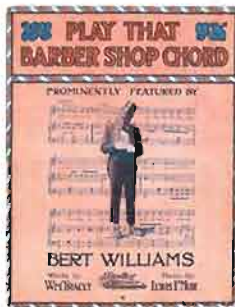


September/October 2005

# THE HARMONIZER



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## YOUR HISTORY

A million tiny steps from the first chord... to you.

PLUS: ZOMBIE QUARTETS! • MORE LAUGHTER • TRIPLE THE TAGS!

# Sacramento...Where History Meets Harmony

See Some Great Shows!  
We've Got The Best!

Sing Tags With Old Friends!  
We've Got The Place!

No matter what  
makes barbershopping  
great for you,  
you'll find it at the  
Midwinter Convention!

## Contest

**Senior Quartet Contest**—Saturday, January 21 - 1pm to 4pm

## Classes

The midwinter convention is the perfect venue to hone your singing skills. Sessions include:



• **Tag-A-Palooza with Rick Spencer**—Back by popular demand. Join Society Music Educator Rick Spencer for one great hour of non-stop, high-intensity tag singing action!

**Friday 10:00 am - 10:50 am**

Golden State Rooms A & B

• **The Seniors' Experience with Joe Liles**—Want to learn the secrets of singing in a great Seniors' quartet? Joe Liles (2001 Int'l Seniors Quartet Champion with **Harmony**) will have you singing and ringing those chords with other members of the class who fit in your "peer group". And who knows? Next year's Seniors champs could be you! **Texoma Sound** will be participating in this class.  
**Saturday 10:00 am - 10:50 am.** Golden State Rooms A & B



• **Gold Medal Hour with Realtime, moderated by Society Music Educator Jim DeBusman**—How do two Canadians, one Australian, and one American come together to win the coveted gold medal? These guys are eager to share that information with everyone. Oh yeah, they will sing some songs, too!



**Saturday 11:00 am - 11:50 am**

Golden State Rooms A & B

## Special Events

**Champions On Parade**—The Association of International Senior Quartet Champions show will feature **The Most Happy Fellows** along with AISQC quartets **Texoma Sound** (2005), **Downstate Express** (2004), **Chicago Shuffle** (2002), **Over Time** (2000) and **Jurassic Larks** (1998). Also appearing will be the 2005 Collegiate Quartet Champion **Men In Black**. Tickets are \$14 in advance and \$15 at the door. **Friday, Jan 20 - 2 pm to 5 pm**



**AISQC Show "Best of Barbershop"**—Friday, January 20 - 8pm to 10pm

**Show of Champions**—Saturday, January 21 - 8pm to 10pm

## Quartet Medalists

### Realtime—Gold Medalist

Tim Broersma, John Newell,  
Mark Metzger, Tom Metzger



SAT  
Night

### Men in Black— Collegiate Gold Medalist

Tony Nasto, Oliver Merrill,  
Ray Johnson, Karl Hudson



SAT  
Night

### Max Q—Silver Medalist

Greg Clancy, Tony DeRosa,  
Gary Lewis, Jeff Oxley



SAT  
Night

### Metropolis—Third-Place Bronze Medalist

Brian Philbin, Bob Hartley,  
James Sabina, Kelly Shepard



FRI  
Night

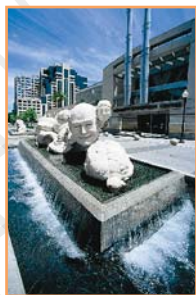
# 2006 Midwinter Convention & Contest—January 15-22

## Learn To Be A Better Barbershopper! We've Got The Classes!

## Experience An Exciting Location! Northern California Can't Be Beat!

### Tours

#### Sacramento City Tour



Listen to the legends that made Sacramento famous and hear the fascinating tales of Sacramento's intriguing past. Pause at Sutter's Fort, an adobe fort built in 1839. Tour the interior of the beautifully restored State Capitol from the 1800s and see the International Gardens at Capitol Park.

Driving past the historic, renovated Stanford Home, hear the story of this fascinating railroad baron. Enjoy a driving loop through Old Sacramento, the waterfront district that sprang up in the mid-1800s when gold seekers poured in from around the world with aspirations of wealth. Today, it is a national landmark and historic state park. Also included is a tour of the world-renowned State Railroad Museum, admission included. Relax and enjoy a no-host lunch in historic Old Sacramento.

**Tour Cost - \$59. Wednesday, January 18 - 9am to 2pm.**

#### San Francisco Tour

Morning driving city tour, see the city's historic landmarks including: the Civic Center; City Hall; the Opera House; the Financial District and Union Square; Coit Tower; Alcatraz Island. Of course a no-host lunch is at the famous Fisherman's Wharf/Pier 39 at the Embarcadero. This historic waterfront district offers a myriad of fine seafood restaurants, shops, museums and points of interest. You will be driven past the Marina District and over the Golden Gate Bridge with a spectacular view of the city. Time permitting you will be driven through the Golden Gate Park; past historic Chinatown; the Painted Ladies

(famous Victorian Homes), Twin Peaks with another amazing view of the city, and Treasure Island.

**Tour Cost - \$64. Thursday, January 19 - 8am to 5pm.**

#### Gold Rush Adventure

In store for you on your gold country adventure is touring an actual gold mine. This real mine experience includes gearing up in hard hats and stepping aboard the "Boss Buggy Shuttle" for an historic journey deep underground. No-host lunch and free time is in the charming 1800s gold rush town of Sutter Creek. In the afternoon, enjoy a tasting at a winery in this lovely boutique vineyard region. (NOTE: the gold mine tour involves some level walking plus 32 steps up and 47 steps down).

**Tour Cost - \$74. Friday, January 20 - 8:30am to 4:30pm.**

### Hotel

#### Hyatt Regency Sacramento Hotel



The city's premier hotel, the Hyatt Regency Sacramento features Mediterranean architectural design with arched windows, marble floors and an extensive collection of commissioned art.

The hotel is ideally situated in downtown Sacramento directly across the street from the State Capitol and adjacent to the Sacramento Convention Center and Community Theater.

**Book your room now!**

**[www.barbershop.org/midwinter](http://www.barbershop.org/midwinter)**

#### Riptide—Fourth-Place Bronze Medalist

*Rick Taylor, Tim Reynolds,  
Jeff Selano, Don Barnick*



#### OC Times—Fifth-Place Bronze Medalist

*Sean Devine, Shawn York,  
Cory Hunt, Patrick Claypool*



### Midwinter Convention & Contest—January 15-22, 2006

Call us at 800-876-SING(7464) or  
Register online at [www.barbershop.org/midwinter](http://www.barbershop.org/midwinter)  
Email: [convention@barbershop.org](mailto:convention@barbershop.org)





# 2006 Midwinter Convention - Sacramento

January 15-22, 2006 :: Order online & choose your own seat! [www.barbershop.org/midwinter](http://www.barbershop.org/midwinter)

date		membership number		chapter name (if applicable)	
Name		nickname			
Guest name		nickname			
address		city	state/province	ZIP/postal code	
work phone		home phone	email		
circle payment method VISA MasterCard check money order		card account #		expiration date (MM/YY)	

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in U.S. funds to  
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-or- order online to  
choose your seat!  
[www.barbershop.org/midwinter](http://www.barbershop.org/midwinter)

**PACKAGE A** - Includes a convention badge, a reserved seat at all contest sessions and a souvenir program.

**PACKAGE B** - As above, plus admission to Seniors Show of Champions (\$15 if purchased separately.)

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. Your registration packet may be picked up at the convention registration area. Registrations may be transferred to another person, but they are NOT refundable. No phone orders, please. ☐ Check here if any physical needs require special accommodation for you to fully participate in the convention; our staff will contact you to make arrangements.

Quantity	Type	Rate	Total
	Package A (includes handling \$4.75 each)	\$79.75	
	Package B (includes handling \$4.75 each)	\$91.75	
	Seniors Show (includes handling \$2.00 each)	\$14.00	
	<b>Total (US Funds)</b>		

## 2006 MIDWINTER CONVENTION SACRAMENTO SPECIAL EVENTS ORDER FORM

date		membership number, if applicable		chapter name, if applicable					
name									
address		city : state/province : zip/postal code							
business phone		home phone		email					
circle payment method: check : money order : Visa : Mastercard									
credit card #		expiration date							
Friday 1/20/06 8:30AM - 10:30AM	Ladies Breakfast <i>Hyatt Sacramento</i>	Tickets \$28.00 Each	Quantity _____	Total \$_____	Saturday 1/21/06 8:00PM - 10:00PM <i>Memorial Auditorium</i>	Show of Champions Each	Tickets \$38.00	Quantity _____	Total \$_____
Friday 1/20/06 2:00PM - 5:00PM	AISQC Champions on Parade <i>Memorial Auditorium</i>	Tickets \$14.00 in Advance \$15.00 in Sacramento	Quantity _____	Total \$_____	Saturday 1/21/06 11:00PM - 1:00AM	Afterglow <i>Hyatt Sacramento</i>	Tickets \$6.00 Each	Quantity _____	Total \$_____
Friday 1/20/06 8:00PM - 10:00PM	Best of Barbershop Show <i>Memorial Auditorium</i>	Tickets \$28.00 Each	Quantity _____	Total \$_____	Grand Total Enclosed				
Saturday 1/21/06 1:00PM - 4:00PM	Senior Quartet Contest <i>Memorial Auditorium</i>	Tickets \$12.00 Each	Quantity _____	Total \$_____	A limited number of tickets will be available for purchase during registration week at the Special Events Booth.				

**Mail to: Barbershop Harmony Society  
7930 Sheridan Rd, Kenosha, WI 53143  
Or Fax form to Kathy Gilliver: 262-654-5552**

## YOUR HISTORY



So many ways to think about our barbershop heritage ~ so little time! Trace some facets of our history through 1) early vintage quartet recordings; 2) the authoritative citation for the term "barbershop;" founders 3) O.C. Cash and 4) Rupert Hall; 5) Edison cylinder player; 6) terrific tag to a Stephen Foster song; 7) a reminder to keep it fun; 8) scoring form from the late 1940s; and most importantly, the very personal history of every Barbershopper, represented here by 9) Dennis King.

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BY DR. VAL HICKS

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LARRY BOMBACK REVIEWS FOUR PARTS, NO WAITING.

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BY CHUCK GREENE

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Joe Liles traces the entire evolution of tag singing in six examples.



# You get out of life what you put into it

**G**reetings from Detroit. Detroit? Yes, as I write this I'm in the Motor City for the 60<sup>th</sup> anniversary of Sweet Adelines International. Their 59<sup>th</sup> annual convention competition had been scheduled for New Orleans, but Katrina changed their plans, as she changed so many other things. So far, although the competition has just begun, it appears they are none the worse for the move, and the quartets I have seen in the quartet semi-finals have been as great and as enthusiastic as ever. Of course, we'll publish this after the convention and competition are over, so later in this article I can reveal the winners of their chorus and quartet competition, even though they haven't been crowned as I write this. Wait a minute, I'm starting to confuse myself!

As I sat listening on the convention floor, I couldn't help but thrill to the chords being sung, the emotion of the moments, the costuming and makeup and lights and judges and all. It is a wonderful, exciting thing to be at an international convention, and I urge you all to come to ours in Indianapolis this coming July. This is really what it is all about.

As I watched the ladies sing, I thought of all the hours they spent getting ready, the countless rehearsals, the memorization, the nuances that coaches help them to master (or not!) It takes a lot of training, time, energy, inconvenience, and dedication to make it to the international stage, quartet or chorus, and in a sense international is the culmination of all the efforts of so many people. Last week, at the Mid-Atlantic District convention and competition, and the week before, when the Seneca Land District held their conventions and competitions, indeed, at all the fall conventions throughout the Society, there are literally thousands of people working together to be heard, appreciated, and to sing well. Why?

Why not just stay home and watch MTV or CNN? Why spend money to compete? It costs a lot to compete: costumes, transportation, food, lodging, gas, and they usually make you buy a ticket (registration) even if you are competing. So

why bother? Stay at home and relax. Yeah, that's it. But have you noticed that just watching TV isn't very satisfying? There seems to be less to watch on two hundred channels than there used to be on three! Have you come to realize, as I have, that you get out of life what you put into it? Just ask **Realtime**, or any of our winners like the guys in the **Masters of Harmony**—all the work, all the effort, but now they are our celebrities. They get to wear medals around their necks when we hold a convention, just like the Queens of Harmony are walking around here wearing tiaras and crowns. (I saw John Newell, lead of Realtime, at the convention and started to chase him down to ask him why he wasn't wearing his "crown" but he's got a long stride and I couldn't catch up to him. Good thing—for me!) But they'll also tell you it isn't the medal, but what it stands for: recognition that all their work and

effort made them the best of barbershop for that time and in that place. And that's what I wanted to tell you all. That's what you get from the Society.

The international Barbershop Harmony Society is really the focal point and framework for you, for me, for all of us in this hobby. Sometimes that's not so good, as when the membership is upset with a decision and the 3000-watt super-nuclear spotlight focuses right here. But often it's good, because headquarters helps to guide our hobby, with conventions, training sessions like Harmony College/Directors College, merchandising like the Barbershopper's Shop and the Harmony Marketplace, and with our music programs like the Premiere subscription and the traveling music specialists. Additionally, the Society is a repository for memorabilia and historical records, documents, and museum quality displays, archived for the future. When we decide on a new location for Harmony Hall, we will once again free these things from the warehouse and put them on display, so that it means something special when you become an international champion, and sixty years later you can still be heard, seen, and admired. (Just ask Marty Mendro, 1949 champion with **The Mid-States Four**, who comes to lunch once in a while to bawl me out for not changing the judging system back to the old five categories – Harmony Accuracy, Balance and Blend, Interpretation, Stage Presence, and Arrangement.)

As you know, Glenn Van Tassell recently passed away after a two-year struggle with Lou Gehrig's disease. Glenn was by all accounts a kind and wonderful man, and we will miss him as we miss so many Barbershoppers. But I can see Glenn any time I want to on the wall outside my office. He's there twice, with the Auto Towners and the Gentlemen's Agreement. And I can hear him any time I want to if I listen to my Gentlemen's Agreement albums (yes, not CDs, I said albums.) So a little bit of his legacy stays here for his grandchildren and great-grandchildren to appreciate. That's what the Society does for us all and that's why you need to get or stay involved. Get up from the TV and get out and make your chapter better. Sing, compete, enjoy. You'll be glad you did.

So who won the competition here in Detroit? You probably already know that **Spotlight** was crowned 2006 International Quartet Champion, and the Scottsdale chorus became 2006 International Chorus Champion. And now they are a piece of barbershop history too. ■



*Get  
involved.  
Stay  
involved.  
Sing,  
compete,  
enjoy.  
You'll be  
glad.*



# THE HARMONIZER

OFFICIAL PUBLICATION OF THE BARBERSHOP HARMONY SOCIETY

September/October 2005  
Volume LXV Number 5

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## Fingerlakes Barbershop Invitational

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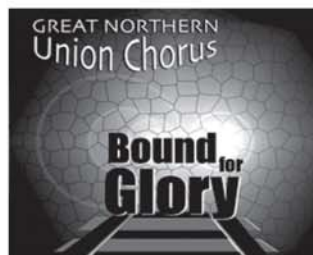
## REALTIME



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true charm is its underlying, bouyant, carefree energy."  
- Recorded A Cappella Review Board [www.rarb.org](http://www.rarb.org)

## Hooked on barbershop

**A**gain today I listened to my CD of our new international quartet champs **Realtime**, and again I marveled at the superlative “lock and ring” of the quartet’s sound. What a joy to hear that sound.

What a greater joy to make that sound!

If you are in a quartet, then I bet you get a thrill, too, when you lock and ring a chord—a lot less frequently than Realtime no doubt, but no less a thrill. I know that every week all the members of my quartet, **Harmonix**, can’t wait to get together to lock and ring more chords. We savor the moments, and find an excuse to work on the same phrase so we can experience it again ... and again.

