

**EAGLE HISTORICAL SOCIETY &  
PALMYRA-EAGLE COMMUNITY BAND** present...

***Hi-Yo Silver! What Do I See There on the Horizon, Tonto?!***



***A Horse Spectacular and Western Music Fandango!***

**Sunday, July 13, 2014, Village Park, Eagle WI. 1:00pm Ice  
Cream Social & Demonstrations by Local Horse Enthusiasts,  
2:00pm PECB Plays Classic Western Songs & Tunes**

# GENE AUTRY'S COWBOY CODE



1. The Cowboy must never shoot first, hit a smaller man, or take unfair advantage.
2. He must never go back on his word, or a trust confided in him.
3. He must always tell the truth.
4. He must be gentle with children, the elderly, and animals.
5. He must not advocate or possess racially or religiously intolerant ideas.
6. He must help people in distress.
7. He must be a good worker.
8. He must keep himself clean in thought, speech, action, and personal habits.
9. He must respect women, parents, and his nation's laws.
10. The Cowboy is a patriot.

*Gene Autry*

# Today's Performers



**Kimbirdlee** is a versatile vocalist known for her beautiful tone and incredible range that's topped off with blazing high notes. She is also a trained dancer, actress and artist. She is at home whether it's in Musical Theater, Cabaret, In Studio, On Film, Concerts, Dance Performances, Aerial Arts & Visual Art Exhibits. She's performed in a diverse range of musical and theater presentations from "Amahl and the Night Visitors" and "The Sound of Music" to Shakespeare's "The Tempest," "Cinderella : Enchanted," "Narnia," and "Seussical: The Musical."

She now lives in NYC where she recently moved with her husband Jonathan Fadner, son "Jackrabbit", and 2nd son on the way "Charliehorse". Her husband, a composer and often her collaborator, attends NYU/Tisch Graduate School for Musical Theater Composition, where she frequently guest sings. She earned her degree in Vocal Performance and Dance from Mills College, acting training from the American Conservatory of Theater SF and Aerial Dance training from the Kinetic Arts Center. She is a proud member of The Equity Membership Candidate Program (EMC). Kimbirdlee has received awards of excellence in the arts, including a Bay Area Theater Critics Award for Aerial Arts. She' has appeared in numerous theater productions with such companies as Berkeley Playhouse, Marin Shakespeare Co., ACT-SF, Herbst Theater, and NYU.

Kimbirdlee is the honored guest soloist with the Palmyra-Eagle Community Band in Wisconsin, the state in which she grew up. She appeared in the PECB's new CD "The 40s: A Sentimental Journey", which now holds the honor of being presented to the Honor Flights of our nation's veterans. This CD can be found on Amazon, CDBaby, Facebook & iTunes, along with her CD of original music called "Foolish Heart" .

Facebook: [www.facebook.com/kimbirdlee](http://www.facebook.com/kimbirdlee)

Website: [www.kimbirdlee.net](http://www.kimbirdlee.net)

Email: [kimbirdlee@gmail.com](mailto:kimbirdlee@gmail.com)





**Dr. Jeffrey Olson** is Associate Professor of Clarinet (Emeritus) at Valdosta State University, Valdosta, Georgia. He holds the degrees Doctor of Musical Arts and Master of Music from The Ohio State University, and Bachelor of Music from the University of Wisconsin - Madison. Dr. Olson has performed as Principal Clarinetist of the Valdosta Symphony Orchestra, the Albany (GA) Symphony Orchestra and the Central Florida Symphony Orchestra (Ocala). He has also performed as clarinetist with the ProMusica Chamber orchestra of Columbus, OH, the Roanoke (VA) Symphony and Opera Roanoke, and the Williamsport (PA) Symphony. He is also a founding member of the Blazerquintet, the VSU Faculty Wind Quintet. Dr. Olson has studied with James M. Pyne, Glenn H. Bowen, Russell Dagon and James Smith.



**Jim Neist** has been principal first trumpet with the Palmyra-Eagle Community Band for over a decade. His rendition of Andrews Sisters classic Boogie Woogie Bugle Boy on trumpet is a PECB concert favorite. He also leads the PECB feature ensemble the Kettle Moraine Blues, and he has orchestrated and arranged music both for that ensemble, and the larger band. His arrangement of Les Brown/Doris Day's "Sentimental Journey" is the final selection and provides the theme for our compact disc "The 1940s: A Sentimental Journey." More recently he has arranged for band Stan Jones 1948 cowboy legend song "Ghost Riders in the Sky" which has been sung by numerous vocalists including Gene Auty, Bing Crosby, Marty Robbins, and Johnny Cash. "Ghost Riders" will be featured by the PECB at the Eagle Historical Society Ice Cream Social & Western Extravaganza, 1-3pm Sunday July 13, 2014 Village Park, Eagle WI, along with Jim's *hot-off-the-presses* arrangement of "Happy Trails."

