the case, then the 10-inch album would likely have included two additional tracks that weren't on the other two albums.

Young children who received this album were probably disappointed with it since Bozo himself did not appear, nor were there the talking animals and colorful illustrations that had made **Bozo at the Circus** so successful. It was probably more popular with adults who could better appreciate the clever Billy May arrangements.



Although there was no indication as to what order these three 78-rpm records were intended to be played, one logical track list is as follows:

Medley: Thunder and Blazes and Billboard March (Fučík-Klohr, arranged by Billy May)
Bozo's Song (Billy May and Alan W. Livingston)
Hippopotamus Rag (Billy May)
Minor March (Billy May)
Circus Waltz (Billy May)
Lassus Trombone (Henry Fillmore, arranged by May)

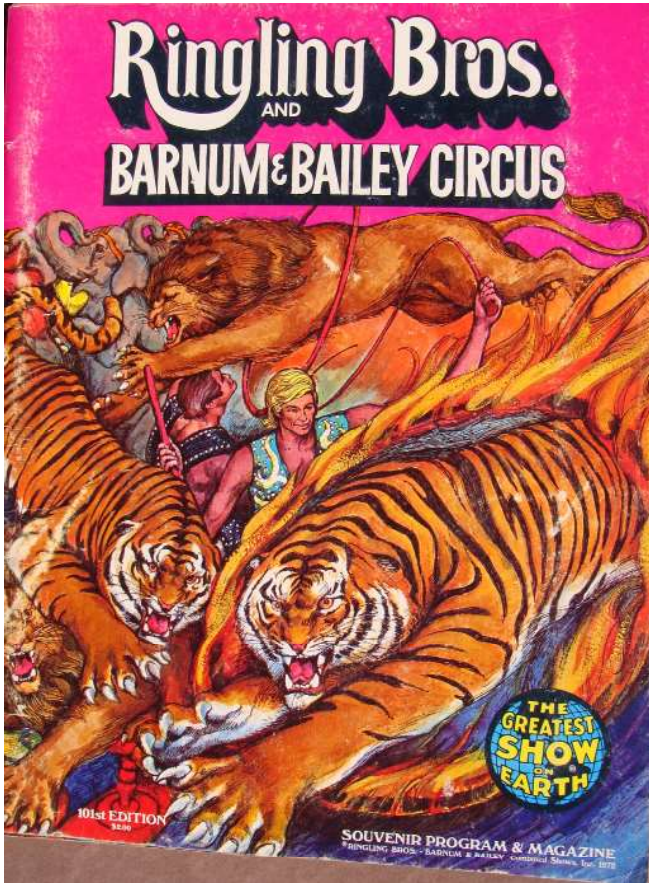
No information is available as to how many copies of **Bozo's Circus Band** were sold. It was certainly far less than some of the other Bozo albums such as **Bozo Under the Sea**, **Bozo's Rocketship**, and **Bozo on the Farm**. Back in 1948, it was still possible to hear real circus music performed by real circus bands. The A&R people at Capitol Records probably realized this since in the following year they arranged for Merle Evans and the Ringling Bros. and Barnum & Bailey Circus band to record sixteen sides which were released as two different albums: **Ringling Bros. and Barnum & Bailey Circus Band** and **Circus Parade**.

What makes the **Bozo's Circus Band** album so desirable today is the illustration on its cover showing Bozo leading a traditional circus band of uniformed windjammers. In many ways, it captures the circus spirit much better than do the records themselves.

Listen to **Bozo's Circus Band** at MYWJU.ORG. Visit the WJU website often to listen to the many audio clips available to members under the PRESERVATION - Circus Music Recordings tabs on the main menu.

James Ille's Discarded 1971 Musical Program

... for Ringling-Barnum's 101st Red Unit Edition in 1971; By Eric Beheim, WJU #66



Back in 2008, my 6-part *Circus Fanfare* series on Ringling-Barnum musical programs for the years 1969 through 1984 (now accessible by WJU members at mywju.org) mentioned that the 101st Edition Red Unit's original musical program, prepared by bandmaster James Ille, was completely changed only a few weeks after the season got underway.

My overview of the 101st Edition's musical program did not list Ille's discarded numbers, but now, on both that show's and WJU's 50th Anniversaries, I am correcting the oversight. First, however, some background information is needed to put everything in proper perspective.

As is generally known, 1969 was the first year that Ringling-Barnum sent two circus units out on tour. Gunther Gabel-Williams along with most of the animals and personnel from Germany's Circus Williams, along with Merle Evans, Harold Ronk, and some of the top acts from Ringling-Barnum's 1968 Edition, were sent out as the 99th Edition Red Unit.

