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WJU ...Celebrating Circus Music
PRESERVING • EDUCATING • PERFORMING



WINDJAMMERS

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WINDJAMMERS UNLIMITED HALL OF FAME

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

1974 **Karl L. King**
 1974 **Merle Evans**
 1975 **Fred Jewell**
 1975 **Robert Hoe, Jr.**
 1976 **Vic Robbins**
 1976 **Henry Kyes**
 1977 **A. Lee Hinckley**
 1978 **Russell Alexander**
 1979 **Ramon Escorcía**
 1980 **Charles E. Duple**
 1981 **J.J. Richards**
 1982 **Albert C. Sweet**
 1983 **Charles L. Barnhouse**
 1984 **Walter P. English**
 1985 **Leonard B. Smith**
 1986 **Paul Yoder**
 1987 **Earle M. Moss**
 1988 **Henry Fillmore**
 1989 **Douglas D. MacLeod***
 1990 **Ward Stauth***
 1991 **Clinton "Johnnie" Evans**
 1992 **James A. Perkins**
 1993 **Ray "Red" Floyd**
 1994 **Leonard "Paul" Luckey**
 1995 **Hale A. Vandercook**
 1996 **Perry G. Lowery**
 1997 **William Pruyn**
 1998 **Everette James**
 1999 **Eddie Woekner**
 2000 **Robert D. Peckham***
 2001 **Jack Bell**
 2002 **Joe Browning**

2003 **Joseph Gorton**
 2003 **Lewis Bader**
 2004 **Carl Clair**
 2005 **Joseph A. Emidy**
 2005 **William Merrick**
 2006 **William Sweeney**
 2006 **Ned Kendall**
 2007 **Charles Schlarbaum**
 2007 **Joe Stefan**
 2008 **George Ganweiler**
 2009 **Sverre O. Braathen**
 2009 **Harry Crigler**
 2010 **Carl "Pop" Neel**
 2010 **Harvey Phillips**
 2011 **Charles L. Gebest**
 2012 **William Weldon**
 2012 **Mike Montgomery***
 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**
 2021 **Jack Phillips**
 2024 **Henry Gaul**

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
 2024 **Howard Habenicht*** (WJU #766)
Treasurer 2007-current; meet host
 2024 **April R. Zink*** (WJU #1253)
Fanfare Editor 2006-2015
 2026 **Rod Everhart*** (WJU #1351)
Fanfare Editor; Preservation Editor 2015-2026



* For service to Windjammers Unlimited



Arrow Rock Excursion (COMO June 2026). From front - Jim Cross, Linda Ziemann, Aldena Everhart, Rod Everhart; Standing - John Wetzel, peeking around him Annice Wetzel

Photo by Andy Rawls

President's Message

By Don Covington, WJU #119



Hello Everyone,

The Missouri summer meet was a resounding success. Congratulations to all concerned for a truly stellar event. This issue will surely evoke fond memories for those of us who were there and will provide perspective on what went on for those of you who were unable to be there.

Be sure to visit the website for additional photos and audio recordings.

This is an election year for Windjammers. Contact me if you are interested in running for office. Look for information soon on the candidates seeking your vote to become Windjammer trustees.

Planning is underway for the Florida convention. We will gather in Venice, Florida from January 12 to 17, 2027. The coming year is an historic one

for Sarasota. John Ringling moved the circus winter quarters from Bridgeport, Connecticut to Sarasota in 1927. There will be special events in the greater Sarasota area all year long to celebrate the impact that the circus has had on the community. We are excited to be part of that centennial remembrance during our meeting in January.

Make plans now to join us in Florida in January. I look forward to seeing you there.



Welcome Back. . .to Baraboo in 2027!

by Ellen Weiland, WJU #3339

Back by popular demand, Windjammers Unlimited will meet in Baraboo, Wisconsin, in the summer of 2027. Steeped in circus tradition, Baraboo offers a fantastic historical meeting place, a cozy small-town feel, and more circus per square inch than anywhere else in the world (sorry, Sarasota!) Event organizers are working to finalize the date of the meet and the performance venues, which usually include a performance downtown at Concerts on the Square and a Center Ring Concert at Circus World Museum. See "yoo" in Baraboo!



Photo from City of Baraboo's web site:
<https://baraboo.com/2022/04/28/big-top-parade-returns-june-25/>

Summer Convention in Columbia, MO, aka “COMO 2026” Report

by Gordon Fetterly (WJU #4048) and John Wetzel (WJU #949), Co-Hosts

COLUMBIA, MO - JUNE 25 - 28th, 2026, was the scene of yet another enjoyable summer meeting of Windjammers. One hundred registrants (70 musicians) from twenty states gathered at the Hampton Inn and Suites to rehearse nearly 60 pieces of circus music to perform and/or record. Preceded by registration and a trombone sectional on Wednesday night, Thursday began with Jacque Sample, Columbia's Mayor Pro Tem, declaring Sunday, June 28, 2026 as “Windjammers Unlimited Day in the City of Columbia, Missouri...”

Reading, Rehearsing, Recording

Five WJU veterans, Jeffrey Dent, Andrew Glover, Jay Kahn, Vicki Pinson, and Lisa Zemlock took turns at the podium along with Columbia's WJU rookie, Denis Swope. Each conductor led a 45 minute session on Thursday. All but Jay, our extraordinary ringmaster for the concerts, led another session on Friday. The band responded nicely to having a single leader to follow at each of the sessions.

Survey respondent, “This was one of the best bands in recent memory.”

A Full Day and a Half Away From Playing

The Lenoir Woods and Education Band rehearsals on Thursday and Friday nights and Shelter Gardens Concert rehearsal at noon on Sunday made for longer playing days than some would have liked, but audiences of the subsequent performances benefited from the effort.

Led by Jay Kahn, Saturday began with a brainstorming session to consider the storage challenges that WJU faces when accepting donations of circus music and memorabilia. Then, half of the meet registrants grabbed bag lunches and boarded a MO-X motor coach bound for Historic Arrow Rock, Missouri. Everyone else was on their own for the rest of the day.

The planned excursion included a Matt Fetterly one-hour guided tour of Columbia and Mid-Missouri, followed by time for lunch and exploring the Village of Arrow Rock before a 2:00 p.m. curtain for “1776”, a Broadway musical presented by the Lyceum Theatre, Mid-Missouri's professional summer stock performance venue.

Back at the hotel, Happy Hour at 5 p.m. preceded the Saturday evening banquet with a touch of live Ozark music playing in the background (Barry Watson on banjo, guitar, and vocals). A plated dinner choice of delicious beef medallions or teriyaki salmon followed with not quite enough dessert. Preceding the guest speaker, the meet's hosts presented well-deserved gifts of appreciation to each of the conductors. The custom WJU batons with personalized leather cases were a hit!

Guest speaker and WJU President, Don Covington, spoke of his lifelong love of and association with the circus and circus music by narrating his life story through pictures depicting his incredible experiences. It was the highlight of the night!

On Sunday morning, participants enjoyed a full breakfast buffet before a short business meeting that preceded the noon rehearsal at Jesse Auditorium on the University of Missouri campus.

Lenoir Woods, Jesse Auditorium, and Shelter Insurance Gardens

Performing on three occasions during the weekend, the band delighted the residents of the Lenoir Woods retirement community on Friday evening. Toes were tapping and faces beamed as Jay ring-mastered, teasing the imaginations of the audience members as the conductors pulled circus sounds from the band.

Sunday afternoon in Jesse Auditorium was made possible by funding through the University of Missouri's Budds Center for American Music Studies. An excellent demonstration of “The Circus in Your Music Library” was presented by Andrew Glover and a select group of 32 Windjammers. The obvious disappointment was that in spite of a concerted effort to target band directors, the audience was once again, as in previous meets, meager.

Survey respondent, “...Perhaps it would be better to send a WJU clinic band to a state bandmasters meeting.”

The key circumstance driving the timing of WJU COMO 2026 had



been the tradition of summer Sunday evening concerts in Shelter Gardens. Shelter Insurance provided the site, a food truck, a face painter, and a crew to set up and tear down. For two weeks prior, they advertised on billboards in front of the site.

It was hot - it was humid - but still they came - an audience of nearly 500. The Columbia Community Band opened with a 50 minute concert. Despite a technical intermission to transition bands, the crowd remained. Jay barked - WJU played - Glover led the combined bands through a Barnum & Bailey's Favorite grand finale complete with two rousing encores.

Then, just like that it was all out and over. See you in Venice in January!



COMO 2026 SECTION PHOTOS

all Photos by Andy Rawls, WJU #3435

Clarinets; Bass Clarinet



Standing, L-R: Bruce McGarvey; Jeff Dent; Susan Shearin; James Rumbaugh; Bryan Clark; Wanda Risner; Carol Gilmore; Ellen Weiland. Seated, L-R: Yvonne Stewart; Jim Fletcher; Henry Arkin; Kathy Henson; David Marchus; Elizabeth Bryda; Nancy Olson; Terry Fetterly; Malinda Rawls

Trombones



Standing, L-R: John Spain; Deane Shepard; Cameron Dall; Jay Kahn; Seated, L-R - Joseph Shearin; Richard Baker; Vicki Pinson; James Meek; John Smyth, Bob Phillips (not present for photo)

COMO 2026 SECTION PHOTOS

all Photos by Andy Rawls, WJU #3435

Cornets and Trumpets



Standing, L-R: Linda Ziemann; Rod Everhart; Jim Cross; Rick Whittenberger; Josh Myers; Denis Swope; Lisa Zemlock. Seated, L-R: John Wetzel; Diane Roytz; Frank Vivio; Howard Habenicht; Gordon Fetterly; Gary Dowty

Tubas and Euphoniums



Standing, L-R: James Lawrence; Allen Lawless; Ron Olson; Lawrence Tate; Kevin Botkin; H.C. Russell. Seated, L-R: Roger Weitzenkamp; Marie Schoenacker; Jerry Fredgren; Harry Tyrer; Ed Lammers; Lynette Garlan; Alan Spohnheimer

COMO 2026 SECTION PHOTOS

all Photos by Andy Rawls, WJU #3435

Horns, Saxophone; Flutes/Piccolos, and Percussion



Standing, L-R: Judy Shellenberger; Philip W. Herfort; Katherine McLaren; Rachel Shoemaker; Mike Wooley; Genaro Cantu; James Fink; Rodney Kile. Seated, L-R: Tracy Fetterly; Sally (Doll) Tschannen; Barb Miles; Don Covington; Nada Montgomery; Ashley Barr