**Ed Pierce, Director/Conductor/Vocalist.** Ed Pierce has directed the Palmyra-Eagle Community Band since 1994, the year after its founding. He is a 1971 graduate of WSU Whitewater with a B.S. in Music Education. In 2003 he was inducted into Wisconsin Band Masters Association., and in 2004 he was inducted into Phi Beta Mu Professional Band Directors Fraternity. He was Lebanon Band Director for 35 years, and 2011 winner of John Philip Sousa Foundation award for "Most Historic Community Band" with the Lebanon Band. He's been a guest conductor in 5 states, as well as soloist on four recordings of the 1st Brigade Band--Watertown, WI, an organization which performs on original antique instruments at historical events and community celebrations all over the state. Ed is an historian of military music and was President of Heritage Military Music Foundation for 9 years, Soloist for Time-Life Music Civil War Treasury Collection., and guest speaker and soloist for the Governors Reception for the Lincoln Bicentennial at the Executive Mansion in Madison, Wisconsin. Locally, he is founder of "The Harmony Cornet Band " for Old World Wisconsin and also directs specialty music programs for Old World. He directs the St. Paul's Lutheran School Band in Fort Atkinson, and has inspired many 5-8th grade students to strive for musical excellence, as well as inspiring us "old students" at the PECB!



**The Kettle Moraine Blues:** The KMB, composed of Jim Neist--director and trumpet, Ellie Hawes--Saxophone, Gina Neist--Clarinet, Todd Kienitz--Trombone, Deb Gilbert--Keyboard, Jim Nelson--Tuba, and Nancy Campbell--Percussion, is the Palmyra-Eagle Community Band feature ensemble, performing at most concerts and events. They bring their unique blend of artistic virtuosity, musical risk-taking, and "Joe-Cool"-blues attitude to everything they play: from old standards like Basin Street Blues, and The Entertainer Theme, to less-familiar aural treats like the Hawaiian War Chant and The Theme for the Addams Family. Deb Gilbert and Gina Neist from the KMB also perform a duet on the PECB CD of the beautiful melody by Antonin Dvorak "Coming Home," from his Symphony No. 9, the "New World Symphony."



# **The Palmyra-Eagle Community Band**

## **2014**

### **FLUTE**

Deb Gilbert  
Kelley Haddon  
Faustina Jones  
Erika White  
Melody Brady  
Callie Lindemeyer

### **CLARINET**

Faye Brugge  
Warren Metzger  
Dr. Jeff Olson  
Ken Olson  
Connie Sukowski  
Carol Thomas

### **BASS CLARINET**

Gina Neist  
Kathy Sudbrink

### **SAXOPHONE**

Kristine Dexheimer  
Ellie Hawes  
Kelly Isaacsen  
Paul Brady

### **FRENCH HORN**

Jody Garber  
Pattie Jaeger  
Wendy Lucht  
Gwenn Zerull

### **TRUMPET**

Nancy Campbell  
Sandi Hankowitz  
Jeff Hawes  
Jim Neist  
Barb Sekula  
Ethan Dexheimer

### **BARITONE**

Valerie Cole  
Dusty Dusterhoef  
Bob Miller

### **TROMBONE**

Lisa Amacher  
Chelsea Kienitz  
Todd Kienitz  
Sonja Pluess  
Tom Stanley  
Newel Thomas

### **TUBA**

Jim Nelson  
Wayne Craig  
Mike Rubingh

### **PERCUSSION**

Bernie Gilbert  
Melodie Haddon  
Elaine Ledrowski  
Margo Kurth

## PECB CONCERT PROGRAM - Eagle WI, July 13, 2014

### **William Tell.....G.Rossini**

The William Tell Overture is the overture to the opera William Tell (original French title Guillaume Tell), whose music was composed by Gioachino Rossini. William Tell premiered in 1829 and was the last of Rossini's 39 operas. The Finale, often called the "March of the Swiss Soldiers" in English, is in E major like the Prelude, but is an ultra-dynamic galop heralded by trumpets and played by the full orchestra. It alludes to the final act, which recounts the Swiss soldiers' victorious battle to liberate their homeland from Austrian repression. Although there are no horses or cavalry charges in the opera, this segment is often used in popular media to denote galloping horses, a race, or a hero riding to the rescue. Its most famous use in that respect is as the theme music for The Lone Ranger, so famous that the term "intellectual" has been defined as "a man who can listen to the William Tell Overture without thinking of the Lone Ranger."

