

PRESERVATION

The Official Publication of the Barbershop Harmony Society's Historical Archives

Volume 1, No. 6

Nostalgia Isn't What It Used to Be

November 2010

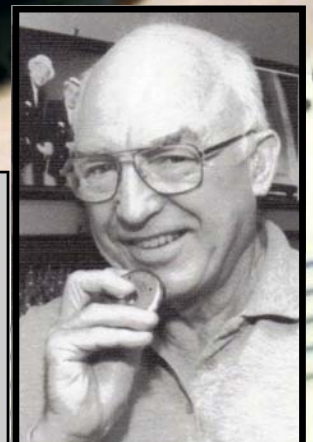


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All articles herein - unless otherwise credited - were written by the editor

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PRESERVATION

Published by the Society Archives Committee of the Barbershop Harmony Society for all those interested in preserving, promoting and educating others as to the rich history of the Barbershop music genre and the organization of men that love it.

Society Archives Committee

Grady Kerr - Texas (Chairman)
 Bob Sutton - Virginia
 Steve D'Ambrosio - Tennessee
 Bob Davenport - Tennessee
 Bob Coant - New York
 Ed Dierdorff - Washington
 Ed Watson - Tennessee (Staff Liaison)

Society Historian / Editor / Layout

Grady Kerr

9498 East Valley Ranch Pkwy #1107
 Irving, Texas 75063
 214 57 GKERR (214.574.5377)
 Grady@GradyWilliamKerr.com

Proofreaders & Fact Checkers

Bob Sutton, Ann & Brad McAlexander



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THE HARMONIZER—DECEMBER, 1955



(B) ONTARIO—2nd—The Teentimers, Orillia. LtoR—rear—Terry Whelan, lead; Bob Branch, tenor;—front—Gord Lightfoot, bari; Bill Hughes, bass.

Did you know Gordon Lightfoot sang barbershop before the Wreck Of The Edmund Fitzgerald?



Barbershop Quartet Afghan Completed

by Grady Kerr - Society Historian with warm feet

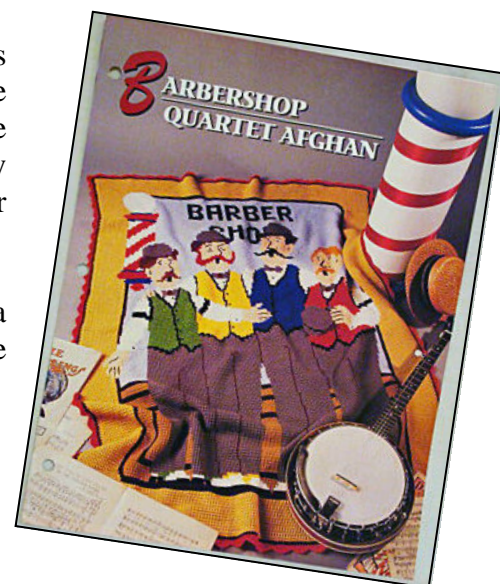
eBay is a wonderful resource for barbershop collectables. One such item found was an afghan crochet pattern design. The completed blanket is HUGE and measures four by five feet (48" x 64").

This was designed was **Marilyn Miller** and published by Annie's Crochet Quilt & Afghan Club in 1993. J afghan hooks and I crochet hooks were used with worsted weight yarn. (Whatever that means!).

A co-worker agreed to do it for me if I bought the material. Little did she know how much time and effort it would take. It took far too many hours to count over the last year – yes, I said YEAR.

By the end she was cursing my name and more than once suggested that my parents were never married.

It will soon make a nice addition to the Society Archives.



The History of the Pitch Pipe

85 Years and Still On Pitch

by Grady Kerr - Barbershop Harmony Society Historian



If you are a singer, chances are good you own a little red box labeled "The Master Key - chromatic pitch instrument - A-440 - 13 keys - a product

of Wm. Kratt Co - Made In The USA" and inside is your little silver and black disc-shaped friend.

It's estimated the Kratt Company has made over **3 million** of these pitch pipes in the first 80 years. Have you ever wondered where they came from and who made them? If so, here's your answer.

The Beginning

William Jacob Kratt Sr. is the inventor and the man mostly responsible for its impact with singers world-wide. He was born September 22, 1892 in Trossingen / Baden-Württemberg, Germany, also known as "music town".



Mr. William Kratt Sr.

Trossingen was also the home of **Hohner**, a very well known harmonica manufacturer, where Bill found work at an early age. By age 18 he decided to come to America. The year was 1910.

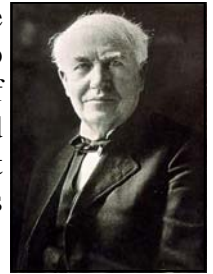
His **Aunt Christine** owned a popular restaurant in Orange, New Jersey called "*The Old Homestead*." She agreed to be his sponsor, so he boarded a steamship and headed for the land of opportunity.

Aunt Christine can be described as fair but very strict and headstrong. About three days after Bill arrived in America, she insisted he start paying her back for being his sponsor. She put him to work in her restaurant as a dishwasher.

Influenced By a Legend

Three long days later it was clear that young Kratt wasn't happy washing dishes, so Aunt Christine began looking for another job for him. The Old

Homestead was popular with the local businessmen so she started to ask around. She approached one of her regular patrons who interviewed Bill and hired him as a machinist working a lathe. That local business man was **Thomas Edison**.