First of Mays



Standing, L-R: Wanda Risner; Josh Myers; Denis Swope; Roger Weitzenkamp; Bryan Clark; Kevin Botkin; H.C. Russell. Seated, L-R: Rachel Shoemaker; Tracy Fetterly; Elizabeth Bryda; Barb Miles; Kathy Henson; Ed Lammers

COMO 2026 SECTION PHOTOS

all Photos by Andy Rawls, WJU #3435

Non-Playing Members



Standing, L-R: Andy Rawls, Susan Marchus; Barbara Phillips; Michele Phillips; Annice Wetzel. Seated, L-R: Chris Tsai; Irving Schoenacker; Aldena Everhart; Teresa Kile; Trudy Couch (with 4-legged friends)

Conductors



Standing, L-R: Jeffrey Dent; Andy Glover. Seated, L-R: Denis Swope; Vicki Pinson; Lisa Zemlock; Jay Kahn

COMO 2026 Photos

all Photos by Andy Rawls, WJU #3435



Education Band, conducted and presented by Andy Glover



Lyceum Theater in Arrow Rock



Columbia Mayor Pro Tem Jacquie Sample's welcoming remarks



Rehearsal



Rehearsal

COMO 2026 Photos

all Photos by Andy Rawls, WJU #3435



Lenoir Woods Concert



Howard Habenicht on the trumpet



Maestro Jeffrey Dent



John Wetzel presents Denis Swope with a conductor's baton



WJU President Don Covington as Guest Speaker

MEMBER SPOTLIGHT

Jeffrey Dent, WJU #3658

By Allen Lawless, WJU #3847

You've seen him on the podium. You've encountered his calm, laid-back nature. You've also seen how he keeps his portion of rehearsals flowing and efficient. And you've heard his playing of the clarinet. It's clear to all of us that Jeff Dent knows how to conduct a rehearsal and he knows how to bring the best out of Wind-jammer performances.

Jeff Dent was born in April 1959 in the small town of Berwick, Pennsylvania, a hamlet located about 28 miles southeast of Wilkes-Barre (pronounced "wilkes-bear"). Jeff's family is tight-knit, with three siblings and tons of cousins. Jeff remarks, "Berwick has a long tradition of bands and music in general, so it didn't take long for me and my sister Debbie to get bitten by the music bug throughout our school days." Most notably, says Jeff, the Italian social club Maria Assunta Society had a big impact on the area with Italian-flavored music being very popular.



Jeff is the eldest of the four children in the family. Next came Debbie, who played flute, then his brothers David and Jon. Jeff's mother Theresa (an identical twin, which explains the "tons of cousins" remark above) played piano and his father Jay played trumpet. Interestingly, Jay worked at the 7Up company over his career and his mom was a pediatric nurse.

Jeff's Mom was the musical catalyst for both him and his sister. Theresa reminded them to practice and attended his school concerts. Jeff remembers, "One of my most heartfelt moments occurred when I realized that at my last concert as a school band director before I retired in 2015 that my mother had attended my first concert as a young musician, and attended also my last."

Jeff's family lived in the country, with many of his cousins taking part in traditional children's activities. Lots of birthdays to celebrate; friendly neighbors, riding bicycles, and when the kids got a little older, a 1959 Willys jeep dedicated for the kids. Tooling around in the open-topped, rugged 4-wheel-drive vehicle made for a lot of fun.

Jeff began his musical odyssey in the 4th grade when he picked up a Bundy clarinet. Later, in junior high, he added the alto saxophone. Studying privately with Mr. William Levan, Jeff learned the intricacies of the clarinet as Mr. Levan was an accomplished instrument repair technician. Jeff recalls, "Mr. Levan and I would play duets and while I played my part as written, he would improvise around the melody. I found that fascinating."

Jeff's sister Debbie, a year younger than he, also studied with Mr. Levan. Turns out he was an accomplished flute player as well as an excellent clarinet player. Jeff studied with Mr. Levan for about 8 years, throughout his junior high and part

of his high school years. One of Jeff's fondest memories of high school was playing the Main Street parade at Disney's Magic Kingdom in Orlando. That occasion brought him his first flight on an aircraft.

While in high school, no doubt at a point where Mr. Levan felt that Jeff's musical studies had progressed sufficiently, Jeff began studying with Professor William Gasbarro at Wilkes College in Wilkes-Barre. Jeff recalls, "Professor Gasbarro ran me through the ringer. There wasn't much we didn't explore. Technical studies (a whole year of that), articulation studies, interpretative work. That's the point I bought a metronome and a Selmer clarinet to replace my Bundy though I still have the older horn."

Jeff continued his scholastic and music studies at Mansfield State College (later renamed Mansfield University shortly before graduation, a source of some consternation as student resumes had already been typed and now, with the change, needed to be re-typed). Mansfield U is located up near the state line with New York, about 36 miles southwest of Elmira.

Jeff's participation in the wind ensemble, the college orchestra, and the woodwind quintet was distinguished. For seven semesters, he played in all of those ensembles, a most



unusual happening. Most freshmen are relegated to lesser ensembles before moving up in their later years. The woodwind quintet featured five freshman classmates, all of whom continued throughout their time as students.

Jeff also played in the intercollegiate band and orchestra, toured with all of his ensembles, overseas to London and Harrogate, and returned once again to Disney's Magic Kingdom and played the parade. The woodwind quintet also toured to London and played the London Harrogate Music

Festival. Jeff graduated in 1981 with a Bachelors of Music and Music Education degree.

Jeff went right into teaching after having found a high school band director position in Hughesville High School, located in Williamsport, PA. This was an ideal location, as Williamsport was only about an hour away from Berwick and allowed him to stay in close contact with his family.

When asked about his experience with fellow music directors, Jeff is quick to point out how much help he'd gotten from the Hughesville HS choral director – Joanne Cromley. He said, *"Joanne showed me the ropes and was a steady source of encouragement for me. I'll always be grateful to her."* Also of value was his experience in student teaching at Jersey Shore High School. Jeff's experience at Hughesville HS was everything he'd hoped for – in spades. With an extremely hectic schedule, Jeff somehow found time to get married to Jane, whom he had met while at Mansfield U. Jane was an art major. To completely jump into the fire, their eldest child Thomas was born at that time as well.

After three years at Hughesville HS, Jeff and his family moved on to Hanover HS in Wilkes-Barre. This is where Jeff encoun-



tered his first circus performance experience. He recalls that circus as being a Shriner's Circus and remembers it coming through the area at least once per year. It didn't take him long to get hooked up as a performing musician with the circus band, and played regularly while the circus was in the area. Jeff couldn't travel with the circus, of course, as he was still teaching. Financially, Jeff earned more with the circus that day than he would have earned while teaching, as he was forced to take an unpaid day off. Jeff also fondly remembers several Boy Scout and Cub Scout trips to see the circus in his younger years. Other family circus connections include younger brother



David, a graduate of Ringling's Clown College and daughter-in-law Adrienne creates costumes for Ringling at Feld Entertainment, Bradenton, FL.

Jeff and Jane's daughter Susie came along. Son Thomas as was an

accomplished swimmer while in school, and lives in Jersey Shore, PA, with his wife Brittney. Daughter Susie, a basketball player, lives in St. Petersburg, FL with her wife Adrienne.

In 2001, Jeff joined the Repasz Band of Williamsport, PA. For those who might not know, the Repasz Band is the oldest continually active community band in the USA. Since 1831, the Repasz Band performed at Appomattox at Lee's surrender to Grant in 1865, World War I, and at countless other locations over the years. It didn't take long for Jeff to catch the music director's eye. Mr. Al Nacinovich pitted Jeff in competition with two other candidates for the newly-created Assistant Music Director gig, and Jeff came out on top.

For the next 15 years, Jeff served the band as assistant music director. When Mr. Nacinovich retired in 2019, Jeff was selected to become the next Repasz Band Music Director, a position he holds today.

Covid presented enormous challenges for the Repasz Band. This was the era of masking, the 6 ft. rule, and other restrictions. Some members of the band flatly refused to mask at all, while others insisted on playing under whatever conditions stipulated. Wind players, of course, could not play while masked, so they didn't mask. Various restrictions were adopted during that time, but through it all, Jeff maintained a participatory stance and exercised enormous patience. It was a trying time for the entire nation, as we know, but Jeff held it together for the Repasz Band.

Jeff doesn't recall precisely when, but in approximately 2017, Mr. Nacinovich introduced Jeff to Windjammers and suggested he investigate the organization. He did so and read numerous journals, notes, and other aspects of WJU, often consulting with Andy Glover, CEO of CL Barnhouse Music Publishing Company. For various reasons, Jeff could not attend his first meet until the summer of 2022 in Springfield, MO. In the runup prior to the meet, Jeff received a call from Joe Shearin, WJU's Secretary. Joe invited Jeff to consider being one of the conductors throughout the meet, a position he accepted. Since then, Jeff has been a regular conductor at WJU conventions and has also taken on the task of selecting and programming the 60-odd pieces Windjammers play at every meet.

If you haven't spent a bit of time talking with Jeff, you'll find he's approachable, friendly to all, and passionate about music. He's the kind of guy you want to be around.

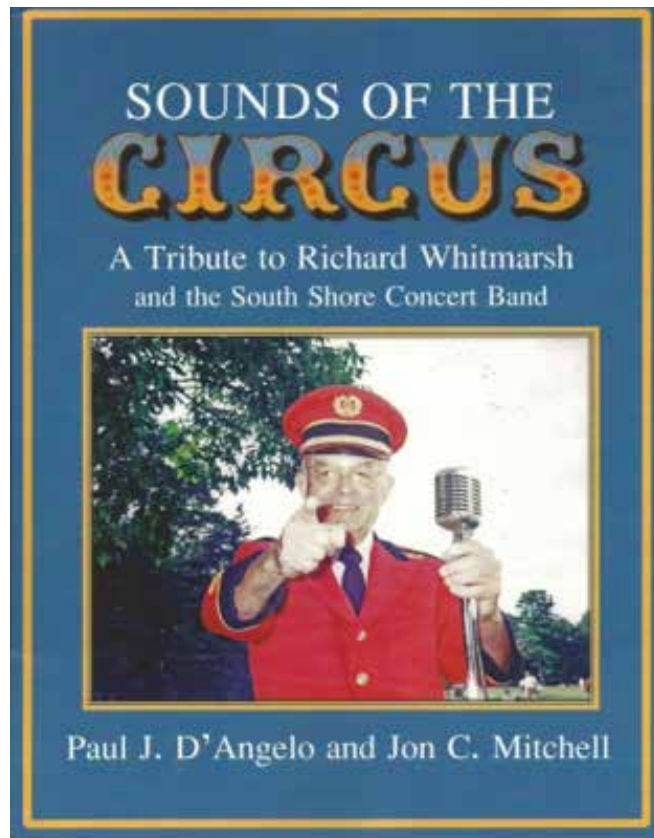
Sounds of the Circus ...