### **Cool Water.....Bob Nolan**

"Cool Water" is a song written in 1936 by Bob Nolan. It is about a man and his mule, Dan, as they wander through the desert dreaming of "Cool Water." All they find is a mirage, as the devil "spreads the burning sand with water." Bob Nolan (April 13, 1908 – June 16, 1980) was a Canadian-born American singer, songwriter, and actor. He was a founding member of the Sons of the Pioneers, and composer of numerous Country music and Western music songs, including the standards "Cool Water" and "Tumbling Tumbleweeds." He wrote dozens of famous western songs and is generally regarded as one of the finest Western songwriters of all time. As an actor and singer he appeared in at least 88 Western films, first for Columbia Pictures and later with cowboy stars Gene Autry and Roy Rogers.

**Bob Nolan**



### **The Rifleman Suite.....Herschel Burke Gilbert**

*(Arrangement through the courtesy of the late Dr. Nicholas J. Contorno, longtime Marquette University Director of Music )*

The Rifleman is an American Western television program starring Chuck Connors as rancher Lucas McCain and Johnny Crawford as his son, Mark McCain. It was set in the 1870s and 1880s in the town of North Fork, New Mexico Territory. The show was filmed in black-and-white, half-hour episodes. The Rifleman aired on ABC from September 30, 1958 to April 8, 1963 as a production of Four Star Television. It was one of the first prime time series on American television to show a widowed parent raising a child. More than 500 actors made guest appearances in more than 970 credited roles during the five-year run of the series.



Westerns were popular when The Rifleman premiered, and producers tried to find gimmicks to distinguish one show from another. The Rifleman's gimmick was a modified Winchester Model 1892 rifle, with a large ring lever drilled and tapped for a set screw. The lever design allowed him to cock the rifle by spinning it around his hand. In addition, the screw could be positioned to depress the trigger every time he worked the lever, allowing for rapid fire. Despite the anachronism of a John Browning-designed rifle appearing in a show set 12 years before it was designed, Connors demonstrated its rapid-fire action during the opening credits on North Fork's main street. Although the rifle may have appeared in every episode, it was not always fired; some plots did not require violent solutions (for example, one involving Mark's rigid new teacher). McCain attempts to solve as many problems as possible without having to resort to shooting, yet still manages to kill 120 villains over the show's five-year run. It is notable that McCain almost never carried a pistol. *Listen for the snare drum performing the Rifle Shots for the PECB in this energetic arrangement by Herschel Burke Gilbert.*



## **The PECB Welcomes Our Summer Artist-in-Residence, Kimbirdlee!**

### ***Buttons & Bows.....Jay Livingston***

"Buttons and Bows" is a popular song with music written by Jay Livingston with lyrics by Ray Evans.[1][2] The song was published in 1947. The song appeared in the Bob Hope and Jane Russell film, *The Paleface*, and won the Academy Award for Best Original Song. It was a vocal selection on many radio programs in late 1948. It was reprised in the sequel, "*Son of Paleface*" by Roy Rogers, Jane Russell and Bob Hope. The most popular version of the song was recorded by Dinah Shore in 1947 and reached the charts the following year. The singer laments her Western life where "cactus hurts her toes" and wants to return to city life with "French perfume that rocks the room" where "she'll stand out in buttons and bows."

### ***Surrey With the Fringe on the Top.....Rogers & Hammerstein***

"The Surrey with the Fringe on Top" is a show tune from the 1943 Rodgers and Hammerstein musical, *Oklahoma!* It is the second song of the show, following the opening number, "Oh What a Beautiful Mornin'." When Curly asks Laurey to go to the box social with him, he uses this song to persuade her by offering the prospect of taking her in a fancy rental carriage. In the movie version, the surrey (a four wheel covered carriage, in this case pulled by two horses) is initially seen in a brief fantasy sequence, but appears for real at the end when Curly and Laurey ride off in it to their honeymoon.

Versions of the song were recorded by Bing Crosby with Helen O'Connell, Nat King Cole, Mel Tormé, Ahmad Jamal, Ellis Marsalis, Tori Amos, Marlene Dietrich, Joshua Redman, Miles Davis, Julian "Cannonball" Adderley, Janis Siegel, Nancy LaMott, Sonny Rollins, Betty Carter, Blossom Dearie and McCoy Tyner, Wes Montgomery, Wynton Kelly, Johnny Smith, Peggy Lee, Julie Hamelin, Beverly Kenney, Mary Stallings, Stacey Kent, Vicky Carr,



Ray Brown, Barney Kessel, Joe Brown, The Hi-Lo's and the J. J. Johnson, Kai Winding Trombone Octet, Andy Williams, and King Crimson (as part of their track "Moonchild").