As a way to help and encourage young Kratt, Tom Edison provided him with his first set of tools. During Bill's time working for the inventor at his Orange, New Jersey plant, it wasn't uncommon for Edison to come in with an idea, draw up that vision right there on the spot, and have Bill create it. He worked his way up through the ranks and became a foreman. For the next five plus years he learned much from Edison and gained a great deal of experience and inspiration.

In 1915 Kratt left Edison to work for a string manufacturer in New Brunswick, NJ. They produced strings for guitars, banjos and violins. It was here he met his future wife **Emily Bennett**.

Bill was always very interested in manufacturing, tooling and production, so in 1918 he took his experience and moved back to Germany and started his first solo venture, **The National Harmonica Company**, located in his old home town of Trossingen.

Back Home Again

In 1925, after many successful years in Germany, he returned to New Jersey and soon married his longtime sweetheart Emily Bennett.

He began making music boxes and "plates" for musical toys. This was the device that enabled them to make sounds such as "humming" or the "tinkling" sound when used. He provided these plates for several businesses, including **J. Chein & Company**, a major toy manufacturer. His plates appear in thousands of toys world-wide.

The original **Wm. Kratt Company** plant (1925-2002) was located at 988 Johnston Place, Union, New Jersey. It was here he invented the pitch pipe

Pitch Pipes - continued from page 3



Original location - 988 Johnston Place, Union, New Jersey (circa 1942)

that we all know and love today. The first model was C to C in a red cardboard box and looked very much like today's version. Aside from the reeds inside being made of a slightly different metal, the first one was about two-thirds smaller and only had 8 notes (the white keys - C4 to C5).

Thanks to William Kratt's association with friend **Harold Lindner**, these pipes became vastly in vogue. Harold and his brother **Al** were "supply jobbers" (wholesalers) of school supplies. Kratt suggested they introduce these pipes to school teachers to help them as they taught their kids to sing. This caught on and soon Kratt was being flooded with thousands of orders from around the country.

It was also about this time he discovered the need to include ALL 13 notes; not only the white notes but also the sharps and flats. The pipe was quickly redesigned and offered just as it is today.

There are six models of the pitch pipe. Singers know of the popular F to F pipe (model Master Key 1) and are aware of the C to C (model Master Key 2). The C to C is by far the most popular. They also produce an Eb to Eb (MK3). An advertisement for their

pitch pipes first appeared in the Barbershop Society's magazine, **The Harmonizer**, in 1949 and pitch pipes only cost \$2.50.

The Wm. Kratt Company still remains the only company in America producing these pitch instruments. They create several hundred thousand pitch pipes each year and estimate sales of about three million over the first 80 years.

Each pipe is literally hand-crafted and individually tuned by workers, some of who have been working for the Kratt Company over 30 years.

pipe in three models (Super, Synchronone 1, Synchronone 2). They were used for violins, Spanish guitars, ukuleles, banjos and bass fiddles and were VERY popular.

By 1935 business was booming. His tool shop employed 45 tool and die makers and he also had a stamping plant. He manufactured items for several major companies such as **Wright Aeronautical**, **Sperry Gyroscopes**, **KDI**, **Picatinny Arsenal**, **Westinghouse**, **General Motors** and **Day & Zimmerman**.

By the war years, like most major plants, he converted much of his shop for defense projects. But unlike some companies, he was able to continue part of his original line due to a very special request. The War Department allowed the business a limited allotment of brass. With this they requested he **CONTINUE** to manufacture the Kratt harmonica.

Wm. Kratt also invented his own style of harmonica. It was his #1 item and sold in the millions, and was distributed world-wide as well.

Kratt soon decided to invent a pipe to help tune stringed instruments. He manufactured the new

Pitch Pipes - continued from page 4

They asked him to make them for the men overseas in an effort to help build up morale. Hundreds of thousands were distributed by the **Red Cross**. If you were in the war and you had a harmonica, it was most likely a Kratt Harmonica. After being manufactured for decades, it was discontinued but may be manufactured again someday soon.



MRS. MAMIE EISENHOWER

New York City
January 16, 1953

Dear Mr. Kratt:

I cannot tell you how delighted we all were to receive the harmonicas and blow accordions! The little ones are simply thrilled as you can imagine, and the pleasure and happiness your gifts brought to us is heartwarming, indeed. The General is looking forward to a few free moments when he, too, can enjoy your Kratt Chromatic. We are all deeply grateful for your thoughtful kindness, and we regard these remembrances as symbols of your friendship and good wishes.

I do hope you will forgive me for not writing long before this, but I am sure you understand how full, exciting and thrilling these days have been for us.

With our deep appreciation and warm wishes!

Mamie Geneva Doud Eisenhower

(written just four days before husband and President Dwight David Eisenhower was inaugurated)

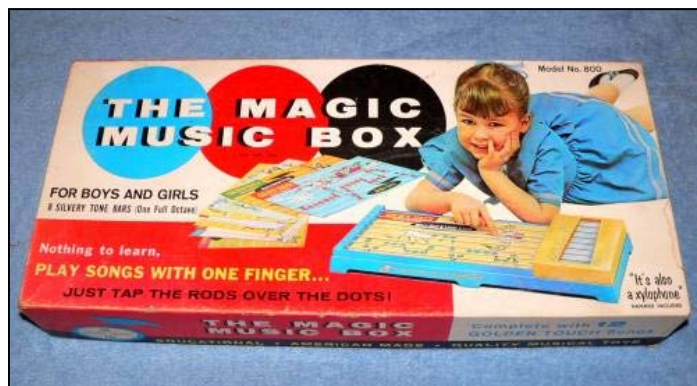
A Family Run Business

Wife Emily Kratt was a very important part of the business, helping with time studies and perfecting the techniques needed to operate the machines and training their employees throughout the years.