A Tribute to Richard Whitmarsh and the South Shore Concert Band

by Rod Everhart, WJU #1351

In 2018, Paul J. D'Angelo (WJU #4009) and Dr. Jon Mitchell produced their collaboration book: *Sounds of the Circus, A Tribute to Richard Whitmarsh and the South Shore Concert Band*. Whitmarsh joined WJU in 1972 and played cornet in the first convention, located in Key Biscayne, FL. He was WJU member #143 and WJU's Hall of Fame laureate for 2016.

The work was conceived as a "coffee table companion book" to accompany and explain Richard's 30-year effort to record the exciting music from the Golden Age of the American Circus.



Their goal was achieved. The resulting 8.5" X 11" glossy 122-page volume contains serious research about the music, the circus composers, and the South Shore Concert Band. There is a history of the evolution of the band from the original Abington Band when Maestro Whitmarsh took leadership in 1967, thus helping the reader to understand the circus recording project.

This volume also serves as a scrapbook that displays all 56 album covers with information as to which circus acts the music accompanied. There is a complete list of songs and marches that were recorded as well as a list and brief biographical sketches of every musician who performed for the CD recordings. You will find many pictures of various special events for which the band performed, including The Big Apple Circus, The Milwaukee Circus Parade, Macy's

Thanksgiving Parades, local concerts, and many kudos to Richard on the occasion of his 80th Birthday from dignitaries and circus organizations. Richard's acceptance speech upon being inducted into the Windjammers Hall of Fame is also included.

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Truly, this book is an accurate, colorful remembrance of how Whitmarsh utilized the musical talent pool available to him in Southeastern Massachusetts. The book was almost three years in the making.

The book, autographed by the co-authors, is available for \$30 (Shipping included.) Contact Windjammers Trustee Jay Kahn at 563-249-4733 or Windjammers Secretary Joe Shearin at 224-622-9663 to order. All proceeds go to Windjammers Unlimited.

The audio for all 55 of the Whitmarsh CDs discussed in the book is now available on the WJU website's Preservation/Circus Music Recordings tab.

Quad Cities Big Top Circus Band Plays for Children at Local Music Therapy Center

by Jay Kahn, WJU #583

On Saturday morning, April 11th, the Quad Cities Big Top Circus Band (Iowa - Illinois Quad Cities) played for a delighted group of small children and their parents in the exhibition hall at Quad Cities Music Therapy. Quad Cities Music Therapy was founded on the belief that everyone should have access to the benefits of quality music experiences. Coordinating activities with music has the potential to improve areas such as attention span, communication, motor skills, self-awareness, sensory integration, and social skills. Big Top director Jay Kahn worked with QCMT director Misty Dais to provide a wide variety of circus music for various types of activities. The repertoire with the associated activities consisted of the following:

- Thunder and Blazes - Opener - clapping
- Barnum & Bailey's Favorite - "Spec" - parade around the hall, walk in circles, in and out
- Broadway One-Step - jugglers, scarves

- Cupid's Bouquet - tightrope walking (walking on a line laid out on the floor)
- Pumpkin Center Cornet Band - hillbilly clowns, tipping over/dancing funny, clown noses
- Jungle Queen - big cats, tambourines
- Pink Lemonade - Circus Street Parade, balancing on one foot like riding a circus horse
- March to Mecca - elephants, make like elephants!
- Sobre Las Olas - magic act, parachute
- Robinson's Grand Entree - on the Bandwagon w/drums
- That Moaning Trombone - clowns w/slide whistles
- Stop It! - Big Finish "ending"
- Whippet Race Galop - Encore with hand clappers

Not only did the band sound great, but with the happy parents watching the squealing children running around a colorful set, many of the musicians commented that it was one of the most emotionally satisfying performances of their lives. It really felt like the circus! The band has already been invited back for next year.





Windjammers Unlimited, conducted by Lisa Zemlock & Others with Ringmaster Jay Kahn lurking nearby - Sunday, June 28, 2026



*Grand Finale with the combined bands of the Columbia
Sunday, June*

et in Columbia, MO
ens Concert
awls, WJU# 3435



*Columbia Community Band, Denis Swope Conducting
Sunday, June 28, 2026*



*a Community Band, and Windjammers Unlimited.
28, 2026*



WINDJAMMERS HALL OF FAME



Karl L. King (1891–1971), Inductee 1974

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Karl L. King's distinguished career as a bandmaster, prolific composer and musician made him a legend in his own lifetime.

Karl Lawrence King was born in Paintersville, Ohio on February 21, 1891, but his family moved to Canton, Ohio, when young Karl was eleven years old. As a youngster, he worked as a newspaper carrier to collect enough money to buy his first musical instrument at age eleven, a cornet. His early musical training was from Emile Reinkendorff, director of the GAR Band in Canton, Ohio, and from William Strassner, director of the Thayer Military Band. Largely self-taught, Karl learned his music from the tips he got from local musicians when he was playing brass instruments, including a euphonium, in the Canton Marine Band.

In 1909, King joined the Fred Neddermeyer Band of Columbus, Ohio, but shortly thereafter he joined Robinson's Famous Circus at the age of 19 as a baritone player. He joined the circus world at a time when the acts were in great need of special music since the standard music did not fit. Karl King was a master at writing music to match the rhythm of the acts and quickly rose to leadership positions in some of the most famous circus bands in the country. He



contributed more circus marches than any other composer, and aerial waltzes and circus galops were his specialty.

Karl's only formal music instruction consisted of four piano lessons and one harmony lesson from a musical show director, William Bradford. Since his formal education ended with completion of the eighth grade, he then set about learning the printing trade as an apprentice. Composing at night, Karl worked at the printer's shop during the day.

For the next 10 years King played baritone and trumpet and also conducted a variety of circus bands, including Sells Floto,

Buffalo Bill Combined Shows, and Barnum and Bailey Circus. Although he had no formal training in conducting, he became famous throughout the United States for his band conducting.

King was even better known as a composer of band music. By the end of his career he had composed almost 300 pieces, including marches, galops, rags, hops, waltzes, serenades, and other types of music. King rivals John Philip Sousa as a composer of band music and actually composed more pieces than Sousa. Many of King's pieces were for specific occasions or specific bands, such as "Barnum



This 1931 photo shows the Karl King Band standing in front of the City Hall in Fort Dodge, Iowa. The occasion was the annual Legion Day celebration held in Exposition Park on July 4. Director Karl King is in the white uniform.

and Bailey's Favorite March" and "Iowa Band Law March." His compositions were intended to be played by a seated band, not by a marching unit, and he did not limit himself to military music but also wrote "good-sounding, easy marches for high school bands." As a baritone player himself, King was especially fond of writing music that featured low brass players.

During the summer of 1920, the conductor of the Fort Dodge Military Band left unexpectedly. In order to attract a new conductor, the band's sponsor, the Fort Dodge Commercial Club, pledged to raise \$5,000 for new uniforms for the 1921 season. Before the summer ended, King arrived in Fort Dodge and conducted a demonstration concert. The music he chose – including two of his own compositions, "The Royal Scotch Highlanders" and "Autumn Romance" — was challenging. The performance impressed the members of the band and the club, and he was offered a one-year contract. That contract was renewed, and King remained in Fort Dodge until his death 50 years later. By 1923, King had started his own music publishing business, and his wife, Ruth, had opened a music store dealing in the sale of musical instruments. King, of course, used his publishing company to publish his own growing list of marches, waltzes, serenades, galops, overtures, and rags. The couple entered into the social and commercial life of the city and rapidly became well known throughout the state.

During his 50 years as a conductor in Fort Dodge, King led the band in concerts at the Corn Palace in Mitchell, South Dakota; at dozens of county fairs; and numerous times at the Iowa State Fair. Through his compositions and guest conducting contracts, King became nationally and internationally famous, and the Fort Dodge Military Band became one of the most popular in Iowa. He was a charter member of the American Bandmasters Association and the Iowa Bandmasters Association and was second president of the latter group. King played an important role in the Iowa Band Law, legislation giving municipalities the right to levy a small tax to support a municipal band and is pictured in the photo of the very first American Bandmasters Association convention.

After the Iowa Band Law passed in 1921, the Fort Dodge Military Band became the Fort Dodge Municipal Band, a name it retained until after King's death in 1971.

King's influence on the Fort Dodge Municipal Band was immediate and considerable. The older members of the band liked him and respected him as a conductor and musician and took pride in his national reputation. He quickly established his goals, style, and program repertoire, which was pleasing to the band members and the audiences alike. He was a demanding but patient leader, expecting the very best from each musician.

Younger members of the band, usually high school musicians, viewed him with a combination of admiration, total respect bordering on awe, and just a tinge of fear that they could not measure up to his standards. His influence on these younger players had a profound effect on their lives. Many went on to become distinguished musicians, educators, and bandmasters themselves. No one who

played under the baton of Karl King would ever forget the experience and the pride of having once worn the uniform of King's Band.

Karl King was also one of the first to write special music for the growing school band programs in America. He composed marches especially intended for school bands as well as waltzes, overtures, and other selections, and as a result was in wide demand as a massed band conductor and contest judge.

Karl King became a beloved and respected citizen and had a dominant personality in his new home town. His friendship was treasured by everyone who knew him, and his advice and opinions were sought and respected. He became a quiet but forceful influence with the community leaders, local politicians, the local newspaper, and the local radio station. He always worked for the betterment of his community



with the same pride, diligence, and care that he used when rehearsing his band.

Over several decades King provided many marches for universities associated with the Big Ten, including Indiana, "Our Indiana and Viking March." His Fort Dodge ensemble grew in prominence, too, making many tours, with appearances typically occurring at fairs and universities. King served as bandmaster of the Fort Dodge band for 38 years, retiring in 1959. He continued to make guest appearances, leading other bands into the 1960s.