There’s something magical about joining your voice with three others to create the lock and ring that characterizes our barbershop style. Sure, it’s great fun to do that in a chorus, too, but it’s particularly special when you know that your voice is one of only four vital and equally important parts in a locked and ringing barbershop chord. There’s a greater sense of personal accomplishment and satisfaction when you do that in a quartet. And what better way to spend time with three good friends?

So is it any wonder that a lot of the most committed and dedicated Barbershoppers are those that sing in a quartet? And that a lot of the happiest Barbershoppers are quartet singers?

After all, what “hooked” you on barbershop? I bet the fellowship was very important, but what really made the difference was the barbershop sound, and the joy you felt when hearing your own voice contributing to that barbershop sound. There’s no better way to do that than by singing in a quartet.

Some Society members are already in a quartet—registered or not—and many others participate in quartets at various times throughout the year. Some may have convinced themselves that they aren’t skilled enough to sing in a quartet, so they leave that up to others. To those members I say: don’t sell yourself short! Make it a point to sing in a quartet, even if it’s only a tag at your next chapter meeting. Pick something easy to start with, and then build up to something more challenging. You’ll find quartet singing a rewarding experience.

The rewards don’t need to have anything to do with contest. A lot of Society quartets don’t compete, but that doesn’t keep them from having fun rehearsing and performing for audiences. A lot of others don’t sing in an “organized” quartet, but they still have fun singing songs or tags or just woodshedding with three

other guys. Or maybe they participate in the North Carolina or Indiana Harmony Brigades.

Moreover, musical directors throughout the Society should make it a priority to encourage quartet singing in their chapters, because quartet experience will help chorus members become better singers. Consider how much stronger a chorus singer is who truly knows what it means to be responsible for singing his part. You can’t “lean” on anyone else singing your part in a quartet, and what you learn from that experience can only help the chorus be stronger.

Quartets can make other important contributions to the chapter, too. They can help chapters entertain audiences with longer and more varied programs. They can help teach songs to the chorus. They can spice up the evening with a performance of a new song. They can lead quartet activities during the chapter meeting. They can represent the chapter to outside audiences and publicize the chapter.

And they can help the chapter earn money. One of the best ways I can think of is by using the Singing Valentine program, which has to be about the best program ever developed in the Society’s history. It’s a win/win/win situation: the quartet wins because it’s fun to sing valentines, the recipient wins because it’s a special expression of love from his or her sweetheart, and the chapter wins because it earns money for making everybody happy! If your chapter doesn’t have plans to conduct Singing Valentines next February, now’s the time to start planning. Find out what you need to know by going to [www.barbershop.org/cb\\_00154](http://www.barbershop.org/cb_00154)

Singing in a quartet can be the most rewarding experience of your barbershop career. Try it; you’ll be glad you did! ■

*Robert G. Hopkins*



Every week I get to sing with Harmonix is a good week! From left: Chaz Zelows (T), Don Drake (B), Jeff Mahan (B), and me (S).

*Don't sell yourself short! Make it a point to sing in a quartet.*



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## That new guy has something to say; loved the pix; having more fun



Thank you for publishing new CEO Ed Watson's speech from HC/DC in the last *Harmonizer*. As a 20-year Society member, I have been anxiously monitoring all the changes happening over the past year. I found that, as I evaluated each one, I could support the change proposed; however, I found the rate of change quite unsettling. I appreciate Ed's straightforward approach to summarizing each topic, explaining what was changing and why, and especially his conclusion that there are more important problems to deal with than to continue to re-debate decisions already made. Thanks also for the emphasis on singing throughout the speech!

I'm just sorry I couldn't attend HC/DC this year; both to hear his remarks in person, and to personally welcome him aboard.

RICK MARSHALL  
San Luis Obispo, Calif.

While I am sure there are valid reasons to keep moving the International Contest and Convention each year, we could have it at Salt Lake City every year as far as I am concerned. An incomparable facility along with great airline connections.

JERRY TRACEY  
Seymour, Ind

I must tell you that this issue was without question the best ever. The captions on the photos were great. They caused the reader who hadn't attended, to think "Wow, I'm sorry I missed out." And on a personal note, thank whoever it was who wrote the caption for The Boston Common AIC show photo. It was very gratifying to read.

TERRY CLARKE  
Bass, The Boston Common

I was blown away by the July/August *Harmozizer*! Very classy presentation of the convention.

In my 41 years of barbershop I have only been able to attend one International (Indy '75). Your multi-page spread this year, with great pictures and fantastic text for each made me feel I was there to see and hear.

GENE LEIFHEIT  
Oswego, Ill.

*Gene, we're going back to Indy in 2005, so it looks like you're due for another visit. See page 22 for details. Props to Lorin May, who wrote and designed the convention coverage, and shot most of the photos.*

I appreciated President Rob's focus on four different kind of chapters succeeding in different ways: growth, exposure, competitive improvement, community service, outreach to high-school music programs. (The President's Page, July/August *Harmozizer*.)

Next can we feature chapter meetings? In our current predicament, external marketing and service are not as high a priority for most chapters as internal chapter energizing and growth. I would like to hear about the interesting and wild things that happen at other chapters' meetings, too.

KIRK ROOSE  
Director, Akron and Lorain, Ohio Chapters  
*Thanks, Kirk, "walking the walk" with your insightful story on page 13, "Increasing Laughter in Your Chapter Meeting." —Editor*

## ACCIDENTALS

Whoops! Missed it by a hair.

### What is in a name?

Everything... especially when it's wrong.

- Last month's beautiful cover came from the cameras of Jim Miller Photography (Realtime portrait, Masters of Harmony portrait); Lorin May (Conference Center cover, Masters action shot); combined by the Photoshop wizardry of Lorin May.
- Some readers noted that the handsome guy in the center of the Masters action shot was not director Mark Hale, but rather stage pro-

duction wizard Doug Maddox. True.

- Brad Brown represented the Salt Lake City Chapter in meeting Utah Governor Huntsman.

Also, of course, *Realtime* is not our first multinational quartet anywhere (as noted in frontispiece caption) just our first tri-national champion. Although we're taking nominations for "most nations represented in a single four-member quartet"... and no snarky "how many in your quartet?" comments, please.

### ONE ANTHEM PHOTO LEADS TO ANOTHER. Last issue's selection of Barbershoppers singing at sporting

events is but the tip of the patriotic iceberg. We can never print them all; generally, we look for the unusual or innovative.

Here, it appears that a long director search for the Sounds of Liberty in Philadelphia has finally been concluded. Guess the Phillie Phanatic never heard about the "directors must wear trousers" rule....





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by award-winning artist Daniel L. Mihalko

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*Half of all profits go to the Puget Sounders to support their charitable projects.*

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## How many in your quartet?



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(or come see us in Florida!)



America's best-loved family entertainment quartet





## And you thought it was just the Presentation Judges who called you zombies

"The World's Deadliest Barbershop Quartet" makes it debut on Xbox and other videogame platforms in October with the release of *Stubbs The Zombie in "Rebel Without A Pulse,"* a game featuring, and we quote, "an undead hero who eats brains, tosses his own innards like cherry bombs, and still makes time for the ladies." The game soundtrack includes alt-rockers such as Cake, Death Cab for Cutie, The Dandy Warhols and The Flaming Lips interpreting Fifties hits "Mr. Sandman", "Earth Angel", and "Strangers In The Night." We call it the retro-future of barbershopping, as evidenced by this *Harmonizer* exclusive pre-release screen shot. See more: [www.stubbsthezombie.com](http://www.stubbsthezombie.com)



## New brochures showcase excitement of collegiate program

When this year's collegiate quartets were surveyed, 87% of them indicated they heard about the MBNA America Collegiate Barbershop Quartet Contest from another Barbershopper, teacher, or friend. In other words by "word of mouth" advertising. Now combine that word of mouth advertising with an excellent tool to leave with these singers when you are talking with them about barbershop and you have an excellent way to market collegiate barbershop.

Share the Collegiate Brochure-CD sampler with singers ages 17-25. Tell them about the MBNA America Collegiate Barbershop Quartet Contest. Let them listen to the included CD Sampler. If they are interested in more information, they can visit the website listed in the brochure, call the 800 number, email the address listed, or even mail in their contact information and receive a response from Society Headquarters.

Each YMIH Coordinator who attends COTS will receive some of these. If you would like more, please contact Rick Spencer at Society headquarters.

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you've got to check this out!

Hear what today's groups sound like!

Form a quartet or a chorus!  
Have fun!  
Get coaching!  
Compete!  
Win prizes!

Harmony University 2006:  
Back to the Future at  
Missouri Western  
State University  
[www.barbershop.org/harmony](http://www.barbershop.org/harmony)

The Barbershop Harmony Society will return to **St. Joseph, MO July 30-August 6, 2006** for an upgraded, exciting, new *Harmony University*.

While Missouri Western State University is the same location we have held *Harmony College* in the past, it is definitely **NOT** the same place. Significant remodeling and new meeting space (with room for more people) has once again made it an excellent fit for one of the most exciting weeks in barbershop...**Harmony University!**

#### **New Facilities (We asked, they listened):**

- New dormitory! Everyone housed in the newest dorms on campus
- "Smart" classrooms with state of the art equipment
- The new Fulkerson Center for general sessions and other special events is attached to the cafeteria—no walking!

#### **New Show site: St. Joseph Theater**

- 1200 seat theater
- Featuring **Realtime** 2005 International Quartet Champions

#### **Open Enrollment**

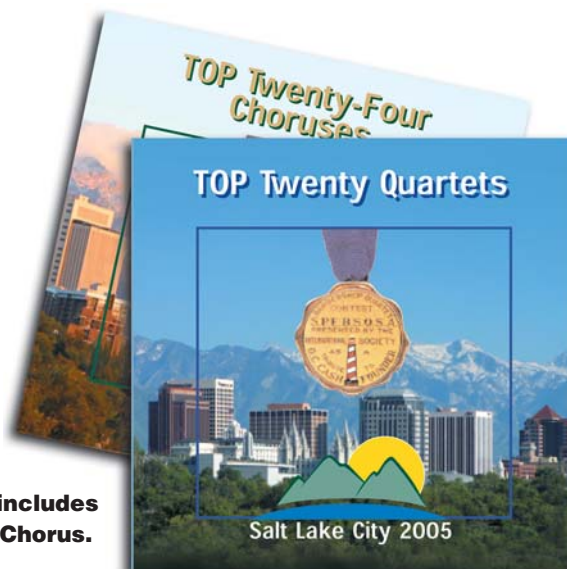
- New facilities mean plenty of room for ALL Barbershoppers of ALL stripes, from around the world!

#### **New Weekend Session**

Can't make it for the whole week? Meet up with the week-long *Harmony University* students on Thursday night, August 3, 2006 for the "Mid-Term Bash" and then a special opening session just for you. Choose from over 20 classes on Friday and Saturday as an individual or bring your quartet

## **Twin peaks**

**The Wastach Front is still echoing with the sounds of music from the 2005 International Quartet and Chorus Contests. We've captured those sounds in crisp digital audio, and Harmony Marketplace is ready to ship these little gems to your doorstep in time for Christmas. Choose among chorus and quartet contests, on CD, DVD or VHS video. BONUS! The Chorus DVD includes the 900-voice Sacred Gold Chorus. Order now:**  
[www.harmonymarketplace.com](http://www.harmonymarketplace.com)



**JINGLING ALL THE WAY.** Lead-in and exit music for *Harmony Square* were recorded exclusively by Phat Cats, M-AD 2004 District Champions. John Hohl did the musical arrangements. From left: Mike Pinto (Br), Scott Disney (L), Steve White (Bs), and Ed Cazenias (T).

## **Sat cats**

The weekly *Harmony Square* show on XM Satellite Radio needs CDs! Broadcast on Sundays, 8 pm Eastern and replayed at midnight on the '40s Channel, the show is already available to more than five million subscribers throughout the U. S., and effective November 15, will be available to DirecTV's 13 million customers. AOL users can also listen to XM free: under AOL Radio, look for the XM Channels and choose XM 1940s.

**Get heard:**  
send your discs to  
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Washington, D. C. 20002  
(202) 380-4470

## **Board approves discounted dues for all students**

Recognizing that men today seeking advanced degrees are less likely to be traditional four-year students, the Society Board recently enacted a change in dues structures, removing the limitation to men under age 23.

Henceforth, a student member is defined as a full-time student as of current expiration date.





## CONVENTIONS

2006

INDIANAPOLIS

July 2-9

[barbershop.org/indy](http://barbershop.org/indy)

2007

DENVER

July 1-8

2008

NASHVILLE

June 29- July 6

2009

ANAHEIM

June 28- July 5

2010

PHILADELPHIA

June 28- July 5

2011

KANSAS CITY

July 3-10

2014

NASHVILLE

June 29-July 6

## MIDWINTER

2006

SACRAMENTO

Jan. 15-22

[www.barbershop.org/midwinter](http://www.barbershop.org/midwinter)

2007

ALBUQUERQUE

Jan. 21-28

## Of course they're happy—they won a CARAs award!

Join the illustrious ranks of quartets such as **Michigan Jake**, **Hi Fidelity**, **The Gas House Gang** and others, as a potential winner of a Contemporary A cappella Recording Awards.

A service of CASA, the CARAs recognize the best recorded a cappella and aim to support this burgeoning culture of instrument-less enthusiasts. Boasting that it is "the only truly global a cappella recording awards," every year since 1992 the CARAs have considered hundreds of albums in celebration of the best a cappella recorded around the planet.

The 2006 Contemporary A Cappella Recording Awards are open for submissions!

Your album is eligible for the 2006 CARAs if:

**It was released to the public in the 2005 calendar year.** The CARAs cannot accept CD-Rs or any other unfinished form of your album, but will be glad to accept it the following year, once it has been released.

**At least one track on the album is entirely a cappella.** In order to be considered in any best album category, more than half of the tracks must be a cappella, but even a single a cappella track will be considered in a best song category.

**It is received at the CASA office no later than January 1.** Discs released in 2005 must be received by January 1, 2006. Unfortunately, a postmark of January 1 is not acceptable. Note that the earlier you send your album the more time the evaluators will have to listen. Although every album is given the same length of time for consideration, and all are re-listened to by nominators between January 1-10, it does make it easier for nominators if they can spread the initial listening over weeks or months rather than days.

Learn more about nominating an album, or becoming a judge, at [www.casa.org/cara/home.php](http://www.casa.org/cara/home.php)



**Hi-Fidelity won! From left: Craig Ewing, T; Tom Moore, L; Martin Fredstrom, Bs; Gregg Bernhard, Ba.**

## "HONEST, MA! I WAS ONLY READING PLAYBOY FOR THE ARTICLE ON SINGING THE NATIONAL ANTHEM!"

Imagine the surprise when "Beatnick"

Mike Borts heard that

his face and singing

tips had been

lifted from a page

on [barbershop.org](http://barbershop.org)

and presented as a

featurette in the

second-greatest

men's magazine.

Add a page of tags

to the Bunny Book,

and you'll truly have

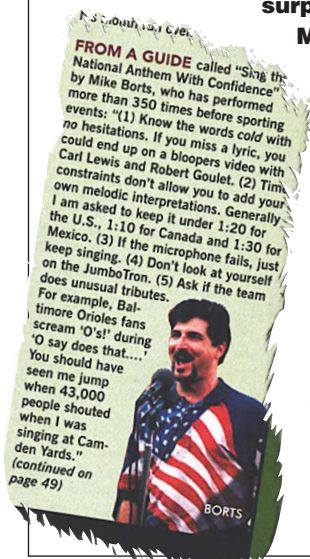
"Entertainment for

Men." Find it on

newsstands and

under mattresses

now.



## Job opening: Director of Music and Education

The Barbershop Harmony Society seeks an outstanding individual to lead us to a position of preeminence in vocal music. Responsibilities:

- Planning and budgeting
- Managing staff
- Establishing/overseeing Society programs
- Interacting with leaders of other vocal music organizations

This position requires:

- A bachelor's degree in music or music education.
- Superior skills in business administration, management, writing, and knowledge of barbershop style.
- Membership in the Barbershop Harmony Society.
- Ten years work experience in music related field.
- Experience in quartet/chorus activity.
- Willingness to travel.