In the film *When Harry Met Sally...*, Harry and Sally sing a karaoke version of "The Surrey with the Fringe on Top".

An arrangement of the song is used as a segment of the area music for Main Street U.S.A in the Magic Kingdom park of Walt Disney World in Orlando, Florida.

### ***People Will Say We're In Love..... Rogers & Hammerstein***

"People Will Say We're In Love" is a show tune also from the Rodgers and Hammerstein musical *Oklahoma!* (1943). In the original Broadway production, the song was introduced by Alfred Drake & Joan Roberts. The other characters think, correctly, that Laurey (Joan Roberts) and Curly (Alfred Drake) are in love. In this song they warn each other not to behave indiscreetly, lest people misinterpret their intentions. Neither wants to admit to the other - or themselves - his or her true feelings. At the end of the musical the characters reprise the number after becoming engaged, saying "Let people say we're in love." This song has been covered by many people, both vocalists and solely instrumental versions. Three versions made the Top 40 charts: Bing Crosby (#2), Frank Sinatra (#3) and The Ink Spots (#11).



## **The Great American Horse!**

### **Ghost Riders In The Sky.....Jones / Neist**

"(Ghost) Riders in the Sky: A Cowboy Legend" is a cowboy-styled country/western song written in 1948 by noted American songwriter, Stan Jones. A number of versions were crossover hits on the pop charts in 1949. The ASCAP database lists the song as "Riders in the Sky" but the title has been written as "Ghost Riders", "Ghost Riders in the Sky", and "A Cowboy Legend". The song tells a folk tale of a cowboy who has a vision of red-eyed, steel-hooved cattle thundering across the sky, being chased by the spirits of damned cowboys. One warns him that if he does not change his ways, he will be doomed to join them, forever "trying to catch the Devil's herd across these endless skies". Jones said that he had been told the story when he was 12 years old by an old cowboy friend. The story resembles the northern European mythic Wild Hunt.

More than 50 performers have recorded versions of the song. Charting versions were recorded by The Outlaws, Vaughn Monroe ("Riders in the Sky" with orchestra and vocal quartet), which topped the Billboard magazine charts, by Bing Crosby (with the Ken Darby Singers), Frankie Laine, Burl Ives (two different versions), Marty Robbins, The Ramrods and Johnny Cash. Other recordings were made by Eddy Arnold, Peggy Lee (with the Jud Conlon Singers) and Spike Jones and his City Slickers. Gene Autry sang it in the 1949 movie, "Riders in the Sky."

The melody is based on the song "When Johnny Comes Marching Home." According to Robby Krieger, it inspired the classic Doors song "Riders on the Storm." It has also inspired other Rock and Heavy Metal versions!

### **Vaquero!.....Sammy Nestico**

The vaquero (Spanish pronunciation: [ba'kero], Portuguese: vaqueiro [va'kejru]) is a horse-mounted livestock herder of a tradition that originated on the Iberian Peninsula. Vaquero is a Spanish word for a herder of cattle. It derives from "vaca" for "cow". Today the vaquero is still a part of the doma vaquera, the Spanish tradition of working riding. The vaquero traditions developed in Mexico from methodology brought to Mesoamerica from Spain also became the foundation for the North American cowboy.

In the modern United States and Canada, remnants of two major and distinct vaquero traditions remain, known today as the "Texas" tradition and the "Spanish", "Vaquero", or "California" tradition. The popular "horse whisperer" style of natural horsemanship was originally developed by practitioners who were predominantly from California and the Northwestern states, clearly combining the attitudes and philosophy of the California vaquero with the equipment and outward look of the Texas cowboy. The natural horsemanship movement openly acknowledges much influence of the vaquero tradition.

The cowboys of the Great Basin still use the term "buckaroo", which may be a corruption of vaquero, to describe themselves and their tradition.

## **The American Cowboy**

**Back In The Saddle  
Again (The Cowboy  
Code).....Gene Autry**

**Read by "The Old  
Cowboy" Steve Wassam**



"Back in the Saddle Again" was the signature song of American cowboy entertainer Gene Autry. It was co-written by Autry with Ray Whitley and first released in 1939. The song was associated with Autry throughout his career and was used as the name of Autry's autobiography in 1976. In 1997, the song was inducted into the Grammy Hall of Fame. In 2001, a group of voters selected by the RIAA ranked "Back in the Saddle Again" the 98th best song of the Twentieth Century. Autry is also famed for his Cowboy Code, (displayed earlier in this program).