During his career, King received many awards. In 1949 he was inducted into Phi Beta Mu, the National Bandmasters fraternity. In 1951 he was named Iowa's Outstanding Citizen. Phillips University awarded him an honorary Doctor of Music degree in 1953; in 1959 the American Bandmasters Association presented him with its Distinguished Service Award; and in 1961 it granted him Honorary Life Presidency, an honor he shared with John Philip Sousa and Edwin Franko Goldman.

In 1962, King was elected to the highest honor that can come to a band director, the Academy of Wind and Percussion Arts. He was also elected in 1966 to the

Society of European Stage Actors and Composers. In 1967, he was given the Kappa Kappa Psi National Honorary Band Fraternity Distinguished Service Award, and in 1971, the Edwin Franko Goldman Award (the first non-school band director to receive this coveted award).

Karl was quite a familiar figure on Main Street. Most mornings he could be seen in the next-door barbershop having one of his greatest pleasures, stretching out in the chair getting his morning shave. He would usually have his coffee break at the corner restaurant, visiting with the main street businessmen. His daily walk to the post office (a block and a half) took up a considerable portion of his day.

Everyone he met stopped to say hello, visit, seek advice, or comment on his latest concert. Karl had time for each of them, including occasionally someone down on their luck seeking a handout. His twice weekly trip to the Fort Dodge Messenger with his program for the Sunday or Thursday night concert always included a short visit with the editor, or a joke with his good friend, the city editor, and a word with the reporter to whom he delivered the program. And, often as not, he would stroll into the galley room next to the news room where one of his young band members would be changing or cleaning type. Karl would reflect on his own youth as an apprentice printer, often staying long enough to get some printer's ink on his fingers or shirt.

Karl King became a great favorite with the press and radio media. He was always intelligent in his opinion, pertinent, frequently witty, and always quotable. His trips, guest appearances, and honors were always major news items. In 1956, when his moustache worn since 1919 was shaved, it was dutifully featured in the local paper under the caption, Fort Dodge Loses Another Famous Landmark.

Karl King's greatest tributes came from his adopted hometown and state. Signs at the major highways leading into Fort Dodge proclaimed, Welcome to Fort Dodge, Home of Karl L. King. In 1951, some 250 friends from Fort Dodge, the state, and the nation, honored him at a testimonial dinner in Des Moines, attended by the Governor of Iowa, William Beardsley. The largest of several gifts presented was a new Buick Roadmaster. Karl was named Elk of the Year by the local Elks lodge, and he received the Lion's Club's



Community Service Award. In 1962, King and his band appeared dutifully at the dedication of a new two-million-dollar viaduct spanning the Des Moines River. When the plaque was unveiled, it bore the name of Karl L. King.

King belonged to the First Congregational Church, the Masonic Lodge, Commandery Shrine, High Twelve Service Club, Rotary Club, Elks Club, and was an honorary member of the Chamber of Commerce.

Karl L. King was honored with many prestigious awards: For his own 80th birthday, Karl King hosted a concert and conducted five pieces he composed,

including "Iowa Centennial March." His legacy lived on after him when the Karl L. King Municipal Band of Fort Dodge appeared twice in Washington, D.C. – in the Kennedy Center and on the steps of the Capitol – on "Iowa Day" during the U.S. Bicentennial celebrations in 1976. To celebrate Iowa's sesquicentennial in 1996, the band performed a series of concerts on the Mall in Washington, DC.

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. In the last couple years . . . I've run out of tunes. When I ran out of tunes, I believed it was time to quit, and I'd like to recommend that as a matter of policy to all other composers."*

Karl King died in Fort Dodge March 31, 1971, leaving an output of approximately 300 works, most being (188) marches or screamers (circus marches) It is a testimony to his talents that so much of his music is still played today all over the world. At his death, Karl L. King was one of the most loved and respected figures in American music.

Karl and Ruth King were buried in Fort Dodge. Their monument is near the entrance of North Lawn Cemetery. In honor of the famous band leader, a nine foot high brass statue of Karl King highlights the entrance to the Fort Dodge Public Library on the City Square.

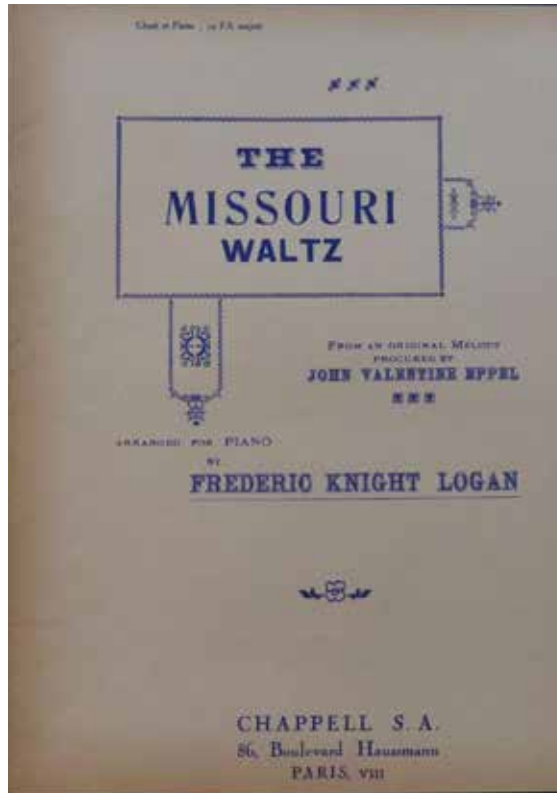
In 1974, Karl Lawrence King and Merle Evans became WJU's first Hall of Fame laureates. In 1975, King received posthumously the Iowa Award, which is the highest honor the state can bestow on an individual. The award was presented by Governor Robert Ray to Karl's wife, Ruth King, during ceremonies at the All-State Music Festival in Ames.



The Missouri Waltz - Some of The Rest of the Story

Ed. Note - Not surprisingly, there are a lot of emails that fly around before and after WJU meets. The following captures the gist of several of these:

- 3/23/26 - Jay Kahn (WJU #583) announces his arrangement of "The Missouri Waltz" is ready to go for COMO 2026.
- 3/24/26 - WJU President Don Covington (WJU #119) responds with: "Here's a bit of circus history for you . . . Russell Bros Circus was at one time the largest motorized circus in the U.S. Owners Claude and Pauline Webb made big money in the 30s by playing small and medium sized towns that the railroad shows skipped. Tenter was based out of Rolla, MO. L. Claude Myers was the bandmaster heading up a 10-piece big top band including the legendary Earl Woltz on calliope. . . . Maestro Myers always included "The Missouri Waltz" in the musical program often using it to accompany the flying act."
- 3/24/26 - Jay responds incredulously - "Whoa! And here I was ready to concede that this isn't really a circus tune; we're doing it as a tribute to our hosts! Was I ever WRONG!"
- 4/4/26 - Marvin Manring (another Missourian - WJU# 3688) chimes in, paraphrased - "I forwarded that story to David Samson at Missouri S&T - just another reminder that WJU is right up his alley." Marvin mentions an audio report/podcast: <https://www.kbia.org/news/2021-01-12/show-me-the-state-diamond-billy>



The podcast delves into another Missouri circus personality, William P. Hall. As a side note, Marvin then reports on his update to the effort of supporting "Emmett Kelly Day" (another famous circus clown) in Houston, MO.

- 4/3/26 - Don expands more on his association with the circus in Missouri - "I have several connections to Russell Bros Circus. My mother's family was from Salem, MO, not far from Rolla. . . Here's one of my favorite stories - During prohibition, the show took advantage of their unique resources to make extra money during the time when the show was in winter quarters in Rolla. One of the show trucks would make a regular run from the quarters into the Ozarks where the crew would rendezvous with moonshiners at a remote location. The truck would return to Rolla with booty using back roads. Once back in quarters, the cargo was covered with tarps and then topped off with fresh elephant manure. From there the brightly painted circus truck traveled as far as St. Louis and Chicago to make deliveries." One can imagine how the odor made law enforcement a bit less enthusiastic.

Don further responds to Marvin's "audio report", aka "podcast", as follows:

"Marvin, I loved the podcast; it's a fascinating, well-researched offering, featuring several of my colleagues from the Circus Historical Society. Dr Janet Davis at

the University of Texas is an expert on popular culture with a specialty in circus history. Bob Cline is a South Carolina based circus historian who is an officer at the Circus Hall of Fame in Peru Indiana. Finally, Buckles and Barbara Woodcock were in charge of the elephants on Big Apple Circus when I was with the show. All of them contributed to the research on this story of Diamond Billy Hall, the Lancaster, Missouri farm boy who became the horse king of the world."



WJU 2026 SUMMER PROGRAM NOTES - PART I

by Jay Kahn, WJU #583 (Updated July 21, 2026)

AIN'T WE GOT FUN, Richard Whiting/arr. Lampe [Remick, 1921]. From *Wikipedia*: *Ain't We Got Fun* is a popular foxtrot published in 1921 with music by Richard A. Whiting, and lyrics by [Raymond B. Egan](#) and [Gus Kahn](#). It was first performed in 1920 in the Fanchon and Marco revue *Satires of 1920*, then moved into vaudeville and recordings. *Ain't We Got Fun* with its jaunty response to poverty and its promise of fun ("Every morning / Every evening," and "In the meantime, / In between time") has become symbolic of the Roaring Twenties. It appears in some of the major literature of the decade, including *The Great Gatsby* by F. Scott Fitzgerald and in Dorothy Parker's award-winning short story of 1929, "Big Blonde." The song also contains variations on the phrase "The rich get richer and the poor get poorer" (substituting, e.g., "children" for "poorer"); though this phrase predates the song, its use increased with the song's popularity. An exhaustive, detailed biography of "J.B." Lampe can be found at [RagPiano.com](#).

APPLE JACK (SOME RAG), Charles Johnson [Vandersloot, 1909]. From *Ted Tjaden* ([www.ragtimepiano.ca](#)): Charles Leslie Johnson was an extremely prolific composer of ragtime and ragtime-related music. Although not often mentioned in the group of the "Big Three" – Joplin, Scott, and Lamb – he deserves serious recognition as a leading ragtime composer, not only due to the volume of his work but the enduring quality of a number of his compositions. See this [link](#) for a thorough biography of Johnson.