See the complete job description online: [www.barbershop.org/ID\\_054125](http://www.barbershop.org/ID_054125), then email a cover letter and résumé to [rlewis@barbershop.org](mailto:rlewis@barbershop.org)





## Increasing Laughter in Your Chapter Meeting

**R**esearch suggests that a good hearty laugh can help:

- reduce stress
- lower blood pressure
- elevate mood
- boost immune system
- improve brain functioning
- protect the heart
- connect you to others
- foster instant relaxation, and
- make you feel good.

**Listen** for the amount of happy laughter in your chapter. Nurture it. Your guests will be impressed if they hear during breaks a happy buzz sprinkled with laughter. Not only recreational chapters, but all chapters need humor and delight.

Fortunately, we don't need to force humor into our meetings, because barbershop music is inherently funny. Have we forgotten this? Barbershop music has a tickle. A shtick. Meredith Willson knew this, as he used the quartet of school board members in *The Music Man* to bring a chuckle to his audience with "ice cream - ice cream - ice cream - ICE CREAM"! And lyrics like "how can there be any sin in sincere." The tenor soars, the bass descends, the lead holds a note while the others gyrate, it's all good fun. This is why we had 40,000 men singing barbershop. Junior high school kids giggle when they hear us sing. We're the hams that can't be cured. So **don't forget the shtick.**

**Do something interesting with the music.** Instead of just singing "Down Our Way," ask them to sing "Down Our Way Cha-Cha-Cha." You get the idea. Or sing the tag quickly, abruptly ending the song. See how fast they can sing an uptune. Take an old repertoire song and pitch it up a fourth (falsetto practice!). Or turn it into a waltz or a rap.

**The director's mood counts.** Before you enter the meeting place, be ready to have the most fun you've ever had, tonight. While you are directing, if something funny happens feel free to crack up.

Add some **funny choreography.** Have them wiggle their hands by their ears every time they sing the word "wild" in "Wild Irish Rose." Just make something up. You'll get better at it. (And they are listening for lyrics!) It doesn't have to be permanent.

Use quartets in a funny way during the chorus time. For some reason, **quartets are amusing.** Have a quartet sing a chorus-repertoire song before the chorus sings it. Make the quartet funny—three tall guys and one short, or give them funny hats.

Make sure your entire out-front team is on board, especially the guy who is in charge of the program.

A lot of this is in his bailiwick. If your chapter meetings have degenerated into chorus rehearsals, encourage your officers and program people to work with you to increase and improve the time that is not strictly "rehearsal." As the musical director, you may be one of the most creative people in the chapter, and you may set the tone.

If you or any of your members or guests can tell a **joke**, let them.

Surprise the chapter by calling on your funny man between two

songs you are directing. If the joke bombs, that's funny too. If there are two or more funny guys, call them up front for the joke of the week contest.

Your team should **encourage the supporting actors.** Handing out membership cards for renewals can be fun—in one chapter, the secretary does a funny walk out front, in another the guys applaud each renewal with the number of claps that the renewed member has years of membership (10 years, 10 claps). If your chapter has refreshments, let the refreshment guy come out in a chef's hat and announce the "menu for this evening," perhaps in an atrocious French accent. What does it take? Fifteen seconds? And another guy gets to do his thing, another laugh.

Your team should schedule **special nights** like "loud shirt night." Or "ugly outfit night." ("You might win, even if you forget.") You may have to work up to that one.

Try **improv.** Improvised songs, skits, and other creative entertainment can be worked into your chapter meeting. We had a lot of fun with this one: we divided the men into four groups, and told them they had ten minutes to go off in a corner and prepare "a corny song." Didn't have to be barbershop or even harmonized. Ten minutes later, they came back and each group performed in turn. It was a hoot. I noticed that the newer and younger members and even guests especially participated. You are strengthening creativity and performance skills, too.

Improv can be based around scenarios ("your third-grade music class"), or around props like a newspaper or cell phone, around funny poems the guys know, or around a certain tag or polecat. Use your imagination and encourage them to use theirs. For variety, sometimes give them a week to think about it.

*"Doctor I have a  
ringing in my ears."  
"Don't answer!"  
— Henny Youngman*

by  
**Kirk Roose**  
director,  
Akron and  
Lorain, Ohio  
Chapters

## HARMONY HOW-TO

Share your successes with other chapters.

Notice what parts of your meetings bring down the **mood and energy level**. If appropriate, make them funny or at least interesting. Of course, humor is not always appropriate. If an announcement is made that a member has died, mirth is out of place. That is time for a few minutes of warm sharing of memories. Maybe hum "I Believe." A great meeting may have both laughter and tears.

More laughter in your chapter should increase the fun and energy. You will all be younger. You should hear a difference in the sound of your chorus, a more joyful sound. Guests will be drawn in. Members will want to invite their friends to these **barbershop parties**. ■

July 12-15, 2006 Trinity University, San Antonio, Texas



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**History is the distillation of rumour.**

Thomas Carlyle

**The past is always a rebuke to the present.**

Robert Penn Warren

**There iss but one solitary thing about the past worth remembering, and that was the fact that it is past—it can't be restored.**

Mark Twain

**History is a myth that men agree to believe.**

Napoleon

*"To some folks it might have been kitchen harmony, or parlor singing, front porch harmonizing or the local park might have been home for such chord play..."*

*"To others a local saloon, pool hall or street corner was a harmony venue...."*

*"In my case it was at my Uncle Dick's farm, under the canopy of the walnut tree in his front yard, with him strumming his guitar and sharing his latest original songs, which were so readily natural for our extended family to sing in harmony."*

—Dr. Val Hicks, (1933-2004),  
in his Preface to *The Six Roots of Barbershop Harmony*

# YOUR HISTORY

For almost everyone, barbershop history starts the day he started barbershopping. Everything before that is part of a mythical Golden Age, when the life of every North American male centered around a tonsorial parlor straight out of River City. For many, history reflects "the way the Society used to be, before..." (your pick):

- "those doggone arrangers came along and ruined everything" (1941)
- "those doggone choruses came along and ruined everything" (1944)
- "those doggone educators came along and ruined everything" (1950s)
- "they changed the judging system and ruined everything" (1939;1941;1948;1971;1993)
- "that &\$%#! joined our chapter and ruined everything"
- ... and so on.

We make new history every day, too, in our barbershop lives. It's not in "big achievements, but in the little ways we further the cause of barbershop harmony through fun meetings, new recruits, new ways we reach out to the world around us.

**Because barbershop, and history, are intensely personal things.** As Tolstoy might put it, it is a grand aggregation of countless individual lives, happily lived.

A comprehensive history of barbershop harmony is far beyond the scope of this magazine—although we can point you to a few good sources. Nevertheless, this month, *The Harmonizer* looks at history in both directions.

Looking backward, we peek into the historical studies of historian, composer and arranger Dr. Val Hicks, and supplement it with recent academic scholarship on the musical and social art form, plus a look at the history of contest judging system.

Because our history is about people, we also profile our Barbershop Hall Of Fame inductees, and complement it with a son's very personal recollection of his dad's barbershop career. You may not have known Dennis King individually, but you've known many Barbershoppers like him.

Looking both forward and backward, Neal Siegal tells about a recording project that recreates the Victrola-era quartet sound with modern recording equipment. And finally, Chuck Greene offers thoughts on what the chapter meeting of the future might look like.



The beloved, departed Dr. Val Hicks (1933-2004) was himself one of the six pillars of barbershop harmony (along with Lou Perry, Earl Moon, Dave Stevens, and you can pick your favorite two more....)



In a barbershopping career spanning six decades, Val's influence as a composer/arranger (hundreds of compositions and arrangements to his credit), historian, teacher and friend lent him a unique perspective on the world of close-harmony singing.

At the time of his death, Val was completing **The Six Roots of Barbershop Harmony**, a monograph he was self-publishing. A work of considerable scholarship, it nevertheless spoke with a reader-focused, colloquial voice clearly intended for Barbershoppers. Although he had submitted an abbreviated form to *The Harmonizer*, it was still too long for publication.

We have chosen instead to present a few extracts that highlight Val's essential beliefs:

- That barbershop harmony is not an adjunct to American musical history, but a driving force in it, interweaving democratic ideals with musical expression
- That barbershop's bonds of musical friendship are at the core of a life well-lived.

# THE SIX ROOTS OF BARBERSHOP HARMONY

BY DR. VAL HICKS

**Here we have an American art form, exclusively native to our land, that evolved over the last 200 years.** It is a type of popular singing that has arisen from at least six roots:

- 1. The whole tradition of Jeffersonian democracy loosened us up**, freeing the nation from Old World ways, encouraging us to boldly proceed in life. Singing is a vital activity that was stimulated by this new-found American mood: song sheets, song booklets, sheet music, stage shows, and vocal improvisation. America, a new nation with burgeoning opportunities, had an environment where fresh musical ideas could be tried. Traditional academic rules were often unknown and many vocal groups relied on ear singing. African-Americans were especially inventive in their use of chromaticized notes, for indeed such devices as "note-bending," "swipes" and "snakes" were innovative and creative.
- 2. Nineteenth century stage shows such as minstrel productions** and touring singing ensembles encouraged quartetting such as the Hutchinson Family Singers, during the 1840s. Later, vaudeville featured quartets as did other staged shows.
- 3. Quartets from the African-American culture** helped create chromatic and harmonic devices which have become a part of today's barbershop style. In addition, blacks had a culture that promoted ear singing, and this stimulated the formation of many quartets from the 1880s to the 1960s.
- 4. The recording industry (circa 1895 to 1960)** and its various quartets spread songs and music styles throughout the land and gave an impetus to quartetting. By the 1920s there were thousands, maybe tens of thousands of amateur quartets.
- 5. The gradual evolution from the "do-to-do" song to the "sol-to-sol" song** was vital to "ear singing" and four-part harmony "woodshed" quartetting. Sol-to-sol songs provide a more substantial foundation for harmony. Two unique features of the barbershop style are, first of all, an inner voice part, known as the baritone, which constantly crosses above and below the melody to maintain the essential four-part texture, and a harmony part above the melody known as the tenor.
- 6. Town barber shops (from 1880 to 1920)** became a link in the growth and development of male, unaccompanied harmony singing because some of the shops were a place where this casual harmonizing often found a welcome presence.

## ROOT FOUR: HARMONY WAXES POPULAR

Essentially, the early recording quartets, trios and quintets influenced America's song and vocal history in four ways:

- 1. They provided a general aural model** for those interested in doing their own harmonizing, and more specifically, were a vocal model for vowel production, tempo, interpretation, diction, and form (verse-chorus format). They provided a vocal "mentorship" for solo, duet and part singing.
- 2. The recording groups stimulated interest** in songs and sheet music sales, in addition to being a repertoire source for amateur singers. In this process, the amateurs learned the songs "by ear" to entertain in and around their cities and counties spreading the music. Often such songs were featured in Hollywood movies, and this popularized the songs and artists with the American public.
- 3. Professional trios and quartets heard on recordings** helped us get through two world wars and brought happiness to countless listeners with songs such as "Over There," "Smiles," "Till We Meet Again," "Praise the Lord and Pass the Ammunition," "White Christmas," and "You'll Never Know." In addition to the war-time songs, there were hundreds, maybe thousands, of other songs and hymns that buoyed up our lives, and some songs are still recalled and sung.
- 4. They played a vital part in America's becoming a singing nation** as songs were played, popularized, recorded, aired, sold, and distributed to an eager listening public. Sometimes vocal "arrangements" of the songs were published a few months after release of the record for amateur singing groups to adapt, and this further helped spread the popularity of the songs.

To make these early disc recordings, a quartet was ushered into a bare room which served as the recording studio. A horn protruded through one wall, attached to the actual recording equipment on the other side.

Standing about 12 inches away from the horn, the quartet started singing. They stood as still as possible, because the horn picked up every deep breath, cough, and foot shuffle. They leaned back on the very high or very loud tones, so that they wouldn't "blast" the grooves with the power of the sound. There was no audience to play off of, and the horn absorbed so much sound they had trouble hearing themselves sing. On accompanied songs they were drowned out by the orchestra, playing in tiers behind them.

After several practice recordings, they made three "perfect" masters. Each recording was examined under a microscope to check for broken or irregular grooves, which rendered the master worthless; only a smooth, unbroken groove would produce a good record. Even the best masters were good for only a limited number of reproductions; it was not uncommon for a studio quartet to spend an entire day singing a handful of popular songs over and over, making master after master.



PHOTO: WIKIPEDIA

### Listen up! Required listening

- **Thomas Edison's Attic and The Antique Phonograph Show** at [www.wfmu.org](http://www.wfmu.org)  
78s and cylinders are played on actual period reproducing devices! The audio curator at Edison National Historic Site rummages through the archives of Edison cylinder and disc record rarities, many not heard since "the old man" himself stashed them away. **Incredible!**
- Various Artists, **Close Harmony Pioneers**  
[www.barbershop.org/pioneers](http://www.barbershop.org/pioneers)  
Vintage quartets including The Peerless Quartet, Billy Murray and the American Quartet, many others
- **Vintage audio library online:** Hundreds of vintage recordings from the collection of barbershop historian Jack Baird.  
[www.barbershop.org/listen](http://www.barbershop.org/listen)
- **Barbershop Style presentation:** Historian David Wright traces the evolving style through selected performances across the decades.  
[www.barbershop.org/barbershopstylepresentation](http://www.barbershop.org/barbershopstylepresentation)

# In This Town

by Val Hicks, June 1, 2004

## How to start a casual quartet

Based on recollections and advice of old timers (such as Jack Partenheimer, Roger Freund, Jerry Nyhan, Dean Snyder, Lou Perry, and Munson B. Hinman, Jr.) whom I knew in the 1950s, 1960s and 1970s, several conditions need to be present to bring a casual vocal foursome to life

1. There must be a melody and lyrics provided by someone who can boldly project the song to help entice harmonists to join in.
2. It helps if the song contains the possibilities for harmony and harmonizing. Some songs are too diatonic or barren of implied harmonies to suggest or create consistent four-part texture. The chromatics in the song (and its chords) help provide the tonal energy to impel the music forward. An example: A7 to D7 to G7 to C. The 7th chords contain the tritones which demand resolution and they provide the tonal energy for an a cappella harmonic journey back "home" to the tonic key.
3. A mutual love by the participants for singing in harmony.
4. A decision whether the other three should harmonize below the melody or allow someone to stay above the tune. There might be at certain times two voices above the melody singer, called the lead.
5. A combination of high and low voices helps, but is not a firm prerequisite because some singers can merge into falsetto or head voice to reach high notes.
6. A semblance of social compatibility can add to the fun and bond the group together. It is difficult to sing with people you dislike.
7. A physical environment conducive to singing: no other music or loud sounds which might interfere; no phone calls, children, animals or other interruptions. ■

*In this town we sang and sang  
When you and I first met.  
Duets, trios, different groups,  
And then our first quartet.*

*A steady round of service clubs,  
Churches, parties, wakes.  
A constant trail of good-old songs  
And bits of wedding cakes.*

*In this town we settled down  
With brides, then kids to raise.  
The months and years  
all went so fast,  
Sort of left us in a daze.*

*We never did the fancy shows  
For the governor and such,  
But, gradually we settled down,  
For Mom's own piano touch.*

*So in this town we keep on singing,  
Up to this very day,  
And our kids all join right in  
To sing and then to pray.*

*Now Mother's gone to another sphere,  
But we still congregate  
And harmonize as in times of old  
To sing and celebrate.*

*We gather close, hearts full of love,  
To raise the roof in song,  
With chords sent on a cosmic fling  
To Heaven where they belong!*



*Preserving Our Heritage*

[www.bqpa.com](http://www.bqpa.com)



## Averill receives accolades for social history of barbershop harmony

The Society for Ethnomusicology has awarded Dr. Gage Averill, Dean of the University of Toronto Faculty of Music, the 2004 Alan P. Merriam Prize, a coveted prize that recognizes the most distinguished, published English-language monograph in the field of ethnomusicology. Dr. Averill's award-winning book, *Four Parts, No Waiting*, is a social history of American barbershop harmony. The book has also won Choice's Outstanding Academic Title for 2004. The Alan P. Merriam Prize is named after one of the most important early figures in ethnomusicology, and is awarded annually by the Society of Ethnomusicology.



