

PRESERVATION

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

Volume 2, No. 5

Nostalgia Ain't What It Used To Be

November 2011

There's No Place Like Home **Society Headquarters Through the Years**

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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.

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Society's Historical Archives Committee 2011

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Shannon, Michelle, Corinna and DeAnne of Martini with their shiny new crowns

Congratulations to the new Sweet Adeline Champions

Martini and Melodeers win in Houston

Quartets

Martini (2863 points)

Corinna Garriock, Michelle Shoemaker, DeAnne Haugen, Shannon Harris

Representing Regions 3, 23 & 26 (Melodeers, Song of Atlanta, Lions Gate)

2nd	Touché	2784
3rd	AKA	2748
4th	ReMix	2732*
5th	Love Notes	2678
6th	Capri	2646
7th	Bling!	2642
8th	Frenzy	2609
9th	Vocality	2578
10th	Finesse	2518

* Winner of Most Entertaining/Audience Choice award.

Choruses

Melodeers of Northbrook, Illinois (128 on stage)

Jim Arns, director – 3091 points (a new record*) – their 6th championship - Representing Lake Michigan Region 3

2.	Ronninge Show	3044
3.	Lions Gate	3012
4.	Scioto Valley	2835
5.	Toast of Tampa	2779
6.	Pride of Kentucky	2766
7.	Mountain Jubilee	2749**
8.	Greater Nassau	2741
9.	Velvet Hills	2721
10.	Choral-Aires	2712

*The Melodeers earned the highest score in Sweet Adelines contest history ... 3091. 3280 is the elusive perfect / highest score possible. They set the record three years ago but it had been beaten since.

** Winner of Most Entertaining / Audience Choice award.

Society Headquarters Through the Years

There's No Place Like Home



With our Society staff now headquartered in our beautiful building at 110 7th Ave North in downtown Nashville, Tennessee, we thought now would be a good time to look back and see the many places we've called home for the past 73 years.

In 2005 we moved from our long-time Kenosha, Wisconsin home, The Alford Mansion. We sold that building for \$1.65 million and now find the owner has it up for sale.

Apparently the new owner, Dr. **Christopher Stone**, has decided to abandon the idea of renovating it as planned. It's now back on the market for only \$2.4 million dollars.

July 8, 2011 Kenosha News



The mansion at 6315 Third Ave., above left, and the mansion at 6305 Third Ave., above right, are both for sale. They are among the city's most historic and expensive residences.

On the block

Harmony Hall, neighboring mansion for sale at same time

BY MELINDA TICHELAAR
mtichea@kenosha.com

The two most expensive homes on the market right now in Kenosha are right next door to each other: 6305 Third Ave. is for sale for \$1,595,000, while 6315 Third (also known as Harmony Hall) is on the market for \$2,448,000.

Sally Matsch, Realtor for the Harmony Hall property, said it's "to die for." "18,000 square feet, five bedrooms and eight fireplaces on 1.5 acres of lakefront."

"It's one of those properties where people are interested but not a lot of people can afford it," she said.

Property renovated

secret compartment in the wood paneling next to a fireplace where the owners hid their liquor during prohibition.

Nash Motor Co. Vice President Walter H. Alford built the home in 1930 at a cost of \$350,000. It became known as Harmony Hall when it was the headquarters of the Barbershop Harmony Society, which has moved to Nashville, Tenn.

High-end market slow

Harmony Hall went on the market last week, while 6305 Third Ave. has been for sale since last fall. Realtor Kurt Fenn said the owners bought it as a second home but just haven't been able to get that much use out of it. They've had about eight serious potential buyers and one offer.

Kenosha's most expensive homes for sale

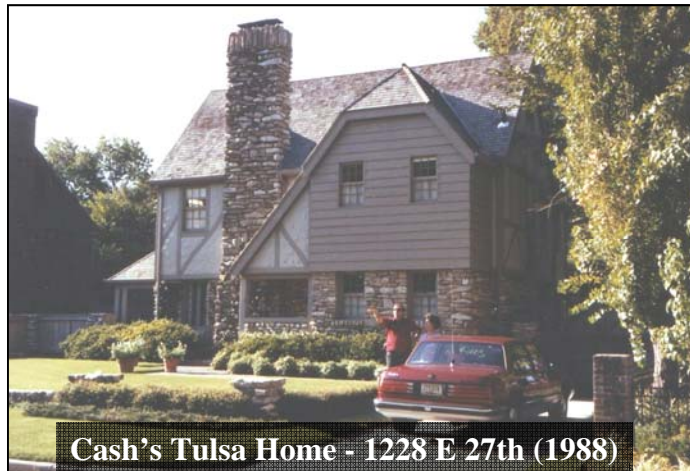


6315 3rd Avenue

18,000 square feet
5 bedrooms
9 baths
Asking price: \$2,448,000
Last sale price: \$1,650,000 in 2005
Annual taxes: \$39,225.83
Estimated monthly mortgage payment (with 20% down): \$12,786

Before moving to Kenosha in 1957, the Society had a number of homes.

At first it was housed at **O.C. Cash's** home and office.



Cash's Tulsa Home - 1228 E 27th (1988)

Then, with a bit more organization and election of national officers, the official Society Office/Headquarters was passed on to each secretary/treasurer.

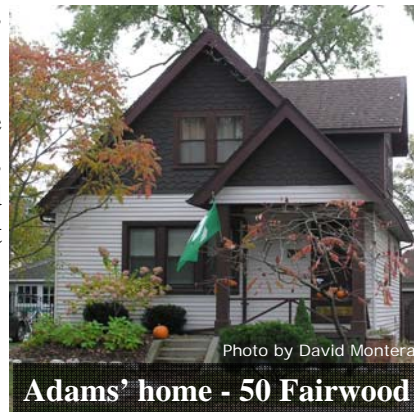
The first official papers, held by **O.P. Ericson**, were rumored to be in a shoebox at his home in Tulsa, Oklahoma.

From 1940-1941 they moved to **Joe Wodicka's** home at 1006 Clark Avenue, St. Louis, Missouri.

From 1941-1942 we were officially housed at **Joe Stern's** office at 200 Temple Building in Kansas City.

At the 1942 convention, the Society hired an Executive Secretary, **Carroll Adams**.

His home became our headquarters, first at 50 Fairwood Boulevard, Pleasant Ridge, Michigan.



Adams' home - 50 Fairwood

Photo by David Montero

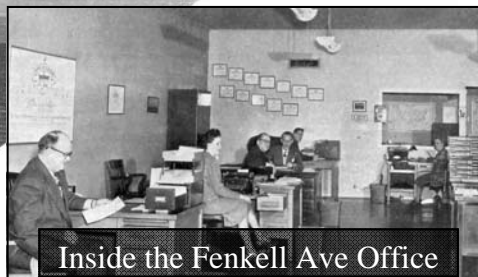
Then in late 1942 we were at 19220 Gainsborough Road, Detroit, MI.

In mid-1944 Carroll moved the headquarters operation out of his house and into a series of storefront offices in Detroit, Michigan.



19220 Gainsborough Road Today

In mid-1944 to mid-1945 we were at 19311 Grand River Avenue. That building no longer exists. A medical clinic is now on that site. From mid-1945 to December 1948 we were at 18270 Grand River Avenue.



Inside the Fenkell Ave Office

Photo by David Montera



18270 Grand River Avenue then and now

And finally from December 1948 to June 1957 our headquarters was at 20619 Fenkell Avenue, Detroit. That building is gone and now a U.S Post Office.

As the Society kept growing, more and more space was needed. Searches were started for a new home, and **Jim Martin** of the Q Suburban Chapter learned that the **Alford House** in Kenosha was on the market. The Society bought it (paid \$75,000) and moved in June of 1957.



We remained in Kenosha for nearly 50 years. We expanded in the mid '70s by purchasing a converted supermarket building at 7930 Sheridan Road, a few miles from Harmony Hall. It was used for the print shop, membership department, Harmony Foundation, IT staff, Harmony Marketplace, conventions and accounting.



