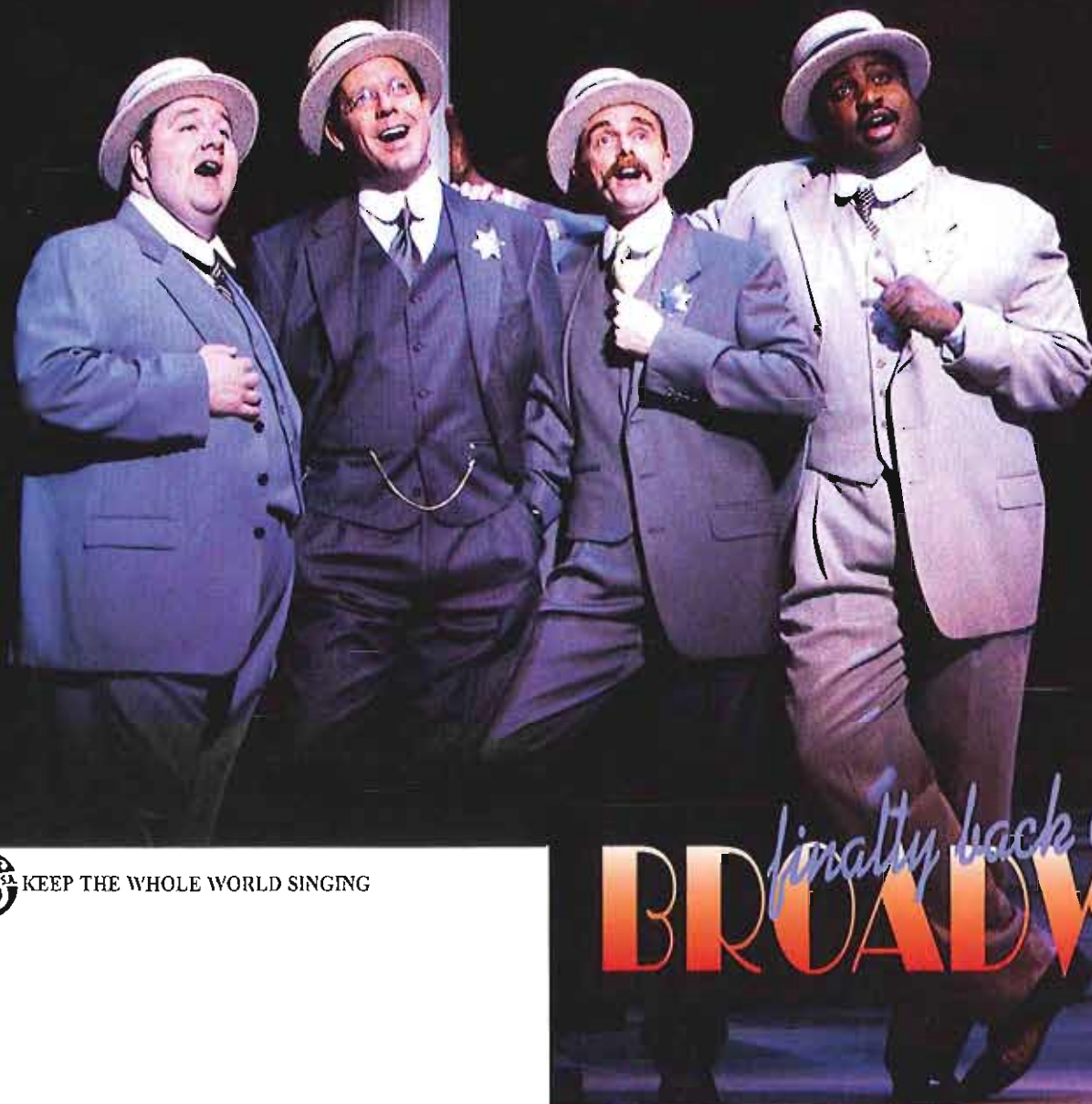


May/June 2000

THE HARMONIZER

OFFICIAL PUBLICATION OF THE BARBERSHOP HARMONY

MEREDITH WILLSON'S THE MUSIC MAN

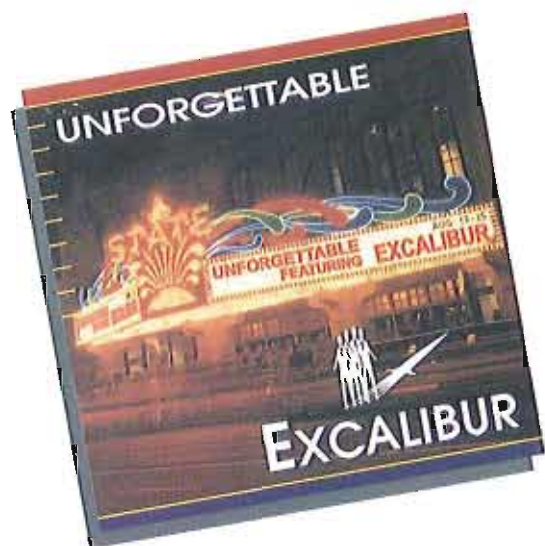


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May/June
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3

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On the Cover
The Hawkeye Four catches the barbershop bug in the Broadway hit revival

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May/June 2000



Volume LX Number 3

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The Society is to be an ever-growing fraternity of barbershop-style singers, leading the cause of encouraging vocal music in our schools and communities.



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Your clearinghouse for all charitable activities, including SingAmerica, SingCanada, Heartspring, the Heritage Hall Museum, the endowment program and memorial giving, may be reached at 800-876-SING, ext. 8447

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LORIN MAY (EDITOR), REED SAMPSON (ASSISTANT EDITOR),
BRIAN LYNCH (CONTRIBUTING EDITOR)
HARMONIZER@SPEBSQSA.ORG

SOCIETY HEADQUARTERS SPEBSQSA

6315 Harmony Lane • Kenosha, WI 53143-5199
262-653-8440 • 800-876-SING (7464)
Fax 262-654-4048 (Music, Marketing, Executive)
Fax 262-654-5552 (Membership, Harmony Marketplace,
Conventions, Accounting, Harmony Foundation)
E-mail: maine@spebsqsa.org
(Example: Jack Singer = jsinger@spebsqsa.org)
Hours: 8 a.m. - 5 p.m. (Central Time) Monday - Friday

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What's really important in this hobby?

“We believe that Society membership provides a very special place for men of diverse backgrounds to share their love and generosity.” How well do you know the men standing around you on the risers? You know they love to sing—otherwise, they wouldn't be there. You know they enjoy the fellowship of the hobby, or they wouldn't greet you so enthusiastically every week. But do you really know where they grew up, where they work, their family, or even how much music really means to them?



“It may take the death of barbershop-ping friends to help us realize what we are really about.”

A recent death in our barbershop family caused a judging friend to pen the following thoughts which I feel are appropriate to the topic:

“Four of our faithful members (three in the past year, and all under age 60) have died recently. Though they sang in the chorus and occasionally in a chapter quartet, they never excelled as competitors, nor did they ever hold a significant office, even at the chapter level. Because our chapter is small, I thought I knew these men rather well. They attended regularly and were great guys. But it wasn't until their pass-

ing that I realized what the hobby meant to them.

“When chorus members passed by the open caskets at their visitations, they were shocked to find that three of the four were clasping pitch pipes and the other had an 8x10 picture of his chapter quartet displayed next to the coffin. In each case, when I recovered enough to question the spouses, they all replied, ‘Didn't you know how much the music and fellowship meant

to him?’ It was a sobering question.

“Because so much of our discussion seems to be contest-driven (style, stage presence, virtuosity, etc.), I think we may have forgotten that the great majority of Society members probably couldn't care less about the things that have occupied the thoughts and emotions of many of us ... especially those in the judging community.

“It is too bad that it may take the death of barbershop-ping friends to help us realize what we are really about. It goes way beyond ego, expertise and contest successes. It's all about the chords and the fellowship. May God grant us the wisdom to thank Him for the music and the patience to love each other.”

Thanks, Tom Woodall for those wonderful thoughts, which so appropriately address the topic for this issue.

By the time you receive this publication, our annual convention may already be in the history books. However, the next time you play a recording by one of our great champions, please think lovingly of that great quartet that fifty years ago changed the attitudes of many Americans and people the world over regarding our great hobby. The Buffalo Bills did indeed write a new chapter and the recent revival of the Broadway musical *The Music Man* will hopefully do the same for a new generation of barbershoppers. I hope you will all have an opportunity to see the revival as it comes to your hometown in the next few years and once again thrill to the strains of “Lida Rose” and “Sincere.”

Until next time, keep in mind that our Society's vision is to be “an ever-growing fraternity of barbershop-style singers, leading the cause of encouraging vocal music in our schools and communities.” Go out and Share the Dream.

Chuck Watson



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LET'S HARMONIZE

Darryl Filnn, Executive Director



Stewardship of our style

Hello friends,

Ranking right up there with quartetting, performing, chapter meetings, and our brotherhood, is the wonderful world of barbershop competition. We've had a serious devotion to quartet contests right from the beginning (and chorus contests since '53). What a wonderful way to showcase what we do best.

That said, of course, we are very serious about our contest rules and about preserving our unique style of music and harmony; thus, the recent work done by the Style Examination

Committee (SEC). The SEC was charged with the responsibility to evaluate the degree to which the barbershop style, as currently accepted in Society contests, reflects the style as we wish it to be, and if not, to recommend appropriate changes to the style—or to the way it is adjudicated.

Last issue, I promised some outstanding guest writers to address the subject of our unique musical style. These are men with outstanding credentials, not only as performers, but as Society leaders, musicians, standout arrangers, and all of whom are not only music judges but members of the SEC. I know you'll want to read on as Immediate Past Society President Ed Waesche, SEC Chairman Don Gray, and noted barbershop style historian David Wright answer several poignant questions about our style, where it's been and where it's going.

As you read the thoughts of our special guests, know that their attitude mirrors that of the SEC and the entire C&J community in this way: Regardless of the genre of the song, the tempo, rhythm or lyrics, there are some features of our style that have been around for over 100 years, and with our stewardship, will remain

invariant for another century. These are, and will be:

- Melody in the 2nd tenor (or lead) with the tenor above
- Four-part consonant harmony
- Arranged for ringable voicings
- Sung for the unique ringing sound of barbershop

The questions and answers are featured on page 12. Thanks in advance for your interest and for listening.