Ramon Adams, a Western historian, explains the Cowboy Code in his 1969 book, *The Cowman and His Code of Ethics*, saying, in part: "Back in the days when the cowman with his herds made a new frontier, there was no law on the range. Lack of written law made it necessary for him to frame some of his own, thus developing a rule of behavior which became known as the "Code of the West." These homespun laws, being merely a gentleman's agreement to certain rules of conduct for survival, were never written into statutes, but were respected everywhere on the range. Though the cowman might break every law of the territory, state and federal government, he took pride in upholding his own unwritten code. His failure to abide by it did not bring formal punishment, but the man who broke it became, more or less, a social outcast. His friends 'hazed him into the cutbacks' and he was subject to the punishment of the very code he had broken."

Autry's Cowboy Code is a shortened and cleaned-up version of the broader Cowboy Code tradition which includes less idealistic but just as practical wisdom such as " Never steal another man's horse. A horse thief pays with his life," "Never shoot a woman no matter what.," " Remove your guns before sitting at the dining table," " Never order anything weaker than whiskey.," " Always fill your whiskey glass to the brim," " Never try on another man's hat," " A cowboy doesn't talk much; he saves his breath for breathing.," and " Complain about the cooking and you become the cook."



**The Devil Went Down to Georgia.....Charlie Daniels**  
**Solo violin: Dale Wimer, Narrator: Steve Wassam**

"The Devil Went Down to Georgia" is a song written and performed by the Charlie Daniels Band and released on their 1979[1] album *Million Mile Reflections*. The song is a country music ballad about the Devil's failed attempt to "steal" a young man's soul through a fiddle-playing contest that involved enticing the young man's participation using a worldly prize. The song begins with a disappointed Devil arriving in Georgia, having stolen far fewer souls than expected, when he comes upon a fiddle-playing young man named Johnny. At that moment, Johnny happens to be playing his fiddle impressively "hot." Out of desperation, the Devil, who as it turns out also plays the fiddle, offers Johnny the wager which involves challenging the young man to a fiddle-playing contest. The Devil offers to give Johnny a golden fiddle if the young man plays better than he does; otherwise, the Devil will gain Johnny's soul. Although Johnny believes taking the Devil's bet might be a sin, he wagers his soul without fear, confidently boasting he is "the best that's ever been."

The Devil plays his fiddle first, to a contemporary, harsh rock music theme with the backing of demon musicians. When the Devil's performance ends, Johnny compliments him and responds by playing four songs (see the section that follows). Two are traditional songs of Appalachia -- "Fire on the Mountain" and

"Granny Does Your Dog Bite?" (the latter traditionally known as "Granny Will Your Dog Bite?"). The third is an unnamed square dance melody that includes the patter, "Chicken in the bread pan pickin' out dough." The last is a traditional American southern folk song "The House of the Rising Sun." The four songs are not performed but are only mentioned by reference. The Devil is impressed, admits defeat, and lays a golden fiddle at Johnny's feet. Johnny repeats his claim to be the best player ever and dares the Devil to a rematch in the future.

The original version of the song spent fourteen weeks on the Hot Country Singles charts in 1979, peaking at number 1 and holding the position for one week. It spent two weeks at a peak of number 3 on the Billboard Hot 100. Since it became available as download in the digital era, it has sold 1.9 million digital copies in the US as of October 2013. In June 1998, Epic Records re-released the song to country radio, but accidentally sent out the version in which the line "son of a b\*\*\*" was uncensored. This error was quickly corrected, and the song re-entered the country charts at number 62 for the chart dated June 20, 1998. It spent seven weeks on the chart and peaked at number 60.

## Home On The Range.....Traditional

"Home on the Range" is the state song of the American state of Kansas. Dr. Brewster M. Higley (1823–1911) originally wrote the words in a poem called "My Western Home" in the early 1870s in Smith County, Kansas. "Home on the Range" is often performed in programs and concerts of American patriotic music, and is frequently used in plays and films. These include the 1948 film *Mr. Blandings Builds His Dream House* (sung by both Cary Grant and Myrna Loy), the 1967 off-Broadway musical *You're a Good Man, Charlie Brown* (sung by the cast as a glee club rehearsal number), the 1980 film *Where the Buffalo Roam* (sung by Neil Young over the opening credits), the 2009 film *The Messenger* (sung by Willie Nelson over the closing credits).