**Four Parts, No Waiting: A Social History of American Barbershop Harmony.** By Gage Averill. (American Musicspheres.) New York: Oxford University Press, 2003. [xii, 234 p. ISBN 0-19-511672-0. \$35 (hbk.)] Illustrations, photographs, musical examples, glossary, bibliography, index, companion CD. Available from [HarmonyMarketplace.com](http://HarmonyMarketplace.com)

Barbershop harmony is a genre of American vernacular music often ignored by musicologists and ethnomusicologists alike, and for that reason alone, the scholarly world has long been in need of Gage Averill's new book, a well-researched quick-read that both the seasoned Americanist and contemporary barbershopper will agree leaves them with a wealth of new information. Averill aims to dismiss the academic stereotype that regards barbershop singing as simply an amateur musician's hobby and thus not worthy of serious dialogue, and his frank, sometimes controversial discussion of the unique social history of barbershop harmony hopefully will open the doors to further research into this relatively unexplored topic.

The book spans four-part harmony developments in the United States from the mid-nineteenth century through the present. In the first chapter, which roughly covers the years 1830-1890, Averill argues that today's barbershop music is actually a fusion of European-American and African-American four-part harmony styles tracing back to the antebellum South. After the Civil War, both black and white quartets began to tour the battered nation, oftentimes appearing in minstrel shows. While these quartets introduced their respective brands of close-harmony singing to middle-class Americans, they soon began to exchange ideas, topoi, aesthetics, and even performers. The two divergent traditions eventually coalesced into the wildly popular "barbershop sound" that would be heard on countless recordings in the early-twentieth century, discussed in detail in Chapter Two.

By the turn-of-the-century, close-harmony had fully entered the American mainstream thanks to frequent appearances by quartets in vaudeville shows and the instant recording success of three quartets in particular – the Haydn, American, and Peerless Quartets. Averill claims that it was the American culture industry in general that was responsible for attaching the name "barbershop" to this style of singing, since much of the popular musical iconography of the day depicted quartets singing in barbershops and on street corners. By the end of the First World War, however, the close-harmony sensation dissipated. Barbershop recordings of "the old songs" were replaced by new Tin Pan Alley tunes that reflected the intoxicating rhythms and chord progressions of ragtime and early jazz that were already sweeping the country.



Review by  
**Larry  
Bomback**  
Manhattan  
Chapter and  
Blue Amberol  
Quartette

Chapter Three is perhaps of the most interest to contemporary barbershop singers since it discusses the revival movement that began in the thirties thanks to the efforts of O.C. Cash, an amateur singer and businessman from Tulsa, Oklahoma and the founder of The Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America (SPEBSQSA), as well as the parallel movement in New York, spearheaded by the trio of Al Smith, Fiorello LaGuardia, and Robert Moses. There was

an ephemeral alliance between the two revivalist camps that unfortunately ended on a sour note because of Cash's racist views. The original bylaws of SPEBSQSA, which endlessly preach fraternity, nevertheless, prevented blacks from being members and competing in quartet contests. This stipulation caused the New York revivalists to resign from the organization until the policy eventually changed many years later.

Chapter Four examines the impact of the revival movement over the next three decades. Averill cites four cases studies as examples of what he refers to as "barberpop," when barbershop quartet singing entered the American mainstream once again: (1) The Flying L Ranch Quartet's appearances in several postwar films including the wildly popular *Hereford Heaven*, (2) the Chordettes, an all-female quartet, and their long stint on Arthur Godfrey's *Talent Scouts*, (3) the Dapper Dans, who would sing every day along "Main Street, U.S.A." in Disneyland, and finally (4) the Buffalo Bills' performance in the film and stage versions of Meredith Willson's *The Music Man*.

Averill concludes the book with an account of his visit to the 2000 International Competition in Kansas City, Missouri, giving the reader a taste of today's barbershop scene. Unfortunately, his account is really just a taste, and many current Barbershoppers will rightly claim that much has been left out of this text. *Four Parts, No Waiting* certainly requires a follow-up book that thoroughly explores barbershop music after 1970, discussing significant changes in barbershop theory and pedagogy, and the new breed of arrangers whose renditions of "the old songs" caused major sonic changes to the music.

*Four Parts, No Waiting* includes a wonderful glossary, and it is, indeed, an essential tool for the non-Barbershopper, since this hobby has a musical vocabulary all its own. The companion CD includes 22 tracks spanning 100 years of recording, although it is surprising that there is only one example of "barberpop" on the compilation, despite so many pages being devoted to the phenomenon.

Averill's book is a must-read for all Barbershoppers, despite the fact that some might be a little put-off by the frequent use of academic musical jargon. It is an equally important book for scholars and students of American music, as Averill has shown us that barbershop harmony is a genre that can no longer stand to be ignored. ■

# Everything old is new again in replica recording

The Barbershop Harmony Society continues to be recognized as a bastion and resource for authentic Barbershop quartet preservation among some of the most knowledgeable musicians, scholars and professional practitioners of early 20<sup>th</sup> century American popular music. This was certainly the case when Bob Erdos, executive producer of Stomp Off Records, a record label dedicated to preservation of 1920s ragtime and early jazz, approached New York musician and bandleader

Dan Levinson about a recording project for which they wanted the music to sound like *the real thing*.

Early last year, following the success of their first collaboration *Echoes in Wax*, an instrumental note-for-note transcription of the first jazz recordings on the Edison label from 1917), Levinson inspired Erdos to envision a companion collection; one, however, that would replicate the sound and style of the groups that dominated the recording industry during the early part of the twentieth century, specifically including original 1917 transcriptions with vocals featuring a barbershop quartet.

For this collection, Erdos' and Levinson's objective was not to reproduce the tinny sound of old 78-rpm recordings; archivist labels, such as Archeophone and Document Records restore and preserve original early

20<sup>th</sup> century recordings. Rather, the album, *Crinoline Days* (named from the words of a 1922 Irving Berlin song) was intended to accurately replicate the spirit, artistry and sound of performances *as they would have been heard when performed live*, unaffected by the primitive recording technology of the early days.

As a musician and bandleader, Levinson's artistry and expertise in '20s and '30s popular American music falls somewhere between scholarly and obsessive.

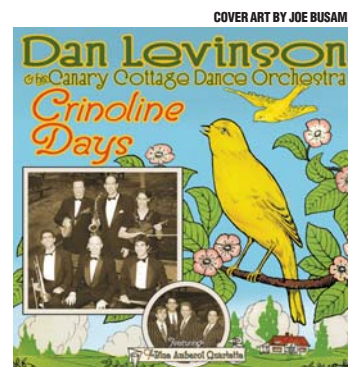
Sensitive and keenly knowledgeable about the music and recordings of the period, Levinson knew he'd have to pursue Erdos' commission with specialized techniques and talents. The assembly of a savvy band (trombone, banjo, piano, violin, C-melody sax and drums—yes there is such a thing as "period" drums) came relatively easily from his regular trade associations. However, finding the right singers and a quartet promised to be a greater challenge. Even with access to New York's abundant professional talent, he knew that today's singers would not come ready with the distinctive sound, character and experience of early barbershop singers like Billy Murray or quartets like The Edison Quartet or The American Quartet (1909-1925).

Fortunately Levinson had an ace to fall back on. Ever since hearing the Buffalo Bills in the 1962 film *The Music Man*, as a child, he'd been fascinated by the sound of barbershop quartets. In his teens he began collecting original quartet recordings primarily from 1906-1925. Eventually his interest led briefly to membership in SPEBSQSA in the 1980s.

To find the quartet he needed, Levinson contacted his old alma mater, The **Manhattan Chapter**, home of the **Big Apple Chorus**. Four chapter members (individually avid quartetters—including me) who were particularly excited about the unique nature of the project and the credentials of the band personnel eagerly requested an audition!

After several weeks of preparation, some direction by Levinson and a good deal of studying original 1917 recordings of **The American Quartet**, we dubbed our-

*The aim was not to reproduce the tinny sound of old 78-rpm recordings, but to replicate the artistry and sound of performances as they would have been heard when performed live.*



Hear exclusive audio clips:  
[www.barbershop.org/crinoline](http://www.barbershop.org/crinoline) More info :  
[www.StompOffRecords.com](http://www.StompOffRecords.com)



**The Blue Amberol Quartette, from left: Neal Siegal (Bs), Larry Bomback (T), Eddie Holt (L), Brad Verebay (Ba).**

selves **The Blue Amberol Quartette** after a brand of recording cylinders popular in 1912, with “quartette” in the style of the time). Happily, we passed the audition. Erdos was equally delighted and quickly set up a live recording sessions with Levinson’s Canary Cottage Dance Orchestra in a Brooklyn sound studio.

For our quartet — Eddie Holt, lead; Neal Siegal, bass; Brad Verebay, bari; and Larry Bomback, tenor — the greatest lesson had to do with how and why today’s quartets sound so different from yesterday’s. More often than not, small bands accompanied the earliest quartets. As exciting as the instrumental accompaniment is, instrumentation sonically dampens or neutralizes much of the more delicate harmonic expansion we so love today. This may be why barber-shop is practiced almost exclusively a cappella today. Furthermore the constant and fully expanded chord

structures we use today were not codified, so the chords often have doubles to which we are unaccustomed.

Not surprisingly, too, the recording technology itself influenced the style and its popular appeal. Until the advent of electronic recording the rudimentary mechanical recording methods of the early 1900s (like the tin horn that predated the microphone and wax disks) were insensitive to the full range of balanced individual voices and fragile harmonies. They required distinctively robust vocals. In essence the technology dictated and created aspects of the original style. By today’s standards the early recordings, exciting, spontaneous and delightful as they are, lack the harmonic clarity and subtlety to which today’s listeners are accustomed. *Crinoline Days* was meant to capture yesterday’s unique verve with sonic fidelity. ■



by  
**Neal Siegal**  
Manhattan Chapter and  
The Blue Amberol  
Quartette

## The seven most-heard numbers in advertising...

# “5-8-8-2-300, Empire!”

One hot day in 1977, four barbershoppers stepped into a Chicago recording studio to make what has now become a world record in advertising. They put down a simple jingle for a store-front carpet company, and today, 28 years later, that same jingle, as recorded with those same singers, is still seen on TV and heard on the radio in 35 of the largest cities in the country. If you haven’t caught it, you haven’t been paying attention.

**Eight hundred... five eight-eight, two three hun-dred... Em-PIRE!**

Has it been successful? Well, the little direct-response company with three ladies answering the phone is now a multi-million dollar corporation with more than 100 telephone operators waiting to take your call.

And if the people we know are at all typical, the jingle appears to be part of the DNA of large numbers of folks under the age of 30.

As for you Barbershoppers, listen carefully the next time you hear the jingle, because you may know the singers: they are Tom Felgen, two-time international gold medalist (bass of **The Four Renegades** and **Chicago News**); Lynn Hauldren, two-time international bronze medalist (bari and writer for **Chordiac Arrest**); Ken Edson, guitar/banjo player and lead in **Chicago Natural Gas** (previously “Homer” of Homer

and Jethro); and singing top lead is Joyce Cunningham, a Sweet Adelines Queen of Harmony (lead, Sweet and Lows).

That foursome was known as The Fabulous Forties and sang both barbershop and modern harmony around the Midwest for ten years (1972 to 1982).

Lynn, who wrote and arranged the jingle, also wrote most of the Empire commercials for the first 15 of those 27 years, and appears in many of them as “The Empire Man.” (He is also supposed to be recognizable as the claymation character at the end of each spot, although many people claim it looks more like the Schweppes guy.)

Today Lynn sings baritone with **Savoir Four**, 2004 international senior silver medalists. Tom is currently the bass with the senior quartet **SAGE** from Baltimore, but is also helping support our troubled airline industry by flying to Chicago regularly to sing with Lynn in a brand new senior quartet by the name of **Medium Rare**. Joyce has retired to Carlinville, Illinois, and Ken passed away in 1998.

So when next you play the guessing game of “most listened-to quartets”—stop and calculate: is there any other one that has been heard thousands of times a month by millions of people, for 28 years? And what if Joyce, Ken, Lynn, and Tom even made a penny apiece each time it aired?

(P.S. They don’t.)



**Tom Felgen, Lynn Hauldren, Joyce Cunningham and Ken Edison as “The Fabulous Forties.”**



**Lynn Hauldren, The Empire Carpet Man, in full uniform. “Virtual Empire Guy” shows up when Lynn is sleeping late.**



# Indianapolis 2006—Your Fast Track to F

## We've Got The Best Events!

Join us **July 2-9, 2006** for the  
Barbershop Harmony Society's 68th Annual  
International Convention & Contests

### The Best Contests

**International Quartet Contest**—Fifty of the world's top quartets performing at ever increasing levels of musical excellence and artistry.

**International Chorus Contest**—A new, more inclusive event featuring more choruses than ever before—30 chorus competitors will vie for the chorus gold medal on Friday, split into two sessions.

**The College Quartet Contest**—rapidly becoming one of our hottest attractions at the summer convention.

### The Best Special Events

**The Association of International Champions Show**—The perennial favorite parade of our championship quartets plus the ever-popular AIC Chorus under the direction of Clay Hine.

**The Harmony Foundation Show**—A benefit show for the charitable arm of the Barbershop Harmony Society that has featured compelling performances by groups like the **Kings Singers**, the **Swingle Singers** and **Rockapella**. Stay tuned for details on this year's headliner. Other acts confirmed for this year include our current quartet champion **Realtime** and **VoCa**. VoCa is a premiere mixed vocal ensemble comprised of 18 singers who represent the finest blend of talent, experience and dedication in Southern California. Several are married couples and all are active in their respective barbershop organizations. VoCa performs a variety of musical styles, including jazz, gospel and barbershop.

**World Harmony Jamboree**—The greatest variety of barbershop sounds assembled in one show. Men, women, choruses, quartets in a rainbow of sounds to celebrate the human voice.

**Opening Ceremony**—Back by popular demand, this proud and inspiring Olympic-style opening event with a flag procession will honor the competitors, their districts and our affiliate organizations.

**Mixed Harmony Showcase**—With men and women blending their voices in concert.

## We've Got The Best Classes

**Tag Singing**  
with Bill Rashleigh and  
Jim Bagby



**Next Generation  
Trivia Master**  
with Patrick McAlexander  
and Joe Connelly



**Gold Medal Hour**  
with Realtime

Here's an opportunity for you to ask them the question you've always wanted answered by our champions and hear them sing some of their most famous songs.



**Master Class**  
with Masters Of Harmony

Experience some of the techniques and philosophies that won them the gold for the sixth time and hear their glorious sound one more time.



### Directors Class

Explore rehearsal techniques and address concerns that are certain to assist you and your chorus be better at what you do.

**Singing  
for Life**  
with Jim  
DeBusman



**Barbershop  
Butterflies  
Bite the Dust**  
with Gary Plaag



**Cop  
Not  
with**



# 68th Annual International Convention & Contest

## We've Got The Best Way To Sing!

### The Best Ways To Have Fun Singing

Enjoy some family fun in four parts! Bring harmony to your family by performing in the Barbershop Harmony Society's **"Family Chorus."** Stay tuned for more details on how to participate in this very special event.

**Sing With The Champs**—A chance to harmonize with your heroes and benefit a good cause.

**FREE Gospel Sing**—Voices raised together in praise, an inspiring blend of performance and participation.

**Woodshedding** in the AHSOW room.

### Plus...

- Special breakfast events
- Barberteens activities
- Groups performing all week
- More surprises still ahead in the Chorditorium

The Barbershop Harmony Society is committed to sharing the greatest in barbershop entertainment with all its members, by bringing new kinds of excitement to our biggest annual event. We know you'll agree... attending the 2006 International Convention in Indianapolis truly is ***your fast track to fun!***

## Choose Your Seat! Print Your Own

### Choose Your Seat!

Register now and **choose your seat** for the 2006 International Convention. Now you can order online, get the best seat and know TODAY where you'll be sitting next summer!