Darryl Filnn

Impact of images, a Brooks Brothers booster

Images with impact

Hat's off for that great article. It makes a very good point. You have to put yourself in the mind of the person looking at the picture. Unfortunately, a lot of the pictures we take are about as thrilling as the pattern on the wall.

I do not take much in the way of still pictures. My camcorder gets a good workout. However, the same ideas apply to video pictures: To make a video interesting *don't* pose—*do something*. This is not a problem with Barbershoppers normally, but seems to occur with many other groups. It becomes very frustrating waiting for something to happen. Perhaps some time you could address this problem in a follow-up article.

BOB JOHNSON
Winnipeg,
Manitoba Chapter



March/April 2000 cover photo:
Peter Thompson, Oakville Beaver

Credit to designer

We were so honored you chose to use our album cover in the previous issue of *The Harmonizer* recognizing the exciting and different ways to photograph quartets and choruses. We are really proud of how it turned out, and we would be remiss if we didn't ask that the person who is responsible for the concept and implementation be recognized.

Our Art Director is Kim Hansen. She is a member of the SA1 Region 21 Harborlites chorus and her husband, Scott, is a member of the Masters of Harmony chorus, of which we are all members. Kim is the one responsible for the design and creation of all Nightlife logos, advertisements and the album, "Basin Street Blues," as well as our new recording, "Blues in the Night."

We think the world of her and her dedication to the art form by inventing new and interesting ways to show off our group. Thanks Kim!

ROB MENAKER
Tenor, Nightlife

Sumo package a real winner

Responding to the letter of Clifford Hager concerning **The Brooks Brothers** and their Sumo package, I feel that a fellow Barbershopper should experience the performance before passing judgement.

I have seen the "Brothers" perform and provide the crowd with a great deal of pleasure, a high level of musical talent and creative parodies. If we were to find fault with this presentation, we would have to condemn FRED and many other fine quartets that give such pleasure to so many.

Fine quartets such as these open our special brand of music to an ever expanding audience and encourage new membership. I hope that Mr. Hager can open his mind to fresh and unique ideas that will further Barbershop singing throughout the world. We need the continuation of tradition coupled with freshness to see SPEBSQSA into the new millennium.

BILL CLARK
Coles County Chorus

Repeat champs? More power to 'em!

Occasionally, someone complains that past champions regroup and compete again. So what? If talented people are willing to make the effort to perfect a presentation, we should be grateful our best talent is being presented to the public. It takes talent and effort to sound good—every note must be properly sung, and past winners know this. Let's always give the public the best that we can. Rather than envy, go thou and do likewise.

CHARLES ABERNETHY
Past International President

Great photo makes for great Society PR

We Barbershoppers have always known that we are the most enthusiastic, fun-loving—and certainly the best looking—bunch of guys you'll ever meet. Now employees at 7,000 companies know it, too. A barbershop chorus is the new face of teamwork in a new motivational poster distributed throughout North America.

"The better the collective pitch and harmony ... and the higher the level of enthusiasm and coordination ... the more we earn our stripes day by day" reads the TEAMWORK poster published by The Marlin Company (www.themarlinco.com).

Better still, the fine print credit line reads: "Photo used by permission. Wanna sing? 800-876-SING or www.spebsqsa.org"

And, oh yes, that photo: it's the **Midwest Vocal Express** of Greendale, Wisconsin. When The Marlin Company contacted the Society with the idea, they were pleased to learn that we had high-quality, royalty-free chorus photography available on CD-ROM. Need to boost your image? Purchase Barbergraphics, stock no. 22075, \$15 available from HarmonyMarketplace.com.



The name says it all

Where is Harmony Hall? Why, it's on Harmony Lane, of course. Society

staff hosted a reception April 11 (Society birthday) to unveil new street signs designating a portion of Third Avenue as "Harmony Lane." On

hand for the reception were Kenosha Aldermen Don Holland and John Wamboldt, who sponsored the proposal, other local dignitaries and neighbors of Harmony Hall. Mail to the headquarters may now be addressed to 6315 Harmony Lane, Kenosha, WI 53143-5199.



Caught any big gigs lately?

From Memorial day through Christmas, performance opportunities abound. But you rarely catch a fish by standing at the shore and waiting for "the big one" to leap into your hands.

Is your chapter taking full advantage of the many venues in which to present barbershop harmony to the public? If you aren't actively seeking them out, your chapter is missing out on wonderful opportunities. The most obvious, of course, are public relations and community relations, recognition in the local media, recruiting ("I saw them at the annual clam bake. I'd like to be part of that group"), promoting and supporting the arts, and on and on.

To the right is a general list of the types of events your chapter and chorus can seek out. In addition to being performance opportunities, many fairs and festivals can be used as recruiting venues if your chapter mans a booth and has both live and recorded music available. Rarely are such events not covered by the media.

Don't miss any chance to put barbershop harmony, your chapter and chorus before the public. There is a direct correlation between name recognition and ticket sales for your shows.



Patriotic

- Memorial Day
- Flag Day & National Pause for the Pledge of Allegiance
- Fourth of July

State & Local

- State & local fairs
- Sporting events and tournaments
- Partnerships with civic clubs (Kiwanis, Rotary, Lions, etc.)
- Corporate picnics

Other special events & holidays

- Harvest festivals
- Pumpkin festivals
- Back-to-school events
- Fall & holiday school music festivals - serve as monitors or ushers
- PBS membership drives - answer phones
- Labor Day
- Halloween
- Thanksgiving
- Christmas - holiday chorus, community tree lightings, holiday bazaars



Scholarships awarded for Directors College

Twenty-five front-line directors have received tuition scholarships to this year's Directors College in St. Joseph, Missouri. The awards were made through a random draw from the 65 applicants. To be eligible, the individuals must be a front-line director and have never attended Directors College. A complete list of the winners is available at spebsqsa.org/HCDC/dcscholarship.htm.

For woodshedding information and activities available to your chapter, visit www.ahsow.org

Terry Clarke joins AHSOW board

What do these guys have in common: quartet champ John Devine, chorus director Steve Shannon, arranger Jack Baird, and past Society president Ed Waesche? They're all members of AHSOW, the Ancient Harmonious Society Of Woodshedders, and this year, Boston Common bass Terry Clarke joined the AHSOW Board of Directors for a one-year term. Clarke was a



natural choice: the Common evolved many of their songs by woodshedding, and the quartet was famed for a "stand up and sing" approach that garnered a passionate following.

AHSOW promotes woodshedding—known as "discovery singing"—which occurs when three harmonizers create an arrangement around a sung melody "by ear" without reference to familiar or written barbershop arrangements.

You're looking at the future of Barbershop (our sincerest apologies to O.C. Cash)

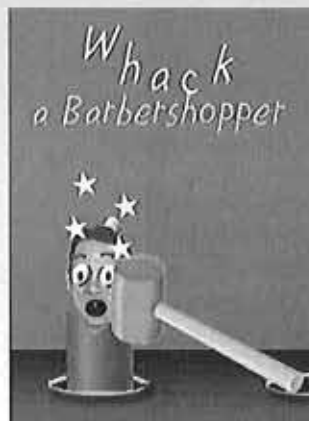
It's a ground-breaking kind of barbershop entertainment—the kind you can enjoy even with the sound

turned off. (Some would argue that turning the sound off has *always* made certain quartets more entertaining. But this is different—really.)

The title is "Time After Time," the first release from **Countdown**. This CD may represent barbershop's first foray into multimedia on a music CD. Still fuming that Countdown placed ahead of your favorite quartet at Internationals? Eject the disc and slip it into the

CD-ROM drive of your computer.

You can take out your frustrations with the included "Whack-a-Barbershopper" computer arcade game, featuring caricatures of each quartet member.



Manufactured by Triple Disc, the multimedia "enhanced" CD format plays music in regular compact disc players. On your CD-ROM drive, you can play the game or view a

audience participation sing-along song, with the scrolling lyrics synchronized for you to sing along, too.

Get ready for Kansas City

Not performing? You still get to wear a costume

- Everyone attending the quarter finals on Saturday night is encouraged to wear a 1912-era costume.
- Anyone who has ever played Professor Harold Hill in a production of *The Music Man* will be invited to participate in a massed-rendition of "Trouble" on the Tuesday night Ice Cream Sociable. Likewise, any fellow who has been in

- the quartet in the show, will be invited on stage to do a massed, "Lida Rose". Come prepared.
- Anyone who has been in a production of the show in any role can pick up a special ribbon to wear his or her name badge. These will be available in the "Madison Public Library" located in the Imperial Ballroom with the exhibits and Harmony Marketplace.



Performing on national TV: not for the fainthearted



RINGING IN THE MILLENNIUM. Acoustix didn't finish "This Is The Moment"—and never started what they'd rehearsed. Later, they performed a song they'd *never* rehearsed.

In early December, Acoustix got an invitation to sing on the millennium "ABC 2000" broadcast hosted by our old friend, Peter Jennings. On December 20th we finally got the details: Learn the song "Two Brothers" to go with a Civil War segment Peter was putting together. Greg Volk spent much of the Christmas holiday arranging it for us and faxing it all over the continent so we could look at it before assembling in New York on December 30th to learn it. (Hands up, anyone out there who has tried to learn a Volk arrangement in one afternoon?)

We never got to sing it. We first went through several rounds of "Places! Places! Okay, never mind, they've gone to a commercial"—not good for the heart condition. Finally, 20 seconds before we really sang, an assistant burst into the studio yelling, "This Is The Moment! They want 'This Is The Moment'!"

Peter introduced us, and we get the wave to start. It looked like they faded us out after the bass solo in the middle, but we weren't sure, and no one had the nerve to stop singing. I understand we still got a minute more than Barbra Streisand!

Later that evening, we were improvising with the group Spank in the studio. The producers upstairs were listening in on the jam session and liked what they heard. And that is how Acoustix and Spank ended up singing together at around 2:30 a.m., improvising a version of "The Lion Sleeps Tonight" for national television—craziness.