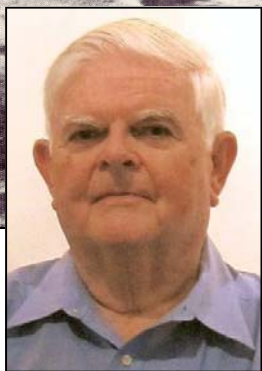
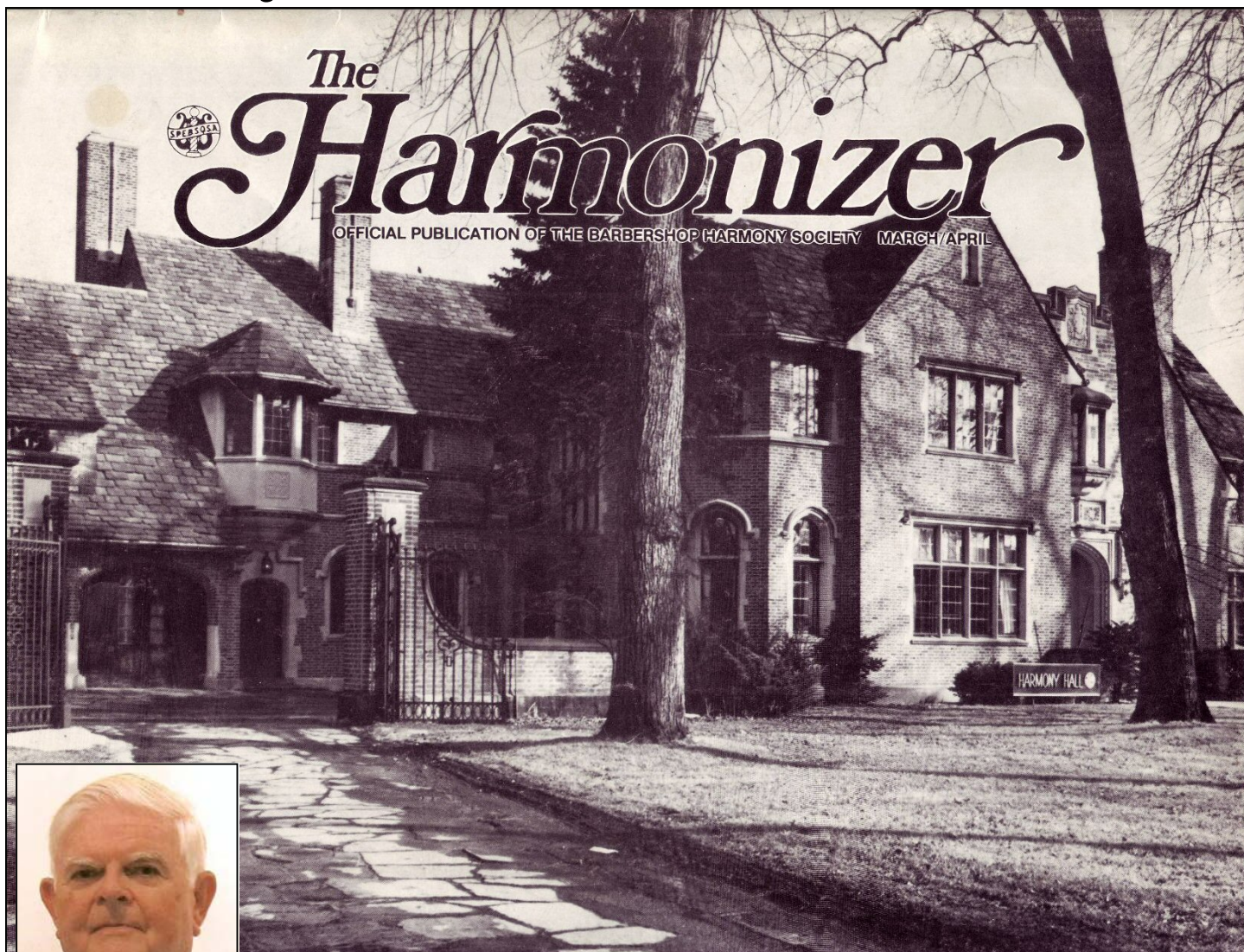
7930 Sheridan Road

We completely moved out of Harmony Hall / Alford Mansion in October of '03 and into the 7930 Sheridan Road building while we looked for a permanent home.

We found it and moved to Nashville in September of 2007.

*My thanks to Detroit-Oakland chapter President **David Montera** for helping in this investigation and supplying the current day photos.*

Fifty Years on Third Avenue



By **Chuck Snyder** - former Society Manager of Special Events

With his Christmas card to the official Society family one year in the mid-1950s, Past International President **O. H. King Cole** of Sheboygan, Wisconsin included a hectographed sheet outlining his dream for a new permanent Society headquarters location. The young organization had established its base in the town of whoever was currently Executive Director, that being Detroit and **Carroll P. Adams** in the mid-1950s.

The headquarters office had moved several times, but at the time of the Cole mailing it was at 20619 Fenkell Avenue in the Motor City, a double store-front building and rather undistinguished.

In King Cole's letter he included a fairly comprehensive list of very specific requirements any new location should have to be considered. Further, he appointed representatives from major candidate cities and asked them to champion the cause of their respective towns. That representative in the Chicago area was **Frank Thorne**.

At the time I had completed two terms as Secretary of the Illinois District and was serving my second term as District President. I had lived all my life to that point in and around Chicago, and my dad had his law offices in the Loop, so I knew the city quite well. I naturally expected that the local troops would band together and present a watertight case for a Chicagoland headquarters site. But the attitude of the Chicago area barbershoppers appeared to be lukewarm at best. So I set out to stage my own campaign for the project.

Continued Next Page



I was an unrepentant Chicagophile and sincerely felt that there was no city on the continent better located or equipped to host a new headquarters for the

Society. I composed a lengthy letter to Frank Thorne, with copies to other local Society leaders, setting out my litany of the city's positive features as regards the Society's needs. Among those attributes and facilities I mentioned:

Over half of the Society's membership lived within 500 miles of Chicago; The city was the transportation hub of the continent, with some twenty-two rail trunk lines offering passenger service to all points (this is in the 1950s), and with Midway Airport the center of burgeoning airline service (O'Hare was still in the future).

Then I mentioned that **Alden's and Spiegel's** mail order houses were in Chicago, to say nothing of **Montgomery Ward** and **Sears Roebuck** (and bearing in mind that the Society was also growing in the mail order business). What was their reason for a Chicago location?



But most telling, I felt, was the fact that the nation's foremost fraternal and civic organizations had their headquarters in Chicago: Rotary; Lions; Kiwanis; Elks; Moose. Let's ask them why they chose to locate in Chicago.

An impressive groundswell of interest was created by the letter, and **Frank Thorne** undertook to canvass the organizations named for their reasoning in locating in Chicago.

Those reasons, of course, were obvious: central location, ease of access for members and communications, transportation, local resources, and a good business climate. Frank also talked to some of the commercial real estate operators in the city and reported that locating in the downtown area would be beyond the Society's means. Nonetheless,

we persisted – “we” being principally **Jim Martin**, International Board Member; **Bob Hockenbrough**, for many years the Society's graphic artist; and several others.

About this time Bob Hockenbrough discovered that there was a small abandoned school building in La Grange, a southwestern suburb, which might serve as a Society headquarters facility – it seemed to have the floor space and a good location. A number of us toured the building and thought it had enough potential to propose it to the International Board. “Hock” and I got together and I wrote and he designed a plastic-bound sales piece, called “*The Perfect Spot*,” which went out to the Board members. I went around the city and took a number of photographs, with which we assembled a slide presentation for the upcoming Midwinter Board meeting in Denver. The script was carefully crafted, and Jim Martin was designated to make the presentation.

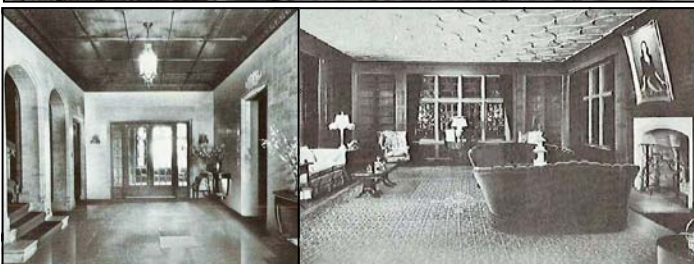
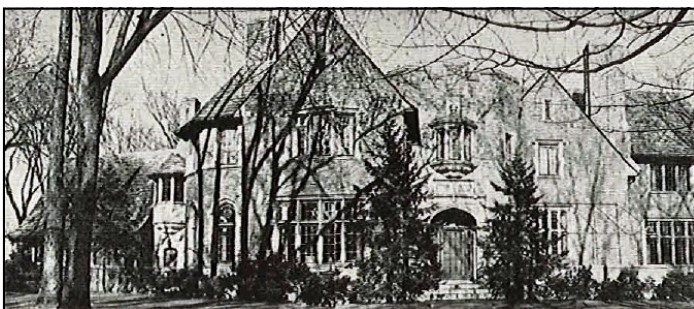


Jim was a real estate salesman by trade, and certainly at home on his feet. In Denver our carefully crafted script was ignored, and Jim did a masterful job of narrating our slide presentation using his own words, thus generating a good deal of well-meaning laughter from the Board. The upshot was that the Board voted against the La Grange school proposal, but showed interest in a Chicago location somewhere. We were all disappointed but, as it turned out, all was not lost.