William Kratt and Emily had two children. Daughter **Jean** lives in Wisconsin and is not involved in the business.

Son **William Kratt Jr.** was very involved. Following his service in the Army Ordinance Corps he joined his father's company in 1954. Together they created a NEW company and called it **The Plastic Injecto Company**.

They made musical toys under the "*Arist-O-Kratt*" line, such as plastic harmonicas. One of the most popular items was the "*Magic Music Box*."



The original site of the **Plastic Injecto Company** was 879 Rahway Ave. in Union, NJ, where the site is now home to an outpatient dialysis facility. In 1965 the Plastic Injecto Company was sold lock, stock and barrel to Auburn Rubber Company of Ohio who set up shop in Deming, New Mexico.

In later years the Kratt family started a new custom molding business and did various jobs. That business was also sold.

William Kratt Sr.

Born in September 22, 1892,

Died in November of 1983 at the age of 91.

Emily Kratt died in September of 1973.

His son, Wm. Kratt Jr. successfully ran the business for many decades. He is now in his 80s and has semi-retired to Vermont with his wife of 50 years, **Linda**. They have twin daughters; **Susan**, an executive for Pfizer and **Christine**, a doctor and medical researcher.



Pitch Pipes - continued from page 5

William Jr. and Linda also have two sons, **Martin** and **Chris**. They have taken off in a different direction. You or your kids may have heard of them before. Known as **the Kratt Brothers**, Chris and Martin Kratt are famous and self proclaimed “**Creature Adventurers**,” producing TV shows and empowering kids to be creature heroes and to help animals. They produce the “**Be The Creature**” TV show seen on the **National Geographic** channel in the US and on **CBC TV** in Canada. They also produced two shows that aired on **PBS**: **Kratt Creatures** (a family animal show) and the very popular **Zoboomafoo**.



The Business Today

The Kratt family manufactured the pitch pipe for 76 years until February 27, 2001, when they sold the business to the **McNamara** family. Previously the McNamaras were producing only the plastic parts for the pipe. Today the company is run by **John** and his son and daughter, **Robert** and **Jill**. They are keeping the tradition alive and manufacturing our beloved pitch pipes and many other tuning devices (9 total). Today the Kratt Pitch Pipe Company is located at 40 Lafayette Place, Kenilworth, New Jersey.



The Wm. Kratt Crew 2006 - 40 Lafayette Place, Kenilworth, New Jersey

“Some who have seen our place here describe it as “Santa’s Last Toy Shop” however these pipes are, of course, not toys,” explains Robert McNamara.

The Wm. Kratt Company does not sell to the public, but supplies American and Canadian distributors as well as the Barbershopper’s **Harmony Marketplace**.

They do, unfortunately, have some overseas competition. There are two companies creating lower quality pipes that look just like the Kratt version. There are TEMPUS pipes from China and the PYRAMID pipes from Germany. Both are below the quality of the original and described by some as “throw-aways.” Add to the mix the new electronic pitch generators of today. This have created a negative impact on the sales of the Kratt Pitch Pipes and have caused concern regarding the future of these quality pipes.

Robert McNamara explains, *“We’re very proud of the work we do here and consider this an America tradition - all American made. It’s still a family run business. We’ve been making these the same way, one at a time as has been done for 80 years.*



We’re even still using most of the original 1936 dies. We employ only 7 people and the workers here are the best at what they do, in fact, the ONLY ones in America doing what they do.”



We Got Mail!

We always enjoy hearing from readers and knowing the work we're doing is making a difference in the goal to preserve the memory of our beloved Society and its members.



Recently we got these notes from Society President **Bill Biffle**, **Dwain Chambers** and **Del Patten**.

From Bill Biffle

Albuquerque / Society President

Grady, I have just now gotten around to reading the first issues of PRESERVATION. What a great job and a long overdue addition to our preservation efforts. It's obvious, but needs saying anyway, that our history will disappear if good men like you and your committee don't do this vital work!

*All of the stories are fascinating, but I particularly enjoyed the one on our great friend, **Walter Latzko**. It was also good to see the results of **James Givens'** efforts to save our printed arrangements. For doing this important work, you and your committee have the gratitude of a grateful Society.*

Dwain Chambers

Memphis / 2010 Immediate Past Society Contest & Judging Chairman

I just went through the 5 PRESERVATION issues and you and your committee have done an outstanding job of bringing some priceless moments in our history to all of us.

*I found that enjoyed the stories of our heroes like **Walter Latzko**, the story behind the Rockwell's "Barbershop Quartet", **Mo Rector's** bathrooms his quartets have sung in, the history behind our logos and trophies, etc. Keep those great stories coming!*

From Del Patten

Albuquerque (forwarded to us from Biffle)

Bill – I've been meaning to tell you how much I have enjoyed PRESERVATION. I read a lot of historical books and magazines on a variety of subjects and Preservation is easily of equal quality. Even if you have been a barbershopper of many years I imagine you would find it fascinating.