Later that same year, Charly Baumann and his tigers, Hugo Schmitt and the Ringling elephants, and the acts and production numbers from the 1968 Edition were sent out as the 98th Edition Blue Unit.

At the end of 1969, Merle Evans retired as the Red Unit's bandleader. His replacement was James Ille, who led the band during the second year of the 99th Edition Red Unit's national tour, using essentially the same musical program that Evans had used the previous year.

In 1970, the Blue Unit, with a completely new performance, went out as the 100th Edition. Then, in 1971, the Red Unit, with a completely new performance, went out as the 101st Edition. For this edition, **Jimmy Ille** put together new music for the individual acts using mostly traditional material. (The music used for the production numbers, however, was prepared by others.)



A few weeks after the 101st Edition opened its season in Venice, Florida and prior to the taping of that year's TV show, **Jimmy Ille** was dismissed, and his entire musical program was replaced, with the exception of the aforementioned production number music, provided by others. Fortunately, a listing was made of the numbers that were included in Ille's original musical program. Unavailable for almost 50 years, this listing, annotated and corrected, is presented here:

Overture: *It's Circus Time* (Pruyn) (Used on both units beginning in 1969.)

Opening: special music prepared by others

Wolfgang Holzmair's lions: *Caravan Club* (King), *Salute to the Sultan* (King), *March to Mecca* (King), *War March of the Tartars* (King), *Big Cage Galop* (King), *Steeplechase Galop* (Alexander)

Clowns: *The Booster Rag* (Lake)

Pio Nock high wire: *Alzana Walk Up Music* (Evans), *El Relicario* (Padilla), *Cha Cha Cha*, *Amparito Roca* (Texidor), *The Walking Frog* (King), *Oh, My Papa* (Burkhard), *European Circus Galop*.

Roman Post Riding: *Ecuyere Galop, Bravura* (Duble), *Galop Go* (Jewell)

Clowns: *Shoutin' Liza Trombone* (Fillmore)

Charivari: *Winter Sports Galop* (Holmes), *Con Celerita Galop* (Richards), *Thunderbolt Galop* (Huffer)

Chimps: *Fanfare* (Evans), *Brasilia* (Coltrane), *Anchors Aweigh* (Zimmermann), *Congratulations* (Richard), *Rip Van Winkle* (Sanchez), *Puppet on a String* (Martin-Coulter), *Panama Rag* (Tyers)

Clowns: *An Arkansas Huskin' Bee* (Pryor)

Aerial Ballet: *Swing Your Partner* (See my overview of the 101st Edition in *Circus Fanfare* Vol. 38 No. 2)

Liberty Horses: *Them Basses* (Huffine), *Folies Bergere* (Lincke), *Gentry's Triumphal March* (Jewell), *Vienna Life* (Strauss), *Circus King* (Duble), *Royal Decree* (English), *Closing Fanfare* (Evans)

Lou Jacobs Baby Buggy: *While Strolling Through the Park One Day* (Haley), *Trombonium* (Buell), *Sunshine Galop* (King)

Juggling Acts: *Mambo Jambo* (Prado), *Maltese Melody* (Kaempfert), *Bird Mambo*, *El Gato Montes* (Penella-Moreno)

Clown Skeleton Chase: *They're Off Galop* (Jewell)

Doval High Wire Act: *Wendy* (Wilson-Love), *Quanto Quanto Quanto* (Renis), *Ecstasy Tango* (Belmonte), *Doval Bows Fanfare* (Evans)

Spec: Gonna Build a Circus (See my overview of the 101st Edition in *Circus Fanfare* Vol. 38 No. 2)

Victoria Aerial Act: *Ritual Fire Dance* (de Falla), *El Caballero* (Olivadoti)

Gunther Gabel-Williams tiger act: *Cyrus the Great* (King), *Pahjamah* (Henry-Onivas), *In the Sudan* (Sebek), *Invictus* (King), *Echoes from the Harem* (Duble), *Pink Panther* (Mancini), *The Passing of Salome* (Joyce), *Bolivar* (King), *Jungle Queen* (Barnard), *Toy Tiger* (Mancini-Stein), *Blue Danube Waltz* (Strauss), *Algeria* (King), *Gunther Bows Fanfare* (Evans)

Aerial Acts: *I Could Have Danced All Night* (Loewe), *Sports Palace Waltz* (Translateur), *Laura's Theme* from "Dr. Zhivago" (Jarre), *Tara Theme* (Steiner), *Homestretch Galop* (King)

Elephants and Tiger act: *Tiger Bengali*, fanfare, *Royal Tiger*, fanfare, *Timbuktu*, *Blanco Congo*, fanfare. (All of this music probably came from Europe along with Gunther.)