Charles Johnson

BARNUM AND BAILEY'S FAVORITE, Karl King [Barnhouse, 1913]. From [karlking.us](#): King wrote this march for the thirty-two-piece Barnum and Bailey Circus Band at the request of the director, Ned Brill. Brill liked a lot of brass, and boy did King deliver! King was twenty-two at the time, and was preparing to join the band as a euphonium player. The euphonium can be heard playing a rousing countermelody in the final strain. His use of the word 'favorite' in the title proved quite appropriate, as a 1980 international music survey ranked this march fourth in the top 140 marches. Karl King was the first composer to be placed in the Windjammers Hall of Fame. For more on the life of Karl King, visit <http://www.karlking.us/>.

BASSES CONQUEST, Walter "Woody" P. English [Rubank, 1927]. From the *Heritage Encyclopedia of Band Music* ([www.hebm.info](#)) and WJU: "Dedicated to Don Montgomery." This march was originally issued as *King Barbados* by Rossiter in 1912. The 1927 edition arranged by Harry Alford shows no significant changes from the original. Woody English was a colorful character. A big tuba player with a walrus mustache and a fondness for whiskey, he could easily serve as a model for the popular concept of a tuba player. It has been alleged that he had no compunctions about "lifting" music from a circus pageant and incorporating it into one of his marches. However, if true, then he probably preserved some circus music history that might otherwise have been lost. He

played tuba with most of the largest and best circus bands, including the Great New York Circus (1891) and Carl Clair's Barnum & Bailey's Greatest Show on Earth. He toured Europe with Barnum & Bailey. While performing with these circuses, English wrote many pieces for the Barnum & Bailey band, and assumed leadership of that band in 1907. In 1908, he left that circus but occasionally played in circus bands until 1916 when he came to an unfortunate and untimely death in Denver, Colorado. Walter P. English was elected to the Windjammers Hall of Fame in 1984.

BELFORD'S CARNIVAL, Russell Alexander [Barnhouse, 1897] - From *HEBM*, *Andy Glover*, and *Charles Conrad*: In a life cut tragically short by tuberculosis (1877-1915), Russell Alexander composed some of the finest and most popular circus marches of all time. This march was written in 1897 when Russell Alexander was playing euphonium with the 8-member G. W. Belford's Carnival of Novelties. Merle Evans, the great leader of the Ringling Brothers, Barnum and Bailey Circus Band, used this march for the high pole acts and the liberty horse routines. 1897 was also the year when Alexander joined the Barnum & Bailey Circus Band to go on the European tour with Bandmaster Carl Clair. He obviously had extensive musical training, because he was also entrusted with the task of arranging music used by the band while on tour. After leaving the circus, Russell joined James Brady and brothers Newton and Woodruff in a musical comedy vaudeville act called "The Exposition Four." His importance to the Barnhouse Publishing Company is considerable, as he is credited with being the first composer, other than C.L. Barnhouse himself, to generate a series of "hits," bringing international attention to the company. Alexander was elected to the Windjammers Hall of Fame in 1978. For more on the life of Russell Alexander, the reader is encouraged to get Andy Glover's book, *Russell Alexander: His Life and Music*, available from the Barnhouse Company.

BELLES OF SEVILLE, Jens Bodewalt Lampe [Walter Jacobs, 1903] - See <https://www.ragpiano.com/comps/jblampe.shtm> for an extensive biography of Lampe.

BENNET'S TRIUMPHAL, Melvin H. Ribble [Rubank, 1925] "To My Friend Dr. John P. Bennet" - From *HEBM*: Melvin H. Ribble was born on January 11, 1870, but the place of his birth is not known. It has been determined, however, that in 1889, he was a cornetist with the Ashman Band in Lincoln, Nebraska. In 1898, he moved to Chicago, where he was a staff arranger for Harry Alford's company which made custom arrangements. While in Chicago, he also composed and arranged for the Victor Music Company and its associated companies. He moved back to Lincoln in 1931 and established his own arranging business. He died there on May 3, 1964. Don Covington says that Chuck Schlarbaum used on the Clyde Beatty-Cole Brothers show in 1973, probably for spec, opening, or as a chaser. It was also used by the Texas A&M band as a street march.

THE BLUE RIBBON OVERTURE, Russell Alexander [Barnhouse, 1926] - From *Andy Glover*: In 1926, Barnhouse posthumously released *The Blue Ribbon Overture*, the only Alexander overture to be published. This large concert work was only modestly successful, and did little to further the reputation of this great composer of marches.

BUFFALO BILL'S EQUESTRIAN MARCH, William Paris Chambers [Fischer, 1903]. *From Dr. Richard Birkemeier*: Chambers, a famous turn-of-the-century cornet virtuoso and composer, wrote this piece (along with *Sweeney's Cavalcade*) specifically for Cowboy Band director William Sweeney to use in Buffalo Bill's Wild West show—likely for riding acts. Don Covington says it was used as an entrance march in 1904. Although his ability as a conductor was recognized, Chambers' magnificent cornet work made him famous. He had a fantastic range on the instrument (to the third high "C"). As a stunt, he once played a cornet solo on the summit of Pike's Peak (elevation 14,500 ft). In the late 1890's and early 1900's, Chambers was manager of the C.G. Conn store in New York City, where he gave demonstrations of his great skill with the cornet for visiting musicians and others. He was truly a versatile player; in addition to his amazing range, he could play a simple melody with lovely trills in the upper reaches of the register. Very humble about his accomplishments, he would explain his amazing talents thusly: "It is all very simple, really." Many interesting stories have been told about Chambers. Although a kind and unassuming person, he loved to add sparkle to his demonstrations. For example, he would play difficult solos with the instrument inverted (pushing the valves up instead of down).

CHARIOTEERS OF SEMIRAMIS, Russell Alexander [Barnhouse, unpublished]. *From Bob Hoe and Andy Glover*:

This set of parts was found in the files of the Barnhouse Music Publishing Co. Apparently it was submitted for publication, but for unknown reasons, Mr. Barnhouse decided against it. It is a fine galop, and possibly dates from Alexander's time with Barnum & Bailey. Bob and Chuck Barnhouse submitted it to be recorded in the Heritage of the March project.

CHAUTAUQUA QUICK STEP, Charles Lloyd Barnhouse [Barnhouse, 1888]. *From Robert Hoe, Jr. and Cynthia Stirling*: Charles "Charley" Barnhouse (1865-1929) was a well-rounded man of many interests. He quit school at age 14, and with the encouragement of several uncles, pursued his musical ambitions. He traveled extensively as a bandleader and cornet soloist. In 1882 he started his own music publishing company, C.L. Barnhouse Co., and in 1888 moved to Oskaloosa, Iowa, where it remains to this day as the world's oldest and largest music publishing company devoted exclusively to band music. The publishing company came about partly because he had worked as a machinist, and was able to fashion his own engraving tools. From this publishing house came the works of such famous names in the band world as Karl L. King, Russell Alexander, and Fred Jewell. When he bought the old Oskaloosa College building for the purpose of making a home for himself and the publishing business, Barnhouse took a personal interest in the grounds, plants, and trees. The landscape architect working with him on the project, Ray Wyrick, stated that Barnhouse planted many of the flower beds himself, and helped the teams of men who constructed a lake on the grounds. Barnhouse was the leader of the Knights of Pythias Band which later became the Iowa Brigade Band. Barnhouse directed the Iowa Brigade Band for many years, reorganizing and supplying its library, building a permanent band hall for it, and fashioning it into one of the most famous bands in the country.

THE CIRCUS KING, Charles Duble [Fillmore, 1916] - "To my good friend Jack Phillips, Musical Director, John H. Sparks Shows." *From HEBM*: Duble was playing in the

Sparks Shows Band when he composed this march. Charles (Charlie) Edward Duble was born on September 13, 1884, in Jeffersonville, Indiana. At an early age, he exhibited a strong talent for music and a great love of circuses. The impressive number of circus or minstrel bands with which he performed (at least eight) attests to his proficiency on the trombone. Duble was a man of unique character. He had a clever sense of humor but was quiet and reserved. His best known march is *Bravura*, the authorship of which has often been incorrectly attributed to other composers. His two marches, *Wizard of the West*, and *Battle of the Winds*, are among the most difficult of all marches to play at the fast circus tempo. Duble returned to his home in the town of Jeffersonville after a career of 23 years on the road, and he died there in August of 1960. *From Jay Kahn*: Merle Evans had no proof, but he suspected that at least some of Duble's marches were ghost composed by Frank Losey. That is, Duble would send the sketch of a march to Losey who would then flesh out a full arrangement. (Arranging services were not uncommon in the early years of the 20th century.) Charles E. Duble was elected to the Windjammers Hall of Fame in 1980. For more on his life see the article at the WJU website: <https://www.mywju.org/wp-content/uploads/2020/02/1980-CEDuble.pdf>

CLARINDA MARCH, Galuska [Berry-Dalbey, 1919] - "As played by Geo. Landers Clarinda, Iowa, Band". *From Jay Kahn*: It was October of 1908 when the Royal Hungarian Orchestra made a stop on its tour that was to have a profound effect on music in Iowa. The 11-member orchestra disembarked from its train and found itself in the small Jackson County, Iowa, town of Lost Nation (pop. 600). Despite the size of the community, the concert was a well-attended success, and the orchestra members were treated like the royalty of their name. They were treated so well in fact, that when the next train came through, one member decided to stay behind. John Francis Galuska (1881-1946) was born in Hungary and emigrated to the U.S. with his mother when he was eight. She died three years later, and nothing is known about his youth until he graduated with honors from the Leffingwell Violin School in Chicago. Upon his arrival in Iowa, Galuska quickly became an integral part of the music scene in

Jackson County. He went on to direct bands and orchestras in the Iowa towns of Maquoketa, Red Oak, and Newton. He took a break during the three year period of 1921-1923 to concentrate on composing in Atwood, Kansas. While he was never connected with a circus, several of his compositions have been popular with circus bandmasters, including *Holton Special*, *Lazy Luke*, and *Brass Buttons* (discovered in the Merle Evans collection at the Circus World Library in Baraboo, Wisconsin). *Clarinda March* was discovered in an ad in a 1921 edition of "Jacob's Band Monthly." After over 15 years of searching, it was thought to be a lost march until the fall of 2025 when a set of parts was discovered in the Newton, Iowa, Municipal Band library. Galuska's *Leviathan* march, published by Barnhouse in 1923, was also dedicated

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to George Landers. The two marches begin similarly. Major George Landers was the “father” of the Iowa band law, and one of the founders of the Iowa Bandmasters Association. See *Missouri Maze* for more publisher information.