Back in Chicago after the Board meeting, Jim Martin received a phone call about the headquarters project. As Jim explained later, he was frustrated enough that he was tempted to hang up and forget the whole thing. But he didn't, praise the Lord. The call was from another real estate agent who had heard about the headquarters search, had a property in Kenosha, Wisconsin (still Chicagoland, you understand) and thought we might like to look it over. His description of the site sounded intriguing.

So a blue ribbon delegation of Society leaders from the Chicago area, and other locations, visited Kenosha to check out the possibilities. We met at the

Elks Club and traveled to 6315 Third Avenue, where we were all blown away, lake breezes notwithstanding. Among those in the delegation were Past International President **Jerry Beeler** from Evansville, **Dick Svanoe** from Rockford, Jim Martin and Bob Hockenbrough, **Bob Haeger** of the Q-Suburban Chapter, and myself. **Art Merrill** was involved, but I'm not sure he was in Kenosha for that visit.



The building was a mansion, in every sense of the word, on a large plot of land joined to Lake Michigan by a long sweep of lawn. It was known as the **Alford Mansion**, having been built in the 1930s by an executive of **Nash Motors**, at that time in production in Kenosha.



Every one of the many rooms in the house was more breathtaking than the last, with hand-carved wood paneling, stonework which had been cut and fashioned on site, random width flooring on the main

floor with ebony parting strips between planks, windows with stained glass features, and even a small ballroom and kitchen in the basement. Every one who saw it that day fell in love with it. I recall Dick Svanoe saying he always wanted a house where he could get away from the kids.

Back at the Elks Club, plans were laid to work out the purchase of the building and relocate the Society headquarters to Kenosha – close enough to Chicago to utilize all of its advantages. And the price was right. The seller was motivated by a need to unload



the property; it was really a white elephant at the time, and the asking price was \$75,000. (We were told several years later that the ebony parting strips in the floors were worth more than the Society had paid for the building!) The Board acted accordingly, the purchase was made (and the mortgage quickly retired), and in 1957 Harmony Hall became a reality. The rest, as they say, is history. It was, to say the least, a great headquarters facility, and a fortuitous investment.

As it happens, I joined the Society staff in 1961 as Manager of Special Events (managing the International Convention), and I wrote the tour script for the staff members who conducted tours for the many visitors, Barbershoppers and otherwise.

I hope you had the opportunity to visit Harmony Hall during the fifty years the Society was headquartered there. **It was magnificent.**



2004 Champs, **Gotcha!**, show up at Harmony Hall for their "champs reception" only to find the doors locked and the building empty. Apparently no one told them *we moved!*

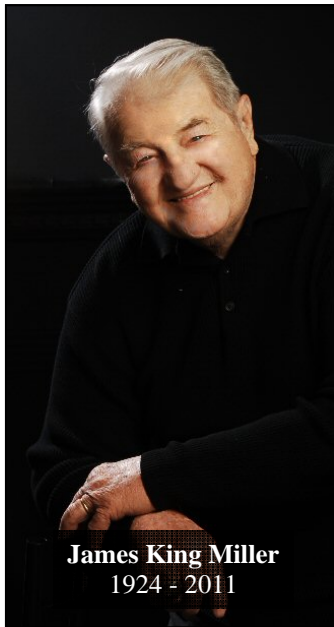


"It's the Great Logo, Charlie Brown"!

A 2011 pumpkin carved by
Joy Coleman

Jim Miller Gone at 87

Thoroughbred's Director was the Great Motivator



One of the greatest music directors and motivators, **James King Miller**, died Thursday October 27, 2011. He'd faced some health challenges in recent years. Jim recently had a heart attack and suffered from additional complications caused by pneumonia.

All will know Jim as the musical director and patriarch of the **Louisville Thoroughbreds** and seven-time International Chorus champion director.

His competition history is unmatched by any director. In addition to competing with the T-Breds in every contest in the '50s, he led the Thoroughbreds to six of their seven gold medals ('66, '69, '74, '78, '81, '84).

He also served as their chapter president a couple of times in the early '60s.

He also coached the **Interstate Rivals**, **The Naturals**, **Marquis** and **The Barons** to medals and championships. He always directed and coached for **FREE** – He always considered it an honor to help others.

Many also know him as the Society's official convention photographer. His business in Louisville, Jim Miller Photography, is now run by his family members and they **STILL** can be seen covering the convention and providing the top quality contestant images. They began doing the Society conventions in 1978 when, as luck would have it, their own chapter quartet, **Bluegrass Student Union**, won the gold.

Jim was a World War II veteran, a Purple Heart and Bronze Star recipient, and was a prisoner of war.

He played college football at the **University of Tennessee** and semi-professional baseball for the



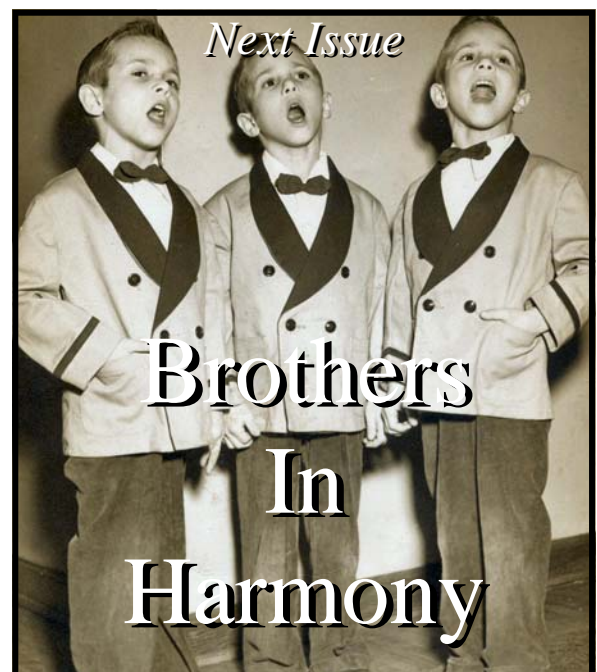
Cincinnati Reds. He was also a high school football coach. **Paul Horning** and **Howard Schnellenberger** we're both coached by Jim.

He is so revered, the Louisville chapter's meeting / rehearsal hall was renamed from Thoroughbreds Hall to **Jim Miller Hall** several years ago.

Jim had just turned 87 in September. Along with his family, thanks to FaceBook, thousands of friends were virtually "*by his side*" during his final days.

We'll always remember Jim as one of the all-time greats!!! One can only imagine how many people he influenced - on stage and off.

Jim Miller Continued Next Page



Miller Competition History



1966 Champion Thoroughbreds - Jim Miller, director



1978 Champion Thoroughbreds - Jim Miller, director



1981 Champion Thoroughbreds - Jim Miller, director

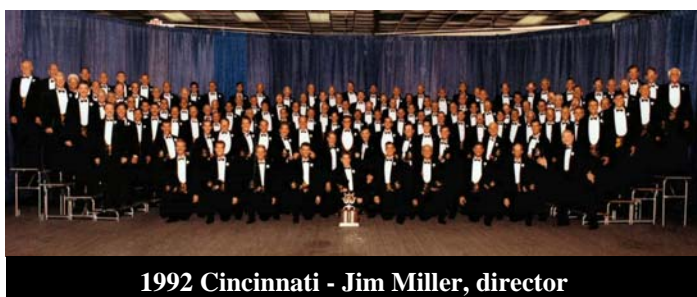
International Chorus Contest

Louisville Thoroughbreds

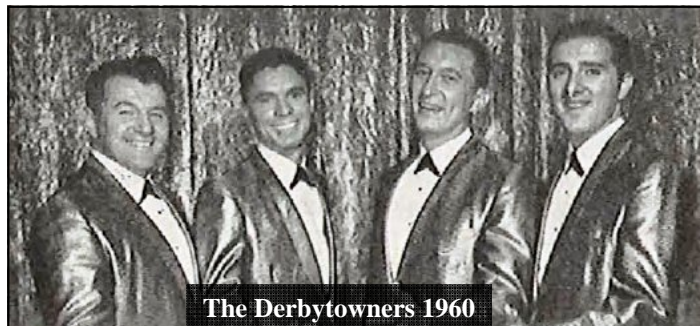
1965	2nd	(with Joe Wise)
1966	First	(with Joe Wise)
1969	First	
1972	3rd	
1974	First	(with Joe Wise)
1977	2nd	(with Joe Wise)
1978	First	
1981	First	
1984	First	

Cincinnati Southern Gateway Chorus

1986	3rd
1990	4th
1991	2nd
1992	FIRST
1995	4th



1992 Cincinnati - Jim Miller, director



The Derbytowners 1960

Jim Miller Quartet Competition History

Cardinal District Champions

1959 - The **Derbytowners** (Jim Miller – tenor)