Aerial Acts: *Copa Cabana* (Walters), *Festival Espanol*, *Prince of Decorah* (Lowery)

Bear Act: *Russian Circus March* (Dunayevsky), *Hostraiser's March* (Chambers), *Cantonians March* (Alexander), *Teddy Bears' Picnic* (Bratton), *Northwind March* (Chambers), *I Love a Parade* (Arlen)

Clowns: *Palm Garden Rag* (Joplin)

Teeterboard Acts: *Rakoczy March* (Lizst), *Hungarian Medley* (arr. Evans)

Elephant Act - The Peerless Potentate of Pachydermia: For many fans, the music for Gunther's elephant act was an improvement over that used for the 99th Edition. The number's oriental theme allowed for the use of *In a Persian Market*; *Baubles, Bangles and Beads*, *Orientale*, and a minor-key, oriental-sounding theme that was actually from Tchaikovsky's *Marche Slav*.

Clowns: *A Band Contest* (Pryor)

Flying Acts: *March of the Olympians* (Walker-Linn), *Gold and Silver Waltz* (Lehar), *Viva Villa* (Alfredo Codona comedown music provided by Merle Evans)

Bicycle Acts: *Quality Plus* (Jewell), *Broadway One-Step* (King), *Excelsior Galop* (King), *Stop It!* (Kaufman), *High Speed chaser*, *Bows Fanfare* (Evans)

Finale: The closing number again made use of patriotic music and a special arrangement that combined *May All Your Days Be Circus Days* and *The Greatest Show on Earth* movie theme. This new "closer" would be reused on both units for many seasons to come.

So, we might conclude WJU's birth coincided with the beginning of the end of traditional circus music in circuses.



CIRCUS MUSIC SNIPPETS

By Frank Cosenza, WJU #3691

CYRUS THE GREAT (Persian March, Karl King 1921)

Karl King dedicated this Grade 4 march to a personal friend, "Cy" Tremain. He also had the original Cyrus in mind as indicated by the subtitle "Persian March" and by his choice of rhythms and tonality. Cyrus the Great (600?-529 B.C.) founded the Persian Empire (now Iran) by conquering the Medes in 550 B.C., Lydia in 546 B.C., and Babylon in 539 B.C. His warriors were excellent horsemen who carried light hide-covered shields and were highly skilled with bow and arrow. They conquered heavily armored troops by their speed and their surprise attacks. When Cyrus acquired Palestine, he allowed the Jews to return there and to rebuild their temple in Jerusalem. He was killed in battle in 529 B.C. and buried at Pasargadae where the tomb ruins still remain. Karl L. King was elected into the Windjammers Hall of Fame in 1974. He composed over 300 works, including serenades, overtures, rags, intermezzos, waltzes and gallops, as well as his 188 famous marches. This Grade 4 march was typically used for the elephants, and could also have been used as a Center Ring Concert number.

LASSUS TROMBONE (Henry Fillmore 1915)

Fillmore was born in Cincinnati, Ohio and was the eldest of 5 children. His father was a partner in the Fillmore Brothers religious music publishing business. Henry was most fascinated by the slide trombone, an instrument which his father considered too evil for any righteous person to play. His mother, however, believed that practicing trombone might help keep Henry out of mischief and secretly saved enough money to buy a second-hand instrument for her son. Fillmore graduated from the Cincinnati Conservatory of Music. He was also known as the "Father of the trombone smear" writing a series of 15 smears. These smears were fashioned after the minstrel shows, which emerged as a form of entertainment in the United States in the 1840's. The titles of his songs also had sub-titles which were in the minstrel-vaudeville idiom of the time. "Lassus" strict Latin definition means tired or lazy, and Fillmore has said he was thinking "molasses." All these smears featured the trombone section. This particular selection was John Philip Sousa's favorite smear and he programmed it on every concert of one of his final tours. This Grade 4 selection was typically used for clown acts and could have been used in Center Ring concerts. Fillmore - WJU Hall of Fame 1988.

THE CARROLLTON MARCH (Karl King 1909) During the period of his earliest success as a composer, Karl L. King became acquainted with several members of the band in Carrollton, Ohio, located some thirty miles southeast of Canton, Ohio. King began his musical training in Canton with cornet lessons at the age of 11. The Carrollton Band was organized in 1872. In 1896, the band was reorganized to run in a more businesslike fashion, with M.H. Webster, director and Ira S. Moody, manager. This Grade 3-4 march is dedicated to Moody who was also a tuba player.

SAXOPHOBIA – On our website is a 1920 recording of *Saxophobia* performed by Rudy Wiedoeft. At a slower tempo, this tune was played for a clown number that opened the second half of the 111th Edition Ringling-Barnum Red Unit show.