Order before **January 6, 2006** and receive an **early bird** discount!

### 68th Annual Convention & Contest—July 2-9

Call us at **800-876-SING(7464)** or  
Register online at **[www.barbershop.org/ind](http://www.barbershop.org/ind)**  
Email: **[convention@barbershop.org](mailto:convention@barbershop.org)**



## Registration - 2006 International Convention - Indianapolis

**July 2-9, 2006 :: Order online to choose your own seat! [www.barbershop.org/ind](http://www.barbershop.org/ind)**

date	membership number	chapter name (if applicable)	
Name		nickname	
Guest name		nickname	
address	city	state/province	ZIP/postal code
work phone	home phone	email	
circle payment method VISA MasterCard check money order	card account #	expiration date (MM/YY)	

Send completed form with payment in U.S. funds to  
**Barbershop Harmony Society**  
7930 Sheridan Rd.  
Kenosha, WI 53143  
-or- order online to

Your mailed confirmation is your receipt. Registration includes a convention badge, a reserved seat at all contest sessions and a souvenir program. 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. Your registration packet may be picked up at the convention registration area beginning Monday, July 3, 2006. Registrations may be transferred to another person, but they are NOT refundable. No phone orders, please.

**Early-Bird Rate!** Order before January 6, 2006

Quantity	Type	Rate	Total
	Adult	\$129.75 (includes handling \$4.75 each)	
	Junior (under 12)	\$67.75 (includes handling \$4.75 each)	



# The Shadowbox



A

few months after my father died, I began to worry that some of his belongings might be lost. I was not particularly concerned with things of material value so much as the little things he used through the day. There was a cheap little money clip with a built in finger nail file that he always had in his pocket and I did not want it to disappear. I also became concerned with his drafting tools. I've got vivid memories of him sitting at the kitchen table using circle templates and mechanical pencils that were an important part of his work. I'm not sure when exactly it happened, but these silly things had become priceless to me. So I gave my mom a call. "Don't throw away anything," I said.

Several weeks later, she came to visit and brought along two big boxes of stuff. The boxes were full of the kind of junk you put in your nightstand drawer. Here were the little items my father did not need but could not throw away. As I sifted through these things I found my father's "Barbershopper of the Year" pin. This is one of the things I had been looking for. There is probably no one else on the planet that could value this little pin as much as I do, and I had to have it. I remember seeing it on my father's lapel. I also came across cuff links, tie tacks, bow ties and two old pitch pipes. There were "Man of Note" pins, seven different name badges with titles like "Chapter President" and "Area Counselor". There was the vest he wore in the last quartet he sang with. These two boxes contained a gold mine of precious memories, most of which were directly related to the hobby of barbershopping.

As you know from stories I have already related, my father brought me into the hobby of barbershop quartet singing when I was eleven years old. At that time, he had only been a barbershopper himself for two months. My brother joined at the same time. Back then we had no idea this hobby would be a lifetime thing. We did not realize we were writing our own personal history with each old song we sang. There were barbershop campouts. We sang at division and district contests. The shows and sing-outs through those early years are all a blur because there were so many of them, but they were so much fun. When I moved away from home and began my adult life in a new city, my dad and I still had barbershopping in common, even though we did not ride to rehearsal together anymore. Through all the years that followed, he kept putting junk in his nightstand

History is more than big events by famous people. It's a very personal thing.



**Duane King**  
Second Generation  
Barbershopper

**Dennis King was proud to be a Barbershopper, as seen in his many activities through the years. Clockwise this page:**

- with The Mendo-Tones, 2003
- with the Vacaville Chorus early 1970's
- as an area Counselor
- part of The Big-Vee Showboat chorus, 1974
- hamming it up with me in the Big-Vee show "Whistle Stop Barbershop"







**Dad and me with our wives singing at our family reunion in 1986; with a pick-up quartet at a barbershop camp-out in 1971.**

drawer.

In the hallway of my home there now hangs a shadowbox dedicated to my Dad and the hobby he loved so much. All of the things I mentioned earlier are on display. In addition, there are photographs — my mother takes tons of photographs. I only had room for about eight or nine pictures, so it took a good long while to narrow the field down to the few that captured the best memories of my father the Barbershopper.

The memory box has been on display for a while now. This week it occurred to me that there

is one thing missing? And this missing thing is what I want to tell you about.

Each time I look at my father singing in the pictures, I can hear his voice. One of his favorite songs was "I'll Take You Home Again, Kathleen." He sang bass, and I can still hear the tag from that song ringing in my head. But I am the only one that can hear it. That is what is missing from the shadowbox. There are no recordings of my father singing. He never sang in a great quartet. Nobody ever cut an album featuring my dad. I cannot play a tape to let anyone know what he sounded like. I hear him still, but any new friends I make will not know that special sound. I have been thinking about this all week. And so I asked myself, "Is this a bad thing?" I finally decided it is not. Let me tell you why I feel this way.

We are all vocal musicians. In rehearsal we work hard to blend our voices to create a pleasing sound. Each of us is part of a team that is trying to create a thing of beauty. We aspire to make music. If we were making a painting, we could set down our brushes, stand back, and have a painting to look at. We could say, "Look what we made!" But with music, it is different. If you stand back to admire it, it is no longer there. The art of our hobby is such that it becomes a memory the moment you stop singing. There was a Disney song a few years back that contained a question in the lyric. The question was: "Can you paint with all the colors of the wind?" This is a great question. In response, I would say, "Yes you can!"—if you harmonize a song. The wind carries away the fruit of our hard work the moment the singing stops. But this is not a bad thing. In fact, the beauty is all the more special because it is fleeting. Sometimes the most wonderful things are what you see out of the corner of your eye. Most shooting stars are witnessed this way.

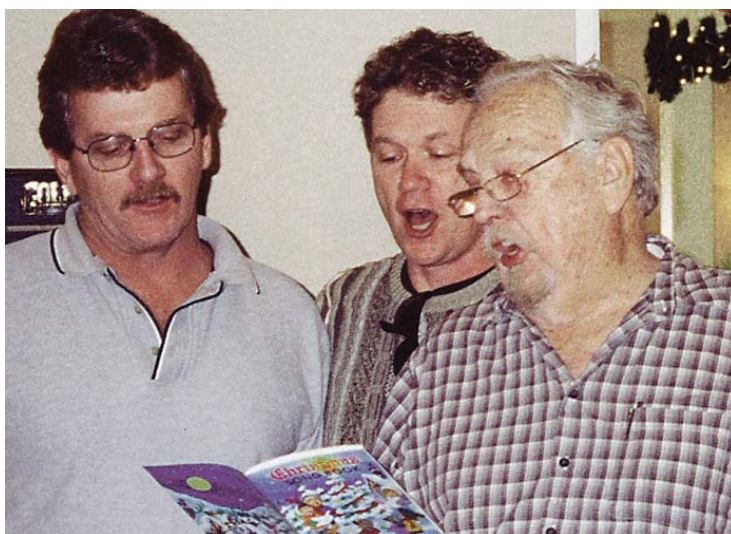


**In a local production of *The Music Man*. This vest and tie are in the shadowbox.**

You might be thinking, "Get a tape recorder and make a recording." I've tried it. It doesn't work. No machine can capture the loveliest moments of a song. We are talking about subtle sensation here. The hair on the back of your neck can stand on end when you ring a chord just right. That feeling is not the same when you become an audience member or listen to a recording. Your entire frame of reference changes if you are not in the quartet or in the room with them. Whenever I hear a recording that is really great, I always think, "Wouldn't it have been amazing to be in the group that was making that sound?" I have come to believe if you want to "paint with all the colors of the wind" — you can't use a machine. You must sing live and not worry that the wind is carrying it away.

It may be that no one ever makes a display of the junk that is in our nightstand drawer. That is okay, though. It really is just so much "stuff". Even though the shadowbox can never let people know what my father sounded like, in it you can plainly see the smiles and fellowship of my father and his good friends. These are the same smiles I see during our own chorus rehearsals. The fellowship is really what this is all about. Do not make the mistake of thinking we are all friends so that we can sing together. It is rather, the other way around. We sing together so that we may be friends.

And so now the shadowbox is no longer dedicated to just my father and his hobby. It is also dedicated to friends. He loved



**The last picture taken of Dennis proudly singing with two of his three sons, at a family Christmas party.**

Starting from acclamation by a panel of celebrities, to a rigorously trained, objectively applied standard of excellence, the methods of adjudication have evolved dramatically through the years.

# A BRIEF HISTORY OF CONTEST SCORING

by Jack Baird, Judge Emeritus

In the beginning, Society quartets were judged without regard for specific categories. When the Bartlesville Barflies were crowned champions in 1939, each of the five judges scored all aspects of all performances. In those early contests it was natural to select as judges politicians or others for PR purposes; the assumption was “everyone knows what barbershop sounds like,” and the early winners were the ones who sounded most like barbershop.

In preparation for the 1941 national contest advance plans were made for the first time as to how the quartets would be judged. Joe E. Stern, president of the Kansas City chapter, had presented a thought-provoking query “just what is barbershop harmony?” It may seem odd that the Society devoted to preservation and encouragement of barbershop harmony had little understanding of its key term at that time. Typical of the breadth of definitions was one given by a member that year while arguing the perennial question “what is barbershop?”

It was a starting point, and the Society still goes along with his belief that “barbershop contemplates four-part harmony with a minimum of doubling” and with notes huddled closely together rather than an extremely high tenor and a very low bass. Stern believed it permissible to occasionally change a melody note to improve the harmony, and he suggested that a song pitched too low would sound muddy. He was against musical accompaniment “for the reason that a quartet should strive to smooth out the rough spots so that no accompaniment is necessary to cover them up” He believed that stage presence should be taken in account, “but a small ratio of points is sufficient, with major emphasis on the quality of the harmony.”

All are sound considerations still accepted basically though stated a little differently. To sum up blend Stern said “If you can distinguish which individual is singing bass, baritone, tenor,

or lead at a distance of fifty feet, that is an indication that the blending of voices is not good.” The St. Louis contest (1941) score sheets gave a breakdown of quartet qualities in terms of “50% Barbershop Harmony and Blending, 25% Song Selection and Originality, and 25% Stage Presentation” which included costuming and showmanship. All judges judged on an overall basis.

After the 1941 contest (8/5/41), Barbershop Harmony and Blending was raised to 50%, Song Selection and Originality became 25%, and Stage Presence became 25%.

On Dec. 1, 1941 President Carroll Adams presented to the Board a preview of matters to be considered at the Chicago midwinter meeting. Included was an analysis by Hal Staab of questionnaires on judging. The report revealed belief that Stage Presence was rela-

tively low in importance, which applied also to Song Selection, since those questioned felt that any type of popular song was suitable as long as it was sung barbershop style; though nobody defined “barbershop”. There was wide variance of opinion about blend. Staab suggested “the blend was only one part of “Voice Expression” into which volume, phrasing, precision and other elements also entered.” He recommended that judging at the 1942 national in Grand Rapids be divided into Harmony Accuracy 25%, Song Arrangement 25%, Voice Expression 30%, Song Selection 10%, and Stage Presence 10%.

In 1944, judges were assigned to specific categories for the first time. Harmony Accuracy was given 300 points, Voice Expression 300 points, Song and Voice Arrangement 300 points and Stage Presence 100 points. The system was used until 1948, when “enunciation” and “blend” were taken from Voice Expression and given to Stage Presence and Harmony Accuracy, respectively.

Effective with the 1948 contest “Modern” harmony singing is forbidden. “Modern” harmony consists of the use of enough consecutive sixth, seventh, and ninth, or diminished seventh chords to make it characteristically “modern”. We are pledged to preserve barbershop harmony which is characterized by a definite voice arrangement to make the chords. A quartet may lose 300 out of a possible 1000 points if they use this type of non-barbershop harmony.

In the March 1949 *Harmonizer* Frank Thorne, C&J Chairman said, “Under ‘arrangement’ instead of using the words ‘song arrangement,’ the word ‘harmonization’ is now used and the rules now even more emphatically demand ‘That the songs be harmonized in a manner that is not contrary to the traditional standards of barbershop harmony.’ This primarily means that present-day style of modern harmony is still very definitely barred and hope always will be insofar as our quartet singing is concerned.”

In 1949, the system was changed again, this time giving 200 points per performance to each judge in each of five categories: Harmony Accuracy, Balance and Blend, Voice Expression, Stage Presence, and Arrangement. Stage Presence judges scored on the basis of the total performance (two songs) whereas the judges in the other categories scored on the basis of 100 points per song. Stage Presence now counted for 20% of the score instead of 10%, and all quartets were being judged in five categories, the old Harmony Accuracy and Blend being split into two categories.

In the past, a quartet that did not stick to barbershop harmony was penalized by the Arrangement



MAYOR LA GUARDIA (above) was a judge. Another was Alfred E. Smith.

***“They all sound good to me—who should I vote for?”***

—New York Governor Al Smith, whispering to a fellow judge at the second contest, 1940.



**The five categories, circa 1948, and used through the 1960s. Many highly focused, granular aspects of performance were distributed among five judges. To compare with today's system, download these complete full size sheets from [www.barbershop.org/ID\\_063343](http://www.barbershop.org/ID_063343)**

judge, under the new rules they were disqualified. This system was used until 1971 when Voice Expression was changed to Interpretation (still with the same weight) and Arrangement was changed in weighting to plus or minus 20 points per song.

The Arrangement judges were to “determine whether the **song** is acceptable for use in barbershop contests. The judge will listen to the lyrics, melody and rhythmic structure of the song and will ascertain whether the song is representative of the barbershop style. To determine whether the Arrangement of the song is in the barbershop style, all arrangements performed in barbershop contests must be arranged in barbershop style. In the Fall of 1975 we replaced the two categories of Harmony Accuracy and Balance and Blend with a new category, Sound.

In 1988 the Society's Select Committee on the status and future of the Society completed its 16-month study and made recommendations to the Board. Most were adopted including the following for the C & J Committee:

“The Contest and Judging Committee should establish a list of essential ingredients of the style that will remain constant with time and educate our members as to the need for our perform-

ing units to sing music that satisfies these essential ingredients. The Future II Committee recommended that the “C & J Committee should examine each category as to its pertinence to the Barbershop style and to the vision statement for the year 2000 and beyond, and revise the C & J system accordingly. We believe increased emphasis should be placed on singing in tune and singability, and reduced emphasis placed on staging and non-singing effects and devices.

“Beginning with the 1993 Fall contest season, all competitors are evaluated using a new judging system. Three categories—Music, Singing, and Presentation have replaced the former categories of Arrangement, Interpretation, Sound, and Stage Presence..... These changes were made to reflect the wider audience vision of the total performance and to promote a healthier and more enjoyable approach to preparing for contest on the part of all competitors. The new judging system will promote the kinds of choices by performers that will preserve our barbershop style for future generations.”

All judges view the total performance and assess the five elements of the “Common Ground”: the preservation of the barbershop style; ringing,

in-tune singing; vocal quality; the suitability of the song to the performer; self-expressiveness and heartfelt performance. The Common Ground was considered by some as another category, and was replaced by a rewriting of the three categories. In 2001 the C & J Committee issued papers on the importance of the considerable overlapping of the categories.

In the Introduction to the C & J handbook “Each of the three categories should be a particular orientation or perspective from which the judge views the total performance, rather than a blinder that restricts his focus to a certain domain. To some extent certain elements of a barbershop performance will be evaluated by judges in two, or even three categories.”