1965 - **Citations** (Jim Miller – lead)

International Quartet Contest Appearances

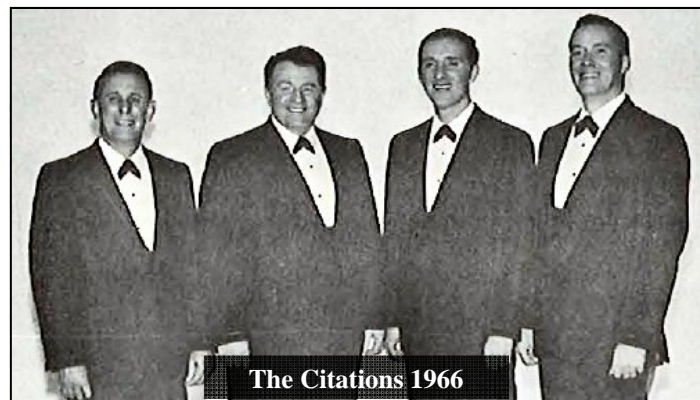
Derbytowners - Jim on tenor

with Howard Bonkofsky, Bill Benner, Bob Burnett/Doyal Buchanan

1960 22nd

1962 22nd

1963 35th



The Citations 1966

Citations - Jim on lead

(with Bob Netherton, Ken Buckner, Bob Burnett/Bill Myers)

1966 29th

1967 18th

1968 15th

1969 11th

1970 9th

1971 11th

1972 7th

1973 12th

1974 17th

1975 12th

1977 27th





Tom Shillue

Comedian / Barbershopper

Recently a popular New York comedian appeared on the FOX News TV show **Red Eye**. Out of nowhere he began talking about his “*barbershop quartet*” and unapologetically pushing their CD. *What?* This guy has a barbershop quartet, yeah, right - surely he must be joking!

Turns out when he’s not working the clubs, corporate gigs and other special appearances – he does sing in an award-winning barbershop quartet.

Tom Shillue has been a Society member since 2000 and sings lead with the **Scollay Square Quartet**. They actually won the Northeastern District Championship in 2003. They even have a CD titled *Old Pals*. The quartet is very good and so is the CD.

Tom is a clean comedian and often draws from his middle class Catholic upbringing. He’s more of a story-teller than a joke teller. He has performed around the country as well as in China and Australia and appeared in his own Comedy Central special. Many videos of him can be found on YouTube.

Tom has been a professional comedian since 1994 and styles himself after **Bill Cosby** and **Bob Newhart** and **Flip Wilson**. He actually got to meet Newhart.

Tom explains, “*Back in the 90's when Newhart appeared at Carnegie Hall. The show was great. He did 45 minutes of new material, and then did some of his “classics”. After the show I got to go backstage. I told him he was a big influence on me and it seemed to surprise him!*”

Tom has won many awards such as The 2011 ECNY (Excellence in Comedy New York City) Award for Best Storyteller and The 2010 ECNY Award for Best One Man Show.

He also performed between sessions this past January at the Society’s Mid-Winter convention in Tucson. He was very well received with many of the comment cards listing him as one of the highlights of the convention.

In his quartet he sings with **Matt Sullivan** (T), **Bob Martin** (Br) and **Steve Barrett** (Bs).



He first was introduced to barbershopping in high school. Tom remembers wearing out the **Boston Common** LPs and idolizes **Rich Knapp** and **Tom Spirito**. If you listen to Scollay Square you can easily hear the influence.

Tom attended his first chapter meeting in 1984 and met **Ed Brady** of the Canton, Mass. chapter. He felt welcomed and was already hooked on close harmony. He and Bob Martin had sung in a high school quartet. Steve Barrett was the director of the chorus who is well known for singing in numerous quartets including **Saturday Night Review**.



You can get the CD via their webpage or on iTunes.

www.scollaysquarequartet.com

He’s a **Red Eye** regular, and appearing several times a month. You can keep up with him via www.tomshillue.com. You can also see Tom on **Red Eye** again November 16th.



Scollay Square Quartet is doing a double bill show **The Showdown on Stanton: A Barbershop Blowout** on December 3rd at 7pm and 9pm at the New York City club **Arlene's Grocery** with ... wait for it ... headliner **Our Town** with **Jamie Carbone**, **Scott Brannon**, and Boston Common’s **Larry Tully** and **Terry Clarke**.

Gordon Lightfoot

The Early Years

Gordon Lightfoot is widely known as a Canadian singer-songwriter for such '70s songs as *Sundown*, *The Wreck of the Edmund Fitzgerald* and *If You Could Read My Mind*, *Love*. Several of his albums reached gold and platinum status internationally.

We're proud to claim him as an honorary member of the Barbershop Harmony Society. He grew up singing barbershop and competed in a Society contest with one of his early quartets.

He was born and raised in **Orillia, Ontario** Canada (80 miles north of Toronto). The **Orillia Packet and Times** recently ran a couple of retrospective articles and photos showing his early years (from July 27 and August 3, 2011) provided by the Orillia Museum of Art and History.



The Collegiate Four (1953-54) was formed in late 1952 to take part in a minor competition between girls' and boys' quartets. **Wayne Rankin**, bari, **Gordon Lightfoot**, tenor, **Bob Croxall**, lead and **Paul Lazier**, bass, enjoyed it so much they decided to stick together. Lightfoot was only 15.

Their first public appearance was made at the commencement exercises at **Orillia Collegiate** in December of 1952. For the next year, they sang for school assemblies, at Teen Town, and at church meetings, service clubs and other local gatherings. They sang in Midland, Toronto and Sarnia and also appeared twice on television.

In January of 1954, Gordie's voice dropped a few octaves and he dropped out of the group. The group disbanded shortly afterwards, but by fall, another group called the **Teentimers** was organized.



The Teen Timers

The Teen Timers was formed in September 1954 with **Bill Hughes** singing bass, **Gord Lightfoot** baritone, **Terry Whelen** lead and **Bob Branch** on tenor. With only three months practice the group entered the Ontario District competition at Massey Hall and placed sixth out of 14 quartets.

Throughout the rest of their term they did an average of two engagements a week at service clubs, town gatherings and school events. They lined up a job at Muskoka Lodge and spent a solid summer of singing and good times. Twice weekly, they appeared in the resort's floor show and at other hotels in the district.

Late in the summer of 1955 they received an offer to go to New York to cut a couple of records but two of the boys wanted to further their education and the offer was declined.

In November of 1955 the Teen Timers placed second in the Ontario Barbershop championships at St. Catharines. They appear in the *Harmonizer* in December 1955 as district contest winners (2nd place).

The next year the group continued to sing together for a time but with Bill Hughes entering university in Toronto and Bill Branch leaving school to work in town, close to two years of harmonizing excellence came to an end.

Gordon Lightfoot is still recording (he has a new CD out) and touring despite a health scare and rumored death a few years ago.

My thanks to Ontario District's **Chuck Alexander** for the tip and leg work. Photos used with the permission of the **Orillia Museum of Art & History**.

How These Things Are Made

A Tour of the Kratt Pitch Pipe Factory

Even with new pitch pipe apps out there, many will NEVER abandon the traditional, old fashion and trustworthy round disc Kratt pitch pipe. It is STILL American-made and manufactured here in the good ol' U S of A.



Dana Dunlevy, Carolyn Schmidt get a VIP tour

Recently two Sweet Adelines, **Dana Dunlevy** and **Carolyn Schmidt**, were able to drop by for a special visit, see the process and meet the people involved - in person. They are from Greater New York Region #15 and the **Hickory Tree Chorus** and **The Four Baris**.

They report the following:

On August 17, Carolyn and I visited the Kratt Pitch Pipe factory in Kenilworth, NJ. You can mail your Kratt pitch pipe to the company for a "tune-up" but the factory is relatively close to us, so we decided to combine a visit there with another errand in the area.

*What a wonderfully geeky time we had! The owner, **Bob McNamara** (whose father worked for founder **William Kratt**, and bought the company when he passed away) graciously allowed us to wander around the modest machine shop floor while our much used pitch pipes were repaired.*



Assembling pitch pipe parts

A half dozen skilled women assembled and tuned the bronze and plastic parts, stamped and molded with well-worn, well-oiled heavy iron equipment.



Pitch pipes get hand-polished.



The parts were stored in sturdy wooden boxes that looked like something Mr. Kratt may have built himself over 70 years ago.