From SPEBSQSA's *Harmonizer* magazine showing why founder O.C. Cash began the organization. Instead of a box, he mistakenly ordered a "box car" of pitch pipes

*Now with all the Harmonizers on line there are two links to the past. We certainly have had some remarkable people over the years. For instance, I had never heard that [fellow chapter member] **Jim Law** did the quartet sculpture on the trophy. Maybe someone who doesn't also know Jim would find that only mildly interesting but I found it fascinating!*

*Along with the DVD interviews with people like **Freddie King** and **Jim Clancy** (please have more of those done) new members should be steered in those directions so they can understand what you said in the ad and how the Society has been and continues to be shaped by truly great men.*

TRIVIAL PURSUITS

with
Patrick McAlexander

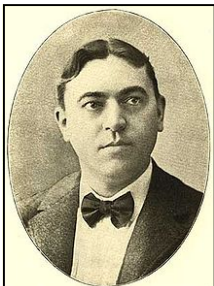


Question: When was the last time that a chorus from the region of the Dixie District now known as the Carolinas District competed in the International Competition? Who was the chorus and in what place did they finish? *See answer Page 11.*

100 Years Ago This Month

They Call It BARBER SHOP

If anyone asks where the name “barbershop music” came from, you can tell them it all started a century ago with the appearance of a song released in November of 1910 by the popular singer **Arthur Collins**.



Collins was one of the country’s most popular singers and spent 10 years of his long career as baritone for the famous **Peerless Quartet**. He also recorded for Edison, Berliner, Columbia and Victor records.

The song was entitled “*Mr. Jefferson, Lord, Play That Barbershop Chord.*”

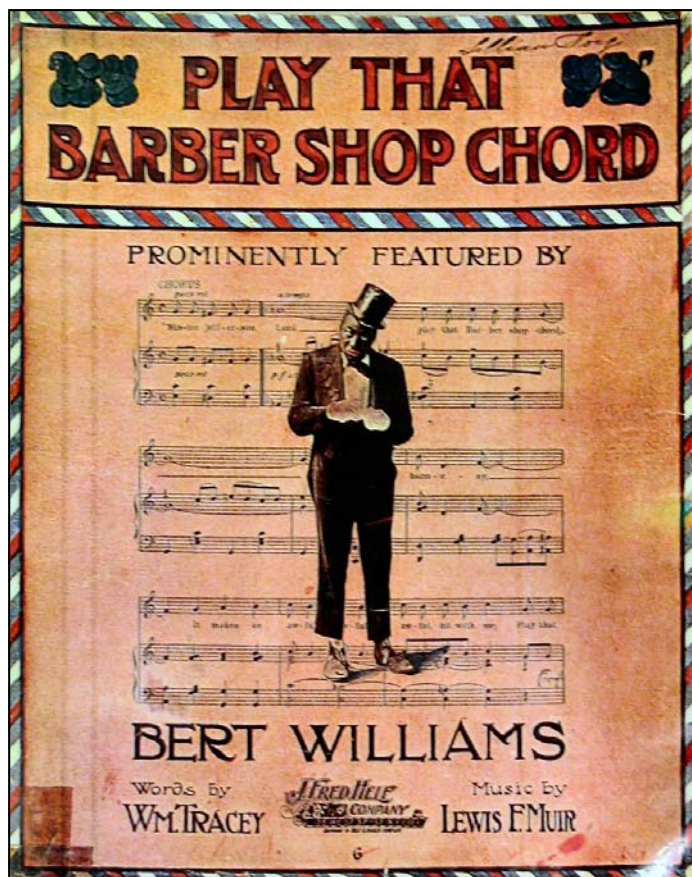
Prior to that, four part quartet singing was best known simply as close harmony. The term “barbershop” was popularized and caught on thanks to this ONE song.

Written by **Ballard MacDonald & William Tracey** (lyrics) and **Lewis F. Muir** (music) “*Play that Barber Shop Chord*” was most closely associated with performer **Bert Williams**, one of Vaudeville’s top solo artists (1874-1922). It was also recorded by a number of popular artists, including **Billy Murray** and the **American Quartet** and **Eddie Morton**.



Collins frequently recorded Williams’ material. His versions of “*Nobody*,” “*The Moon Shines on the Moonshine*,” “*I’m a Jonah Man*” and “*It’s Nobody’s Business But My Own*” highlight his 20-plus-year career.

A considerable hit for publisher **J. Fred Helf**, “*Barber Shop Chord*” was also his firm’s downfall. Songwriter **Ballard Macdonald** had begun work on the song and had written dummy lyrics before



leaving the song behind. The piece was finished by **Lewis Muir** and **William Tracey**. Macdonald was incensed that Helf left his name off the sheet music. He sued Helf successfully, and the award of \$37,500 forced Helf into bankruptcy.



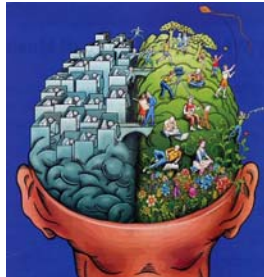
Gotcha! performed this song and **David Wright’s** outstanding and entertaining arrangement in their successful quest for the 2004 International quartet championship.