—by—

Joel T. Rutherford sings bass for Acoustix,
1990 International Quartet Champion

This past February 19th, The Gas House Gang appeared on NBC's "Today Show." We were in the New York City area to perform in a concert benefiting a Connecticut high school's drama department. The organizer of the event was Sharon Miller, wife of double-gold medalist bass John Miller. John, a vice-president at NBC, arranged for our "Today Show" appearance.

The weekend turned out to be a hectic one for the quartet. Inclement weather delayed our arrival and we did not get to our hotel rooms in the New York City Hilton and Towers until about 3 on Saturday morning. Two hours later, we were picked up by an NBC limo and taken to the studio for a 5:30 a.m. microphone check. (Not too easy with only an hour-and-a-half sleep, believe us.) The mic check done, we now had a 3½ hour wait before our appearance. We were happy to have the time to rest and warm up our voices properly. (The only morning singing we usually do is at the end of a long afterglow, so this was new territory for us.)

As calm and cool as the cast looked in front of the cameras, you should have seen how they and the crew scurried about during commercials and between segments. It was truly the definition of controlled chaos. Watching them was almost as impressive as the huge catered breakfast buffet when we got there that was replaced by an even bigger brunch buffet by the time we left. Of course, we just nibbled—none of us are really into food very much!

—by—

Jim Henry sings bass for The Gas House Gang,
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ON THE SET. As usual, the Gas House Gang looked and sounded great—even after performing on only an hour and a half of sleep.

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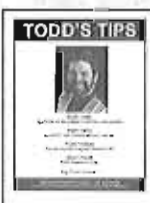


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How to be a great chorus singer

You're now a Barbershopper. You've joined a chapter and chorus. What does that mean? What are the expectations? Do the expectations in your chorus parallel those of other choruses? What follows is commentary from chorus singers to answer this very question.

There seems to be a common thread in all chapters in that they teach the barbershop basics, provide the tools for learning, and, above all, stress a personal commitment to improving and growing both as a singer and as an ensemble member. The goal for all seems to be good singing.

Attendance and a Personal Commitment to Excellence

Duane Fenn: In a large chorus, we realize that year-round participation is desired but not always practical. Northbrook publishes a list of all the events for which chorus members need to be prepared. The members are asked to commit to the events they can make, and make 100% attendance their goal in preparing for that event. This helps to divide the year into separate projects that each culminate in a performance.

Ian Christensen: I feel that every person needs to have a commitment to the chorus. This commitment is meant to achieve excellence in everything we do. The most important thing, however, is to have each man contribute to each rehearsal and stand on the risers weekly. When all the pieces of the puzzle are on the table, work can get done and magical things can happen.

Bill Billings: Making our music program work takes a lot of dedication from the individual as well as the music team and the audio coaches. The key is to give the singers the tools to learn.

Tools to learn the music

Duane: In the Northbrook chorus, our members have learning tapes available to them with their part predominant on one stereo channel.

Often we have moves to perform dur-

*Bill Billings
sings with the
Heralds of
Harmony*

*Ian
Christensen
sings with the
Salem
Senataires.*

*Duane Fenn
sings with
The New
Tradition.*

10 goals for chorus singers

1.
Commitment to excellence: Your audience deserves the best you can deliver.
2.
Personal accountability: Set your own goals for improvement.
3.
Away-from-practice study: Listen to your rehearsal tapes.
4.
Section rehearsals: Have and attend them regularly.
5.
Regular attendance: It makes the whole chorus better.
6.
Fellowship and fun: If you're not all having a good time, something must change.
7.
Common goals: Strive for clear, mutual goals.
8.
Recruit: The more the merrier.
9.
Family involvement: Help them enjoy your hobby as much as you do.
10.
Involvement in chapter activities and administration: You are needed.

"Probably the most important thing a man can do to contribute to rehearsals is to be there each week. This can be a difficult thing at times, but when all the pieces of the puzzle are on the table, work can get done and magical things can happen."

ing a song, so we also need to learn the words in the context of the moves. I find that by learning the moves, I can often better remember the words that go with the moves. When I concentrate on getting the right move, the right facial expression, the right vowels, the right emotion, I find the words flow more easily in the context of what I am singing.

Ian: There is a constant expectation for everyone to know his music, and our members are expected to listen to their learning tapes and rehearse with them every day. I use my commute to and from school and chorus rehearsal as a method of learning the chorus music.

We encourage each man to get involved with the song. Selling a song is an important aspect of the musical performance. Putting emotion into a song is hard work, but it gives life to the music that we sing.

Bill: The Herald's standard is to sing 100-percent correct words and notes and to be able to perform the choreography on our chorus repertoire. This is accomplished by having the member qualify by taping himself during rehearsal. The tape is then given to an assigned audio coach who listens to the tape and gives the singer feedback on his performance.

When a new piece is introduced, our singers are given a target date for when they need to be passed on the words and notes. They are given the music and part-predominate learning tapes, usually a week prior to the song being worked on in rehearsal. Choreography is worked on as a unit and anyone having trouble is offered help during our "early bird" sessions, which take place 30 minutes prior to the regular rehearsal.

Summary: Our society members enjoy participation in this hobby on many different levels. Whatever level you might be enjoying right now, there are certain reasons why you choose to attend your chapter meeting every week. When a member is getting

his reasons for attending met and fulfilled, he is happy and excited about our hobby. It is when those reasons are not met that a member might question


his membership or loose interest in the hobby altogether.

What are you doing as a director to ensure that everyone in your chapter is having their reasons for attending fulfilled? What are you doing as a singer to ensure that your personal commitment to excellence shines through every week at rehearsal? What are you doing as a chorus to create the best barbershop product that you can? What are we all doing to drive our hobby forward in this new millennium?

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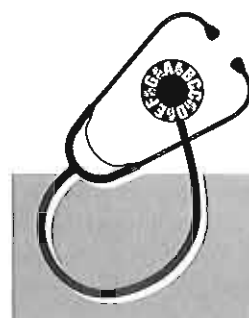
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Open wide and say... aahh, ha, ha, ha, ha, ha!

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IN BARBERSHOP
AS WE KNOW IT?
OR A NATURAL
EVOLUTION?

DARRYL FLINN TALKS
WITH THREE
INFLUENTIAL MUSICIANS

stylin'

W

elcome friends Don, David and Ed... and thanks so much for taking time to consider several questions that will be not only important, but very interesting to our readers.

Ed Waesche is a certified Music judge, past C&J chair, Society past president, a noted arranger, and quartet and chorus singer.



DARRYL FLINN: David, many of our readers are unaware of your deep involvement in the history of what we now call the barbershop style. As a student or historian of four-part male vocal harmony over the past 150 years, what does your historical perspective tell us about where our style is heading?

style of music should have the elasticity to evolve. I believe our readers understand this.

What is essential is that we know which features of the style have remained very much the same from generation to generation so that we can preserve those things. If we lose those elements, we have lost our style. Those features include:

- four-part consonant harmony
- melody in the second tenor
- ringable voicings
- singing for the harmonics (or the unique, ringing sound of barbershop).

Conversely, we must understand that many aspects of the style have fluctuated over the years. These include vocal timbre, styles of diction, types of songs, rhythms, and arrangement preferences. Here, it is important that we allow barbershop its traditional freedom, for this is what fosters creativity. If we attach too much baggage to its definition, we strangle the style. Preservation of the style definitely requires a balanced approach.

DARRYL: Ed, What would you say to our members who think the judging community has abandoned guardianship of the style?

Don Gray is a certified Music judge, noted arranger, member of the Music Publications sub-Committee, and a quartet and chorus singer.



DAVID WRIGHT: The evolution that has occurred in recent years appears to be consistent with the progression of the barbershop style over the last 150 years. Over that span of time, including the 60 years since the Society has existed, the style changed perceptibly from decade to decade, so we shouldn't be alarmed that it continues to change today. If you compare the style as it was practiced in 1940 to the way it was sung in 1970, you will observe even more evolution and refinement than that which occurred in the interval from 1970 to 2000. It should be noted that a large number of the respondents to the *Harmonizer* survey seemed to indicate that they are comfortable with the progression of our style as it has evolved in recent years. In fact, we should be worried if such progression didn't occur; it is essential that an ongoing, living, vibrant

David Wright is a certified Music judge, noted arranger, Society Historian, a quartet man and a chorus singer and director.



Darryl Flinn is Society Executive Director, a certified Singing judge, a quartet singer and a chorus and quartet coach.



"Know which features of the style remain the same from generation to generation. If we lose those elements, we have lost our style."

ED WASCHE: The SEC had input from over 600 Barbershoppers, a large number of whom said they were bothered by some of what they were hearing in our contests. That doesn't mean that the judging community has abandoned guardianship of the style. I believe much of the concern was based on the fact that many were hearing songs in contest that they hadn't heard being sung in contest before, or at least not since the new Arrangement Category was instituted in

1971. In fact, there is very little difference between the definition of the style used from 1971 to 1993 and the current one. Emphasis previously had been on ringing chords and mood creation. Now it's on artistic vocal and musical delivery of the song and arrangement, perhaps to the lessening of the importance of consonance—even though consonant harmony is still the most characteristic element of the style. The SEC did suggest that even more emphasis should be placed on in-tune singing resulting in lock and "ring," and that all categories should be more attentive to the key elements of the style than they perhaps are now.

I was somewhat surprised at one of the findings of our study—the one that suggested that only about half of our members with less than ten years in the Society acknowledged familiarity with the definition of the style used by contest judges. It may be that those who think we've abandoned guardianship of the style have their own definition of the style in mind, whatever that may be. We clearly have an education and communication issue here, and I'm sure we'll all make great efforts to address it. Your article is a great start, especially if it leads to increased reading and understanding of the *Contest and Judging Handbook*!

DARRYL: Don, why are we hearing so many new and different-sounding songs in contests these days?

DON GRAY: Most barbershop performers, especially the high-level quartets and choruses, treasure a "unique" repertory: they avoid "imitating" other quartets. So they are always on the lookout for new material. And the slight adjustment of the rules around the specific requirements for barbershop songs and arrangements, which was made when we shifted from the Arrangement Category to the Music Category, has allowed the singing of certain "swing" tunes, "pop" tunes, "bluesy" tunes, and "jazzy" tunes, without incurring a "stylistic deviation" penalty. As a Music Judge, I have heard a number of very good performances of this newer music. But I have heard even more failed attempts, where the performers either couldn't ring

enough chords or couldn't get a good handle on the meter. You don't score well for a "good effort,"—only for what works.