THE CLOWN BAND CONTEST, F.E. Noel (Leon Metcalf) [Fillmore, 1927]. From *HEBM*: Leon Metcalf (1899 - 1993) used the pseudonyms F.E. Noel (which is Leon in reverse), Vincent Vitelle, and Leo Vitello (Vitello is Italian for “calf”). From early childhood, he and his brother Horace were taught music by their father, an accomplished musician. Later, Leon studied trombone, violin, and string methods. After graduating from Marysville (Washington) High School in 1918, Metcalf became leader of the Marysville Town Band. He played trombone with the Foley and Burke Circus band during the 1920-1921 season and with the Al G. Barnes Minstrels during the 1921-1922 season. The reader is directed to the Heritage Encyclopedia of Band Music (<https://hebm.info>) for a thorough biography on Leon Metcalf’s incredibly varied life in music (teaching and administration), anthropology, linguistics, and research into reading for small children.

COLOR GUARD MARCH, T.H. Rollinson [Cundy, 1887]. From *Robert Hoe, Jr.*: Thomas H. (Rollie) Rollinson (1844-1928) was born in Ware, Massachusetts, on January 4, 1844, about ten years after his parents came to the United States from England. The family moved to Willimantic, Connecticut, in 1853, and Thomas received his public school education there. He entered the music department of the Providence (Rhode Island) Conference Seminary at age 18 and later studied cornet, piano, organ, counterpoint, harmony, and composition at the Providence Conservatory of Music. Rollinson organized his own band in Willimantic in 1872, and it was known as the Willimantic Brass Band. In addition to serving as organist in several churches, he taught bands throughout the state. He moved to Boston in 1872 and played solo cornet for one season with the famous Boston Cadet Band, conducted by Tom Baldwin. In 1883, he was appointed leader of the Waltham Watch Company Band (Waltham, Massachusetts), and this band earned an enviable reputation for its concert and parade work while under his direction. In 1887, Rollinson was employed by the Oliver Ditson Company as arranger for the department of publications. He held that position for nearly 40 years until his death on June 23, 1928, at his home in Waltham. It is estimated that Rollinson composed 400 original works and made arrangements of approximately 1,500 others. He was also the author of several books on harmony, counterpoint, and instrumentation. His column, *Rambles in an Office Chair*, appeared in the Jacobs Orchestra Journal for 17 years and provided interesting sidelights on a New England musician’s life. Color Guard March was a popular march in the repertoire of Buffalo Bill’s Cowboy Band.

CONGRESSIONAL LIMITED, Russell Alexander [Barnhouse, unpublished]. From *Bob Hoe and Andy Glover*: The title refers to a popular Pennsylvania Railroad line that ran for many years between Washington D.C. and New York, starting in 1885. The galop features train whistle effects. This is another Alexander composition that Mr. Barnhouse decided not to publish, but Bob and Chuck Barnhouse submitted it to be recorded in the Heritage of the March project.

THE CONQUEST, Russell Alexander [Fillmore, 1913]. From

Andy Glover: One of two marches published in 1913 (the other was *Baltimore’s Boast*), and one of the few Alexander marches not published by Barnhouse. Neither march bore a dedication. *The Conquest* represents Alexander’s collaboration with his largest publisher to date, although this was the only Fillmore-published march the composer would live to see. Bandmaster Charles Schlarbaum used the trio and break strain for the human cannonball act on the Clyde Beatty - Cole Bros. Circus. This section of the march alternates between triumphant and foreboding, making it a perfect choice to set the stage as the “colossal cannon” was being wheeled into place. For more on Alexander, see the entry on *Belford’s Carnival*.

CRIMSON FLUSH, Russell Alexander [Barnhouse, 1897 - reissued 1926]. From *Andy Glover*: Of the four marches published in 1897, *The Crimson Flush* was apparently the most successful. In a 1900 letter to Alexander, publisher Barnhouse mentioned a promising new Alexander work that “...will beat *Crimson Flush*. For more on Alexander, see the entry on *Belford’s Carnival*.

DANCE OF THE COMEDIANS, Bedřich Smetana [Schirmer, 1919]. From *Wikipedia*: *Dance of the Comedians* is an infectious, high-energy orchestral piece from the comic opera *The Bartered Bride* (1866) by Czech composer Bedřich Smetana (1824 - 1884). Serving as a joyful Act III finale, it showcases traditional Bohemian folk rhythms and remains a staple of the classical repertoire.

EMBOSSING THE EMBLEM, Russell Alexander [Barnhouse, 1902 - reissued 1926] - “To my friend Lou Anderson, Newark, NJ.” From *Andy Glover*: “Where did you get that title???” asked Barnhouse in a January 1902 letter to Alexander. The title remains an enigma. For more on Alexander, see the entry on *Belford’s Carnival*.

FOND HEARTS, Karl King [Barnhouse, 1912]. From www.karling.us/. Written when King was playing baritone in the Robinson Famous Circus Band. For more on the life of Karl King, visit <http://www.karling.us/>.

GEE WHIZ, Frank Fuhrer [H.N. White, 1915/1921]. From *HEBM*: Frank Xavier Fuhrer (1870 - 1955) was born in Schamese, Bohemia. He emigrated to the United States in 1883, and traveled with touring entertainment groups and minstrel shows, playing cornet and violin. In 1915, he settled in Shreveport, Louisiana, teaching music and leading several bands. He organized the band at Shreveport’s Byrd High School and also led the El Karnbah Temple Shrine Band of that city. Of his compositions for band, many were written for Shrine ceremonies. He died in Shreveport.

GOLDEN BEAR, J.J. Richards [Barnhouse, 1948]. From *Robert Hoe, Jr.*: The life pattern of Joseph John “Johnny” Richards (1878 - 1956) was similar to that of many of his contemporaries in American band music. He grew up in the American Midwest, was drawn to music and bands at an early age, had a long career in circus music, and eventually left the circus to direct municipal bands and to teach. He was the last conductor of the Ringling Brothers Circus band, holding this position until 1919 when the show merged with Barnum & Bailey. He was, like Karl L. King and Fred Jewell, not only a talented musician but was also a conductor and a composer who received the admiration and respect of those who worked with him. In 1945, Richards was called to California to direct the renowned Long Beach Municipal Band.

He held that position until mandatory retirement at age 72 in 1950. J.J. Richards was inducted into the Windjammers Hall of Fame in 1981. The title of this march is a reference to the mascot of the University of California at Berkeley and at Los Angeles. ifornia to direct the renowned Long Beach Municipal Band. He held that position until mandatory retirement at age 72 in 1950. J.J. Richards was inducted into the Windjammers Hall of Fame in 1981. The title of this march is a reference to the mascot of the University of California at Berkeley and at Los Angeles.

HONEY BOYS ON PARADE, E.V. Cupero [Fillmore, 1914]. *From the Wind Repertory Project*: This minstrel march, with its optional challenging piccolo-clarinets-cornet feature, was dedicated to George "Honey Boy" Evans, and published by Fillmore Brothers Co. of Cincinnati in 1914, one year before the death of the famous minstrel. Evans was born in the little town of Pontytllyn, Wales, in 1870. After migrating to the United States, he sang with the Columbia Quartet in Canton, Ohio, in 1891; traveled with medicine shows for a few months, and then appeared with Haverly's Minstrels in Chicago the following year. He later joined the blackface troupes of W.S. Cleveland and Primrose & West before returning to Haverly's Minstrels. Evans subsequently performed in several whiteface minstrel comedies, such as *The Good Old Summertime* and *Runaway*. In 1908 he starred in the minstrel revival produced by Cohan and Harris at Atlantic City, New Jersey. Two years later he owned the show. Evans was always billed as "Honey Boy" because of the popularity of his song *I'll Be True To My Honeyboy*. Other songs include *Good Old Summertime*, *Standing on the Corner*, and *Down Where the Watermelon Grows*. E.V. Cupero conducted the Honey Boy Minstrels Band and Orchestra from about 1910 until Evans's death in 1915. The march was meant to feature the dazzling technique of the circus bands of that era. In his interview on the Golden Crest 3-LP album, "A Tribute To Merle Evans," featuring the New England Conservatory Band, Merle Evans stated that he was most proud of the band's spectacular rendition of *Honey Boys on Parade*. The march was definitely a favorite of Merle's, and he would often use it for liberty horse acts. *From Don Covington*: The march was definitely a favorite of Merle's, and he would often use it for liberty horse acts.

IDAHO MARCH, C.L. Barnhouse [Barnhouse, 1906] - "Dedicated to my friend, A.T. GORDON". *From the Wind Repertory Project*: Best known throughout the United States for his Barnhouse Publishing Company, Charles Lloyd Barnhouse began his music career as a cornetist and composer. The publishing company came about partly because he had worked as a machinist and was able to fashion his own engraving tools. Barnhouse continued to compose and arrange even after starting the company. An unsourced newspaper article in the possession of the C.L. Barnhouse Company entitled "Idaho March - Barnhouse Dedicates March to Prof. Gordon of Caldwell Band - Caldwell Band Getting Famous" indicates that Barnhouse intended to dedicate the march to the Caldwell, Idaho, band director in return for "past favors." The article includes a letter from Barnhouse to Gordon dated June 20, 1906. This dedication is likely the origin of the title of this march. Charles Lloyd Barnhouse was elected to the Windjammers Hall of Fame in 1983.

Here is that great, big, heavy, spectacular march that has been featured from coast to coast by the Honey Boy Minstrels.

It has been, and still is, the sensation of their band concerts.

There are too many new ideas embodied in it to try to explain all of them, so we will give you just a few:

Throughout the entire number the trombones and baritones play a very important part. But look at the first strain of the trio. The melody is carried by the trombones while the cornets and reeds play a light accompaniment. On the repetition of the strain the solo cornets and reeds play a variation. Look at that variation; not hard, but mighty showy.

In the last strain the basses play an obligato while trombones, altos, cornets and reeds sustain the rhythm of the melody. A big, triumphal finish.

INTRODUCTORY CASH PRICE, MONTH OF DECEMBER.
Full Band; 25 cents. Extra parts, each, 3 cents.

Honey Boys On Parade
MARCH
To George (Honey Boy) Evans.
E.V. CUPERO
Musical Director
Honey Boy Minstrels

Solo B♭ Cornet (Conductor)
1240

Trombones

TRIO 1st time

Dr.