Right Brain vs. Left Brain Barbershoppers

This theory of the structure and functions of the mind suggests that the two different sides of the brain control two different “modes” of thinking. It also suggests that each of us prefers one mode over the other.

Left Brain

Logical
Sequential
Rational
Analytical
Objective
Looks at parts



Right Brain

Random
Intuitive
Holistic
Synthesizing
Subjective
Looks at wholes

Most individuals have a distinct preference for one of these styles of thinking. Some, however, are more whole-brained and equally adept at both modes. In general, schools tend to favor left-brain modes of thinking, while downplaying the right-brain ones. Left-brain scholastic subjects focus on logical thinking, analysis, and accuracy. Right-brained subjects, on the other hand, focus on aesthetics, feeling, and creativity.

So, can your chapter or district administrators sing?

Historically speaking there has long been a stigma or stereotype that our chapter and Society leaders are ... shall we say ... less than *musical*. While every organization needs its organizers these men are thought to be - by choice - board room participants - talkers and NOT singers ... certainly not **quartet** singers.

In an attempt to explore this we thought it would be interesting to do a little research. We looked through all those who have sung in a quartet on the international stage (certainly an indisputable measure of top musical talent and exceptional pipes). We made a list of all of the International Presidents who have made the BIG stage.

There is no doubt that many have sung in quartets on others levels and all have probably sung with their chapter chorus. We also did not include any Senior quartet contest results (due to lack of info) but only limited our research to the International quartet competition.

Of the 59 International Presidents 15 made it to International with their quartet(s). And, yes, as you might suspect ... most were baritones. Here's the list.

International Presidents on the International Contest Stage

2009 **Bill Biffle** - baritone

Rocky Mountain District

Duke City Quartet

1984 – 28th

1981 – 44th

2006 **Drayton Justus** – lead

Pioneer District

Gentlemen's Agreement

1971 – **FIRST**

1970 – 4th

Four Star Revue

1989 – 37th

Center Stage

1985 – 7th

2004 / 2005 **Rob Hopkins** - baritone

Seneca Land

Bravo!

2009 – 44th

Harmonix

2007 – 43rd

2006 – 35th

2005 – 35th

2004 – 35th

2003 – 36th

2003 and 2005 **Roger Lewis** – lead

Pioneer District

Harmony Hounds

1969- 39th

1998 / 99 Ed **Waesche*** - baritone

Mid- Atlantic District

New Yorkers

1984 – 25th

1983 - 16th

1981 – 17th

1980 – 16th

1979 – 14th

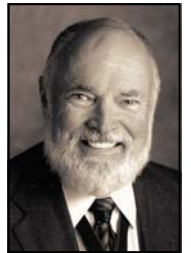
Custom Gentlemen

1978 – 17th

1977 – 20th

Townsmen

1965 – 16th



International Presidents on the International Contest Stage

(continued from page 9)

1995 **Dick Shaw** - baritone
Sunshine District

Sunshine Association

1974 – 38th

1973 – 37th



1989 **Jim Richards** - baritone
Land 'O Lakes District

Red Barons

1972 – 37th

Men Of A-Chord

1964 – 43rd

1963 – 38th



1987 **Darryl Flinn** – baritone
Johnny Appleseed District

Limelighters

1976 – 26th

1975- 22nd

Chord Dusters

1972 – 23rd

1971 – 34th

1968 – 27th

Chalkdusters

1967 – 29th



1985 / 86 **Gil Lefholz*** - bass
Central States District

Four Kippers

1965 – 23rd

1964 – 23rd

1963 – 18th



1963 **Wayne Foor*** - lead
Note Crackers

1954 – 10th

1953 – 13th

1952 – 9th

1951 – 10th



1962 **Lou Laurel*** - baritone
Southwestern District

Desertaires

1956 – 9th

1955 – 7th

1954 – 36th

1953 – 29th



1957 / 1958 **Joe Lewis*** - lead

Dallasaires

1952 – 11th

1951 – 19th



1947 **Charlie Merrill*** - baritone

Bonanza Four

1950 – 26th

1947 – 18th

1946 – 9th



1946 **Frank Thorne*** – bass

Illinois District

Elastic Four

1942 – **FIRST**



1944/45 **Phil Embury*** – baritone

Seneca Land District

Western New Yorkers

1944 – 53rd

Hardware Harmony Four

1943 – 20th

1942 – 18th



1941 **Carroll Adams*** – baritone

Four Muggs

1944 – 17th



OC Cash* (our Founder) - baritone

The Okies

1941 – 23rd



** deceased*



PRESERVATION Now Online

All past issues are now
available via the
Society's website in
the HISTORY section.

Were YOU There?



Here's a pretty nice photo from the 1941 St. Louis National Convention (70 years ago next summer) and all who were in the hall for the gathering. We've recognized a few Society Pioneers in the crowd. Down front we have tagged **OC Cash, Joe Stern, Hal Staab, Norm Rathart, Phil Embury and Molly Reagan**. Also in the crowd is **John Hanson** and, in the back, **Frank Rice**. Were YOU there?

Patrick's Trivial Pursuits Answer from page 7

Question: When was the last time that a chorus from the region of the Dixie District now known as the Carolinas District competed in the International Competition? Who was the chorus and in what place did they finish?

Answer: 1989, General Assembly Chorus (Research Triangle Park, NC) 11th place / **Rudy Partin** - director



Do You Collect?