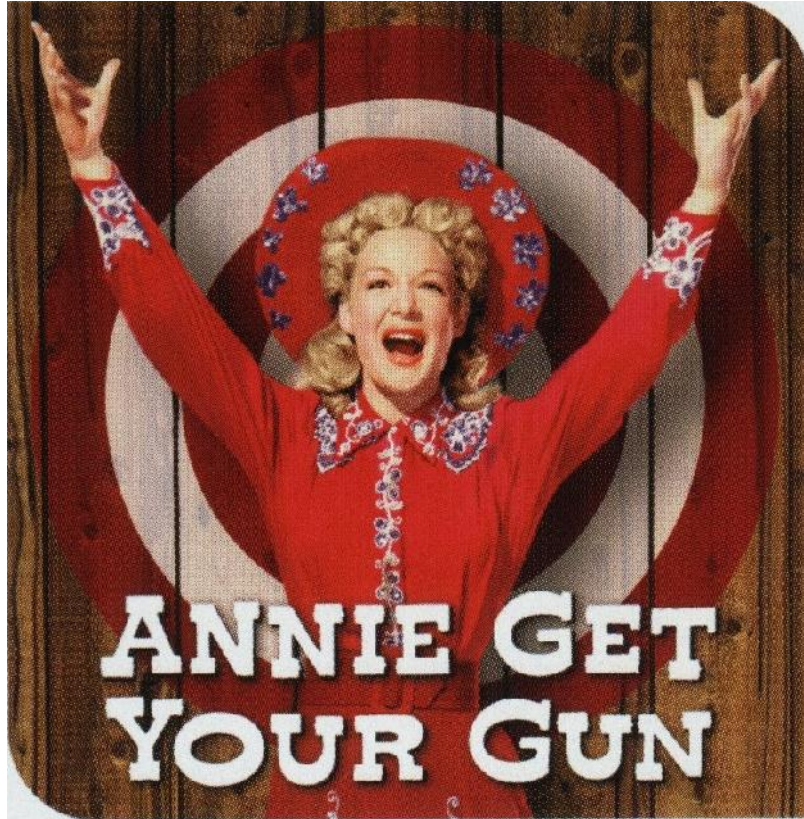
### *Jim Neist Presents the Western T.V. Edition of the K.M. Blues*



### Time to Watch the Top 20 Westerns Ever! (per <http://most-wanted-western-movies.com>)

<ol style="list-style-type: none"> <li>1. The Good, the Bad and the Ugly (1966)</li> <li>2. The Searchers (1956)</li> <li>3. High Noon (1952)</li> <li>4. Shane (1953)</li> <li>5. Unforgiven (1992)</li> <li>6. Red River (1948)</li> <li>7. Butch Cassidy and the Sundance Kid (1969)</li> <li>8. Stagecoach (1939)</li> <li>9. The Wild Bunch (1969)</li> <li>10. Dances with Wolves (1990)</li> </ol>	<ol style="list-style-type: none"> <li>11. McCabe &amp; Mrs. Miller (1971)</li> <li>12. The Man Who Shot Liberty Valance (1962)</li> <li>13. The Ox-Bow Incident (1943)</li> <li>14. The Outlaw Josey Wales (1976)</li> <li>15. Little Big Man (1970)</li> <li>16. Winchester '73 (1950)</li> <li>17. The Big Country (1958)</li> <li>18. My Darling Clementine (1946)</li> <li>19. Pat Garrett &amp; Billy the Kid (1973)</li> <li>20. Once Upon a Time in the West (1968)</li> </ol>
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**The PECB once again welcomes Kimbirdlee! with Hits from Irving Berlin's**  
**"ANNIE GET YOUR GUN"**



***I Got the Sun In The Morning***  
***They Say It's Wonderful***  
***There's No Business Like Show Business***

"I Got the Sun in the Mornin' (and the Moon at Night)" is a song from the 1946 musical *Annie Get Your Gun*, written by Irving Berlin and originally performed by Ethel Merman. Other singers to have recorded the song include Betty Hutton (in the movie version of *Annie Get Your Gun*), Bernadette Peters, Doris Day, Judy Garland and June Christy with the Stan Kenton Orchestra.

"They Say It's Wonderful" was introduced by Ethel Merman and Ray Middleton. It has also been recorded by a wide range of vocalists from Perry Como (Billboard no. 27 in 1946), Frank Sinatra (1946), Sarah Vaughan - *Sarah Vaughan Sings Broadway: Great Songs from Hit Shows* (1958), Johnny Mathis - *Heavenly* (1959), Doris Day (1960), John Coltrane and Johnny Hartman (1963), Jimmy Scott - *Falling In Love Is Wonderful* (1963), Dionne Warwick - *I'll Never Fall in Love Again* (1970), Tony Bennett - *Bennett/Berlin* (1987), Judy Garland, Stacey Kent - *The Tender Trap* (1998), Bernadette Peters - *'Annie Get Your Gun' Revival Cast Recording* (1999), Sathima Bea Benjamin - *Musical Echoes* (2002) to Kirsten Dunst - *Spider-Man 3* (2007)

"There's No Business Like Show Business" is a slightly tongue-in-cheek salute to the glamour and excitement of a life in show business, sung in the musical by members of Buffalo Bill's Wild West Show in an attempt to persuade Annie Oakley to join the production. It is reprised three times in the musical. The song is also featured in the 1954 movie of the same name, where it is notably sung by Ethel Merman as the main musical number.