[Preservation / Circus Music Recordings / H. Other - Other Circus Music Recordings / Saxophobia]

QUALITY-PLUS (Fred Jewell 1913)

Frederick Alton Jewell was born May 28, 1875 in Worthington, Indiana. He became interested in music at a young age, learning a number of instruments, including cornet, violin, clarinet, trombone, piano, and calliope; but as a performer, he is best remembered as a virtuoso euphonium player. Much of his career was spent playing in or conducting traveling circus bands including the Gentry Bros. Circus, Ringling Bros. Circus, Sells-Floto Circus, Barnum and Bailey Circus, and Hagenbeck-Wallace Circus. In the off season he led various theatrical stock company bands, theater orchestras, and church ensembles near his Indiana hometown. From 1917-1923 he lived in Iowa and led various adult bands; first in Fairfield, and then Oskaloosa, where he also organized the first high school band in 1919. Jewell's first composition was published in 1897; he eventually started his own publishing company (1920) and in total, composed over 100 marches, along with several overtures, waltzes, novelties, and other works. Returning to Indiana in 1923, he led the Murat Temple Shrine band of Indianapolis, traveled to Tampa to lead its municipal band for a brief period, and spent the balance of his career leading bands in Indiana and composing music. Highly esteemed by his peers, Jewell was elected to membership in the American Bandmasters Association. He also was elected into the WJU Hall of Fame in 1974. Quality-Plus, a Grade 4 march was used frequently for the bear acts and for flying acts.

THE FRENCH NATIONAL DEFILE MARCH (Le Regiment de Sambre et Meuse, Jean Robert Planquette, 1871)

This piece was originally a poem written in 1870 by Paul Cezano in the wake of the Franco-Prussian War, and was a reference to the Army of Sambre-et-Meuse. The march music was written in 1871 by Jean Robert Planquette. The American version of the march was written by Andre Turlet. This piece was used in the circus as Captain Astronaut (performer Luis Munoz), the "Human projectile" with the Clyde Beatty-Cole Bros. Circus, was shot from the mouth of a cannon. This march has also been played at many football games in the United States, especially with The Ohio State University marching band as they execute their "Script Ohio" formation (complete with the senior tuba player "dotting the 'i'"). Hear the Ohio State band play this at:

<https://www.youtube.com/watch?v=WmnjGGS0LFo>

SAXOPHONES IN THE CIRCUS?

By Rod Everhart, WJU #1351



In the modern era, saxophones have indeed played a role in circus bands. For example, the Ringling Bros. and Barnum & Bailey's Gold Unit, which ran from 2004-2015 featured Robbie Redding on saxophone. From the very beginning, saxophonist Redding was the conductor of the Gold band. "Everything about the Gold unit is unique," he said. "The housing, the cities played, the performance schedule, the family atmosphere, and the historic moments we created for Feld Entertainment." Adding to that uniqueness was a circus bandmaster playing lead on alto saxophone instead of cornet or trumpet.

Similarly, when the Ringling Red and Blue units standardized on nine-person circus bands in 2001, they included a saxophone as well as a guitar and two electronic keyboards.

Merle Evans occasionally worked saxophones into his musical programs. The picture below of his 1941 Ringling-Barnum Circus Band reflects the lead clarinet and piccolo players doubling on saxophone, probably for the special arrangements used in the production numbers. Likewise, the Fitch Bandwagon radio broadcasts by the Ringling-Barnum band in the 1940s included saxophones.



When Merle Evans went on a sabbatical from Ringling in 1956, Izzy Cervone became bandmaster and the circus band was re-formatted to a more "theater orchestra" approach. Both saxophones and violins were introduced in a significant way. As a result of financial pressures and the move to indoor arenas in 1957, another change was reducing the traveling musical staff to three. The rest of the band was fleshed out with local hires, the number and instrument-type dependent upon the specific union requirements for that city and/or convention center.

So, when Merle returned to the Ringling bandstand in 1961 with a more traditional musical program, he was on cornet, Red Floyd on percussion, Roy Blomster on electric organ, and the rest of the circus band as locals. Saxophones were generally included. As you might guess, sometimes the quality of the circus bands varied significantly from one city to another. Fortunately, Merle Evans had an outstanding memory for who the best players were.

Windjammers member and author Eric Beheim (WJU #66) played saxophone as a local hire when the Ringling-Barnum circus came to San Diego, CA. There, the union required the circus to hire four saxophones, four trumpets, three trombones, a baritone horn, and a tuba. This was also the basic "small band" combination used for ice shows and other arena show attractions. In other locations, union rules generally required clarinets.