If you do, you're among friends. There are LOTS of barbershoppers who just can't throw their stuff away, much to the "joy" of their spouse. Here are a few collections to compare yours with.

These convention patches start in 1975. As I understand it, the first one was done by the host chapter. It was so popular the Society has produced one each year since. This represents 36 years of conventions with a few additional patches thrown in. See pins next page.





These convention lapel pins are less complete. We start with one from the 1963 Toronto convention, next is a nice big pin from Boston in 1965. We then show all the rest from 1990 to present day. The exception is 1996 which is an MBNA pin and not the official convention pin.

While this is not so exciting to most, its pretty kewl for those who collect.

Do you have any convention pins not displayed here? If so, *we should talk*. Yes, I have extras for those wanting to complete their collection and I'm also willing to take any off your hands to add to that stash to help others.

Maybe next issue we'll show off our District lapel pins?

Legendary Arranger and Woodshedder

Jack Baird 1922 – 2010

We've lost another giant in the world of barbershop. **John R. "Jack" Baird** died October 16, 2010 at the age of 88. He had previously suffered several strokes and was in an assisted living center in Willowbrook, IL.

He and his wife **Beth** were married on December 12, 1943 and were married 67 years. They had two sons: **Michael Stephen Baird** lives in the Chicago area and is a lawyer. John Jr. was a US Marine and was killed in Vietnam in 1969. They have two grandsons, and 2 great grandchildren.



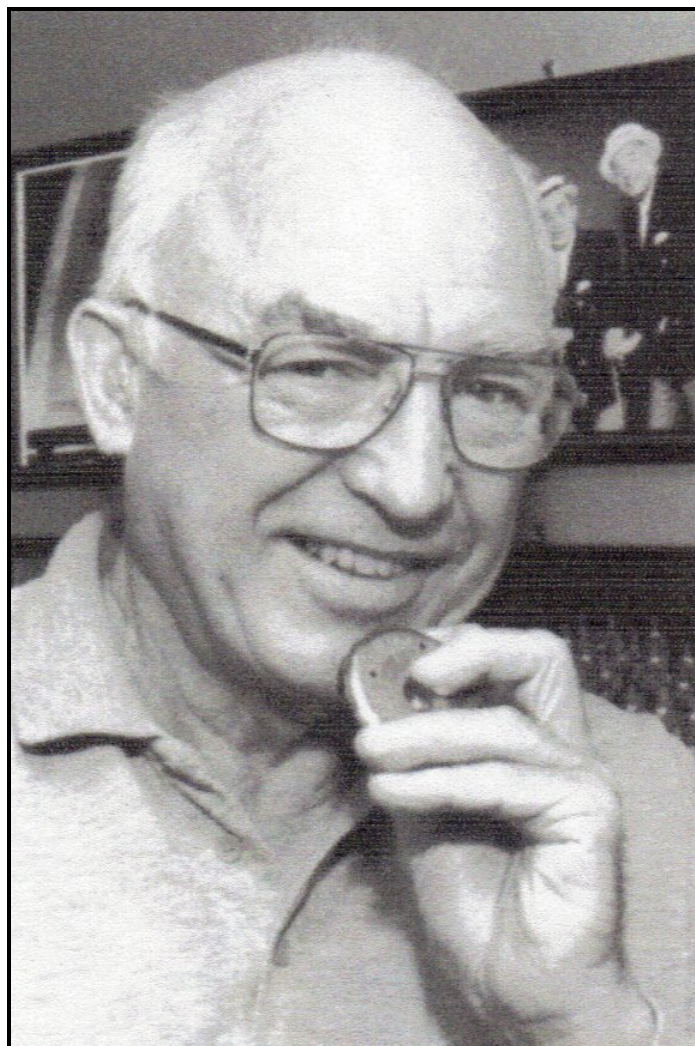
Beth and Jack Baird

Jack worked for **United Airlines** as a ticket agent and soon became a trainer for other agents and anyone dealing with the public. After he left United to avoid a transfer he began working as a salesman for Zenith.

He underwent open heart surgery in the early 90s and recovered. About five years ago Jack's health started to fail after several small strokes. They moved to an assisted living center in Willowbrook, Illinois to be near their son. In his final years he also battled dementia.

He was talented, imaginative, creative, a consummate musician, and staunch defender of what he considered the barbershop style.

Jack was a chapter officer, quartet man, certified judge, quartet and chorus coach, chorus director and top arranger.



Jack joined the Barbershop Harmony Society and the Omaha, Nebraska Chapter in the fall of 1948. He sang baritone with his first quartet, the **Melody Mugs**, in four contests before moving to Chicago in 1951. He joined the **Q-Suburban** Chapter and sang with several pick-up quartets. Jack transferred to the **Southtown** Chapter in 1953. As **Illinois District** Vice President he was asked to help the **Palos** Chapter survive in 1956. Jack was successful, and renamed the chapter **Southwest Suburban** and moved it to Oak Lawn.

Jack sang baritone in the **Barber Sharps** quartet for sixteen years through sixteen changes in personnel.

They became Illinois District quartet champions in 1966. The Barber Sharps competed in three

Continued next page

Baird - continued from page 14



The Barber Sharps win the ILL District quartet title in 1966

International competitions: **1970 (38th)** **1968 (20th)** **and 1966 (33rd).**

As mic testers for all sessions of the 1969 St. Louis International, The Barber Sharps were the only quartet to sing eight songs in an International contest.