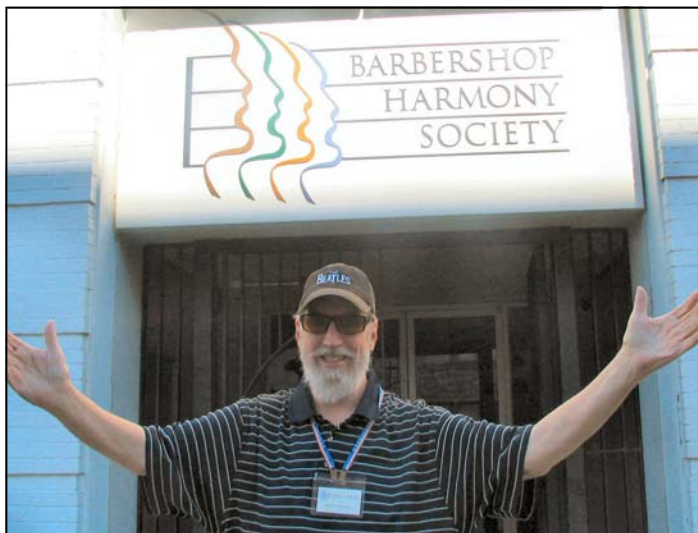
The floor was quiet, no music, except for the familiar sound of pitch pipe notes tooting from a closet-sized room. There, one woman tested and adjusted the pitch of each instrument. Placing the flat, round bronze reed in a vise-like holder, she pressed a floor pedal that caused air to blow through the reed. She watched a meter indicating pitch accuracy, then carefully filed each piece and repeated the process until the pitch was perfect.

We marveled at the human craftsmanship that went into each instrument -- living and breathing like a human voice. It was clear that Bob is proud of the product that they craft at Kratt.

I couldn't help but smile as I wondered where each of those brand new pitch pipes, tucked into iconic red plastic cases, was destined to end up.



My 2011 Nashville Trip

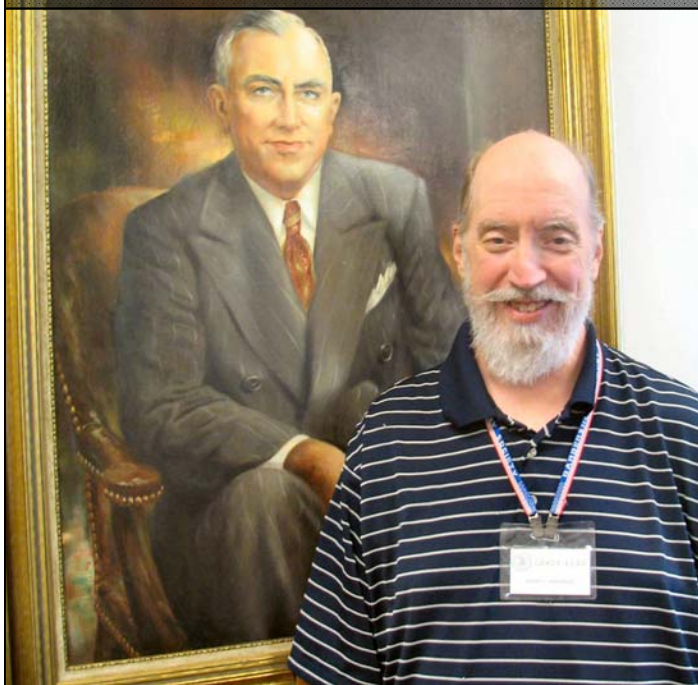


My annual trip to Mecca (Nashville BHS Headquarters) took place last month where we got a lot of work done in the Society Historical Archives.

My thanks to **Bob Davenport** and **Steve D'Ambrosio** for all their hard work during the week.



BHS HQ - They actually let me in - the Old Logo Gate - The impressive lobby mural - the Del Jackson portrait of OC Cash in the Board Room.



Okie Four Stationery

The Okie Four was our founder, OC Cash's, quartet. They were an active Tulsa chapter quartet, and instrumental during the birth of the Society in 1938. They sang at songfests/meetings and performed through out the area promoting the new chapter and new close harmony movement.

Bill Downing (T), **J. Frank Rice** (L), **OC Cash** (Br) and **Fred Graves** (Bs) actually "*competed*" in the first national quartet contest held in Tulsa, Oklahoma in 1939. They were NOT a serious competition quartet (very few were in those years) but they sang well. They were "*unofficially*" disqualified and can realistically be considered as mic testers.



Cash refused to compete due to his stature in the organization not wishing to unfairly influence the judges. It also gave him an "out" as he preferred to sing for fun.

If you'd like a true insight to the clever wit and PR genius that was OC Cash, you only need to read this creative and entertaining quartet stationery he produced for the group. He wrote the bulk of this and, apparently, really enjoyed doing it.

Right away you notice that The Okie Four are (self-proclaimed) "*the world's foremost barber shop quartet*". Much of this text is ... let's say ... fabricated. (*Never let facts get in the way of a good story, I say - ed*)

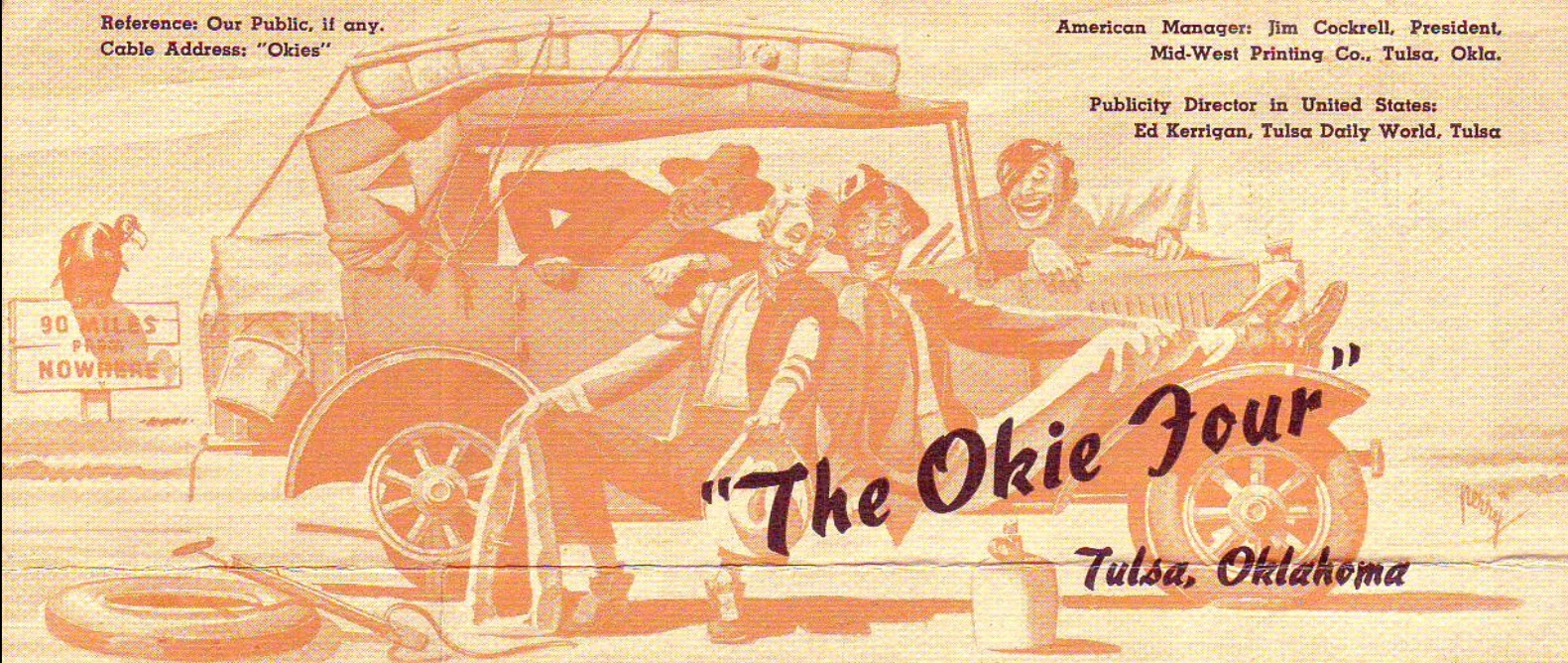
We reproduce the COMPLETE four-page document here in this issue for your pleasure and inspiration.

See next four pages

Reference: Our Public, if any.
Cable Address: "Okies"

American Manager: Jim Cockrell, President,
Mid-West Printing Co., Tulsa, Okla.