After the Ringling dispute in 1977 with the AFM., the "traveling band" increased to five players, now including another solo cornet and a 1st trombone. However, for several seasons, Keith Greene's traveling band on the Red Unit used a lead saxophone player instead of a 1st trombone. *[Keith Greene was inducted as a WJU Hall of Fame laureate in 2017.]*

So, in general, the saxophone has been an increasingly popular addition in circus music evolution. But going back in time to the Golden Era of the American circus, the saxophone was not a typical feature of circus bands. Logically, the rationale was the lack of amplification back then. A bandmaster's objective was to fill the large Big Top tent with acoustic sound, and brass instruments best filled that bill. Alto horns typically played the parts that eventually transitioned over to the saxophone.

Nevertheless, saxophones can often be spotted in old photos of clown and side show bands. That is not surprising since those "annex" bands were the ones that introduced ragtime, swing and Dixieland music to rural America, and the saxophone played a significant role in that style of music. Further, the amplification requirements in those settings was far different than under the Big Top canvas.

ADOLPHE SAX AND HIS SAXOPHONE

Rod Everhart, WJU #1351



Adolphe Sax (1814-1894) was the son of Charles-Joseph Sax (1790-1865), a producer of different types of wind instruments in Brussels. Adolphe grew up working in his father's factory and was a prolific inventor, ultimately holding 16 Belgian, 21 French, and 3 British patents covering a variety of instruments. His designs for cornet, bass clarinet and soprano clarinet were influential in the development of modern instruments. And certainly, his creation of the saxophone ranks as his most important contribution.

The saxophone first emerged in 1839, and its history is interesting. While they are generally made of brass, their use of a single oscillating reed has put them in the category of "woodwind instruments."

It is believed Sax designed a prototype for a bass saxophone shortly after developing his bass clarinet in 1838. He exhibited this new instrument at the 1839 Brussels Exhibition. Initially it was described as a "clarinette bourdon" or "clarinette contrebasse". Belgian journalist Jean Baptiste Jobard praised it, reporting: "*Mr. Sax junior has just invented a contrabass clarinet in brass. After thunder, it is by far the strongest bass that exists. Its round, full, and vibrant sounds*

entirely fill the ear and will satisfy the musical appetite of the greatest glutton; it is no longer a little brook, but a river of harmony ready to overflow. The saxophone is the Niagara of sound." This may have been the first use of the term "saxophone."

Another comment on the new invention was in a review by Hector Berlioz in 1842, who wrote: "*An invaluable invention for the beauty of sound that it gives to the ophicleide was recently completed by Mr. Sax of Brussels. It involves replacing the cup-shaped mouthpiece with a clarinet mouthpiece. Ophicleides thus become brass instruments with a reed; the difference in sonority that results is much to their advantage, as stated by those who could properly judge it.*"

In another review, Berlioz mentions Sax's plans to expand the saxophone family: "*The saxophone, named after its inventor, is a brass instrument with nineteen keys, whose shape is rather similar to that of the ophicleide. Its mouthpiece, unlike those of most brass instruments, is similar to the mouthpiece of the bass clarinet. Thus, the saxophone becomes the head of a new group: brass instruments played with a reed. It has a compass of three octaves beginning from low BBb under the bass clef, its fingering is similar to that of the flute or the second register of the clarinet. Its sonority is of such a nature that I do not know of any low instrument presently in use that can compare to it. It is full, mellow, vibrant, with an enormous power and easy to play sweetly. It is much superior in my mind to the low notes of the ophicleide in its tuning and flexibility; moreover, it is completely new and does not resemble any of the timbres one hears in the present orchestra, with the sole exception of the bass clarinet's low E and F. Because it uses a reed, the saxophone can increase or diminish its sound. In its upper register it produces notes of a penetrating resonance that can be successfully applied to melodic, expressive lines. Without doubt, it will never be appropriate for rapid passages or for complicated arpeggios; but low instruments were not meant for nimble movements. Instead of complaining, we must rejoice that it is impossible to abuse the saxophone and destroy its majestic character by giving it mere musical flipperies to perform. Composers will be very indebted to Mr. Sax when his new instruments are generally employed. If he perseveres, he will meet with the support of all friends of music.*"

Late in 1842, Adolphe Sax moved to Paris, France, where he established a woodwind and brass factory. He applied for a 15-year French patent (no. 3226) on March 21, 1846, covering a wind instrument system called saxophones. Initially, the bass saxophone was made in an ophicleide shape with the two lower sections connected in a U-bend. He soon altered this, preferring saxophones with curved necks and large upright bells.

By 1848, Sax introduced the Eb alto and Eb baritone saxophones with this new shape. The next year, he added a soprano in Eb and a contrabass.

Saxophones were introduced in England in 1846, using London brass instrument company, Distin & Sons, as the sales agent. Sax switched to Rousselot & Co. of London when Distin started marketing saxhorn-type instruments made by others.* In 1850, the saxophone was offered in Italy, now featuring a line of fourteen different instruments.