He was in an active quartet almost continuously from 1953 – 2002. Here are the many foursomes Jack sang with:

1953-1954 **Windy City 4**
 1955-1970 **Barber Sharps**
 1971-1976 **Close Harmony Committee**
 1977-1978 **Scale Mates**
 1978-1982 **Encores**
 1982-2001 **Barber Chords**
 1990 **Afterglow Four**
 2002 **Forever Four**



Jack and the Barber Sharps on their USO Tour

Jack and the **Close Harmony Committee** were chosen Illinois District Quartet Champions in 1972. Jack sang in district contests throughout the seventies. He sang tenor with the **Barber Chords** for 23 years. He always sang with three other chapter members, some who were pretty good. He always thought competing quartets should be made up of members from the same chapter.

Jack sang with **Older Than Springtime** on the “senior circuit” or with the **Ragtimers** when money was involved.

He held every office in the chapter with the exception of Treasurer. Jack was chosen Chapter Barbershopper of the Year, Oak Lawn Hall of Fame, and was selected Illinois District’s ABE award winner (the Award for Barbershop Excellence) in 1966.

Jack contributed a great deal to the Society’s music publishing program since 1957. He’s well known for crafting over 300 barbershop arrangements, including *South Rampart Street Parade* for the **Confederates** and *Please Don’t Talk About Me When I’m Gone* for the **Four Renegades**. One of his most popular is the song *Jazz Came Up the River* which he wrote and arranged.

Several of his arrangements have been recorded by International Medalists. His arrangements were also included in seven Society folios including “The Heritage of Harmony Songbook.”

Jack was an arrangement judge throughout the entire 22 years of his involvement in the judging program and judged Society contests in all sixteen districts and for three Internationals. He taught at Harmony College for five years, and taught several sessions at IDAH and other District Harmony Education Program schools. Over the years Jack coached many quartets, a few who “made the cut.”

He was the musical director of the Southwest Suburban Chapter chorus for ten years, and served as their “Permanent Temporary Assistant” for twenty-five years.

As Illinois District Historian, Jack compiled the 50-year History of the ILL District with many biographies of its early leaders. He also wrote “Preserving and Encouraging,” a highly regarded

Continued next page

Baird - continued from page 15

column of commentary in **Attacks and Releases** for 12 years.

He attended more than 42 International Conventions and – at best estimate – sang in over 87 district level and Int'l quartet contests ... including the last 46 in Illinois.



"Molly Reagan (center) shows fellow-arrangers Jack Baird (left) and Dave Stevens, Soc. Mus. Services Ass't, the plaque he received in Kansas City last summer from the Int'l contest and judging committee.

Jack officially became a "Life Member" of the Society in 1972 and is a Charter Member and Life Member of AHSOW. He was an outstanding woodshedder and known to eagerly sing any voice part when given the opportunity.

He was awarded the honor of the Illinois District Quartet Champs Association 1995 Music Man winner.

The Jack Baird Music Library



Jack and Val Hicks working on a 1980 recording project

The Jack Baird music library is an extensive listing of great public domain content. It includes classic early recordings of wonderful instrumental and vocal arrangements of popular standards from the early 20th

century. With the help of **Val Hicks**, Jack spent endless hours updating these songs through the different media types over the years.

There are 965 songs available. Now these songs are available for **FREE** in mp3 format for all barbershoppers to enjoy via the World Wide Web.

<http://www.barbershop.org/resources/audio.html>

He last attended International in 2005 at Salt Lake City.

He will continue to inspire others through his arrangements that are still available via the Society.

Remembering Jack

by Steve Shannon – Houston, Texas

One of my favorite BBS memories was during the 1980 Convention in Salt Lake. My wife **Bonnie** (who has a full men's baritone range and a killer ear.) and I ran into **Jack Baird** and **Buzz Haeger** by chance. We snuck off from an event and for the next 4 hours, we four literally stood under a lamp post, woodshedding whatever song came to our minds. It was a glorious evening with Baird's patented: "Whoever starts a song first gets the lead" and everyone else scrambles for a harmony part.

Inevitably, a phrase or tag would require a "do-over" and someone would improvise an "improvement" or two. With Buzz and Jack, there were endless do-overs, spontaneous part swaps and chord inversions. Once Jack said, "OK, sing it again with the melody in the bass." Buzz later countered with, "Now do it with melody in tenor." That evolved into one of Jack's infamous "snap" songs... where he would randomly snap his fingers and the tenor would take over bass and the other singers would instantly switch to the next higher part. Great fun!



Jack shares his wisdom

We "ear-arranged" dozens of marvelous songs that night. Most of which I never heard before or have since. But, the lyrics were logical and the melodies all demanded rich barbershop chords and progressions. Nobody "taught" parts or corrected wrong notes; we all just let the music tell us where to go. And, if Jack thought it could have been better, he'd just say, "Let me try the bass (or bari or lead or tenor) this time." Then, he would teach by doing it his way.

Yes, I've attended many conventions since my first in 1965, but that night with Jack was the highlight of them all. It was barbershop the way barbershop ought to be.

Wish you all could have been in my shoes.

Friends in High Places

Bar-B-Que & Barbershop

There have been many celebrities with a connection to the Barbershop Harmony Society. One relatively unknown friend is **Wendell Moore**. Mr. Moore is currently a Nashville, TN lobbyist / consultant specializing in government relations and president of his own company, **The Capital Group**.