Remember also that when we had the Arrangement Category, a minus 2 or minus 3 was really obvious on the scoresheet, and most quartets would not sing any song that received these scores. Now, under the Music Category, small penalties for deviations from the style are included in the Music score, and sometimes quartets sing a song so well (well tuned, great rhythm, or heart-felt story) that small penalties never get noticed, so the quartet sings the song anyway.

DARRYL: Another question for you, Don. We often hear quartets and chorus directors asking "Can we sing this song or arrangement in contest?"

DON: You can sing *any* song in a barbershop contest, as long as you realize that you'll get the appropriate score—which you may not like! What you might better ask is, "Can we sing this song/arrangement without drawing any penalties for violating the barbershop style?"

You could ask a Music Judge (via sending him the arrangement and/or a tape of your singing it), or you can go a long way toward answering the question yourself, if you have a sense of chord structure.

1. Count the amount of time you spend singing barbershop sevenths. You can do this by adding up the beats on which you are singing sevenths, and dividing this by the (number of measures times the number of beats-per-measure – usually three or four). This gives you the percentage of sevenths, and this number should exceed 33 percent.
2. Check that you have at least a measure (or a few long notes) of a barbershop seventh on II (which we call a II7). To find out what "II" is, go up one whole step from the key that the arrangement is in (e.g., if it's in Bb, II is C; if it's in G, II7 is A7).
3. Make sure that all parts are singing words, and singing the *same* words, nearly all of the time. That is, very little doo-wah, or not more than one chorus of three-part patter behind the melody singer.

As a Music judge, I'd tell you that if a song or arrangement conforms to the above, the competitor can enter the contest knowing the material is contest-worthy. And since so many of the songs I hear are stylistically acceptable, my Music score is determined by how well the performer uses the composer's or arranger's various musical elements (like lyrics, rhythm, and embellishments) to produce a high-quality barbershop performance. And remember, the bottom line is the sound: If you don't ring chords it won't score very well, regardless of how clever, precise or exciting you are.

DARRYL: Ed, for years you've been known as a mainstream arranger of solid contest numbers. Now you're arranging swing and jazzy numbers. What's up?

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ED: I've been doing swing numbers for years. You just haven't heard them in contest because swing and jazzy numbers were penalized under the Arrangement category that was in force from 1971 to 1993. The Arrangement Category Description said that songs using rhythmic patterns from eras later than the turn of the century until the early 30's (such as swing jazz) are subject to moderate to severe penalty up to and including disqualification. Now, the Music Category Description simply says that extremely complicated rhythms are not characteristic of the barbershop style and will result in a lower Music score, and that beyond that, any rhythm that the performer can sing while maintaining quality barbershop sound is acceptable. Of course, swing jazz isn't easy to sing because the stress beats are no longer concentrated on the one and three beats, as they are in cut time. But I think our singers are learning how to sustain sound on the off-beats, and I think we'll be hearing a lot more easy beat swing numbers in the future. As to "jazzy" numbers, I tend not to go overboard on embellishments. If I "jazz up" a piece, you can be sure that the emphasis will be on the horizontal lines—which must be singable. I don't want to produce exciting music that doesn't ring.

DARRYL: David, many of us, including me, who tend toward a more conservative approach to the barbershop style, suggest that your wonderful arrangements tend to be overly-sophisticated and fancy, and have changed the landscape of barbershop. How do you respond to that?

DAVID: I certainly respect this opinion, and let me emphasize that I, too, love to hear the performance of a simple, elegant arrangement. Moreover, I would like to think that I have written some. As for the more ornate specimens, I must tell you that some of them seem to be the most popular ones I've created. So I guess one person's "overly-sophisticated and fancy" is another person's "exciting and fun." I am quite content to let our audiences and our judges evaluate the effectiveness of my artistry, and I welcome everyone's comments.

Barbershop history is full of fancy, even audacious, arrangements, so I think your comment about my "changing the landscape" gives me entirely too much credit. Some of the great landmarks in

stylin'

our history came in the form of very innovative arrangements which were by no means models of simplicity. Examples can be found in pre-Society recordings (including one which features a rap); early-Society renditions by the Flat Foot Four, Chord Busters, Pittsburghers, and Mid-States Four; later arrangements by such greats as S.K. Grundy and Renee Craig; and more recent arrangements of Ed Waesche, Greg Volk, Rob Hopkins, Jay Giallombardo, and others.

Many of the old arrangements are as complex or intricate as what we hear now. Things haven't changed much. Barbershoppers love to experiment with new ideas, and thus it has been for many generations. The success and survival of a musical idea doesn't have so much to do with simplicity or complexity. It has more to do with whether it works when performed well.

The arrangements to which you refer in your question are most likely those which were inspired by and designed around the ability and/or personality of a particular ensemble. Therefore, they may contain passages that another performer would find difficult to execute. It should be noted, however, that in contest as well as in public performance, there is no credit given for degree of difficulty. In the barbershop style, the performance must have unity and the chords must ring. If the performer is struggling, all the admirable elements in the arrangement do not help. If all the ideas are working, the result can be truly wonderful.

DARRYL: Thanks again, Ed, David and Don for sharing your best thoughts with our membership. I'll conclude by telling our readers that the final report of the SEC has gone to our Contest and Judging Committee. The process of evaluating the current definition of the barbershop style, as well as the recent recommendations of the S.E.C., is being shepherded by Roger Payne (member of the Society's C&J Committee), who is also the Music Category Specialist. The results of these ever so deep and dynamic deliberations will be presented to our Society's Board within the next several months. ■

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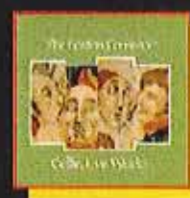
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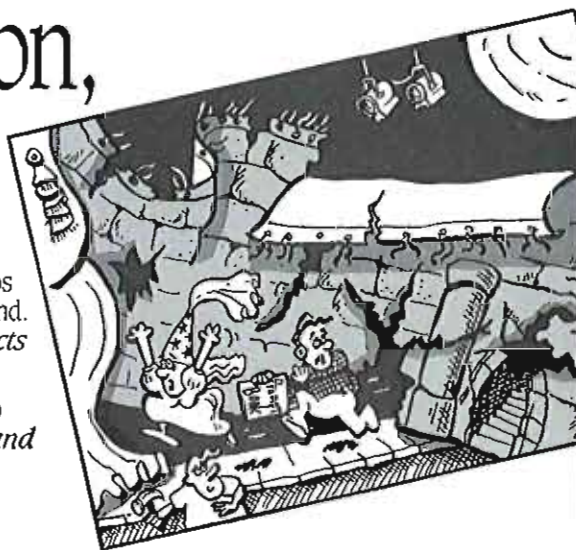
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Barbershop starting to get a foothold in Japan

ing a barbershop show chairman is the same the world over. Consider these comments received in an email in January from Moriuyuki Ohkuchi of the Tokyo Barbers, about a month before the group's second annual show.

"I hope the show will be a smashing hit of the town, but actually I'm nervous on many points including the weather for the day, the number of audience, the number of tickets actually sold (not given away), and, of course, our performance on the stage and the reaction from the audience."

The show featured the Tropicchords, from Hawaii, who were apparently the "smashing hit of the town" Mori hoped for.

Mori says that barbershop isn't exactly a household word in Japan, but through the efforts of the Tokyo Barbers that is changing, albeit slowly. "Although most of the Japanese glcc club men know it by name and have experienced singing it once or twice, they stop singing it after awhile," he said, perhaps because "the verses are all in English ... and there is no source here to learn how to sing in the barbershop way."

But the same thrills that hooked most of us have caught the Japanese as well, as Mori explains. "But when the videotapes such as *Voices* and of other top-notch quartets and choruses were introduced to Japan last year (thanks to Kanno Tetsuo, membership vice president), they sort of gave another culture shock to the Japanese choral music circle."

But a couple of Barbershoppers cared enough to share the dream and keep the whole world singing. "Tokyo Barbers owe much to Scot Turnbull and Gary Steinkamp for their great assistance in helping us learn the barbershop way of singing, coming all the way from Hawaii and Phoenix. I do hope that we can repay their kindness by reproducing and presenting what we have learned to the audience." ■

Look for the Tokyo Barbers in Kansas City when they perform in the World Harmony Jamboree, at the Kansas City Music Hall, Thursday, July 6 at 1 p.m.

-by-

Reed Sampson, SPEBSQSA Public Relations Specialist



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The Music Man makes a triumphal return to Broadway

Con my train trip from Schenectady to New York City, I walked through the club car and passed four businessmen playing cards. This was a good omen.

I was on my way to attend the premiere of the Broadway revival of Meredith Willson's American theater classic, *The Music Man*. In the show, the curtain opens on a train full of salesmen, some rhythmically discussing the state of affairs for traveling peddlers in 1912 and others playing cards.

This new Broadway production, directed and choreographed by Susan Stroman, literally jumps on that moving train. We hear a drum major's whistle, see a baton fly out from the orchestra pit. The energy and fun never let up for nearly three hours.

When Meredith Willson gave this gift to the American theater he never intended it to be an intellectual masterpiece or model of sophistication. He was offering grins, laughter, hummable tunes, and a little dose of old fashion schmaltz. He succeeded perfectly on all counts.

The current production, which opened at Broadway's Neil Simon Theater on April 27, has lost none of the original charm. In fact, everything—the

songs, the beautifully conny dialogue, the broadly drawn but

lovable characters—are all the same as the 1957 Broadway version and the blockbuster film from 1962. But even more excitement and energy have been infused into this production with Stroman's dynamic staging and choreography. Musical director David Chase has added some gusto with new orchestral arrangements. Colorful and innovative sets were created by Thomas Lynch.

But it's the lead characters Craig Bierko as Harold Hill and Rebecca Luker as Marian who help nail down this production as a sure hit for the 2000 Broadway season and, we hope, a lot longer.

Craig Bierko is not a household name, and makes his Broadway debut in a larger-than-life role. His film credits include *The 13th Floor* and *The Long Kiss Goodnight*, as well as occasional television appearances. Miss Luker is better known to Broadway audiences, having starred in revivals of *Show Boat* and *The Sound of Music*.