Advertisement



Wrong tune, but a good picture of E.V. Cupero & his minstrels

IN A PERSIAN MARKET, Albert Ketèlbey [Bosworth, 1923] - *From Wikipedia*: Albert William Ketèlbey (1875 – 1959) was an English composer, conductor and pianist, best known for his short pieces of light orchestral music. He was born in Birmingham, and moved to London in 1889 to study at Trinity College of Music. After a brilliant studentship, he did not pursue the classical career predicted for him, instead becoming musical director of the Vaudeville Theatre before gaining fame as a composer of light music, as well as a conductor of his own works. For many years Ketèlbey worked for a series of music publishers, including Chappell & Co and the Columbia Graphophone Company, making arrangements for smaller orchestras, a period in which he learned to write fluent and popular music. He also found great success writing music for silent films until the advent of talking films in the late 1920s. The composer's early works in conventional classical style were well received, but it was for his light orchestral pieces that he became best known. One of his earliest works in the genre, *In a Monastery Garden* (1915), sold over a million copies and brought him to widespread notice. His later musical depictions of exotic scenes caught the public imagination and established his fortune. Such works as *In a Persian Market* (1920), *In a Chinese Temple Garden* (1923), and *In the Mystic Land of Egypt* (1931) became best-sellers in print and on records. By the late 1920s he was Britain's first millionaire composer. *From Don Covington*: *In A Persian Market* quickly became a favorite with circus bandmasters whenever they needed to emphasize the exotic or unusual. Among many verified instances of its being used are the 1961 edition of Ringling Bros and Barnum & Bailey Circus when Merle Evans used it for Jack Joyce's mixed animal act with camels, llamas, zebras and ponies. In 1971 Ringling bandmaster Izzy Cervone used it for the elephant act.

KANSAS CITY - FLORIDA SPECIAL, J.J. Richards [Barnhouse, 1928] - Inspired by the famous passenger train that operated on the Frisco Railway during the early to mid-20th century. For more on the life of J.J. Richards, see the entry on Golden Bear.

LAND OF DREAMS, C.L. Barnhouse [Barnhouse, 1910]. *From Andy Glover*: This lyrical serenade dates from 1910, and is a great example of the "concert in the park" sound of the turn of the century. It brings to mind images of a warm Sunday afternoon in small town Victorian America.

THE MAGIC GARDEN OVERTURE, King [King, 1928] - For more on the life of Karl King, visit <http://www.karling.us/>.

MARCH OF THE MIGHTY, Al Hayes (Henry Fillmore) [Fillmore Bros, 1912] - "Al Hayes" was actually a pseudonym used by the legendary American composer and publisher Henry Fillmore (1881–1956). Fillmore utilized multiple pen names to avoid over-saturating the market with music published under his real name. Other pseudonyms included Harold Bennett, John R. Clements, Ray Hall, Harry Hartley, Gus Beans, Will Huff, and Henrietta Moore. Al Hayes was used for easier marches. The reader is encouraged to get the book *Hallelujah Trombone!*, by Paul Bierley (available from Carl Fischer or Amazon) for an entertaining biography of Fillmore, who was one of America's greatest showmen. Henry Fillmore was inducted into the Windjammers Hall of Fame in 1988.

MARCH POMPOSO, Roland Seitz [Seitz, 1922] - From Cynthia Stirling, *Heritage of the March*: Roland Seitz (1867-1946) was apprenticed as a printer after completing his public school education, but he dreamed of pursuing a career in music. Unfortunately, his family was very poor, and his earnings were necessary for the support of his widowed mother. Seitz was 27 before he could enroll in Dana's Musical Institute in Warren, Ohio. He earned his Bachelor of Music degree in 1898 after four years of hard work and severe budgeting. Returning to his home town of Glen Rock, Pennsylvania, he devoted himself to music: teaching, composing, directing the Glen Rock Band, and playing organ in the church. His training as a printer proved invaluable when he founded his own music publishing business, and like Barnhouse, King, and Jewell, published his own marches. Don Covington says that *March Pomposo* was used by Merle Evans in 1946 for the entrance of the flying act.

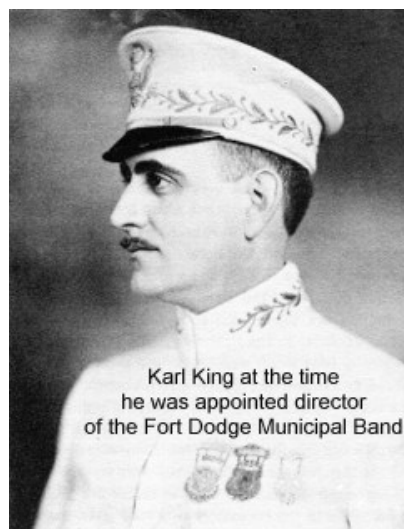
MARCH TO MECCA, Fred Jewell [Barnhouse, 1919] - From Wikipedia and Charles Conrad: At the age of 16, Fred Jewell (1875-1936) ran away from home, and joined the Gentry Bros. Dog & Pony Show as a euphonium player. He also played the calliope. After making excellent impressions with successful circus officials, Jewell rose through the ranks. He eventually landed himself as the leader of the Ringling Bros. and Barnum & Bailey Circus band. He also played in or directed the Hagenbeck-Wallace Circus and the Sells-Floto Circus. Jewell retired from circuses in 1918. He traveled to Iowa and took leadership of the Iowa Brigade Band. From there he began his own publishing company, and moved back to his hometown, Worthington, where he served as the founding high school band director, as well as a steady composer of band music. He also directed local bands in Florida and Indiana. Jewell was elected to the American Bandmasters Association in 1932. He died in 1936 at the age of 61 in Worthington. Don Covington tells us that *March To Mecca* was used by Merle Evans in 1947 for a display of three wild animal acts. In 1963 he used it for the elephant act. Finally, Merle Evans included it amongst his favorites in the *Golden Crest 3-LP* album, "A Tribute To Merle Evans", reissued by Windjammers Unlimited as a double CD in 1997. For more on the life of Fred Jewell, see the display on the WJU website at <https://www.mywju.org/wp-content/uploads/2023/04/1975-Jewell-in-Oscalooosa.pdf>, as well as Charles Conrad's thesis: <https://cardinalscholar.bsu.edu/items/54507828-bff9-424d-878d-28a924355abc>.

THE MERRY WIVES OF WINDSOR OVERTURE, Otto Nicolai [Fischer, 1900]. *From Wikipedia and HEBM*: The *Merry Wives of Windsor* is an 1849 opera in three acts by Otto Nicolai based on Shakespeare's play. Published as a comical-fantastical work in three acts with dance, its structure consists of musical numbers linked by spoken dialogue, harkening back to the then-outmoded Singspiel format. It remains popular in Germany and Austria, and its overture is often heard in concert in other countries. The music is of such high quality that the work is performed with increasing regularity. The first performance of this opera, Otto Nicolai's (1810 - 1849) most famous work, took place on March 9, 1849, but he did not live to enjoy any success. He died on May 11 of that year in Berlin.

Part II of the Summer 2026 Program Notes will be presented in the November 2026 edition of Circus Fanfare.

PUZZLES FOR FUN

By Rod Everhart, WJU #1351



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

KARL KING COMPOSITIONS WORD SEARCH

#1 By Rod Everhart, WJU #1351

M	S	W	A	L	D	N	A	B	A	W	O	I	S
Y	Y	C	A	M	E	L	S	O	L	O	B	S	O
W	A	N	I	K	E	P	D	L	O	N	I	I	U
I	D	T	E	B	B	S	E	I	U	A	G	R	T
N	G	M	M	A	A	E	V	V	D	T	C	H	H
D	N	B	U	S	L	V	E	A	E	O	A	E	E
J	I	M	S	S	C	E	N	R	R	S	G	N	R
A	P	A	G	E	A	N	T	R	Y	A	E	R	N
M	U	R	A	F	Z	T	I	H	A	R	D	Y	R
M	O	C	L	O	A	I	D	O	R	A	A	R	O
E	R	H	E	O	R	S	E	P	D	S	Y	A	S
R	T	P	O	L	A	G	E	S	P	I	L	C	E
S	G	E	O	R	G	I	A	G	I	R	L	E	S
T	U	N	L	I	M	I	T	E	D	I	N	C	T

Alcazar (1914)

Big Cage (1934)

Bolivar (1927)

Eventide (1914)

Eclipse Galop (1913)

Georgia Girl (1914)

In Old Pekin (1923)

Iowa Band Law (1924)

Pageantry (1929)

Sarasota (1918)

Sir Henry (1921)

Southern Roses (1910)

TMB March (1909)

Trouping Days (1925)

[solutions available upon request at circusfanfare@aol.com]

Karl Lawrence King was born in Paintersville, Ohio, on February 21, 1891, the only child of Sandusky and Anna (Lindsey) King. When Karl was very young, the family moved to Xenia, Ohio, where his father played tuba in the town band. In 1903, the family moved to Canton, Ohio, where Karl would develop an interest in bands and music.

While still in his teens, Karl's first band experience was with the Thayer Military Band of Canton. In 1909 King spent some time with the Neddermeyer Concert Band of Columbus, OH and also with a band in Danville, IL. While a member of these bands, King started to compose marches and other works.

Karl played euphonium with Robinson's Famous Shows in 1910, the Yankee Robinson Circus in 1911, the Sells-Floto Buffalo Bill Combined Shows in 1912, and the Barnum and Bailey Circus bands in 1913. In 1914, he was appointed bandmaster of the Sells-Floto Buffalo Bill Combined Shows, and the for the 1917-1918 seasons, he was bandmaster

of the Barnum & Bailey circus band. With Ringling's 1919 decision to combine their two circus units into the Ringling Bros. and Barnum & Bailey "Greatest Show on Earth", Karl returned to Canton as bandmaster of the Grand Army of the Republic Band.

In 1920, Karl King, and his wife, Ruth, moved to Fort Dodge, IA where he conducted the Fort Dodge Municipal Band and operated his music publishing business.

As a composer, King published at least 291 works, including 185 marches. In addition to this impressive feat, which earned him the title of "America's March King", he also composed 22 overtures, 29 waltzes, 12 galops, and a wide variety of intermezzos, serenades, dirges, and rags, which totaled almost 100 more selections.

Karl King died March 31, 1971 and in 1974 was recognized, along with Merle Evans, as WJU's first Windjammers Unlimited Hall of Fame laureates.