Publicity Director in United States:
Ed Kerrigan, Tulsa Daily World, Tulsa



THE QUARTET IS
AVAILABLE FOR
PLAIN OR FANCY
HARMONIZING
AT:

PICNICS
RODEOS
ROUNDUPS
BARBECUES
CLAM BAKES
CIVIC CLUBS
BULL FIGHTS
CRAP GAMES
PRIZE FIGHTS
CONVENTIONS
CHAUTAUQUAS
TAFFY PULLIN'S
STOMP DANCES
ROUND DANCES
WEINER ROASTS
SQUARE DANCES
CHAPEL EXERCISES
SINGING SCHOOLS
LYCEUM COURSES
POLITICAL RALLIES
CHURCH SOCIABLES
CHRISTENINGS, ETC.
WOLF OR FOX HUNTS
WRESTLING MATCHES
COMMITTEE MEETINGS
POKER TOURNAMENTS
HORSE SHOE PITCHINGS
FUNERALS, WAKES, ETC.
CHAMBER OF COMMERCE
SPEAKINGS OF ALL KINDS
WEDDINGS (Single,
double, shotgun, or otherwise)
FARM SALES AND AUCTIONS
PARENT-TEACHER GATHERINGS
FOURTH OF JULY CELEBRATIONS
W.C.T.U. OR LADIES AID MEETINGS

The "Okie Four" THE WORLD'S FOREMOST BARBER SHOP QUARTET—appearing in America under auspices of "The Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America, Inc."—For data as to the Society see following pages.

Public engagements of the Quartet subject to fires, strikes, riots, civil commotions, elections, revolutions, labor disputes, floods, accidents, embargoes, delays in transportation, car, fuel, material or labor shortage, earthquakes, cyclones, tornadoes, typhoons, or other acts of God, famine, disease, pestilence, epidemics, quarantine, jail sentences, war, wives, and to any other cause beyond reasonable control of the Manager and Publicity Director.

The World's Foremost Barber Shop Quartet

Facts ABOUT THE QUARTET

The "Okie Four" (now on American tour) is an outcropping and direct result of the general movement to revive and revitalize barber shop quartet singing in America, as it was done in the days of our fathers when every young man's ambition was to own a team of spanking bays and a wire-wheeled, rubber-tired buggy.

This movement was initiated and is now sponsored by the Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America, Inc. Among the prominent exponents of the almost extinct art of barber shop quartet singing is the "Okie Four," variously described as "Fugitives from the Grapes of Wrath," and "Steinbeck's Stooges," but none the less America's outstanding harmony four.

QUARTET NOW READY FOR Concert Tour

The Okies have complied with the provisions of the Oklahoma Blue Sky Law, the U. S. Pure Food and Drug Act and have the approval of Good House-keeping. The quartet, therefore, is now open for engagements and terms will be quoted on request. Terms must be reasonable as the members of the quartet are just poor, Oklahoma "share croppers" on their way to California and can not afford to pay an exorbitant fee for the privilege of appearing on, and pepping up, your lousy program. To hell with it anyway.

Here they are

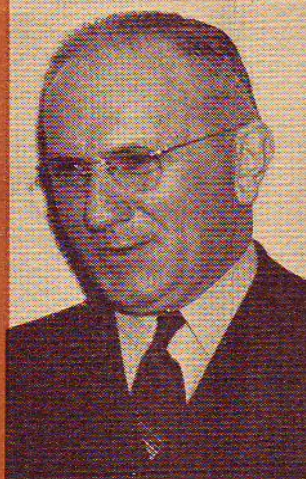
W. E. (Bill) Downing, quartet tenor, has been described as "tops of the tops." Brother Downing is one of the numerous vice presidents of the Fourth National Bank of Tulsa, Okla. (deposits insured). He is a man of striking appearance, with a magnificent high forehead and spectacles, which he keeps polished at all times, even in the face of the lead singing of Brother J. Frank Rice. Among other quartets, Brother Downing is a former member of the far-famed "Tom Cat Four," and the "Fearless Four," both well known during Spanish American War days. Guiseppi Bentonelli, tenor of Metropolitan Grand Opera, sometimes known as Joe Benton of Oklahoma, often has expressed envy of Brother Downing's voice.

J. Frank Rice, Okie's lead, has sometimes been called "the most beautiful lead this side of Heaven." The reference is to Brother Rice's vocal abilities and not to his personal appearance. Brother Rice is an executive in the gas division of the Cities Service Company at Bartlesville, Okla. He sang for many years with the celebrated Rice Brothers quartet and attracted unusual attention during the recent S.P.E.B.S.Q.S.A. Convention and National quartet contests at New York by going into a drug store and seeking to purchase a plow for his ranch. Whenever the Okies break out with a new chord, followers of the group are usually heard to say, "Well, Rice and the boys have stolen another close one from some quartet." Brother Rice is noted for his ability to remember the words and stay on pitch, which, some say, is a valuable asset for a lead singer.

O. C. Cash, Okie baritone, has often been described by Mr. Cash as "the world's champion barber shop baritone." He is an attorney and tax commissioner for the Stanolind Oil and Gas Company and affiliated companies. Cash was at one time the center of a heated debate that nearly broke up the quartet. Other members of the Okies insisted that Cash sing with a rival quartet in a state championship event while the other quartet urged that Cash sing with the Okies. Lawrence Tibbett, also a baritone singer, stopped between trains in Tulsa recently just to hear Cash sing, and commented, "God, how I wish I could hit them on the nose like that fellow Cash." He referred, of course, to Cash's work as a tax expert. Cash is founder and "Permanent Third Assistant Temporary Vice Chairman of the National Chapter of the S.P.E.B.S.Q.S.A., Inc.

Fred D. Graves, Okie bass, is a reformed operatic singer and one-time musical note reader. "It took me a long time to work my way up from operatic singing," Graves often says, "but I made it and now I am getting somewhere." He did not say where. During 1917-18, Brother Graves did some light opera work (welter-weight division) under the direction of Paul Whiteman. The navy was rather closely associated at that time with both these gentlemen. Afterward Brother Graves did other operatic and semi-classical singing, but always nurtured a desire to complete his musical education and fit himself for a barber shop quartet career. Brother Graves is a sales executive, with the National Supply Company of Tulsa, Okla., and a darned good one, too, he admits.

... ain't they purty?



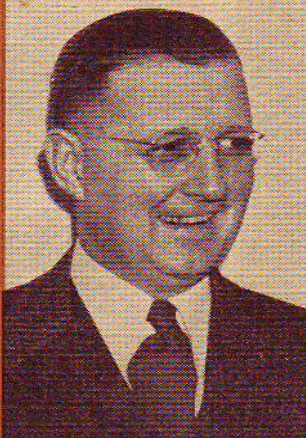
★ BILL DOWNING



★ J. FRANK RICE



★ O. C. CASH



★ FRED D. GRAVES

to please and is on
day. The following i
introduced, populariz



- ★ Dear Old Girl
- ★ Down on the Farm
- ★ Wabash Moon
- ★ Chinatown
- ★ Heart of My Heart
- ★ Coney Island Babe

AFFID

The Okie Four Quartet
oaths, states:

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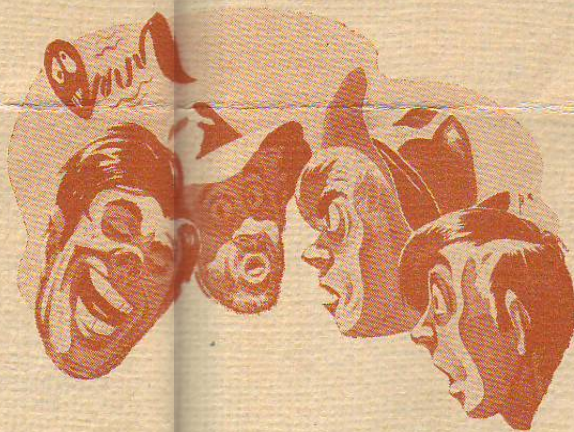


My Commission expires

NOTE: The Manager at
information contained in
accurate and reliable, th

The Repertoire OF THE QUARTET is sure

to please and is one that will bring back fond memories of another and happier day. The following is only a partial list of the songs this outstanding quartet has introduced, popularized and sung with such widespread approval:



- | | | |
|---------------------|------------------------------------|----------------------------------------|
| ★ Dear Old Girl | ★ Down on the Levee | ★ That Tumble Down Shack of Athlone |
| ★ Down on the Farm | ★ I Had a Dream, Dear | ★ The World is Waiting for the Sunrise |
| ★ Wabash Moon | ★ Wait 'Til the Sun Shines, Nellie | ★ Lindy (By the Water Melon Vine) |
| ★ Chinatown | ★ Where the Southern Roses Grow | ★ By The Light of the Silvery Moon |
| ★ Heart of My Heart | ★ When We Were Boys Together | ★ Down in the Old Cherry Orchard |
| ★ Coney Island Babe | ★ Love Me and the World is Mine | ★ Girl I Loved in Sunny Tennessee |

AFFIDAVIT OF THE QUARTET

The Okie Four Quartet, having first been duly sworn, on their joint and several oaths, states:

THAT the members of said quartet have jointly and severally read the foregoing data; that the statements therein are approximately true and correct; that, if anything, the quartet is a helluva lot better than the foregoing statements would indicate; that said quartet is, to be frank, damn good.