Bierko is dynamic and charming in the role of Professor Hill. Comparisons have already been made to the original Broadway and film star, Robert Preston. Like Preston, Bierko has a commanding personality, a twinkle in his eye and a singing voice suited to the character-songs ("Trouble", "76 Trombones," "The Sadder But Wiser Girl") that go along with the role.

Miss Luker is certainly up to the vocally demanding songs performed by Marian, including "My White Night," "Goodnight My Someone" and "Till There Was You." Her acting is solid and it's easy to believe her reluctance and defiance to the Professor as well as her ultimate admiration for him because, "it all happened just like he said. The lights. And the flags and the colors. And the cymbals."

Well, I suppose that's all there is to say about this production. I loved it.

Oh yes — a barbershop quartet, too.

Perhaps you are a bit interested in River City's bickering school board who is tamed by Professor Hill as he tells the town folk, "From now on you'll never see one of those men without the other three" (a truism realized by quartet wives all across our Society).

In this production, unlike the original Broadway and the Hollywood versions featuring SPEBSQSA International Champion the *Buffalo Bills*, the director has cast four professional singer/actors. As you may have heard, three of our international champion quartets, *The Gas House Gang*, *The Joker's Wild*, and *Bluegrass Student Union* all went to New York for the tryouts. The Gang was even invited to a callback. The director and musical director were



Craig Bierko (Professor Harold Hill) and Rebecca Luker (Marian Paroo) headline the hit Broadway revival.

After 40 years, every Barbershopper's favorite show returns. Superfan Gary Stamm was there opening night to give you a front row seat



PEGGY SIROTA



both very impressed with the musicality of all our champions. It was a difficult decision for them not to cast one of these four-somes.

The four singers—Blake Hammond, Jack Doyle, John Sloman and Michael-Leon Wooley—have taken to traditional barbershop harmony, and have even dubbed themselves The Hawkeye Four. Their music is a little less polished and perfected than Society members expect from our top quartets. There's also more vibrato from the four voices and the tenor part is a bit overbalanced to what we have grown accustomed in our Society.

But we who have embraced this hobby and art form as our own should remember two things. *The Music Man* is not about barbershop harmony. It's about a little 1912 Iowa town, its people and an influential stranger's intrusion. A harmonizing quartet is just one of the show's intriguing sidelights. Also, SPEBSQSA does not own barbershop harmony. The style of singing existed long before our organization. The notes on the page of music (or ear harmonies before there were printed arrangements) belong to the world, and are to be interpreted and treated as the musicians see fit.

In an interview with the Hawkeye Four, it was revealed that all of them have singing and acting credits galore, and all have some a cappella experience, but this is their first brush with barbershop harmony. They are enjoying it very much, are appreciative of the style and those who sing it (that's us), and realize they will grow deeper into the style as the show continues. As Doyle pointed out on opening night, the foursome had only been singing together twelve weeks. While they did listen a bit to the Buf-

*These are
four
characters
singing
together for
the first time.
It works, it's
believable.*

falo Bills recordings of the show, they wanted to develop their own phrasing and style—which they have.

Perhaps one of the most meaningful comments comes from Becky Hine, wife of FRED baritone Clay Hine. Both saw the show on the last night of previews and she feels that the quartet captures the part exactly. After all, she says, these are four

characters singing together for the first time in their lives, nearly a century ago. It's believable.

What does this production mean for barbershop and the Society? Time will tell. Dodger Theatricals, the producer of the show, has been most cooperative with the Society, inviting 1999 International Quartet Champion FRED to sing at the opening night party, and offering ticket discounts to Society members.

One thing is certain. This is a spectacular production that, once again, brings barbershop harmony back to The Great White Way. One can even envision professional road companies taking this revival to other major North American cities. Our style of music is back on the "professional entertainment map."

Certainly, that signals NO TROUBLE in this River City. ■

Through August 1, Barbershoppers can save 15% on top-price tickets for Monday through Thursday 8 p.m. shows. Call 800-755-4000 and give the code "Barbershop."



—by— Gary Stamm,
Executive Director of
Harmony Foundation,
played Professor Harold
Hill in a 1987 staging.

THE HAWKEYE FOUR

**Blake Hammond (Jacey Squires) (T),
Jack Doyle (Ewart Dunlop) (L),
John Sloman (Oliver Hix) (B),
Michael-Leon Wooley (Olin Britt) (Bs).**

Opening night on Broadway: it's not a party without FRED

1999 international champs FRED have made their off-Broadway debut: a special appearance to sing to guests at the opening night gala.

As one might expect, the quartet attracted quite a bit of attention. A sign next to them on the red carpet leading into the ballroom identified them as SPEBSQSA champs, and many guests stopped to hear them sing.

In typical FRED fashion, their biggest delight was getting a snapshot with noted sex advisor Dr. Ruth Westheimer. Other celebrities attending the premier or party include: Walter Cronkite, Barbara Cook (the original Marian Paroo), Kristen Johnston (Sally on *3rd Rock from the Sun*), Mandy Patinkin, Eartha Kitt, Richard Kind (Paul on *Spin City*), Hank Azaria, Helen Hunt, Marvin Hamlisch, Glenn Close, Rosemary Willson (widow of Meredith Willson), and of course, the cast of *The Music Man*.

Society President Chuck Watson and his wife Judy, and Society Director of External Affairs Gary Stamm and his wife Ruth were guests of *The Music Man* producers at the premiere and opening night party.



I said 'No' to Professor Harold Hill

The Buffalo Bills' career was roaring along before Broadway came calling. Dick Grapes, their champion baritone, tells how he came to win the gold, travel the world, and make a hard decision.

In the late 1940s, following a tour in the U.S. Navy, a young man named Dick Grapes attended a meeting to organize a barbershop chapter in Tonawanda, New York, midway between Buffalo and Niagara Falls. In no time, he formed his first quartet, the *Tonawanderers*.

After chapter meetings, Dick and a few of the members would stop at Meyer's Grill, a popular watering-hole for Barbershoppers in the area. Meyers himself was a fine lead and welcomed woodshedders.

Who could have guessed the impact a few barbershop afterglows would play in Dick's life?

At the time, a local quartet named the *Buffalo Bills* was singing up a storm. Tenor, Vernon Reed; lead, Al Shea; bass, Bill Spangenberg; and baritone, Herschel Smith had twice competed at international, finishing 16th in Oklahoma City (1948) and sixth in Buffalo (1949).

Smith's company transferred him to Madison, Wisconsin, and the Bills began the search for a replacement. Art Meyers told Al Shea to give Grapes an audition. "The following Saturday the Bills tried me at baritone, and within a week Shea arrived at my front door with a few arrangements to look over." Dick worked on the songs with his pianist sister-in-law, Betty, and learned his part within a week. "They invited me into the quartet and told me I had to learn 15 of their arrangements in time for a big show in Pittsburgh." All through that spring and summer, they appeared on a show every weekend and during the week sang for local shows, hanquets and parties.

The busy life of champions

The quartet competed in Olean, New York, and won the right to sing at international in Omaha, Nebraska (1950), where they earned the gold medal with the highest scores to date. "Within no time we were singing on 40 shows per year." Exciting times, but Dick

did have a job that demanded 40-48 hours per week. The other three worked in jobs where their employers could be flexible, but it soon became a serious problem for Dick.

Dick expressed his job concerns with one of the founders of barbershopping in Western New York, Bob McFarren. It so happened that McFarren owned a major printing company in Buffalo, and Dick worked for a paper supply firm. McFarren spoke to Dick's boss and everything was settled. McFarren placed a huge order for paper with the company each year in return for a flexible schedule for Dick. "I soon found myself as the new sales representative with my own schedule," Grapes said.

Within weeks after their return from Omaha, the phone rang with invitations for major appearances on national radio networks. Radio appearances in Buffalo and New York City were followed by recording contracts with Decca Records and more. "In early 1951, the quartet did a three-week tour traveling across the country and ending up with a one-week stand at the Sheraton Plaza in Daytona Beach, Florida."

Taking their act overseas

In the summer of 1951, during the Korean War, the quartet made two tours for the Special Services Division of the U.S. Army, first in Germany and Austria and later in Japan and Korea. The idea was to entertain the troops but also, with the help of arranger Phil Embury, to hold sessions where they taught the barbershop style by forming a chorus and a few quartets made up of GIs. "We would rehearse in the afternoon and put on a show that night, and the quartet would be featured. Later we'd perform at the officers club."

Chilling and humorous memories of the trips are

The Buffalo Bills, 1950 champs:
Vern Reed ①,
Al Shea ②,
Dick Grapes ③,
Bill Spangenberg ④



—by—
Dr. Jim McDonnell sang with Dick Grapes in the East Aurora Friends of Harmony. He sings lead in Pierce Arrow quartet.

"I could not place my family and my job in jeopardy. The whole thing could flop, and then where would I be?"



Still barbershopping at age 75, Dick attends many events with his wife Doris.

intertwined. "A full five years after the end of the War, there were still horrible signs of destruction all over Germany with piles of rubble still untouched and the odor of unclaimed bodies under the debris," Dick said. "We traveled into the French Zone where I had my first and last taste of escargot."

The trip to Asia (1952) was more of the same, except there was a shooting war in progress. The quartet spent a month in Japan and later in the war zones of Korea "We learned what a terrible place our men were fighting in. We slept in tents on cots with an armed officer present at all times. The North Koreans made a practice of slipping into front line areas; they called it infiltration."

"We reported each morning to a landing strip where two artillery spotter planes took us up to the front lines. The conditions were horrible. There we stood in our flashy Hawaiian shirts singing our hearts out, with the sound of explosions in the background."

Stars of radio and television

Soon after the quartet returned from Asia, Phil Embury told them about a new television show called "Arthur Godfrey's Talent Scouts." The quartet's decision to appear on the show changed everything. Godfrey's show gave the quartet national exposure and opened doors everywhere. In fact, Godfrey always claimed that he had "discovered"

the Bills, a fact that the quartet never bothered to dispute.

The quartet and wives traveled to Lake Placid, New York for the appearance. They spent their time on the slopes, bobsled runs and skating rink while waiting to sing. "One morning, Arthur Godfrey came out on the slopes to meet everyone. He walked around shaking hands with everyone. He approached Doris, shook her hand and suddenly swung her around and up into a fireman's carry, much to the delight of everyone, including Doris. She didn't wash her hand for a week."