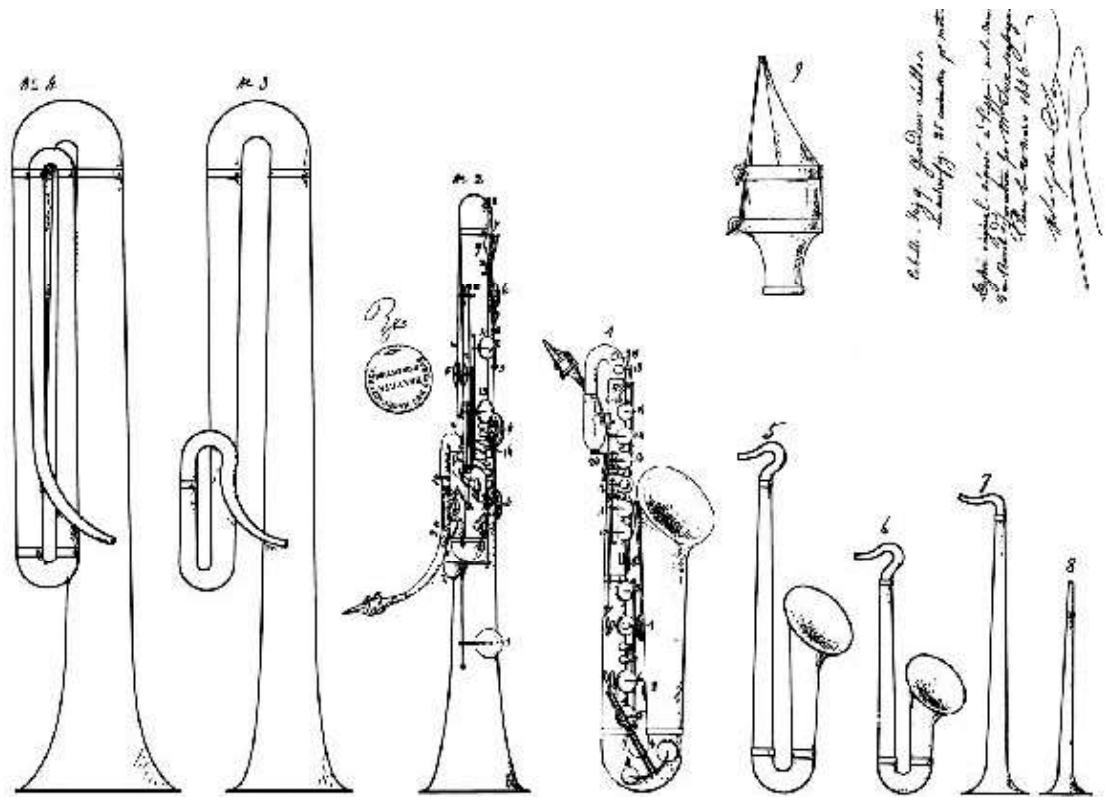
In France on April 8, 1854, Adolphe Sax was appointed "Musical Instrument Maker of the Emperor's Military Establishment" and a few months later, Napoleon III decreed that French infantry bands must include "seventeen saxhorns of different sizes."

Adolphe Sax did not necessarily get rich as a result of his inventions. In violation of his patents, other instrument makers began producing saxophones, resulting in significant legal costs to Sax and his eventual bankruptcy. As a result of his legal battles, however, Sax was able to get French legislation that extended two of his patents to May 11, 1866, an additional five years. After that date, other companies were free to manufacture and market their own saxophones.

Almost immediately upon the lapse of the patents, four French makers began producing saxophones. Soon, improvements to keywork, pads, and fingering were made, and other patents were granted to these firms.

In the United States in 1873 bandmaster Patrick S. Gilmore hired four saxophonists for his New York-based 22nd Regiment Guard Band. This saxophone quartet was featured in the January 15, 1874 program at the Academy of Music in Brooklyn. By 1889, Gilmore's band was considered the foremost professional band in the U.S., and included a sextet of saxophones (soprano, alto, 2 tenors, baritone, and contrabass.) Thus, it was Gilmore's use in the 1870s and 1880s, followed by John Philip Sousa's inclusion in the 1890s, that guaranteed the instrument's acceptance in American bands.

Beginning in 1892, Conn began manufacturing saxophones at its Elkhart, IN factory. Further, saxophones were being imported by Lyon & Healy (Chicago), Hall (Boston), and Foote (New York). Nevertheless, it was not until after 1900 that the saxophone became widely used, and then it was its use in various American Vaudeville and jazz bands and recordings that led the saxophone to become one of the most popular and significant musical instruments of our time.