Further affiants in unison saith not

Bill Downing
Frank Rice
W. E. Cash
Fred Graves
 Subscribed and sworn to before me this first day of December, 1940
M. N. Mae Carty
 Notary Public

My Commission expires January 26, 1943

NOTE: The Manager and Publicity Director call attention to the fact that while the information contained in this prospectus has been obtained from sources believed to be accurate and reliable, the same is by no means guaranteed.

WHAT THE MUSIC CRITICS Say...

When ARTURO TOSCANINI heard Marian Anderson, he said, "A voice like hers is heard only once in a hundred years." When Toscanini heard Brother W. E. (Bill) Downing of the Okie Four, he went the whole hog and said, "A voice like his will not likely be heard again in 500 years. Or at least let us hope."



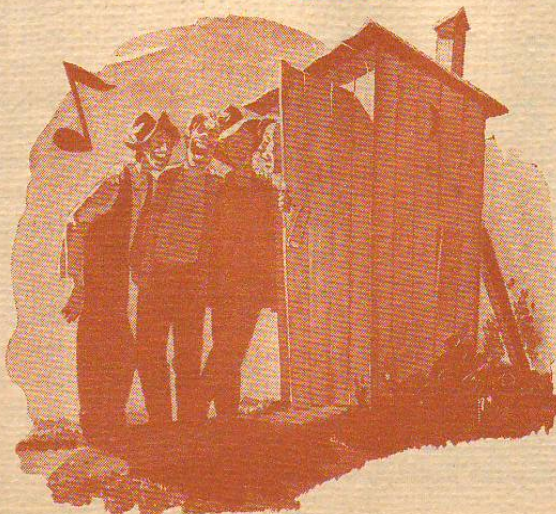
DEEMS TAYLOR, outstanding musical critic, was utterly speechless after he heard Brother J. Frank Rice, lead of the Okie Four, sound off with "Don't Cry, Little Girl, Don't Cry." He managed to gasp: "It is like a voice from heaven; incorporeal, hyperstatic, transcendental and disembodied—which it should be."



"A heroic baritone of the first water," was DR. SIGMUND SPAETHS' verdict on Brother O. C. Cash after he had heard Brother Cash soften up "Coney Island Baby," an original Okie composition and a number which they sing with such great success. "But I can't see how a man can do that on water alone."



When Koussevitsky gave his last double-bass recital with the Stony Point Jazz Band, he happened to break the lowest string. Fortunately, Brother Fred Graves, Okie bass, had entered the pavilion a few months before to get warm, since it was a bad night out. Brother Graves took a frantic nod from Dr. Koussevitsky and, stepping into the wings, supplied the subterranean note each time the recitalist fiddled where the string wasn't at. Next day, the weekly papers were enraptured. "Never has a string bass sounded so awful before," wrote one critic. It was presumed that the word "awful" was a typographical error and that the word "awesome" was intended. "Dr. Koussevitsky has reached a new low," said another.



Friends, and We Hope We May Call You Friends, Let's be Serious for a Moment

Here's what some mighty substantial publications have had to say about The Society for the Preservation and Encouragement of Barbershop Quartet Singing in America, Inc.:

TIME

THE WEEKLY NEWSMAGAZINE

Many an oldtime whiskey tenor crouched closer to his radio one night last week. Reason: the finals of the Second Annual National Championship for Barber Shop Quartets, broadcast from the New York World's Fair. All week winners of sectional contests had crooned, bleated and harmonized before a tableful of solemn judges. The performance to beat, all knew, was the precise, satin-smooth "Just a Dream of You" and "Mandy Lee" of last year's champs, the mustachioed, white-aproned Phillips "66" Barflies of Bartlesville, Okla. Most favored challengers were the Flat Foot Four, a quartet of Oklahoma City cops in uniform. By the time the cops had finished a slurred-toned "Shine," a highly original "Annie Laurie," a bouncing "Roll Dem Bones," the Barflies were licked—by one point.

Sponsor of this contest was the Society for the Preservation and Encouragement of Barbershop Quartet Singing in America. No mere anything-for-a-laugh letterhead organization, the S.P.E.B.S.Q.S.A. takes itself fairly seriously. Heart and founder of the organization is its Permanent Third Assistant Temporary Vice Chairman, bland, round-faced Tulsa oil-man Owen Clifton (O. C.) Cash. Long addicted to informal harmonization with friends, Barbershopper Cash applied in May, 1938 for a corporate charter in Oklahoma, proclaimed: "In this age of dictators and government control of everything, about the only privilege guaranteed by the Bill of Rights not in some way supervised or directed is the art of barbershop singing . . ." Local chapters of the S.P.E.B.S.Q.S.A. mushroomed all over the country, now number some 200. Among the 2,000 members: Major Bowes, Groucho Marx, Jim Farley, Bing Crosby, five Southwestern Governors.

Many a U. S. citizen finds it difficult to dissociate barbershop singing from barroom. Not so S.P.E.B.S.Q.S.A. which rarely mixes liquor with its lyrics, explains simply: "A drunk can't sing." Equally proud is the society of the propriety of its songs, not one of which "you couldn't sing in Church."—TIME, August 5, 1940

BARBER SHOP FOURSOME—(Editorial)

Obviously the week of July 15 will be one of the most pleasant of the 1940 World's Fair season. Some ten thousand "barber shop" singers—to choose a modest figure—are expected to come from all over the country for a national tournament. The event has cast its shadow far before, in the engaging person of Mr. O. C. Cash of Tulsa, Okla., a tax lawyer who happens to be the founder and guiding spirit of the Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America, Inc. Mr. Cash, who is helping to arrange the tournament, arrived here by plane from the West as befits the importance of his mission. He immediately got down to business, stating within the hearing of reporters: "I'm the best baritone singer west of the Mississippi." He smiled as he said this, but he obviously meant every word. Two-thirds of the nation lies west of the big river. Mr. Cash has staked out quite a claim.

Now there are two schools of barber shop singers: the school to which Mr. Cash belongs, exuberantly enthusiastic over their own talent and natural equipment and the school of Mr. Al Smith, to which we are disposed to lean. Members of the Smith school feel just as strongly about their ability as does Mr. Cash of Tulsa, but they wear a genial mask of diffidence. Mr. Smith, who was called in Sunday to meet with Mr. Cash in Central Park in a sort of warmup preliminary to the tournament, remarked in clearing his throat that he was not in very good voice. But obviously he was, as the photograph of him, open-mouthed, in his brown derby shows. He was also heard to say that he is "no judge of singing," but nobody will believe him.

There are qualities of inspiration about the favorite barber shop ballads that prompt the common man to outdo himself. "Working on the Railroad" and "Mandy Lee" and "Sweet Adeline" have something of genius in them, for they make the poorest singer confident that he is pretty good after all. These and other like them are among our folk songs, as Mr. Sigmund Spaeth has said. The July festival out on the meadows of Flushing, full of good humor and husky harmony, is sure to be a good show. Small wonder that the president of New York Chapter No. 1, an artistic singer whose name is La Guardia, has felt it worth while to write to every Mayor in the country telling them to send on their best, to meet all comers.—THE NEW YORK TIMES, Tuesday, March 12, 1940.

The Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America, Inc., of which the "Okie Four" is a part, has, at last, brought back harmony to the American People.

Thousands of quartets—all good, but some better than others—have been organized under its banner in towns, hamlets, and cities throughout America. New York City thought so much of the organization that the national convention of the Society and Championship barber shop quartet contests were a part of the 1940 World's Fair. Oklahoma and many other states sponsor annual barber shop quartet contests, at which old-fashioned, small town neighborliness, fellowship, and a good time rate above such non-essentials as accredited musical ability.

Any man who can sing (or thinks he can) may become a member of this great harmonious, international brotherhood. The butcher, the baker, the banker, the judge and the janitor all gang up where the Society flourishes, and they sing side by side, just as they did twenty or thirty years ago, back in the old home town. Maybe this is the American way of life we hear so much about lately.

The Reader's Digest

An article a day
of enduring significance, in condensed, readable form

Americans Have a Club for it S.P.E.B.S.Q.S.A., Inc.

The Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America, Inc., started casually a little over a year ago by O. C. Cash in Tulsa, Oklahoma, now flourishes from New York to Hollywood, from Texas to Canada. As tax attorney for three oil companies, his life harried by government regulations at every turn, Cash felt he must find a hobby as antidote. Remember the unfettered days of his youth, he hit on the idea of old-fashioned close harmony and asked a dozen men to join him. Three times the number came, and as news of the society spread, requests for other chapters poured in from all over the country. Celebrities and unknowns, rich men and poor have been drawn together in one of the most democratic organizations America has ever had. The original Tulsa chapter has among its active members wealthy oil executives, plumbers, lawyers, clerks, bankers; in an Arkansas chapter, two refineries were in the quartet a banker took in his limousine for a personal appearance still talked of in Fort Worth. Bing Crosby heads the Hollywood chapter and serves on the society's national advisory board, as does Dr. Sigmund Spaeth; Owen D. Young, Jim Farley, Senator Champ Clark and many other senators and governors are among the society's long list of notables. At the first national convention in June, Cash was elected to the society's highest office, Permanent Third Assistant Temporary Vice Chairman.