So, after 64 years, we're still trying to do a better job of judging barbershop singing. We started with the premise that those we picked as judges knew what good barbershop singing was. Now after years of training we have very experienced judges evaluating singer's abilities to sing barbershop at its best: preserving the style and singing songs that best present barbershop with the best vocal technique and heartfelt performance. ■

**OFFICIAL SCORING SUMMARY, SPEBSQSA, Inc., International Quartet and Chorus Contests**  
International, Quartet Finals, Salt Lake City, Utah, July 9, 2005

Finals	Song	MUS	PRS	SNG	Subt	Prev	Total	Avg
1 Realtime	Story Of The Rose	468	460	457	2765	5392	8157	90.6
	Cry Me A River	465	464	451				
2 Max Q	This Little Piggie Went To Market	458	445	451	2723	5336	8056	89.5
	Steppin' Out With My Baby	457	460	451				
3 Metropolis	I Only Have Eyes For You	448	450	428	2657	5282	7939	88.2
	Love/Eyes (Medley)	449	449	433				
4 Riptide	When You Were Sweet Sixteen	443	440	434	2634	5281	7915	87.9
	Baby Face	442	444	431				

**Adopted in 1993, the “new” system rewards musical artistry, audience impact, and yes, ringing the heck out of barbershop chords.**

## Further reading

- C&J Handbook  
[www.barbershop.org/CB\\_00061](http://www.barbershop.org/CB_00061)
- Birth of Barbershop Chorus Singing  
[www.barbershop.org/ID\\_060449](http://www.barbershop.org/ID_060449)
- [www.barbershop.org/scores](http://www.barbershop.org/scores)



# THE BARBERSHOP HALL OF FAME

On July 3, 2004, The Barbershop Harmony Society inducted the first class of honorees into its newly formed Hall of Fame. Hall of Fame Committee Chairman Ben Ayling, and Society President Rob Hopkins presided over the ceremony at the Society's 66th convention in Louisville, Kentucky.

Since the recipients of the award would be by definition true icons of the Society, the committee did not openly solicit nominations from the membership. Even so, unsolicited names that were brought before the committee were considered along with an obvious list of contributors from which to choose the inaugural class to be inducted into the Hall. In addition to the induction ceremony, the recipients were honored throughout the convention week by way of slides on the big screens.

Commemorative plaques were made for the three living members of the Hall of Fame. Bud Arberg and Freddie King were present in Louisville to receive their honor before the convention. Dick Grapes, who was unable to attend, was presented his plaque by Society President Rob Hopkins at a later date. It is fitting that the Barbershop Harmony Society began its acknowledgment of sagacious icons with these twenty men and will continue to recognize many others that have served the Society throughout its extraordinary history.

More extensive biographies of the inaugural class of honorees are available on the web at [www.barbershop.org/halloffame](http://www.barbershop.org/halloffame)



by Dr. Ben Ayling,  
Kent State University

## **O. C. Cash** (d: August 15, 1953)

Co-founder of the Society, Owen Clifton Cash was born February 13, 1892, near Keytesville, Missouri to a Baptist minister/farmer. In 1938, he was living in Tulsa where he worked as a tax attorney for the Stanolind Oil Company. It was during a business trip to Kansas City that he met fellow Tulsa businessman Rupert Hall while staying in the Muelebach Hotel. He was there by chance as his return flight to Tulsa had been cancelled due to inclement weather. The two men discovered their common love of singing and planned a meeting of fellow songsters to take place back in Tulsa. The two men sent out a letter for a meeting at the Tulsa Club to take place on April 11, 1938. A second meeting brought more than 70 men, and the third yielded 150. It was at this meeting that the organization adopted the name the Society for the Preservation and Encouragement of Barbershop Quartet Singing in America (SPEBSQSA).

Cash worked to promote his organization through the years but never held an official office. He often referred to himself as the "Third Assistant Temporary Vice-chairman" in his numerous Founder's Column writings in *The Harmonizer*. (Read his columns at



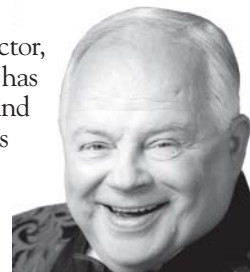
## **Rupert I. Hall** (d: March 14, 1972)

Rupert Hall was a co-founder of the Barbershop Harmony Society and its first President. An investment financier, Hall had moved from the Chicago area to Tulsa in 1936, just two years before he was stranded in Kansas City while on business and met O.C. Cash, the springboard for the founding of the Society. Hall served as the newly formed organization's first Presi-

dent in 1938-1939. During that time, the organization grew to 10 chapters with 250 men in membership. The Society was a non-structured entity, and Hall himself had no idea what it would soon become. Hall and Cash would make membership cards and certificates for these new members from their own funds. He did, however, remain active in the organization and served as a member of the Society's International Service Committee.

**Fred H. King (b: November 20, 1935)**

Freddie King is a Barbershopper's Barbershopper. This music educator, coach, judge, chorus director, master of ceremonies, composer, arranger, and international champion baritone (**Oriole Four**, 1970) has left an indelible mark on the world of barbershop singing. He is the composer of over 300 songs and arranger of more than 500. He was the director of the Dundalk Chorus of the Chesapeake for 31 years including an International Championship in 1971. He was the director of the Dundalk Sweet Adelines' Chorus for 38 years and has served as the director of the Association of International Champions (AIC) chorus. As a singer, he has performed in over 1,880 shows and has appeared as a quartet competitor on the International Contest stage over six decades. *For more information, see "The Importance of Being Fred," The Harmonizer, July 2000.*



**Val Hicks  
(d: June 21, 2004)**



Val Hicks was an arranger, composer, coach, teacher, historian, writer and judge. the age of 24 (1957), he judged his first International Contest. Four years later, he became the Society's Arrangement Category Specialist. Hicks wrote more than 800 arrangements and approximately 90 original songs. As an academician, he wrote about barbershop music for the *American Music Encyclopedia* and the *Encyclopedia of Recorded Sound*. As an historian, Hicks served in many ways including editing the *Heritage of Harmony*, the Society's 50<sup>th</sup> anniversary book. He was a consultant to the Smithsonian as an authority on the history of the American male quartet. He also coached and arranged music for the Osmond Brothers while they were on the Andy Williams Show. His most sung barbershop arrangement is undoubtedly "The Star Spangled Banner." For a more complete biography, see "Eulogy for Val Hicks" at [www.barbershop.org/ID\\_063349](http://www.barbershop.org/ID_063349)

**Dean Atlee Snyder  
(d: May 7, 1999)**



Excepting his lifelong friend Wilbur Sparks, perhaps no other man had as great and long an influence on the leadership of the Society as Dean Snyder, "advisor to the presidents" through his six decades in the Society. A dedicated public servant, Dean was a charter member of the District of Columbia Chapter in 1945, and in 1948, a founder of the Alexandria Chapter. Snyder first became an International Board Member in 1951 and was instrumental in implementing the first long-range planning for the Society when in 1952 he was named chairman of a newly formed committee and given the charge to create 5-10 year goals. In 1962, he was named International Historian. Because of his added passion in the area of preserving the history of the organization, he was a founding father of the Heritage Hall Museum of barbershop harmony and was named Historian Emeritus of the Society.

## THE BUFFALO BILLS 1950 QUARTET CHAMPION

- Vernon "Vern" W. Reed, tenor (d: January 25, 1992)
- Albert "Al" E. Shea, lead (d: March 9, 1968)
- Richard "Dick" E. Grapes, baritone
- F. Wayne "Scotty" Ward, baritone (d: January 23, 1989)
- William "Bill" J. Spangenberg, bass (d: March 20, 1963)

Without doubt the most famous quartet in the history of barbershop, **The Buffalo Bills** were the 1950 quartet champion, and stars of stars of both stage and screen. The Bills they included seven singers over their twenty year run, and went through three periods of performance levels beginning with that of the competition/show quartet, then as Broadway stage performers, and finally as professional nightclub entertainers.

In 1957, they originated the role of the school board quartet in a new Broadway show, *The Music Man*, starring the production until they left to appear in the film version in 1962. For the next five years, the Bills performed on the Arthur Godfrey Show as a nightclub act, as guest performers in productions of Music Man and as headline entertainers on barbershop shows as well as county and state fairs around North America.



**The Buffalo Bills as 1950 champs.**  
**From left : Vern Reed, T; Al Shea, L;**  
**Dick Grapes, ba; Bill**  
**Spangenberg, Bs. Inset: Scotty Ward.**

## INAUGURAL CLASS • 2004 BARBERSHOP HALL OF FAME



**CARROLL  
ADAMS**



**"BUD"  
ARBERG**



**FLOYD  
CONNETT**



**PHIL  
EMBURY**



**"DEAC"  
MARTIN**

### **Carroll P. Adams (d: December 19, 1973)**

Carroll Adams, the Society's third President (1941-1942), became the Society's first paid executive when he became the Executive Secretary/Director (1941-1953.) At that time, the Society had 20 chapters with 750 members; by 1953, it had grown to 590 chapters with 24,680 men. Adams was the second editor of the *Barber Shop Re-Rechordings*, the Society's first regular publication. Additionally, during his tenure, he co-founded the *Harmonizer*, facilitated the printing of Society arrangements, and co-founded the Sage Lake roundup.

### **Harold W. "Bud" Arberg**

Director, composer, arranger, teacher, pianist, and inventor of the term "Barbershop Craft," Dr. Harold Arberg was a widely experienced musician before coming to barbershop. A college music professor, he later headed the music area for the Department of the Army. When in 1951 he became director of the Alexander Harmonizers, he immediately began training his chorus members with barbershop craft sessions, which in due course became the foundation of training materials for the entire Society.

### **Floyd Connett (d: September 1963)**

Born and raised in Peoria, Illinois, Floyd Connett was a master coach, judge, chorus director, and educator. He was an actual barber who cut hair for 20 years prior to making barbershop singing his fulltime endeavor.

In January 1958, Floyd became the

Society's first fulltime field representative. In that position, he traveled North America and demonstrated the benefits of having a permanent traveling music specialist in the field. His continuing fame may be as editor for the publication "Just Plain Barbershop" which, along with being the most widely used book in the Society's history, continues to serve the Society membership today.

### **Phil Embury**

Judge, arranger and leader, Phil Embury was the Society's fifth President and the second to occupy it for two terms. While listening to a radio show in 1939, he heard a barbershop quartet singing "You're the Flower of My Heart, Sweet Adeline," and an interview with O.C. Cash telling of the new Society. Embury was captivated. Shortly after, he was in Kansas City for business purposes and called Cash. The two met the next day in Tulsa.

Embury's two years as president were highly productive. Along with improvements in the judging system and overall organization of the Society, he saw the membership of the organization jump from 4,490 men in 96 chapters to 12,056 singers in 239 chapters.

### **C.T. "Deac" Martin (d: May 27, 1970)**

Claude Trimble "Deac" Martin was an author, public relations man, arranger, judge, and historian. Deac's Barbershop career began before the Society was formed. He published his first book entitled, "Barbershop Ballades" in 1925 and then published "Handbook for Adeline Addicts" in 1932, both before the Society formed in 1938. Along with many articles, he wrote a ten-year his-

tory of the new Society in 1948 called "Keep America Singing." He became the Barbershop Society's first historian. In 1970, the year of his death, at age 79, Martin published his last, and arguably most famous, book "Deac Martin's Book of Musical Americana." A generous man, he donated the majority of his royalties from publications sold through the Society to the organization's Old Songs Library.

### **Geoffrey O'Hara (d: February 1, 1967)**

Lecturer, author, raconteur, ethnomusicologist, and composer Geoffrey O'Hara made a significant impact on the world of music and championed barbershop singing until his death in 1967 at the age of 84. A minstrel show performer in his youth, he gained recognition as a songwriter in 1913, when his songs were sung by Enrico Caruso and Al Jolson, and his 1918 composition "K-K-K-Katy" was sung by soldiers of all branches of the armed services around the world. Barbershoppers are equally familiar with his work, "A Little Close Harmony," from which the well-known "The Old Songs" is derived.

### **Maurice "Molly" F. Reagan**

Molly Reagan was a prominent arranger, administrator, and judge. While attending the 1940 contest at the behest of an old singing friend, Reagan was quickly recruited as a judge and subsequently was named the chairman of judges from 1942 until 1948. One of Molly Reagan's most prominent contributions was that of developing his "Clock System" where chord choices for arrangements were more clearly defined.



## INAUGURAL CLASS • 2004 BARBERSHOP HALL OF FAME



**GEOFFREY  
O'HARA**



**"MOLLY"  
REAGAN**



**SIGMUND  
SPAETH**



**WILBUR  
SPARKS**



**FRANK  
THORNE**

He wrote four articles in a series entitled "*The Mechanics of Barbershop Harmony*" that, along with other contributions to the *Harmonizer*, were substantial offerings to the art of quartet singing.

### **Sigmund Spaeth (d: November 12, 1965)**

Dr. Sigmund Spaeth was an educator, lecturer, author, composer, arranger, stage and screen celebrity, and musicologist. For four decades he was known as "The Tune Detective" on the radio, thanks to an encyclopedic knowledge of melodies. He appeared on the *Metropolitan Opera Quiz*, *Keys to Happiness*, *Song Sleuth*, and *Tune Detective* broadcasts. He edited many collections of song arrangements for male quartets including *Barbershop Harmony* and *More Barbershop Harmony*. He also authored a number of books including *Barbershop Ballads* and *How to Sing Them*. He is the composer of the Barbershop Harmony Society's official song, "SPEBSQSA."

### **Wilbur D. Sparks (d: September 3, 2002)**

Eminent arranger, editor, coach, historian, administrator, quartet singer, and judge, Wilbur Sparks became the 27<sup>th</sup> President of the Barbershop Harmony Society in 1970. He belonged to the Alexander Virginia Chapter where he served as a baritone section leader, editor of the newsletter, assistant director, and show producer. Sparks served on the faculty of Chapter Officer Training Schools (COTS) at both the district and international level. He later co-wrote the Society's manual for bulletin editors, *Better Bulletins for Bet-*

*ter Chapters*," with Dee Paris. He was the President of the Society's organization for Public Relations Officers and Bulletin Editors (PROBE) during 1963-1964. On January 29, 1993, Wilbur Sparks was awarded the honorary title of Parliamentarian Emeritus by the Society. His latter years were spent as an historian along with friend and fellow chapter member, Dean Snyder.

### **Frank H. Thorne (d: October 26, 1956)**

Frank Thorne was a championship quartet singer (Elastic Four, 1941), arranger, Society President, and judge. He was the first to insist that every note arrangement that they created was notated for accuracy. He later became a well-known barbershop arranger. Thorne was named to the Society Board the same year he joined, was Vice President from 1942 to 1945, and became the President in 1946. He was the first man to be both the Society President and a quartet gold medal winner. His administration yielded a structure of 20 committees run by the membership, a strengthened administrative staff at the headquarters in Detroit, the direct mailing of the *Harmonizer*, and the first training school for contest judges. ■

## INDUCTED 2005

A further group of men were honored in 2005 and will be profiled in a future edition of *The Harmonizer*.



**Bob Johnson**



**Jim Clancy**



**Dave Stevens**



**Jim Miller**



**Joe Stern**



**Ed Waesche**



**THE SUNTONES  
(clockwise from upper left):  
Bill Cain, Bs;  
Harlan Wilson, Ba;  
Gene Cokeroff, T;  
Bob Franklin, L.**

A chapter meeting night might look very different in the future. What would make it really compelling for men in the Knowledge Worker era?

# Replacing! The Traditional Barbershop Chapter Experience

...and right there in the title is the solution. Face-lifting, reorganizing and expanding the existing model cannot cause chapters to thrive in the 21<sup>st</sup> century. Proof?—read on.

The traditional chapter experience—the current model for all except a few very advanced chapters—must be replaced with attractive, relevant, viable new chapter designs for the Society to grow enduringly. These designs will popularize the Society and the barbershop style. They will be learning-organization designs—week by week incrementally building musical and administrative leaders from their memberships. They will constantly give high return on investment for a person's time and energy. They will thrive independent of the skills, creativity and energy of any one or two individual leaders. They will attract corporate sponsorship and music educator respect. They will entice and bond diverse people. They will foster more quartets than the Society has ever seen. They will become the great service product the Society always wanted to market. And they will do these things well regardless of whether they are entry-level or advanced, show-oriented or contest-oriented, large or small.

Sound like what your chapter would become as a result of current-model-specialist advice, a new accountability hierarchy, a better educated music director and a 7 points per song per judge increase in your contest score? Exactly.

As individual chapters, and therefore as a Society, we are not strategically aware of what it will take to accomplish the adaptive changes implied by our own Vision.