*** Comment on Patents:** In France, a patent could be granted without any preliminary examination. In Germany, examination was obligatory. In Britain, reviews varied from none to extensive. Sax's developments influenced makers in Britain more than Germany, largely because British patent laws allowed makers to register designs that had been copied from abroad as long as they had not been previously published in Britain. So, Britain's intellectual property legislation supported "imported inventions."

MEMBER SPOTLIGHT

NORRIS SIERT, WJU #2776



Saxophone player Norris Siert spent his first 35 years in Omaha, NE. His dad was a farmer, and his parents weren't particularly involved with music, although his mother could play piano and his dad had been in a military band. As a youngster Norris discovered a trumpet and saxophone in the closet. Fascinated, he wanted to play them and was disappointed when that was not permitted. "When I get to Kindergarten ...", Norris thought. That did not happen either, but as a second grader, he launched a campaign to join the school band, typically for 4th through 8th grade students. The teacher thought he was too young, but on the other hand, he was big enough. So, the decision was saxophone or trumpet? Norris had played a recorder and he saw some similarity to the sax, thus, that was his choice.

The school band even had a uniform – blue & gold capes over white shirts. Starting out, he got saxophone lessons from the band leader, a viola player. By sixth grade he was getting sax lessons from a teacher who played clarinet, and in high school he took clarinet lessons from one who played cello. Practice was his mantra, and he took on the Rubank book, one page at a time, trying to master that page before moving on. Soon, he was playing in the All-City Grade

School Band. By 5th grade, he was feeling "bored" and switched to bass drum. However, his school also marched in a parade at the end of the school year and he always played sax with them as they needed the volume and sound.

In high school, Norris felt he could sight-read the music on saxophone better than others could play with practice, so as a freshman he took on clarinet as a challenge. As a sophomore he played baritone sax. He was also in the marching band and was its drum major his last two years. As a senior, his band played at the Orange Bowl. Also, for his junior and senior years he switched to alto saxophone, his favorite instrument currently, for the concert bands.

As a result of excellent impressions made on Norris by a Dartmouth College recruiter and then alumni working in Omaha, Norris applied to that college, was accepted, and headed off to Hanover, New Hampshire to major in economics, Class of 1963. He played in Dartmouth's marching and concert bands, but had little time or place to practice. Once his undergraduate degree was in hand, Norris headed to Northwestern's Kellogg School of Management for his Master's in Business Administration.

Graduating in 1965 with his M.B.A., he headed home to Omaha and a job in corporate finance with Northern Natural Gas Company. That soon led to a role leading a team evaluating acquisitions and other capital expenditures. That job early in his career was important because of both the learning experiences and the opportunity to work closely with top management. His career advanced and in 1977 he transferred to Miami, FL where he took on being President of Protane Co., a wholly owned subsidiary responsible for seven businesses and their subsidiaries in Central America, South America, and the Caribbean.

A career-changing event happened in 1980 when he was promoted back to headquarters in Omaha. That was in January of what turned out to be the coldest first quarter ever recorded in Omaha. Keep in mind, during this time Norris was flying back to the sunshine and warmth of Miami every other weekend. The decision was made, and Miami won.

So, next up on the career ladder was joining one of Florida's largest real estate developers and home builders, Arvida Corporation, as an executive. At the time, the company was owned by Penn Central. It had been created by the Chairman of ALCOA who had bought up significant amounts of undeveloped property in Florida and Cuba. The company also bought up high quality projects that had failed and turned them around successfully. They developed

numerous planned communities. In 1983, management did a leveraged buyout, but a year later, in May 1984, Arvida was purchased by the Walt Disney Company. After a couple of years, the company was again sold.

During much of his early “career” time, Norris’ saxophones were in the closet, rarely touched since Dartmouth. Then in 1974 Norris joined with his former high school band director who wanted to form a “summer band”. Three years later, he was on the initial committee formulating a community band -- The Nebraska Wind Symphony. But because of his transfer to Miami, he never got to play a rehearsal. Once in Miami, Norris discovered what is now known as the Greater Miami Symphonic Band (GMSB). He heard them play and then spent a year practicing so he could ask to join them.

Norris started with GMSB on 2nd alto, practiced some more, and moved up to the 1st alto part. With still more practice he was soon first chair. Next up was management roles. He joined the band’s board as Treasurer and a month later

they elected him as Chairman. He served in those roles for eight years, and then was president for eighteen more years. He left that position six years ago and the board a year later. Nevertheless, he is still on their steering committee, prepares program materials, and does their tax returns.

Locally, Norris occasionally plays at church and has fun with a “rehearsal” band (no performances) that they call The Chop Shop. They play a terrific collection of swing tunes.