The quartet sang regularly on the NBC radio affiliate in Buffalo. Meredith Willson had a similar radio show on the NBC station in New York City. One day Dick heard Willson mention, "the finest barbershop quartet I've ever heard, the Buffalo Bills." He played some of their records and spoke of them often. Ed Dinsmore, the broadcaster in Buffalo, learned that Willson was coming to Buffalo and the bosses at NBC suggested that the quartet meet Willson and do a show with him. After the broadcast, the group met for lunch. "Willson mentioned that he was writing a show for Broadway that featured a barbershop quartet and asked if the Bills would be interested. Of course, we said we were interested."

A hard choice to make

A few months later, Kermit Bloomgarten, the producer of *The Music Man*, called to invite the quartet to New York City for an audition. In the meantime, the quartet had decided to meet their show obligations and disband. And now a dilemma. What to do with this new offer? There were so many things to consider. "Uppermost in our minds was how this would affect our families, and our jobs. We'd have to move to New York. We agreed that each man would have to receive \$500 per

week—a lot of money then."

The audition was held in the Imperial Theater. "They told us to sing anything we liked. We sang 'Alexander's Ragtime Band.' Before the song ended, stagehands, clerks and cleaning ladies all stopped work to listen. Their applause was special."

Wilson asked them to sing a soft ballad and read some lines. "That was it. We were accepted."

"They offered us just half of what we wanted. Negotiations continued, but I was worried about the whole deal. I concluded that I could not place my family and my job in jeopardy. There were too many unknowns. The whole thing could flop, and then where would I be?"

The quartet had agreed that the decision would have to be unanimous. If anyone said no, it was no for the quartet. However, a few weeks later, the others told Dick that they had changed their minds and that they had found a new baritone, Scotty Ward from Ohio.

The Music Man went on to be a smash hit on Broadway and later on film. Dick and Doris went to New York to see the show and meet the cast who soon dubbed him the "dummy that didn't come to New York." Dick is philosophical about all of this and is convinced that he made the correct decision.

"People still remember the quarter and remark about the enjoyment we brought them. It brought fame to my life and gave me success that I would not have enjoyed otherwise."

Dick now emcees a number of shows in the Seneca Land District and regales audiences with stories about his years with the Buffalo Bills. "I'm still a Barbershopper. I sing with the Friends of Harmony Chapter in East Aurora, New York, and am a great supporter of the barbershop movement and its goals."

Dick Grapes will emcee the chorus contest in Kansas City.

"There we stood in our flashy Hawaiian shirts singing our hearts out, with the sound of explosions in the background."

Meredith Willson took the advice
of any good writing teacher:
"write about what you know."

'Til There Was ... You Know Who

here's no River City on a map of Iowa. Of course, like most other plays, the characters and situations in *The Music Man* are all completely fictitious, right?

Maybe not. You see, Meredith Willson took the advice of any good writing teacher, who would say, "write about what you know."

Meredith knew about his home town, Mason City, Iowa and its interesting cast of characters. In fact, the town and its inhabitants are an important part of his autobiographical work, *And There I Stood With My Piccolo*. If you get a chance to find this long-out-of-print classic, do yourself a favor and enjoy this homespun diversion.

The story begins, however, before Mason (River) City and even before Meredith. As a young girl, Meredith's mother Rosalea Reiniger, known as Rosie, loved to make up plays and perform them with her sisters and brothers. (One brother was named Olin, a name you'll recognize as school board quartet bass Olin Britt.) In fact, they became quite well known and would perform in small towns around their home. Meredith's grandmother, Liza Reiniger, wrote poetry for any and all occasions.

Although Rosie had a chance to study for the stage, she decided to become a teacher, taking schooling in Porte, Indiana, about 35 miles from Gary, Indiana ... hmmm! It's unclear whether Rosie's was a "gold medal class."

Upon her marriage, Rosie moved to Mason City, Iowa with her husband, John Willson, a redhead. It's probably no coincidence that Winthrop Paroo is also a redhead.

John and Rosie had three children: Cedric, Dixie and Meredith. The whole family was musical. Both boys went on to play in the John Phillip Sousa Band. Ring a bell? Or is that a triangle? The original title for *The Music Man* was *The Golden Triangle*.

The Willson family enjoyed sing-alongs, often including a diversion they called "Sing-Funnies" in which the singers would find two popular songs that could be sung at the same time. This amusing pastime was passed along to our

friend Gray's family, and Gray recalls such song pairs as "Harrigan/For It Was Mary" and "Red Sails in the Sunset/Aloha Oiee". Thanks heavens for this little game, from which sprang "Pickalittle/Goodnight Ladies" and "Lida Rose/Will I Ever Tell You."

Rosie was supetintendent of the Mason City Sunday School and would always end the session by saying, "May the Good Lord Bless and Keep You 'Til We Meet Again." Years later, Meredith made a very popular ballad out of his mother's expression.

Meredith Willson's choice to include a barbershop quartet in his famous musical was no accident either. When he was a boy in Mason City one of his favorite pastimes was to listen to the local close-harmony quartet, *The Rusty Hinge Four*. Meredith was a pretty fair harmonizer himself: when he was playing flute in the New York Philharmonic, and the orchestra would travel to out-of-town engagements, he would often engage some of the other musicians in a bit of woodshedding.

Meredith's second wife was a talented singer named Rini, inspiration for Professor Hill's yarn about "the only female bassoon player ever to appear on the Redpath Circuit, Madame Rini."

And Willson never forgot the baritone horn player in his high school band, who always played a beat behind everyone. The next time you see *The Music Man*, listen for the sousaphone part when the boys' band attempts to play the "Minuet in G." It's always one beat behind. Oh, and the real name of that high school baritone horn player? She was Marian.

But for us, perhaps the best name in



WORTH SINGING ABOUT - Lida (right) and Rosie (left) were Willson's grandmother and mother.

The Music Man was also an inspiration. Meredith's mother Rosie, was often simply called Rose. Her sister—Gray Robinson's grandmother—was named Lida.

Thank you, Gray, for your wonderful family stories. And thank you Meredith for magically transforming them into theater history. ■

—by—

Gary Stamm, Executive Director of
Harmony Foundation.



Much of the material was provided by Gray Robinson, a Barbershopper and cousin of Meredith Willson. Gray received these stories from his aunt, a family historian.

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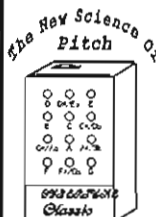


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Note here if any physical needs require special accommodation for you to fully participate in the convention; convention staff will contact you to make arrangements.

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INSTRUCTIONS: Mail with payment (checks: payable to SPEBSQSA) to: **SPEBSQSA, 6315 Third Avenue, Kenosha, WI 53143-5199.** If you register for more than one person, please furnish *complete* information for each person on a separate sheet and attach to this order form. All registrations received prior to June 1, 2001 will be mailed during the month of May 2001. Those received after that date may be picked up at the convention registration area beginning Friday, June 29, 2001. When you receive confirmation, please keep it as your receipt.

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The Keep a Melody Ringing memorial

The Keep A Melody Ringing Memorial, displayed at Harmony Hall in Kenosha, began when several members of the Concord, Mass. Chapter lost their wives—who had named themselves the Echoes of Concord—to varying illnesses. They created a memorial for the Keep A Melody Ringing (SPEB-SQSA Unrestricted) Endowment Fund to support Society programs.

Many names—famous and otherwise—have been added. The Foundation accepts memorial gifts to any of our funds, as well as tribute gifts in honor of living individuals. We have listed the names of caring people who have chosen to donate \$100 or more in memory of or in honor of someone important in their lives. The list is for gifts we received between March 20, 1999 and April 30, 2000. The names marked with an asterisk have had more than \$250 donated in their memory, and have qualified for the Keep A Melody Ringing Memorial at the Harmony Hall offices.

A donation envelope is included in this issue if you wish to remember your hero in this memorial program.

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(* = Qualified for Memorial Plaque. Donor names are in *italics*.)

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*James H. Clark <i>James Knatz</i>	Richard Farrell <i>Fort Myers-Estero Island, FL Chapter</i>	*Dean M. Hoven <i>Susan L. Hoven</i>
*Leighton G. Cleaves <i>Roxanna Terwilliger</i>	Carlton Fite <i>Dwight C. Cook</i>	
Margaret H. Collette <i>Ralph E. Zecher</i>	*Alex & Helen Foris <i>Checkmate Greendale, WI Chapter</i>	
*Benjamin E. Collins <i>Kenneth E. Fess</i>	*Helen Marlette Fox <i>Norman W. Fox II</i>	
Ross Johnson <i>*Frank V. Cook</i>		
*Ilene R. Cook		

10-CHORUS BENEFIT – What do you get when you put seven high school choruses, two Society chapters, and one Sweet Adelines chorus in one auditorium? About \$5250.00—but who's counting? Each of the seven participating high school programs received \$750 from the benefit, which also had 19 corporate sponsors. The Ventura Channel Islands Clippers and the Conejo Valley Harmony Oaks Chorus joined with the women of the Agoura Hills Harmony. Pictured here with one of the checks are Camarillo High Choral Director Dr. Bruce Colell, Harmony Oaks Chorus' Red Ehrenbach, and Camarillo High Principal Terry Tackett.



MEMORIALS

*Jon A. Jennings
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*William M. Johansen
Virginia Stallford
*Earle T. Jones
Donald D. Hutchings
Myrna R. Jones
*John Jordan
Fara M. Jordan
Tri-County Reclamation
Project
*William K. Linsenmayer
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Chapter
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Bob Beahm
Paul R. Strickland
*Harold Longworth
James Kraatz
*Samuel P. Lux
Margaret Trzyewski
*Earl E. Manzer, Jr.
Ruth Manzer
Philip P. Marvin
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*T. Eugene McCleary
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*Ralph Merrill
Canby, OR Chapter
*Alex Meyer
Marietta, GA Chapter
*George C. Miotke
Mary M. Miotke
*Thomas A. Monturo
Poughkeepsie, NY Chapter
*Jack & Sally Moorehead
Robert & Edith Moorehead
Hugh E. & Mary Rose
Morris
Kingsley Lunden
*Richard D. Moyer
Greater Indianapolis, IN
Chapter
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Third Coast Quartet
Donald M. O'Connor
Whittier, CA Chapter
*G. William Pellant
Elgin, IL Chapter
Grandfather's Clock
Quartet
*Carey Pritchett
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Russell Johns
Cheryl Pies
*Edward F. Pugly
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*Mark R. Rickert
Appleton, WI Chapter
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The City Slickers Quartet
Harold Robinette
Deborah R. McCollum
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Roger M. Tapp
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Charles T. McCullough
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Chapter Endowment
Fund Memorials**
Gerald A. (Jerry) Harris
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First chapter of the millennium starts with a bang: brings New York big guns to Florida



Say you're the first SPEBSQSA chapter chartered in the 21st century. Say you want your new chorus to hit your community in a big way. Whattaya do?