OBITUARIES

April R. Zink, WJU #1253

April Zink, 59, passed away on April 27, 2026, in Gainesville, Florida. April was an Illinois native and a graduate of Northern Illinois University with a major in history and a minor in music. She was born on August 25, 1966, and began playing trumpet at age 9. An accomplished musician, she shared her talents under the big top with various circus bands. For the last many years April called Gainesville, Florida home and was a strong "Gators" fan.

April caught the "circus bug" early, taking on a four-year windjammer role with The Circus Kingdom while still in college. That passion for everything circus increased over the years. April joined Windjammers Unlimited in 1989. At her passing she was a WJU trustee and had served prior terms in that role. Likewise, she has served on the CFA board and has been a member of multiple circus-related organizations. April was editor of our Circus Fanfare publication for nine years (8/2006 – 8/2015) and was recognized with the WJU Meritorious Service Award in 2024. Over the last several years, she organized and led the circus band for the Showmen's Club Charity Circus, including the most recent one on January 17, 2026.

April is survived by her mother, Nancy Zink (WJU #3406) of Shannon, IL. If you would like to read more about April, see the May/June 2018 Circus Fanfare's Member Spotlight feature. April was a good friend to all, a wonderful musician, and gave so much to so many. She was and is a child of God and will be dearly missed. Memorial gifts can be made to the American Cancer Society.



A Bright Light Has Gone Out

A Remembrance from Paul T. Richards, WJU #240, spoken at April's Memorial Service, June 6, 2026

Good afternoon. We are all here because we have lost a bright light that shined a lot of joy for all of us.

I must try to tell you of 22 years of relationship and close friendship with that light in just a few minutes.

To paraphrase from Lewis Carroll's *Alice in Wonderland*: "The time has come," the walrus said, "to speak of many things. Of sealing wax, of sailing ships, of cabbages and kings," of childhood adventures, trumpet lessons, school band, the NIU marching band, the Circus Kingdom, the Famous Cole Indoor Circus, the Windjammers, Chuck Schlarbaum, a couple who lived in the Blue Ridge Mountains of Virginia, and a couple of heroic battles with cancer.

A few birthdays ago, I received a messaged signed, The Kid. Snow Bunny, Tar Baby, Honey, That Trumpet Girl, Camper Zink, A Child of God. (I added the last two, but let's review all of these names.)

That Trumpet Girl. Learning the trumpet changed April from a shy little girl in glasses to a person with a voice in the world. Perhaps some of you shared her experiences with the NIU Marching Band and The Circus Kingdom. Her close association with Rev. David Harris made some perhaps subtle but powerful changes for the good in her life.

Honey. In her first Windjammers Circus Band under Maestro Schlarbaum, she was handed a complete march with the order, "Here, Honey, pass these out." She responded with, "If you need help with the music, I'll pass out the parts, but don't

OBITUARIES

call me 'Honey'! My name is April!" Well, that must have impressed him because he did not try to bully her and they actually became friends.

While she was editor of the Windjammers magazine, he blasted her about publishing more information about him than he thought she should have. A bit later, she found a voice mail, which she recorded and saved, of Chuck actually making a very humble apology and asking to continue to be friends. They came to understand and respect each other. She was instrumental in getting him on the Ring of Fame and seeing that there were flowers at his burial site each year.

The Kid. I first met April in person at the 2004 WJU convention. After getting acquainted, we attended many WJU events. She entertained us while getting me volunteered into Chuck Schlarbaum's bands for the Ring of Fame and the Riverview Charity Circus. She and my wife Anne also loved to "girl-talk" and pick on me and we had many, many stories to swap. Being a generation younger than us, she was "The Kid."

She also like to visit with us, and having a great imagination and sense of humor, she would always tell everyone that she was vacationing at an exclusive resort camp in the Blue Ridge Mountains of Virginia. She was not an "outdoor person" and had no camping skills, so she became known to me as "Camper Zink, Tenderfoot rank."

Snow Bunny. We had a wonderful Christmas in 2009 after she got to our house through a night of adventures in a blizzard of about two feet, including a couple of hours hanging on to my brother-in-law's tractor as he dug their way uphill to our house. We always blamed her for bringing the snow.

Tar Baby. She was very helpful with our 50th anniversary in many ways, including helping sort photos and addresses, designing, printing, and addressing invitations. A year and a few months later when Anne died, she was instantly on the spot, seeing that I was OK and helping in any way she could. Some years later, when I decided to move to Chattanooga,

she showed up with new packing boxes, bubble wrap, and packing tape. Beside spending an entire day packing my kitchen, she was a big help in packing and moving other items. (By the way, none of the dishes broke on the move.) As she continued to visit and make phone calls, checking to make sure I wasn't turning into a hermit, I likened myself to the little rabbit who kicked and punched the tar baby, then couldn't get away from him.

As she battled with the cancers, she began signing as a Child of God. We must now realize that God has taken this child where she will know no more sickness and pain, and thank Him for the 59 years that we had her bright light shine among us.

May the Goose Hang High, may the Ghost walk regular, and may each of your days be a Fourth of July. If you want to know what all this means, see me later and I'll explain.

Thank you, and may God bless us all.



Thomas Litzenberger, WJU# 2880



Thomas Litzenberger passed away November 1, 2025, at Georgetown University Hospital in Washington, DC.

Born in Olean, NY, Tom was the son of William F. and Betty Washburn. He was a graduate of Ten Broeck Academy in Franklinville, NY, and Erie County Technical Institute in Buffalo, NY. After graduating from high school, he worked as a telegrapher for the B & O

Tom was a professional saxophone player and an electrical engineer. He served in the U.S. Army as a Private First Class. Tom played saxophone for many years in the Rockville (MD) Concert Band. In Florida, he played in four concert bands and was the director of the Sun Coast Mummies. He was a member of the Orchestra of the First Baptist Church of Palmetto, FL. He was a Mason of Lodge No. 143 in Chambersburg, PA, and a member of VFW Post 2488 in Palmetto.

Tom formed his own dance band playing at the VFW. He was a longtime member of The National Association of Watch & Clock Collectors. In 1984 he participated in the Olympic Torch Run from NY to CA as a radio operator providing communication for part of the route. Tom also enjoyed playing with his house bunnies.

He is survived by his wife, Janet Lyon Litzenberger, a son Stephen of Severn, MD, 5 grandchildren, 5 great-grandchildren and a brother William F. (Diedre) Litzenberger Jr.

In lieu of services, the family asks that you keep them in your thoughts and prayers.

Bits and Pieces, Stories, and Items of Interest



“King of Clowns” Honored

by Jay Kahn, WJU# 583

On Saturday, June 13, 2026, the 19-piece Quad Cities Big Top Circus Band, directed by Windjammer Jay Kahn, played for "Felix Adler Day" in Clinton, Iowa. Frank Bartlet Adler (better known by his stage name Felix Adler; 1895 – 1960), was known as "The King of Clowns." He performed for

Ringling Bros. Barnum & Bailey for 20 years. Adler and his wife, Amelia, ran the first American husband-and-wife independent circus, and he was the first clown to appear on television. His outlandish costumes often featured a huge grossly exaggerated posterior, made from two inflated beach balls held in place by a brassiere-like canvas sling. Identified in the annals of clowndom as a "whiteface" clown, his exclusive "face" was easily differentiated from other clowns by a sparkling rhinestone embedded in the tip of his red putty nose. He was inducted into the International Clown Hall of Fame in 1989.

Felix Adler was born in Clinton, Iowa on June 17, 1895. The Felix Adler Children's Discovery Center, an independent children's museum in Clinton, was founded by Felix's family to honor him, and to encourage curiosity and creativity in children. Every year the Discovery Center hosts "Felix Adler Day" on the Saturday closest to his birthday. The Quad Cities Big Top Circus Band was delighted to play a variety of circus music for this special occasion.



From Don Covington, via email:

The audio used in this short video is from a Fitch radio program recorded when the Ringling show was at Madison Square Garden in New York City.

Merle Evans explains the term "Windjammers" and the Ringling band plays music from that year's show. The movies are from the same era (the 1940's)

Audio files of all of the Fitch Radio programs recorded on Ringling Bros and Barnum & Bailey Circus are available on the WJU website in the "Old Time Radio" tab under "Preservation".

<https://www.youtube.com/watch?v=nxWN6T5VI4A>

From Don Covington, via email:

Here's a great "Ted Talk" on the importance of the circus:

<https://www.youtube.com/watch?v=xKbyba1o9QE>

From Don Covington, via email:

This story on the Caballero circus family is great circus history. The video that's included is a treat for circus music historians. It was filmed on Carson & Barnes Circus in 1985 and shows Reuben Caballero Jr catching his first quadruple somersault. The Carson & Barnes band provides the music. Windjammer Hall of Fame member Charlie Stevenson leads the band. Charlie utilizes traditional circus charts all the way with a march on the way up, waltzes during the act and gallops for the come down. During the final minutes, when the performers come into the ring to congratulate the flyers, you can see the band packing up for the move to the next town.

<https://www.latimes.com/delos/story/2026-05-18/francesco-caballero-circus-family-jug-gling-mexican-american-legacy-california>

Bits and Pieces, Stories, and Items of Interest

From the June 26, 2026 Minutes of the WJU Board Meeting, written by WJU Secretary, Joe Shearin:

- Governance: Every two years, five trustees are elected by the general membership to four-year terms. New trustee terms begin January 1, 2027. Trustees elect a president and vice-president each year from among themselves. The president appoints the treasurer, secretary, and Circus Fanfare editor and makes committee assignments.
- Nominations: A committee consisting of the five incumbent trustees whose terms are not expiring in 2026 will develop qualified candidates to run in the election.
- Candidates: Four of the five trustees with terms expiring this year (2026) said they intend to run again: Joe, John, Jay and Lisa. Other candidates are welcome.
- Election: Photos and bios of all candidates, including incumbents, will be published by email and in the November issue of *Circus Fanfare*. Balloting will be conducted electronically in the second half of November.



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 generally holds its annual convention in January in Sarasota/Bradenton, FL and a summer meet in June/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.

Windjammers membership is open to all of those interested in the preservation, education and/or 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 \$20 for Student members, \$50 for Individuals, and \$60 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 at <https://mywju.org>. Student and International Members must opt for *Circus Fanfares* as PDFs. The Circus Fanfare is published quarterly effective January 1, 2024 as permitted by our By-Laws. Please email eupher56@gmail.com with comments/suggestions.

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

Our website is: <https://mywju.org>. Officer and Trustee contact information is shown on Page 2.



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Source: Library of Congress - <https://www.loc.gov/item/93507573/> Circa 1910.