**Blazing Bones of the West.....Bernstein, Newman & Brooks.**  
*(Theme from The Magnificent 7, How The West Was Won & Blazing Saddles)*

**Happy Trails (To You Till We Meet Again).....Arr Jim Neist**

"Happy Trails" by Dale Evans Rogers, was the theme song for the 1940s and 1950s radio program and the 1950s television show starring Roy Rogers and Dale Evans Rogers, always sung over the end credits of the program. Happy Trails was released in 1952 as a 78 RPM and 45 RPM by Rogers and Evans with the Whippoorwills and Orchestra on RCA Victor Records. It was re-issued in 1957 as a 45 RPM record on RCA Victor/Bluebird.

Dale Evans' version of "Happy Trails" is a common good-bye song. Vallejo, California's theme park, Six Flags Discovery Kingdom, plays this song during park closure. The Kansas State University Marching Band often plays the song during the closing minutes of home football games as a send-off to defeated opponents. For most Broadway Shows and National Tours, when a cast member has his/her last performance, the entire company sings it for the departing cast member to wish them luck. It is mostly performed traditionally backstage before the curtain goes up or after the curtain call. After it gets sung, the departing cast member gives a thank you speech.

For the Palmyra-Eagle Community Band, as a goodbye song, it is a close second to The Sound of Music group chorus "So Long, Farewell, Auf Wiedersehn, Goodbye!" This version was arranged by our lead-trumpet and composer Jim Neist.

**SING ALONG**      *(PLEASE SING ALONG WITH THE BAND!!!)*

***"Happy Trails to you, until we meet again,  
happy trails to you, keep smilin' on till then,  
Who cares about the clouds when were together?  
Just sing a song and bring the sunny weather,  
Happy Trails to you, 'till we meet again."***



## **Pie in the Face Polka .....\*A special encore number by Dr. Jeff Olson**

The Pie in the Face Polka is a selection from the movie "The Great Race," also a source of "The Great Race March," a PECB patriotic concert favorite that often opens our programs.

The Great Race is a 1965 American slapstick comedy Technicolor film starring Jack Lemmon, Tony Curtis, and Natalie Wood, directed by Blake Edwards, written by Blake Edwards and Arthur A. Ross, and with music by Henry Mancini and cinematography by Russell Harlan. The supporting cast includes Peter Falk, Keenan Wynn, Arthur O'Connell and Vivian Vance. The movie cost US\$12 million, making it the most expensive comedy film at the time. It is noted for one scene that was promoted as "the greatest pie fight ever".

The Technicolor pie fight scene in the royal bakery was filmed over five days.[2] The first pastry thrown was part of a large cake decorated for the king's coronation. Following this was the throwing of 4,000 pies, the most pies ever filmed in a pie fight. The scene lasts four minutes and twenty seconds and cost US\$200,000 to shoot; US\$18,000 just for the pastry.

Colorful cream pies with fillings such as raspberry, strawberry, blueberry and lemon were used. For continuity between days of shooting, the actors were photographed at the end of each day and then made up the following morning to have the same colorful appearance, the same smears of pie crust and filling.

Edwards told the cast that a pie fight by itself is not funny, so to make it funny they would build tension by having the hero, dressed all in white, fail to get hit with any pies. He said, "The audience will start yearning for him to get it". Finally, the hero was to take a pie in the face at "just the right moment".

Shooting was halted while the actors took the weekend off. Over the weekend, the pie residue spoiled, all over the scenery. When the actors returned Monday morning, the pie filling smelled so bad that the building required a thorough cleaning and large fans to blow out the sour air. The missing pie residue was carefully recreated with more pies, and shooting resumed.



At first, the actors had fun with the pie fight assignment, but eventually the process grew wearisome and dangerous. Wood choked briefly on pie filling which hit her open mouth. Lemmon reported that he got knocked out a few times; he said, "a pie hitting you in the face feels like a ton of cement". At the end of shooting, when Edwards called "cut!", he was barraged with several hundred pies that members of the cast had hidden, waiting for the moment.

The pie fight scene paid homage to the early Mack Sennett practice of using a single thrown pie as comedic punctuation, but to a greater degree it was a celebration of classic movie pie fights such as Charlie Chaplin's Behind the Screen (1916), The Battle of the Century (1927) starring Stan Laurel and Oliver Hardy, and The Three Stooges' In the Sweet Pie and Pie from 1941. In his script for The Great Race Edwards called for a "Battle of the Century-style pie fight". Though Edwards used 4,000 pies over five days, many of these were used as set dressing for continuity. Laurel and Hardy used 3,000 pies in only one day of shooting, so more are seen flying through the air. Leonard Maltin compared The Great Race pie fight to The Battle of the Century and determined that Laurel and Hardy's pacing was far superior; that the more modern film suffered from an "incomplete understanding of slapstick" while the 1927 pie fight remains "one of the great scenes in all of screen comedy."