Norris and his wife Willacene have two daughters. Debra is a lawyer in Atlanta, GA and Teresa is a homemaker in Palm Springs, CA. There are three grandchildren in Atlanta: Taryn (who opted art), Wade (saxophone, in his grandfather’s footsteps), and Nolan (tuba – yay for brass!)

As with many of us in Windjammers Unlimited, as we moved from our paying careers to “fun” ones, music has taken on a more significant role. Norris says “Outside of family, music is now the most important thing in my life.”



Windjammers Saxophone & Horn Section at the 2020 Convention

Back Row (L-R): Philip Herfort, Allen Beck, Nathan Richards, David Carter, Norris Siert
Front Row: Stuart Sklamm, Terri Schultz, Val Gabaldon, Tom Tolrud, Ken Salisbury

DONATIONS RECEIVED in Calendar 2020

Submitted by WJU Treasurer, Howard Habenicht

DONATIONS TO GENERAL OPERATING FUND \$ 3,948.00

Category:

Contributors:

J.J. Richards (\$15 to \$50)

Henry Arkin, Raoul Camus, James Caneen, Steve Chandler, Don Covington, James Fink, Richard Groller, Kathleen Herb, William Michael, Tom Miller, Robert Rateno, Ronald Roberts, Marie Schoenacker, John Smyth, Robert Suss

Fred A. Jewell (\$51 to \$100)

Barbara Bailey, Lee Butts, David Carter, Lynette Garlan, Gerald Guilbeaux, Howard Habenicht, Linda Kasprzak, Frank Manola, Malinda Rawls, Norris Siert, Bob Wig, April Zink

Karl L. King (\$101 to \$250)

Mari Bottom, Adrienne Cannon, Bob Knowler

Merle Evans (\$501 to \$1000)

Rod Everhart, Don George, Andrew Zeratsky

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, \$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

Share your enthusiasm for traditional circus music with others and encourage them to join Windjammers Unlimited

WINDJAMMERS CONTACT INFORMATION

Windjammers Unlimited, Inc. is a 501(c)3 circus music historical society in the education category. It was founded in 1971 with the goal of preserving traditional American circus music. The organization holds its annual convention in January in Sarasota/Bradenton, FL and a summer meet in July at varying locations. Windjammers Unlimited, the WJU Logo, WJU, 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 address is: 1169 Belle Meade Island Dr., Miami, FL 33138-5253

Our website is: 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 if you have any materials, suggestions, or comments you would like to offer.

SUMMARIZED FINANCIAL STATEMENTS

Submitted by WJU Treasurer, Howard Habenicht

WINDJAMMERS UNLIMITED, INC BALANCE SHEET INFORMATION

	December 31	
	2020	2019
ASSETS		
Cash, CDs & Savings Account	\$ 74,861	\$ 64,052
Meet Advances & Prepaid ACB Dues	<u>5,000</u>	<u>7,290</u>
TOTAL ASSETS	\$ 79,861	\$ 71,342
LIABILITIES		
Accounts Payable	\$ 710	\$ 208
Dues Received in advance	<u>7,010</u>	<u>7,417</u>
TOTAL LIAB./DEF. INCOME	\$ 7,720	\$ 7,625
NET ASSETS		
Undesignated	\$ 50,570	\$ 42,219
Board designated for Scholarships & Special Projects	<u>21,571</u>	<u>21,498</u>
NET ASSETS	\$ 72,141	\$ 63,717

INCOME STATEMENT INFORMATION

	Year Ended December 31	
	2020	2019
INCOME		
Membership Dues	\$ 10,587	\$ 10,153
Donation to Fletcher Special Projects Fund	0	5,000
Other Donations	3,948	1,663
Meet Income	4,419	4,009
Other Income	<u>1,034</u>	<u>746</u>
TOTAL INCOME	\$ 19,988	\$ 21,571
EXPENSES		
Secretary's Fees & Expenses	\$ 0	\$ 2,708
Communications - <i>Circus Fanfare</i>	4,026	5,198
Communications - Other	2,304	1,188
Rent - Storage Facility	2,316	2,094
Other printing, postage, supplies	1,475	902
Contribution to Circus World Foundation	500	0
ACB Membership	290	275
All Other	<u>654</u>	<u>371</u>
TOTAL EXPENSES	\$ 11,565	\$ 12,736
INCREASE IN NET ASSETS	\$ 8,423	\$ 8,835

A complete financial report can be obtained by request from:
Howard Habenicht, WJU Treasurer at: wjutreasurer@mywju.org



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UPCOMING EVENTS:

Windjammers Summer Meet (Mon.-Sat.) July 19-24, 2021
WJU Annual Convention (Tue.-Sun.) January 11-16, 2022

Gainesville, Georgia
Bradenton, Florida