If you're the Boca Raton Chapter, you take a 21st century marketing approach. You think BIG, and to blazes with logistics.

You hire the Big Apple Chorus and Reveille for a show that gives your new audience some of the best that barbershop has to offer.

Hurricane Harmonizers director Carl Sperry, a 15-year Manhattan veteran, persuaded his old chorus to join him for the April 8 event. The fledgling 30-man chorus sang a set that was

warmly received by the sell-out audience, then turned the show over to the BAC, which brought the crowd to its feet over and over again. The choruses combined for a finale capped by the presentation of the chapter charter

How do you follow that act? Simple. You do it again! A repeat performance is set for next February. Betcha the Boca Raton community will turn out in greater numbers yet—and some of this year's audience will be next year's chorus singers.



The Big Apple Chorus had so much fun, they're going back to Florida next year.

Eight men's and women's barbershop choruses join in youth outreach efforts

A harmony coalition of three SPEBSQSA chapters and five Sweet Adelines International choruses is working smarter for the benefit of all—especially the next generation of singers.

"Another Century of Harmony," presented last February in Roanoke, Virginia, drew more than 2000 enthusiastic spectators, the largest audience attendance ever for a barbershop show in southwest-

ern Virginia.

Net proceeds from the concert benefit local youth outreach efforts. The wide range of partners in staging the event included promotional support from Bell Atlantic Virginia and the local ABC television affiliate. Donated compact discs from major quartets and choruses boosted the bottom line.



The massed chorus included members of Roanoke Valley Star, Wilderness Road and the Hill City Chorus from Sweet Adelines, and SPEBSQSA's Smith Mountain Lake Harmeneers and the Virginia Gentlemen.

SPEBSQSA Annual Financial Report

Year Ending December 31, 1999

For a copy of the complete spreadsheet report, including the accompanying notes which are an integral part of the report, send a stamped (66 cents) self-addressed envelope to the headquarters office or visit the website at www.spebsqsa.org for a more detailed report.

Income

Membership & Support Services	\$2,081,256	33.24%
Events & Image	\$1,089,381	17.40%
Sales Revenue	\$1,296,229	20.70%
Musical Experience	\$666,413	10.64%
Contributed labor, Chapter Programs & Investment Income	\$588,031	9.39%
Contributions	\$439,036	7.01%
Miscellaneous *	\$101,838	1.63%
Total Income	\$6,262,184	100%

Expenses

Membership & Support Services	\$1,502,208	24.73%
Events & Image	\$1,231,415	20.27%
Cost of Sales	\$1,053,718	17.35%
Musical Experience	\$1,480,494	24.37%
Finance & Administration	\$710,306	11.69%
Miscellaneous **	\$97,019	1.60%
Total Expense	\$6,075,160	100%

Gain, before Gains on Investments and Reclassifications \$187,024
Net Realized Losses on Investments (\$88,371)

Net Income \$98,653

* Governance & Management, Archival Display, Lou Perry, World Harmony, Income on Investments, Net Assets Released from Restrictions

** Governance & Management, Foundation & Corporate, Recruitment & Training, Communication, Fundraising Income exceeded revenue from operations by \$187,024, also, investments generated an unrealized loss of \$88,371 for total income exceeding expenses by \$98,363.

In addition, the Society holds \$6.9 million in assets, including cash on hand, investments and property.

The Ritz has produced 6 recordings. Order one or more today and continue to enjoy their exciting sound.

Quantity	Title	Tapes	CDs	Total
___	Rare Times	@\$10	@\$15	___
___	The Most Wonderful Time of the Year	@\$10	@\$15	___
___	The Ritz Swingin' on a Star *	@\$10	@\$15	___
___	Old Songs Are Just Like Old Friends *	@\$10	@\$15	___
___	I'm Beginning to See the Light *	@\$10	@\$15	___
___	The Ritz on Moonlight Bay *	@\$10	@\$15	___
___	The Ritz Anthology (includes items with an *)	@\$33	@\$49	___
___	Anthology + 1 (Most Wonderful Time or Rare Times)	@\$40	@\$60	___
___	Anthology + 2 (Most Wonderful Time & Rare Times)	@\$48	@\$72	___
	Shipping & Handling			\$2.00
	Amount Enclosed			___

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Signature _____

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1-800-555-2324 • www.kordsmen.org/ritz

Publicity 365 times a year

Yet another example of how good photography opens doors: for a year, 30,000 people looked at a picture of their local barbershop chorus every time they picked up the phone book. The **Knights of Harmony**, Bowie, Md. Chapter, made the front page of the Bowie Telephone Directory with this shot of "Woeful Willie" from the 1998 Annual show, "Under the Big Top."

Inside the directory, the Knights got a good plug: "With a millennium theme in mind for next year's performance the Knights plan to keep on melodizing as they have for the past 30 years. If you think of barbershop harmony as the musical style of the *last* turn of the century, think again."

Free publicity like this is rarely the result of pure luck. To state the obvious: don't bet the farm that a designer ever thinks, "Hmmm ... I should check to see whether there's a barbershop chorus in this area that has a good photo sitting around ..."

Take advantage of many education opportunities available to you through the Probemoter (www.harmonize.com/probe) and the Marketing and PR class at COTS.

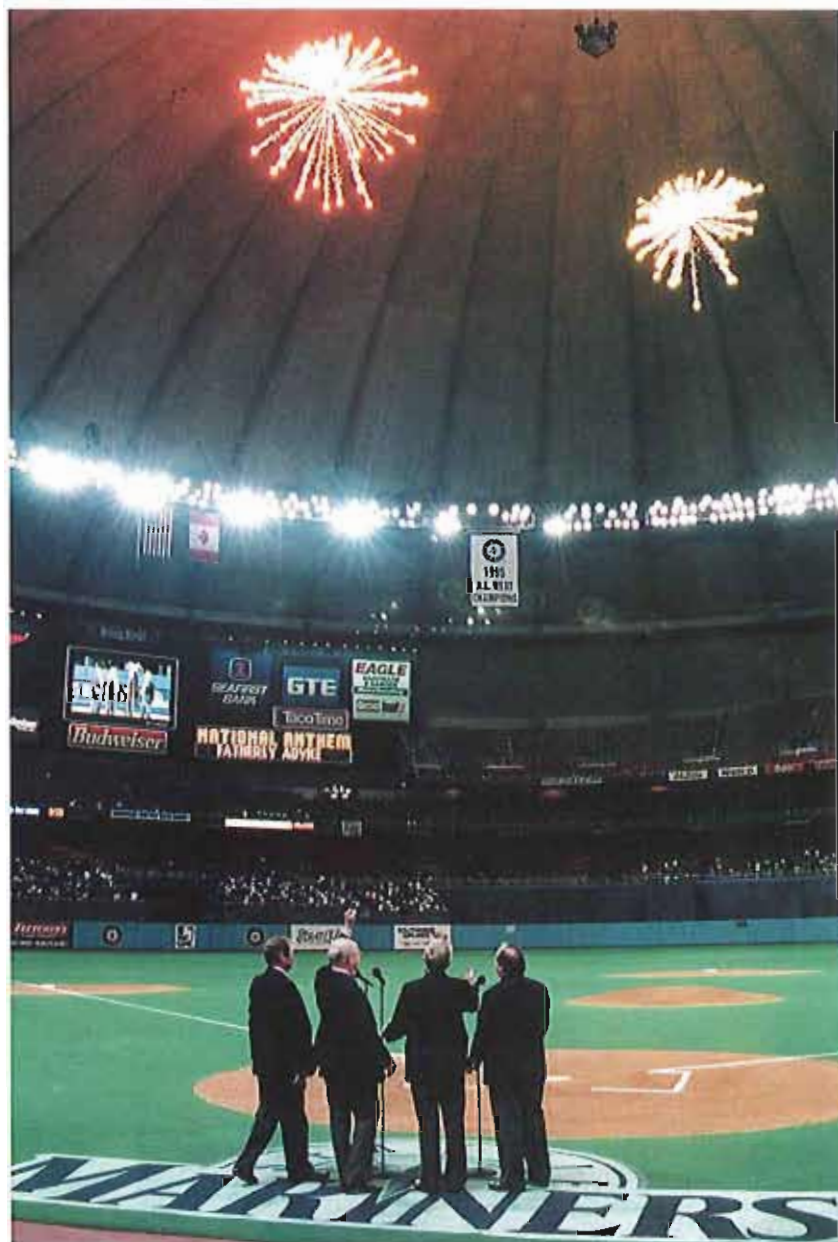


PHOTO ADVICE: If you're asked to sing the national anthem at a professional sports stadium or arena, take advantage of the opportunity to get a knockout photo of your quartet. That's just what 1996 Seniors Quartet Champion **Fatherly Advice** was able to do when they sang at a Seattle Mariners game. A lot of "we sang the national anthem" photos are sent to *The Harmonizer*, but this one especially works, even though you don't see the faces of the quartet (except on the big screen). Rather than focus on faces, the image instead speaks of scale and accomplishment. This one is not only good for *The Harmonizer*—it's one for the fireplace mantle. Members of Fatherly Advice are Dan Tangarone (T), Dick Bek (L), Bill Thurmon (B), and Burt Staffen (B).

STAY TUNED

Success! Readers report what works.



Y.B. LIMITED — Great name for a quartet that racked up 53 gigs from November through March. Elbow surgery two days before an engagement couldn't stop Lowell Wolfe, a 47-year member and Harmony Hound alumnus. Why be limited? To fit in, the other quartet members wore dark glasses, carried canes, and put slings on their arms for a very unusual comedy performance. Left to right: Frank Chlad (T), Arnie Appel (L), Lowell Wolfe (B), Dick Ott (B).