If you think you see a **Paul Harvey** “*rest of the story*” ending coming – you’d be right. Wait for it.

Wendell was once Chief of Staff / Deputy Governor under Republican **Don Sundquist** of Memphis, Tennessee. Don served 12 years in the U.S. House of Representatives and eight years the Governor of Tennessee.

Wendell also served on then Congressman Don Sundquist’s staff. They later met musician **Lee Atwater** (1951 - 1991) Chairman of the Republican National Committee. Lee also managed the successful 1988 **George H. W. Bush** campaign for President.

Wendell, Don, **Joel Wood** and **Bob Friedman** and a few others formed a business partnership and opened their first bar-b-que restaurant December 8, 1988 in Arlington, Virginia at 1600 Wilson Blvd. Later Lee Atwater became a partner as well.

It soon became an award winning restaurant chain with several successful franchises. They named it **Red Hot and Blue**, paying tribute to WHBQ and DJ **Dewey Phillips’** radio show in Memphis, Tennessee in the 1950’s. This radio show introduced the world to **Elvis Presley**, **Jerry Lee Lewis** and **Johnny Cash**.

It was just a few miles from our nation’s capital. Often celebrities and politicians gathered at the Arlington restaurant, where they ate, played the blues, and enjoyed each other’s friendship. Several recognizable names were patrons of the restaurant:



John McCann, Dan Quayle, B.B. King, Lou Rawls, Stevie Ray Vaughn and Ron Wood.

Even though Wendell and his business partners sold the company in December of 2008, the business still thrives with seventeen RH&B restaurants nationwide.

Now here’s the barbershop connection and the *rest of the story* ...

Wendell was very close to his grandfather, **Dave**. They loved to listen to music and loved to play golf together. Some of Wendell’s fondest memories are on the golf course with his grandfather, listening to him tell stories of singing barbershop music all over the country.

You see, Dave sang in a pretty well-known Memphis quartet. They won the 1956 International quartet championship and called themselves **The Confederates**. **Dave LaBonte** was the lead.

Wendell is not a singer or musician but still loves music as an avocation and vocation. He continues his involvement as a representative for the **Recording Industry Association of America (RIAA)**.

An autographed Confederates Encores in Hi-Fi LP once occupied an honored place among the famous Blues and Rock & Roll items on the wall of the original restaurant.



I Guess Things Happen That Way

iTunes History and Barbershop Trivia

On February 25, 2010 it was announced that iTunes downloads reached 10 Billion.

The person who “won” the honor of downloading the 10 billionth song did so by buying “*Guess Things Happen That Way*” by Johnny Cash.

Barbershop Trivia:

What Society quartet champion appears on that **Johnny Cash** hit record?



The answer is **Wally Singleton** of the **Confederates**. The recording was best known by the quartet and friends as the “The “*Ba Doo Ba Doop*” song,

Wally’s outstanding bass voice was in demand in the Memphis area and he was hired to sing backup on several sessions throughout the years.



One of the sessions for this song recorded at the famous studios of **Sun Records** was done April 9, 1958. If you listen closely you can hear Wally’s distinctive bass voice singing backup . . . “*Ba Doo Ba Doop*”.

It was #11 on the pop charts for six weeks and reached #1 on the country charts. It is considered one of the songs that made Cash famous.

It’s doubtful that Wally was actually in the studio with Cash, but according to Sun Entertainment Corp’s **John Singleton** (no relation) Wally was probably part of the **Gene Lowery Singers** who were actually credited with recording during that studio session.



SUN #295 - JOHNNY CASH - and the Tennessee Two
Guess Things Happen That Way / Come In Stranger

*Well you asked me if I'll forget my baby
I guess I will, someday, I don't like it
But I guess things happen that way*

*You ask me if I'll get along
I guess I will, some way, I don't like it
But I guess things happen that way.*

*God gave me that girl to lean on
Then He put me on my own
Heaven help me be a man
Have the strength to stand alone
I don't like it*

*But I guess things happen that way,
You asked me if I'll find another
I don't know, I can't say, I don't like it
But I guess things happen that way.*



Society 2011 Calendar features historical content

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Help Preserve Your Heritage

The Archives Committee Needs YOUR Support!

Our goal is to maintain and promote our Heritage. We do so by maintaining the largest collection of Society and Barbershop Harmony artifacts on the planet. Despite our best efforts the archives is still in the “storage stage”. Since the move from Harmony Hall in Kenosha, WI we’ve not been able to find enough Society money to get done what’s needed.

We dream of the day the vast collection is available to the membership for education and research. We have a plan in place and are working it as we can.

We have the full support of the HQ staff and the Society Board of Directors but funds are scarce. We can only succeed by generating donations from those interested in preserving our past.



Harmony Foundation has a special fund set up to earmark your donations for the Archives. We encourage you to give what you can (No donation is too small.)

To direct your donation to the Archives you **MUST** point it to the

“Heritage Fund”

Go to the Harmony Foundation website www.harmonyfoundation.org
– on the top tool bar click on “*Ways To Give*” and then “*General Donations*”. Fill in the form and be sure to add, under notes ... **Heritage Fund**.

Phone: 615-823-5611 or 866-706-8021

Fax: 615-823-5612

Email: hf@harmonyfoundation.org

We appreciate all your support and plan to continue our work for a long time.