### ***In Conclusion: OUR DIRECTOR***





## Special Thanks To...

Mary Alice Ruckwardt , Presenter, for  
Hippology-The Study of the Horse- Test your knowledge of horses  
\*\*\*\*\*

Wendy Konichek, for  
Therapeutic Riding Lesson Demonstration  
\*\*\*\*\*

Horse Power Healing Center , [www.horsepowerhealingcenter.com](http://www.horsepowerhealingcenter.com) for  
Miniature Horses from the program "Horses for Hope," for children and adults  
who are diagnosed with a terminal illness.  
\*\*\*\*\*

Barb Riva, Winterhorse Park Icelandics LLC [www.winterhorse.com](http://www.winterhorse.com) for  
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\*\*\*\*\*

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\*\*\*\*\*

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Elaine Ledrowski, Director, Eagle Historical Society, for  
Horse Demonstration Planning and Coordination  
\*\*\*\*\*

Ed Pierce, Director, Palmyra-Eagle Community Band & the PECB, for  
Music Coordination and Preparation



## ABOUT



## THE PECB

The Palmyra-Eagle Community Band, was formed in 1993 through the efforts of Band Manager, Alice Ventura. There were 4 musicians present at the first rehearsal. The first concert was presented on June 14<sup>th</sup>, Flag Day, in the village park. Over the years, the band has grown to over 40 members. Members are of all ages from retirees (some of whom had not played their instruments since their school days) to college and middle school students--from communities in our area to as far away as Madison. Under the direction of Ed Pierce of Ft. Atkinson, musical selections range from marches to show tunes, familiar popular melodies to classical.

We encourage anyone interested in dusting off the old horn to join us! Rehearsals are Monday evening, 7:00 pm, at the PEHS high school band room, 123 Burr Oak St, in Palmyra. Our schedule includes venues such as parks, retirement homes, churches, etc. throughout the spring, summer, and fall, and ends with a Christmas Concert the first Sunday in December. The band is all volunteer and supported by contributions from local businesses, civic groups, private donations and band members themselves.

In 2012-13 the band put out a WWII music CD "Music of the '40s: A Sentimental Journey" and performed for the Milwaukee Honor Flight return on Sept 21, 2013 at General Mitchell Airport. The CD was a welcoming gift for over 300 veterans from the state of Wisconsin! Copies of our CD are available for \$15 at concerts, or online at iTunes, Amazon, CDBaby, & other sites via the website.

*The PECB is an incorporated 501(c)3 non-profit, tax exempt organization. Donations and appreciations can be mailed to: Palmyra-Eagle Community Band, Inc., P.O. Box 215, Palmyra, WI 53156-0215 For questions, information, or to book a concert date, contact PECB President, Connie Sukowski at 262-485-2069 or e-mail: [cjandptsukowski@gmail.com](mailto:cjandptsukowski@gmail.com); or Director, Ed Pierce, at 920-563-5202 or email: [elp\\_nac@charter.net](mailto:elp_nac@charter.net). For performance dates or more information see our website at: [WWW.PECB.INFO](http://WWW.PECB.INFO). Additional thanks to Mike Rubingh for putting together this concert program, and to Wikipedia authors for supplying artist and song information.*

## Upcoming Concerts/Events (All Events are Free to the Public!)

Palmyra Final Summer Park Concert	Monday, August 4, 2014 7-8pm	Palmyra Village (aka Watertower) Park
Fine Arts Theatrical Tuesdays	Tuesday, August 19, 2014, 7-8:30pm	Nixon Park Band Shell, Park Ave (west of 340 Maple Ave) Hartland WI, 53029
PUMC Spaghetti Dinner & Free Concert	Monday, September 15, 2014, 5-6:30 (dinner), 7-8 (concert)	Palmyra United-Methodist Church, 122 N. 5th St., Palmyra WI 53156
Fairhaven Retirement Village	Monday, October 20, 2014, 7-8:00 pm	435 W. Starin Rd., Whitewater WI 53190
Eagle Firehouse Pumpkin Days	Saturday, October 25, 2014, ~1:00pm	Eagle Firehouse, 126 Main St/NN, downtown Eagle WI,
2014 Annual Christmas Concert	Sunday, December 7, 2014, 7-8:30pm	Palmyra United-Methodist Church, 122 N. 5th St., Palmyra WI 53156