TV BEGETS RADIO — The Santa Rosa Redwood Chordsmen parlayed an evening of manning the phones for a PBS station's pledge drive into a radio appearance by a chapter quartet on KRCB's radio affiliate. Nice twofer! This marks the chapter's seventh consecutive year of involvement in this worthy community service.

CHAPTER ETERNAL

Cardinal

Gill, Michael H.
Columbus-Greenwood, IN
Kiesling, Herb
Bloomington, IN
Mould, Robert F
Porter-LaPorte Counties, IN
Ridpath, Merle L
Columbus-Greenwood, IN
Vieck, Francis G
Vincennes, IN

Central States

Benner, Sr., William E
St Charles, MO
Lamb, Monte L
Joplin, MO
Sautter, Howard E
Nebraska City, NE

Dixie

Clark, Richard B
North East Tennessee, TN
Doll, Edward J
Asheville, NC
Mahoney, Robert E
Winston-Salem, NC
Phalon, Robert
Asheville, NC
Watson, David R
Hickory, NC

Evergreen

Darlington, Everett V
Helena, MT
Johnson, Norman S
Frank Thome - C
Kjorven, Lloyd
Red Deer, AB
Merrill, Ralph L
Canby, OR
Tjornhom, John E
Bozeman, MT

Far Western

Bailey, Darrell
Crescenta Valley, CA
Carson, Mike R
Phoenix, AZ
Conkling, Angelo
Marin, CA
Cowley, James R
Monterey Peninsula, CA
Erlewine, Larry D
Sacramento, CA
Frantz, Donald L
Inland Cities, CA
Pardi, Eugene F
Phoenix, AZ
Pearce, George
Los Angeles, CA
Potter, Earl B
San Diego, CA
Spies, Richard C
Sacramento, CA
Taylor, Harvey W
Santa Maria, CA
Wirick, Tom
Pasadena, CA

Illinois

Gold, Mickey
DuPage Valley, IL
Leahy, Francis P
DuPage Valley, IL
Pellant, William
Elgin, IL
Weisz, Bob
Mt Vernon, IL
Chiles, Thomas D
Lima Beane, OH
Geiwitz, Richard C
Shenango Valley, PA
Johnson, William J
Elyria, OH
McCue, Art
Western Hills, OH
Pethick, Ken
Alle Kiski, PA
Snyder, John M
Lima Beane, OH

Land O' Lakes

Austin, Jason G
Faribault, MN
Bridgett, William B
Brandon, MB
Garley, Cal D
Greater St Paul Area, MN
Grones, Remi P
Minnetonka, MN
Miotke, George C
Appleton, WI
Nelson, Rudolph
Clara City, MN
Quinn, James A
Brandon, MB
Wellbrock, Kenneth
Fergus Falls, MN

Mid-Atlantic

Allen, Walter
Dundalk, MD
Baker, J Robert
Lancaster Red Rose, PA
Blessing, Blaine
Lewistown, PA
Bongard, Guenter
Milford, DE
Collins Jr, Benjamin
Alexandria, VA
Devereaux, Raymond
Scranton, PA
Donahower, J D
Lansdale, PA
Driscoll, James R
Wilkes Barre, PA
Frances, Mitchell
Dundalk, MD
Franke, Robert C
Bryn Mawr, PA
Knestrick, G. Lloyd
Winchester, VA
MacDevitt, William G
North Brookhaven, NY
MacDevitt, William G
Western Suffolk, NY
MacDevitt, William G
Manhattan, NY
Majikas, John
Nassau-Mid Island, NY
McGee, John J

Montgomery County, MD
Miller, Richard L
Stroudsburg, PA
Steinle, Werner J
Bowie, MD
Van Ness, Roy W
Princeton, NJ
Williams, Howard R
Cherry Hill, NJ
Woods, William J
Philadelphia, PA
Ziegler, William H
Newark, DE

Northeastern

Beauchea, Charles E
Troy, NY
Cleaves, Leighton G
Cape Cod, MA
Hansen, Walton O
Portland, ME
Hicks, Carl D
Moncton, NB
O'Donnell, William E
Nashua, NH
Sheehy, James E
New Haven, CT
Thomas, Lyle C
Dartmouth, NS
Traversa, Roger J
Litchfield County, CT
Vincent, William H
Kentville, NS
Wallick, Paul
Bridgeport, CT

Ontario

Bennett, Leslie J
Stoney Creek, ON
Chadwick, Norman
Kingston, ON
Parrott, Francis R
Huntsville, ON
Pugh, Lance I
Markham, ON

Pioneer

Atherton, Ted
Windsor, ON
Chapman, Ernest R
Windsor, ON
MacLean, Clifford
Sault Ste Marie, ON
Wickstrom, William
Detroit-Oakland, MI
Campbell, Wallis
Denver Mountainaires, CO
Chipman, James M
Denver Tech, CO
Linsenmayer, William K
Denver Mountainaires, CO
Sutherland, Robert D
Denver Mountainaires, CO
Swanson, Roy
Denver Tech, CO

Seneca Land

Burkowsky, Mitchell R
Chautauqua County, NY
Tyo, Robert K
Monroe County West, NY

CHAPTER ETERNAL

Southwestern

Bates, Clint
Houston, TX
Gaudin, Melvin
Spring, TX
Mingle, William C
Town North Dallas, TX
Staires, Donald H
Central Cities, OK
Wade, Towar
The Woodlands, TX
Woods, Dale
Greater Fort Smith, AR
Sunshine
Badenhausen, Edmund C
Sarasota, FL
Boyd, Alvin L
Frank Thome - P
Caron, Augustine
St Petersburg, FL
Cunnison, David A
Vero Beach, FL
Elliott Jr, RADM Robert W
Key West, FL
Gramley, Malcolm E
Vero Beach, FL
Hall, Francis C
Daytona Beach, FL
Nichols, Steward
Greater Canaveral, FL
Reynolds, Clifton G
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MISCELLANEOUS

CHORUS DIRECTOR—AUSTRALIA

The Melbourne Men's Barbershop Chorus Inc., a highly motivated, enthusiastic and growing 40+ chorus is seeking a chorus director with an excellent all-round knowledge of the barbershop craft who can make a positive contribution to the Melbourne goal of continuous improvement in both competitive and public performances.

MEMORIES FOR SALE. Have you lost your old barbershop records? Missing your favorite LP or Harmonizer? Selections from my vast collection of barbershop recordings (we have them all) are now available for a simple donation to the Heritage Hall Museum. Please contact Grady Kerr, SWD Historian, 8403 Manderville Lane #1094 N, Dallas, Texas 75231; (214) 369-5893; or send email to SWDRoundup@aol.com.



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ISN'T IT TIME YOU HAD A SUNNY VACATION?

January 22-28, 2001

Midwinter 2001 Convention - Jacksonville

date	membership number (if applicable)	chapter name (if applicable)	
registrant's name		nickname for badge	
second guest name		second guest nickname for badge	
registrant address	city	state	ZIP/postal code
work phone	home phone	email	
circle payment method:	VISA	MasterCard	check money order
card account #	expiration date (MM/YY)		

Check here if any physical needs require special accommodation for you to fully participate in the convention; convention staff will contact you to make arrangements.

Registration package includes a convention badge, reserved seating for Friday and Saturday Night shows, Saturday night Afterglow, and admission to the Seniors Quartet Contest. registrations @ \$50 \$ _____

Mail with payment (checks: payable to SPEBSQSA) to: SPEBSQSA, 6315 Third Avenue, Kenosha, WI 53143-5199. If you register for more than one person, please attach *complete* information for each person on a separate sheet. A housing application and information regarding events and tours will be mailed to you when you register. All show and tour tickets may be picked up at the convention registration area. When you receive confirmation, please keep it as your receipt. *Registrations may be transferred to another person, but they are NOT refundable. No phone orders, please.*

office use only



THE TAG

Joe Liles, Tagmaster

From the Mid-States ... Monon Melody Men

One of my all-time favorite quartets, particularly in the area of entertainment, has been the **Mid-States Four**. Their show package had to be seen to get the full impact of the presentation. Only **Forry Haynes** and **Marty Mendro** remain, and they have many wonderful tales to tell.

I asked Marty to share his favorite Mid-States Four tag. He responded with "Limestone Quarry." Forry sent me a collection of recordings, songs, brochures, magazines, etc. about the Monon Railroad that should be in a museum. Here's what Marty had to say about the Monon story:

"A small railroad in the central part of the United States—the Monon Railroad—celebrated its 100th anniversary in 1947. That year, the Mid-States Four quartet represented the railroad all over Indiana as The Monon Melody Men.

"A prolific composer named John A. McGee wrote five songs specifically for the Mid States Fo—excuse me—The Monon Melody Men. "Limestone Quarry" had a smooth melody line with a change-of-pace insert based on James Whitcomb Riley's poem, "The Ol' Swimmin' Hole."

"We arranged 99 percent of the songs in our repertoire. Forry usually dug up the num-

ber and sang it for us, accompanying himself on his guitar. (He has a strong background in country & western music, having been on stage with the likes of Roy Rogers and George Goebel). I translated it into harmony.

"Wanting to end "Limestone Quarry" on a different note (no pun intended), I came up with a tag that poses a challenge to sing because of its intricate moves and constant demand for balancing voice levels while maintaining proper vowel placement within each chord. Remember—each chord belongs to someone. Try it, you'll like it."



Limestone Quarry (Tag)

Musical notation for the "Limestone Quarry (Tag)" tag, featuring Tenor Lead and Bari Bass parts. The notation includes measures 1 through 8, with lyrics "Good," and "Bung!" interspersed. The tag concludes with the lyrics "good old Lime - stone Quar - ry."

By Marty Mendro, as sung by Monon Medley Men (Mid-States Four) 1947

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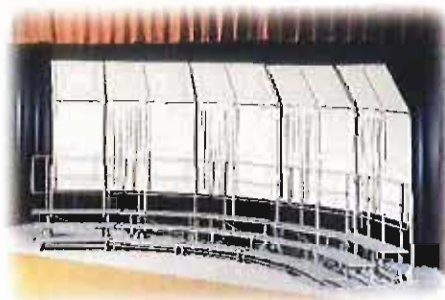
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