*Imagine now the experience of a first-time guest at a “new design” chapter meeting in the future.*

*“It started with a message I saw on a community website I frequent...”*

Author and Barbershopper **Chuck Greene** has served as a consultant to the Envisioning Task Force.

## Like to sing?

Want to be able to plan and conduct **great innovative meetings**?

Want to **have fun enriching lives** through vocal artistry?

We build and **certify creative leaders** through musical and administrative performance training.

### Men's North Area

#### Barbershop Harmony Chapter

54321 North Main Avenue

Anywhere, North America 4PART

800-444-4444

Bbsnorthmain4@4part.org

Visit any Tuesday night

Meeting begins at 7:30 PM

[It's well worth it to arrive 15 minutes early!]

*Let's have some fun creatively learning together!*

Well, that got my attention—I do like to sing. I need leadership training to rise vocationally—in fact my current employer provides a benefit that will pay for certified leader training. In this knowledge worker existence, it feels sometimes like my creative spirit has been locked away. I'd been looking for an avocational outlet that didn't waste my leisure time by being purely hobbyist. I thought, **“If this is valuable enough, I can probably make time for it.”**

When I walked into the meeting, I was greeted, given a name badge and had my voice range checked. The word “bass” was added to my badge in blue marker, and I was handed both a music book and a take-home information packet. Everyone—the greeters, the voice range checker, the music book property manager—were all friendly and focused on the quality of my experience.



**"When I walked into the meeting, I was greeted, given a name badge and had my voice range checked...."**

**I couldn't get over the visual appeal of the meeting hall!** There were two laptops with digital projectors showing a variety of choral and quartet performances. I put on one of the earphone sets for a minute or two, and the music was beautiful! The emcee on the recording seemed to be a polished professional—smooth, funny—he even got the audience singing. Also in the meeting hall were risers and chairs. The risers had colorful shiny inserts to hide the under-supports. The chairs had orange (tenors), red (leads), blue (basses) and green (baritones) colored back supports. There were banners artistically hung with logos of the chapter and the national organization flanking a colorful photo display of local chapter exploits. There was a Creativity

*Here in this one room was displayed the essence of things I desperately desired...*

Board—a collage bulletin board with an amazing array of photos, magazine cut-outs, writings, drawings—all featuring creative designs from many diverse fields of human endeavor. Just viewing a few items got my too-long-dormant creative spirit stirred. A flipchart easel was set up with calligraphy writing that said, "Be timely to best serve near-term and long-term aspirations, but be late if that's what it takes to best serve the long-term." Under that was a Thomas Jefferson quotation: "Delay is preferable to error." I looked at previous flip pages, and found wisdom from prior meetings.

**That's when it hit me!** Here in this one room was displayed the essence of things I desperately desired in my job, in my social circle, in my family life: wisdom shared and used; imagination balanced with focus; long-term vision balanced with near-term results; leadership discovering, building and using the talents of all; beauty, design and responsibility joyfully melded.

It must have shown on my face—a guy came up and said, "Yeah, this place affects a lot of people that way." The ad did not lie—15 minutes early was definitely "well worth it!"

With the striking of a deep resonant wind chime, the Timer called everyone to chairs and introduced the evening's Program Coordinator. The program agenda came up on one of the projector screens. The other projector screen showed who would have which responsibilities—Greeters, Timer, Program Coordinator, several musical responsibilities and a number of evaluators—some 20 people in all—the next meeting.

#### **The next two hours were simply extraordinary**

- There was a **choral warm-up** with a short vocal production lesson, then song singing. We worked on five different pieces for 12-15 minutes each on risers with breaks. I was only familiar with two of the songs from popular music, but all the repertoire choices were good—some heart-rending, some exuberant, some funny—and all had obvious entertainment potential for the general public—no trite simplistic ditties.
- Almost everyone had the notes and words memorized. The Creative Director concentrated solely on crafting our performance artistry, an exciting focus level on which to sing. We brought the music to life with dynamics, gestures, portrayal, precision and emotional involvement—what a marvelous gift we prepared!
- Two other men got to direct preassigned short segments of the choral time and received open, encouraging guidance from the Creative Director as to what to listen for and how to prioritize improvements—I found myself rooting for them to learn and do well.



*On the way home, I relived many moments from the evening. I want this—good grief, I need this!*

### Even the non-singing time was rewarding

The riser breaks were filled with a variety of activities.

- A man told a joke, starting with applause, as if he were doing a between-song segment on a quartet performance—even had three guys stand behind him reacting as if they were on stage.
- Another did an emotional tone-setup song introduction. Another did a mock audience sing-a-long, and we got to gang sing as the audience.
- A man had learned all four parts to a “tag” and taught it to a quartet in less than two minutes—wow!
- A guy had composed two phrases of a song—he sang the words and melody a couple of times for three other guys, then they “woodshedded” a mostly harmonious arrangement on the spot—double wow!
- Another guy added an item to the Creativity Board with a short explanation of its inspirational qualities.
- A fairly new member declared his readiness and performed for us (complete with hilarious gestures) in a quartet for his first time. He was amplified and recorded through an individually ear-miked system—first class!
- The Head Greeter introduced guests before the beverage break, including a representative from MENC who praised the chapter for vocal music encouragement and resources donated to the local home-school chorus.

### Everyone learns!

Anyone who performed an administrative or music leadership responsibility got a short open learning evaluation from one of his peer members. The evaluations were instructive, insightful and very encouraging, matching the visual décor.

Administratively, the greeters, the setup team, the program coordinator, the Creativity Board contributor, the electronic equipment operator and the timer were all evaluated.

Musically, the warm-up/vocal production teacher, the short-segment choral directors, the emcees, the tag and woodshed performers, the newbie quartet man and the choral music artistry efforts were all evaluated.

It’s unbelievable how much we learned—eye contact, carriage, vocal projection, speed of delivery, dynamic range, use of humor, body language, emotional portrayal, believability through genuineness, planning, variety, efficiency, clarity, and more—in a single evening while the timer’s unobtrusive chime kept us on pace. Indeed, administrative leadership performance has huge skill parallels with singing performance!

In the take-home literature, I noted that this chapter (an entry-level chapter) is one of four in this 320,000 population metro area—three entry-level and one advanced. What an astute organization this must be!

On the way home, I relived many moments from the evening. I want this—good grief, I need this! And I’m willing to adjust some other priorities to participate.

**Yeah, it’s just a story.**

**Up to this point it may seem like an anecdotal pipe dream with some easy-to-spot holes.**

**But, to understand how really smart this conjecture is, please do these things:**

- 1. Read the summary findings of the Harris Interactive Survey.** View online at [www.barbershop.org/harrisinteractive](http://www.barbershop.org/harrisinteractive)
- 2. Examine the reasoning and recommendations of the Marketing Task Force.** View online at [www.barbershop.org/ID\\_062758](http://www.barbershop.org/ID_062758)
- 3. Recognize that there have been major changes in the North American sociological environment** and that those forces are affecting all organizations, including the Society, in ways that mandate large change. Here are three examples to make that clearer:
  - Participative creative performance in an efficiently led, encouraging and meritocratic learning environment has replaced fellowship and community-building as the chief attraction to people considering becoming a part of any organization—vocational or avocational.
  - It used to be that what one learned during formative years about functioning in society would serve well for a lifetime. But during the 20<sup>th</sup> century the speed of societal change—from agricultural to industrial to electronic to knowledge and now to design/creative—coupled with longer life spans,

requires new organizational paradigms several times per life span just to keep pace. Now is one of those times for the Society.

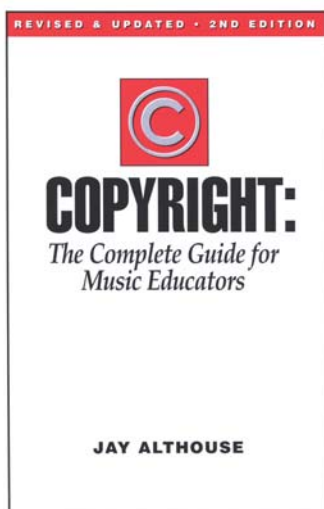
- The heroic leader model, like hierarchical autocracy, in almost all cases is a dysfunctional anachronism in the 21<sup>st</sup> century—“If we could just recruit an excellent musical director...” is not the answer to *enduring* viability. Such a person (unintentionally) in almost all cases turns those lead into obedient followers, their individual potentials are stunted, and the organization exists at risk through lack of successive leadership.

- 4. Assimilate!** Make the intuitive leap that suddenly tells you that applying the new recommendations through the current channels, to the current chapter model cannot work *enduringly* even though based in accurate survey data!

So, what can we do? As quickly as possible, re-imagine what it’s going to take at the functional grassroots level to be attractive, relevant and viable in the 21<sup>st</sup> century. Then, replace the traditional chapter experience with the new model, and invent new support networks. ■

# A Few Facts Concerning Copyright Issues

"I want to sing that!" isn't justification for infringing intellectual property rights. It's time to clear up a few misconceptions about the law, and how it might affect your choices for shows and contests.



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To arrange a song, an arranger must be granted permission by the owner of the copyright of that song. Until permission has been granted, it is in violation of copyright law for a copy of the "planned" arrangement to be rehearsed or performed. The arranger(s) and performers would be exposed to litigation.

The arranger of a protected song has no distribution rights to that song, other than that allowed in the agreement between the copyright owner and the arranger. Any distribution of subsequent copies is an exclusive right of the copyright owner, not the arranger, unless the arranger owns the copyright.

Singing illegal music on shows and in contests is in violation of copyright law. For many years our competitors have vouched for their compliance by signing the contest registration form that includes this statement: #4. "Certifies that we have complied

Songs and arrangements written before 1923 are in public domain (no longer protected by copyright). 1923 songs become public domain in 2018.

Songs and arrangements written from 1923 through 1978 are protected for 95 years from their year of creation. Arrangements of those songs are the property of the owner of the song, not the arranger.

Songs and arrangements written since 1978 are protected for the lifetime of the composer(s) plus 50 years. Arrangements of those songs are the property of the owner of the song, not the arranger. However, an arrangement of a public domain song can be copyrighted by the arranger.

with the copyright law in the acquisition and learning of our contest songs/arrangements. We understand that ineligibility will be a consequence for violation of this statement."

Consideration is being given to making this statement more predominant and clearer, since ineligibility can be declared before or after the contest.

The barbershop Harmony Society is in full compliance with copyright law and expects all members to be the same. Copyright law as it pertains to our organization has been covered at COTS, Harmony College, publications, and in many district schools for years.

Enforcement of copyright laws is our obligation and is meant to protect the Society and its units from litigation. It is not intended as a punitive action against any quartet or chorus but is necessary for legal protection.

The Society has had the rules in place for many years that allows for disqualification and/or ineligibility in contest situations, and while we may have been lax in the enforcement of these rules for some time, we have now given notice of our intent to make our performing units comply with federal law as well as Society rules and regulations.

## **Acquiring legal arrangements for shows and contests is easier than you might think.**

All arrangements purchased from BHS, published or unpublished, have been legally cleared. For a complete list, updated daily, go to our website.

Before you get an arrangement from outside the BHS catalog, and if you are concerned about the legality of the arrangement, you should ask for a copy of the signed form of approval between the publisher/owner and the arranger.

If an arrangement needs clearance, the Society provides this service. Just plan ahead. On the average it takes from 30 to 60 days to hear back from a publisher. Contact: [library@barbershop.org](mailto:library@barbershop.org) or call 800-876-7464 ext 8476.

On the [barbershop.org](http://barbershop.org) do a search for "copyright basics" and get a free document explaining many more details including recordings. ■

**John Schneider**  
Society Legal Counsel



**Joe Liles**  
Publications Editor

## Barbershop finds great companion in Garrison Keillor

It's an experience they'll long remember—sharing the stage with Garrison Keillor, creative genius behind the long-running public radio program “*A Prairie Home Companion*.”

For the last couple years, the **Salt Minors Chorus** in Hutchinson, Kan., coordinated the Kansas State Barbershop Chorus for annual appearances at the Kansas State Fair. When they found out that Garrison Keillor would be broadcasting *PHC* radio show live from the fair, they invited him to sing along in rehearsal or on stage. The group also sent Keillor a Proclamation of Honorary Membership.

One thing led to another, and on Sept. 10, the Kansas State Barbershop Chorus found themselves singing along with Keillor for the broadcast in front of an audience of 9000 fair-goers.

This year the Kansas Men's Barbershop Chorus consisted of more than 100 members from 11 chapters throughout Kansas (Hutchinson, Colby, Hays, Wichita, McPherson, Salina, Manhattan, Topeka, Leavenworth, Olathe, Overland Park/Kansas City) and the McCook, Neb., and Joplin, Mo., chapters. Lee Richards, Hutchinson Chapter president, coordinates the state chorus and was the instigator behind the



**Kansas State Barbershop Chorus director Dave Norman greets America's Tallest Radio Humorist, Garrison Keillor**

radio show appearance.

Through the courtesy of everyone at *Prairie Home Companion* and the innovation and hard work of the Hutchinson Chapter, millions of listeners enjoyed the unique sound of barbershop harmony. But don't look for the Kansas State Barbershop Chorus in the film version of *A Prairie Home Companion* that brings Keillor and renowned director Robert Altman together with a star-studded cast.

**Missed the broadcast?**

**Hear it online:**

**[prairiehome.publicradio.org/programs/2005/09/10/](http://prairiehome.publicradio.org/programs/2005/09/10/)**

## The four people you'll meet on the Mitch Albom show



**Listen live!  
Friday, Nov. 11  
[www.wjr.com](http://www.wjr.com)**

A cooperative publicity and advertising campaign by several Detroit area chapters for the You Can Sing Too campaign brought about some great results.

One of them was the opportunity to feature Power Play, 2003 international quartet champion, on the Mitch Albom Show on WJR 760-AM.

Albom, sportswriter and author of *Tuesdays with Morrie* and *The Five People You Meet in Heaven*, also has his own radio show from 3-6 p.m. Eastern Standard Time.

Don't get WJR? Never fear, you can listen live on the Internet at [www.wjr.com](http://www.wjr.com) Click on “listen live” and choose the Mitch Albom Show.





**THE HARD CORPS CHORALE IN BAGHDAD** sent a video postcard featuring a recording of Joe Liles' overlay for "America the Beautiful" to the Society to broadcast at the international convention. International chorus champion Ambassadors of Harmony provided the melody for the videotaped performance to create a live/video "duet" that no one at the performance in Salt Lake City will soon forget. When the Ambassadors returned home, they put together a package of items which the chorale members needed and sent them, along with many letters of love and respect, to Iraq. The Hard Corps Chorale currently is directed by Dr. Niel Johnson, a member of the Heart of America chorus serving in Iraq.

overly for "America the Beautiful" to the Society to broadcast at the international convention. International chorus champion Ambassadors of Harmony provided the melody for the videotaped performance to create a live/video "duet" that no one at the performance in Salt Lake City will soon forget. When the Ambassadors returned home, they put together a package of items which the chorale members needed and sent them, along with many letters of love and respect, to Iraq. The Hard Corps Chorale currently is directed by Dr. Niel Johnson, a member of the Heart of America chorus serving in Iraq.



They'll never win this trophy, but the Chord Sharks from the Pittsfield Chapter in New Hampshire sure liked singing next to it. The quartet was invited to sing when the World Series championship trophy made a stop at the Norman Rockwell Museum in Stockbridge, Mass. From left: Maurice Brazie (T), Jeff Mann (Bs), Ray Johnson (L) and Dan Burkhard (Br). If Ray looks familiar, he is also a member of the 2005 MBNA America Collegiate Barbershop Quartet Contest champion, Men in Black.



**PARADE OF PATRIOTIC PERFORMANCES.** An ensemble of 10 men from the Fiesta Barbershop Chorus recently spent the morning and early afternoon singing to residents of various assisted living communities and nursing homes in Pensacola, Fla. The show used a patriotic theme. There was, however, one request: "Happy Birthday" to be sung to an 85-year-old resident.

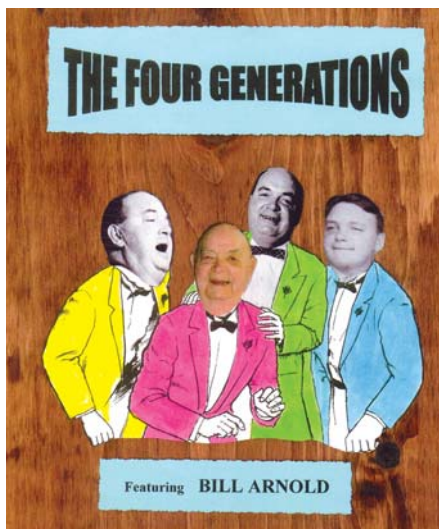
**IT WAS A GREAT START TO THE BARBERSHOP YEAR.** The Dapper Dans of Disneyland started 2005 riding on a special built bicycle-built-for-four in the New Year's Day Pasadena Rose Parade. Dressed in their show attire are Shelby Grimm, Bob Hartley, Tim Reeder and Matt Smith. And Barbershopper Bruce Oldham, an award-winning professional television cameraman, works hard getting it all on film. Bruce was shooting the parade for television station KTLA.







**TALK ABOUT A WIN-WIN SITUATION.** Summit City Chorus rang Christmas Carols before a Fort Wayne Komet hockey game. This makes five consecutive Christmas seasons that SCC has been guests of Komet Hockey. The group was invited by Komet Hockey President Michael Franke. Not only did the chorus sing the national anthem on the ice, but they also sang in the upper lobby to the appreciation of the fans. On top of it all, the Komets defeated their rivals, the Rockford Ice Hogs, 3-2.



**BILL ARNOLD QUARTET.** One of the Society's celebrated members, Bill Arnold of the Roswell, Ga., chapter marked his 85th birthday recently. A 66-year member, Bill sang with O.C. Cash in Tulsa in 1939. From left: Bill, 28, with the Capitol Chords in 1948; Bill at 30 when he sang with the High Tones; Bill at 18, and (front) Bill singing at the convention in Salt Lake City.

(ILLUSTRATION BY GARY HUNTER.)

## CHAPTER ETERNAL

Members reported deceased between July 1 and September 30, 2005.

### Cardinal

Bob Hunter  
Lafayette, IN

### Central States

James Conrad  
Waterloo, IA  
Paul Davis  
Overland Park, KS

Galen Forgy  
Salina, KS  
Steve Jennings  
Salina, KS

OT Morris  
St Louis Suburban,  
MO

John Quinlan  
Dubuque, IA  
Darrell Wells  
Watertown, SD

### Dixie

Lloyd Gimber  
Chattanooga, TN  
Gil Kutz  
Greensboro, NC  
Bill Lipscomb  
St Simons Island, GA  
Ted Northrup  
Pinehurst, NC  
Charlie Powers  
Charlotte, NC

### Evergreen

Syd Clague  
Anacortes, WA  
Des Clements  
Comox Valley  
Mac Collver  
Greater Vancouver,  
BC

### Far Western

Robert Ables  
Prescott, AZ  
Blacky Berkowitz  
Las Vegas, NV  
Bob Bisio  
San Francisco, CA

Ted Clinard  
Aloha, HI  
Herb Cohen  
Frank Thorne Chapter

Bob Crossley  
Greater Phoenix, AZ  
Hank Goldberg  
San Francisco, CA  
Chuck Inman  
San Diego, CA

James Leeman, PHD  
Tucson, AZ  
Ben Loftsgaard  
Frank Thorne - D  
Max Maxwell  
Apple Valley, CA

Len Pluris  
El Cajon, CA  
Big Ed Shurtleff  
Riverside, CA  
Bill Sternal  
Santa Fe Springs, CA  
Eben Tourje  
Crescenta Valley, CA

Mel Turner  
Greater Phoenix, AZ  
Sid Watson  
Rancho Bernardo,  
Coachella Valley, CA  
Tom Yowell  
Placerville, CA

### Illinois

Tom Brown  
Belleville, IL  
Ronald Friese  
Bloomington, IL  
Mort Glickman  
Chicagoland North, IL  
Ed Hoover  
Arlington Heights, IL

### Johnny Appleseed

Bob Anderson  
Cincinnati, OH  
Roger Arnold  
Cincinnati, OH  
Bob Crossley  
Akron, OH

Bob Davis  
Frank Thorne Chapter  
John Heiser  
Warren, OH  
Stewart McBride  
Dayton Metro, OH  
Rob Yenney  
Dayton Metro, OH

### Land O' Lakes

Leroy Buss  
Manitowoc, WI  
Mahlan Ender  
La Crosse, WI  
Bob Furbur  
St Croix Valley, MN  
Charles Hansen  
Green Bay, WI  
Bill Mickschl  
La Crosse, WI

### Mid-Atlantic

Frank Adams  
Frank Thorne Chapter  
Roy Anderson  
Anne Arundel, MD  
Tom Barclay, Sr.  
Princeton, NJ  
John Bense  
Bucks County, PA  
Howard Blank  
Patapsco Valley, MD

## CHAPTER ETERNAL

Virgil Durso  
Hazleton,  
Pottsville Area, PA  
Denny Gingrich  
Lancaster Red Rose,  
NY

Jim Lawton  
Delco, PA

Jess Lichtenfels  
Hanover, PA

Royce McDaniel  
Dundalk, MD

Ray Mitchell  
Harford County, MD

Tony Vannella  
Princeton, NJ

### Northeastern

Dick Johnson  
Pittsfield, MA

Carl Phillips  
Frank Thorne Chapter

### Ontario

Thomas Cole-  
Fitzpatrick  
Newmarket,  
Markham, ON

Robert Fair  
Peterborough, ON

Bill Webb  
Quinte Regional, ON

### Pioneer

Gordy Krause  
Livingston County, MI

Steve Lake  
Benton Harbor-St  
Joseph, MI

Pin Phillips  
Grand Rapids, MI

Don Schroeder  
Monroe North, MI

### Rocky Mountain

Gerry Evans  
Frank Thorne - S

Bill Fullmer  
Boulder,  
Longmont, CO

Ed Schwartz  
Ogallala, NE

### Seneca Land

Bob Bly  
Warsaw, NY

Larry Cooley  
Canandaigua, NY

### Southwestern

Bud Holeman  
Greater Little Rock,  
AR

Doc Smith PH.D.  
San Angelo, TX

Robert Westphal  
Frank Thorne Chap-  
ter

### Sunshine

Gene Kelley  
Tallahassee, FL

Dick Miholer  
Greater Canaveral,  
FL

John Raymond  
Ocala,  
Central Florida, FL

Ezz Reed  
Melbourne, FL

Bob Reising  
Palm Harbor, FL

Glenn Van Tassel  
Sarasota, FL

Rob Yennery  
Central Florida, FL

Chuck Young  
Sarasota, FL

## Society mourns three greats

### Einar Pedersen

Noted arranger and songwriter Einar Nedland Pedersen died Sept. 11, 2005 at Bass Integrus Baptist Hospital in Enid, Okla., at the age of 88. He was cremated and a private family memorial has been held. A larger memorial service will be held in the New Orleans area when possible.

A memorial fund has been set up at: Bank of America, 300 W. Randolph, Enid, OK 73701

### Bob Bisio

A great "unsung hero," Bob Bisio died Sept. 5, 2005. Through five decades of barbershopping, his influence was felt as a judge, historian, events coordinator, and in outreach through the World Harmony Council and annual Jamboree.

Memorial contributions can be made in his name to: Harmony Foundation, 225 W. Washington Street, Suite 2330, Chicago, IL 60606

### Glenn Van Tassel

Two-time quartet gold medalist Glenn Van Tassel died Sept. 13, 2005 at the age of 69, following a long struggle with ALS (Lou Gehrig's disease.) Glenn won gold as lead of **The Auto Towners** (1966) and bari of **Gentlemen's Agreement** (1971)

## SWIPES 'N' SWAPS

*Not-for-profit classified ad bargains for Barbershoppers, published as a service to readers—all copy subject to editorial approval. Rate: \$25 per column inch. Email [harmonizer@barbershop.org](mailto:harmonizer@barbershop.org)*

**WASHINGTON, DC CHAPTER REUNION.** Billy Ball, Dee Paris, Lew Sims and the rest of the DC Chapter invite all former members of the Singing Capital Chorus to join them in celebrating the 60th anniversary of the founding of the Chapter. A dinner will be held at Leisure World, Silver Spring, Md on Nov. 12, 2005. Please call/email Jim Cullen 301 4347440/cullenj@eng.umd.edu for details. If you cannot attend, send us a chapter remembrance or anecdote we can read out at the dinner.

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**[membership@barbershop.org](mailto:membership@barbershop.org)**

*Inquire about dues and fees, renewals, address corrections, chapter officers and rosters.*

**Melissa Paul**

Membership Specialist

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# Official Affiliates of the Barbershop Harmony Society

Our fellow harmonizers worldwide

## AAMBS (Australian Association of Men's Barbershop Singers)

<http://www.aambs.org.au/>

Contact Michael Donnelly: [Mvdonne@bigpond.net.au](mailto:Mvdonne@bigpond.net.au)

## BABS (British Association of Barbershop Singers)

<http://www.singbarbershop.com/>

Contact Wilf Pattison: [wilf@wpattison.demon.co.uk](mailto:wilf@wpattison.demon.co.uk)

## BinG! (Barbershop in Germany)

<http://www.barbershop-in-germany.de>

Contact Gabi Maresch: [g.maresch@freenet.de](mailto:g.maresch@freenet.de)

## DABS (Dutch Association of Barbershop Singers)

<http://www.dabs.nl/>

Contact Toon de Vos: [president@dabs.nl](mailto:president@dabs.nl)

## IABS (Irish Association of Barbershop Singers)

<http://www.irishbarbershop.org/>

Contact Pauline Edmondson: [paulineedmondson@eircom.net](mailto:paulineedmondson@eircom.net)

## NZABS (New Zealand Association of Barbershop Singers)

<http://www.nzabs.org.nz/>

Contact David Birdling: [dgbirdling@xtra.co.nz](mailto:dgbirdling@xtra.co.nz)

## SNOBS (Society of Nordic Barbershop Singers)

<http://www.snobs.org>

Contact Jan Alexandersson: [jana@sami.se](mailto:jana@sami.se)

## SPATS (Southern Part of Africa Tonsorial Singers)

Contact Tony Abbott: [adabbott@mweb.co.za](mailto:adabbott@mweb.co.za)



## Barbershop life online

Log in to the Members Only site using your email address to manage your barbershop life online, updating your records conveniently and securely. Access these most often-requested functions at [www.barbershop.org/members](http://www.barbershop.org/members)

### Member Records and dues

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- Change your password
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- Register or renew a quartet
- Don't know your member number? Use your Harmonizer Priority Code on your mailing label.

### Chapter Officers: login for these and other functions

- Edit member records
- Report chapter officers
- Register a show
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- Tips for quartet singers: **on the QT** [www.barbershop.org/ontheQT](http://www.barbershop.org/ontheQT)
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## THE TAG

Joe Liles, Tagmaster



# You say you want an evolution...

**E**volution is a wonderful thing, especially if you can hold on to some of the treasured elements that were so very special in the beginning. Some of the original characteristics of barbershop singing were: harmonizing songs of the day; finding chords that made you want to sing 'em all over again; a melody, usually inside the chord, but not always, and supported by three parts; experimenting with chord progressions that tantalized the ear and with rhythms that felt good to the singer. For the most

part, we are still doing these things today. Part of our focus on propagation and preservation is to maintain the spirit of barbershop as expressed in these elements. Early barbershop was heard both a cappella and accompanied. One of my all-time favorite records is "Buffalo Bills and Banjo." Most of our barbershop today is just a cappella.

I thought through the use of several tags that we might take a very quick harmony trip to show some changes along the way.

First is a tag sung by **The Pittsburghers**. Note measures 3 and 4 where the bass is above the lead and ended up on the seventh of the chord in measure 4. You would expect the tenor would be singing the seventh up an octave and that the bass would be singing the root. Try this. It's really fun to sing. Much more difficult to balance and ring, but can be done. Back off the bass and bring on the tenor.

## DOWN IN THE CITY OF TEARS

Words & Music by LON MOONEY

*As sung by the Pittsburghers  
1948 International Quartet Champion*

Tenor Lead

Bari Bass

\*Original words

1 2 3 4

She lives a - lone in a pal - ace of stone,

\*I'm all

5 6 7 8

down in the cit - y of tears.

bass melody

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About midway in our history Dave Stevens came along. Dave was very “center pole” in the umbrella of barbershop. Didn’t do a lot of fancy stuff but his arrangements were very singable for anyone. If you have not seen it, you should get the video of Dave’s “What Are We Trying to Preserve.” It’s a classic and the following tag is classic Stevens. Note the strong circle of fifths and all the seventh chords.

## MY HEART IS FREE TAG

Arrangement by DAVE STEVENS

Tenor Lead

Bari Bass

My heart is free, I long to be way down home.

**Bluegrass Student Union** sang a tag incorporating an old crazy, fun thing that barbershop basses did on occasion. Note in measure 2 the bass jumps to the seventh of a C chord and instead of resolving it scale-wise, leaps to the root of the F chord in measure 3. And all of us have enjoyed singing this and awesome series of chords that follow and complete the tag. One of my favorites!

## DARKNESS ON THE DELTA TAG

*As sung by Bluegrass Student Union, 1978*

Tenor Lead

Bari Bass

Oh, let me lin-ger in the shel-ter of the night.

5 6

## THE TAG

(Hey! This issue has three pages of tags. Story starts on page 42.)

A lot of arrangers and woodshedders have tried to find creative ways to approach the final. The next-to-last chord is called the penultimate chord. In the late 1960s and early 1970s, a chord built on the lowered seventh of the key became popular. It was penalized in contests, but after a while the judging community began to realize that this wasn't as wild as they had first thought and was more ear-oriented than first imagined. It is no longer penalized. In fact... the progression has been expanded in the following tag as sung by **Second Edition**. The chords starting at "a-way" go from the dominant seventh (C7) to the flat-six chord (Db) to a flat seven (Eb 9th) chord to the final tonic (F). What a fun, ringing sound is this!!!

### MY OLD KENTUCKY HOME TAG

Arrangement by DOUG HARRINGTON

Tenor Lead

Bari Bass

For my old Ken-tuck-y home far a - way, far a - way.

a - way, far a - way.

For a while, major sevenths in the melody were frowned upon. Barbershoppers just kept singing them and performing them so well that it opened up the use of some new songs and interesting harmonies. The following is a tag sung by **Michigan Jake**. In measure 3, note the use of major sevenths in the lead.

### SO YOUNG TAG

Arrangement by MARK HALE

Tenor Lead

Bari Bass

You make me feel so, you make me feel so young!

You so young!

What this means to me is . . . we have the largest repertoire and most harmonic happiness ever. Each year brings more songs and arrangements to add to our treasure chest from Stephen Foster to Berlin to the Beatles to Andrew Lloyd Weber, let's sing 'em all. We are in the greatest barbershop time of our lives and it's just getting better all the time. Young singers are bringing more rhythmic interest to some of our arrangements. There will be some Barbershoppers who will sing just a limited selection of songs. Let's support them in what they choose to sing. There will be some who sing songs from every period. Let's support them in what they choose to sing. Let's truly be a family of harmonizers!! Sing and let sing!! . . . that has a certain "ring" to it. ■

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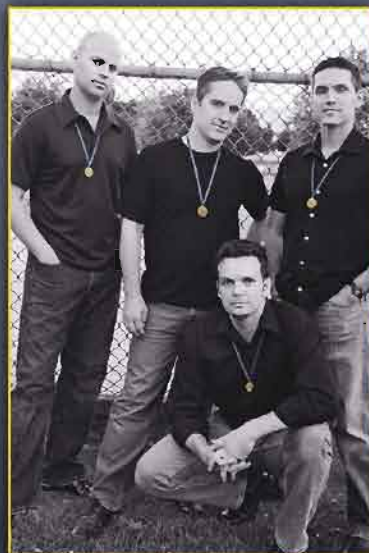
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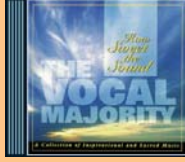
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