Anywhere from 150 to 300 men attend meetings of the S.P.E.B.S.Q.S.A. They are divided into sections of leads, tenors, baritones, and basses for a giant quartet; later there are regular and impromptu quartets in barber shop harmony. The keynote of the whole movement is struck in the society's theme song:

The old songs, the old songs,
The good old songs for me;
I like to hear those minor chords
In good close harmony.

—THE READER'S DIGEST, September 1939

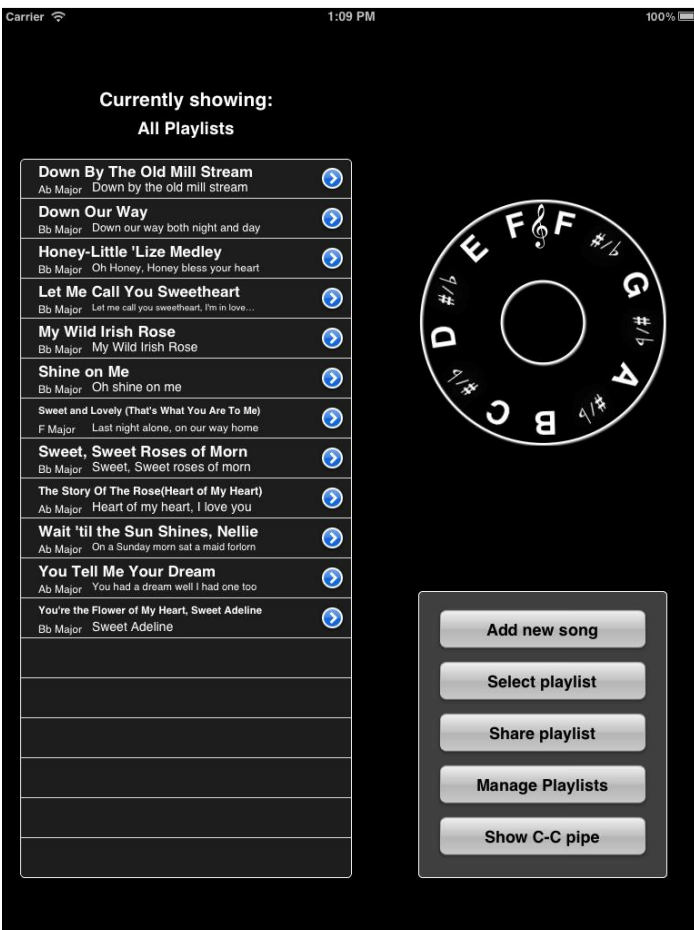
On Pitch - Everywhere - All the Time

With the continually increasing popularity of the **iPhone**, more and more lives on the go, the classic round disc pitch pipe is becoming almost obsolete. With this app one can have the perfect pitch anywhere.



Barbershopper **Jim Adams** has created to best app we've seen to date. It's called **Barbershop Pitchpipe** and available in the app store. He has an F to F version as well as a C to C version.

Jim works for SAS Institute as a programmer in the business intelligence division. He began singing Barbershop in his church choir in the early '90s. He had no idea there were folks that got together and sang this stuff. He found there was a group in Raleigh that got together every Monday night. Soon he was in the **Research Triangle Park General Assembly Chorus** and even singing in a quartet called **Super Tonic Transport** and later **Pyramid**.



He also enjoyed being part of the popular **North Carolina Harmony Brigade**.

He first showed off his new app at an International contest webcast party and it was an instant hit. He made some adjustments and additions and introduced it to the masses.

Jim tells us, *"I put my app out there and announced it on the Harmonet and immediately started getting notes from people like T.J. Carollo of 'Round Midnight."*

I just bought your pitchpipe app and I love the layout and ease of use. I've been looking for an app like this for awhile (and even considered hiring someone to develop one for my quartet).



T.J. Carollo, 'Round Midnight

The difference from any other similar app is that this one has the ability the store the song title, pitches and the first word (*leads?... did you hear that?*). It is also possible to create and share playlists through email. The app comes with the starting pitches of the 12 BarberPole Cats songs among others

More information can be found at www.adamsdev.us/BarbershopPitchpipe.html
Jim has also developed Barbershop Tags

Barbershop Tags provides access to over 4000 tags of songs performed in the barbershop style. This application allows you to view the notes of the tags, hear learning tapes that have been created, or see videos of others performing the tags. This app is provided in conjunction this site where you can go to upload your own tags. www.barbershoptags.com

His apps are compatible with the iPhone (all versions) and the iPad. An Android version is coming soon.



Oral Histories Come to Life

One of the best ways to capture the essence of our pioneers is through recorded oral histories.

The recent book about **Jacqueline Kennedy (Historic Conversations on Life with John F. Kennedy)** is very popular now. She recorded these tapes just four months after the assassination. It's a perfect example of what "*history*" oral histories can capture.

Throughout the years several men have taken on this project on behalf of the Society: **Bob Bisio, Leo Fobart, Dean Snyder and Gary Stamm.**

The Society Archives is the home of hundreds of hours of audio tapes containing these oral histories. While interesting and valuable, they are somewhat useless. We now need to transcribe these so they can be used by researchers and other interested parties.

One such oral history is of **Buzz Haeger**, tenor of the **Four Renegades**. We were thrilled to accept an offer by Illinois District Historian, **Bob Squires**. He volunteered to go through the time-consuming task of listening to the tapes and transcribe the interview done in 1993.



Help Wanted

We are looking for anyone interested in helping with this vital project. They are presently being transferred to digital. We can make any of these digital audio files available to anyone wishing to help. All you need is a computer and the willingness to type the interview into a Word document - **Any volunteers?** This is historic PRESERVATION of the highest order.

We can use your help.



Buzz ... More Than The Music!

By Bob Squires – ILL District Historian

Recently I was presented the opportunity to transcribe a taped interview with **Buzz Haeger** done back in 1993.

Since Buzz and the **Four Renegades** were a huge part of my early experiences with barbershop, I jumped at the opportunity. My interests were also piqued having sung with Buzz in a senior champion quartet in the early '90s.

And what an interesting life Buzz Haeger lived both in and out of barbershop.

From his first high school quartet through college and his fraternity quartet, the **Playtonics**, to the **Four-Tissimos** and the Four Renegades, Buzz's life came alive through this interview.

A businessman, musician, pilot, arranger, golfer and family man, he was an inspiration to all.

Through this recording I was able to walk down the hallway of the San Diego YMCA and into Buzz's very first barbershop meeting. I discovered how the final pieces of the legendary Four Renegades fell into place. I also discovered who Buzz's favorite tenor of all time was and what made our barbershop hobby so special for him.

I found all of that and more in the Buzz Haeger interview. What an adventure that was. I learned a lot and I'm proud to say that I was one small part of this great man's life.

S.P.E.B.S.Q.S.A. - What the “P” stands for



by Pat Close
Editor - **Smoke Signals**
Seneca Land District

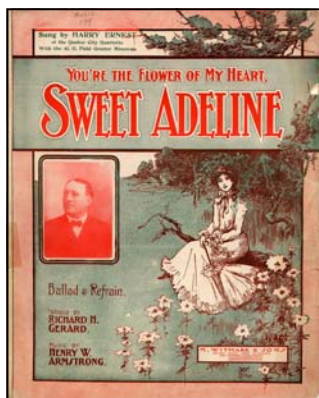
*“Those Who Forget History Are
Doomed to Repeat It”?*

(Author disputed)

Most of the abbreviation S.P.E.B.S.Q.S.A. is self-explanatory but it is extremely important to understand what one part in particular means. It is the “P” that I would like to talk about. That would be preservation in several subsections.

Preservation of the craft:

This is the main focus of preservation that we as Barbershoppers understand. By keeping true to the definition of absolute Barbershop Harmony, we are protecting an explicit style of music that will not be “watered down” into any other style and will maintain the highest standards of the Barbershop style. Most of our preservation attention is focused on the established rules and regulations already set in place for practicing this style. This seems to be very effective and should only need monitoring in the future.



Preservation of the people: There are thousands of photographs and newspaper articles out there of chapter members, families, and audiences that have no names or dates associated with them. This is probably the largest injustice we are doing to ourselves. In dealing with my own chapter archive (once being bags and cardboard boxes but now are in proper containers), I have come across hundreds of photos of people from our chapter, the district and around the Society. These photos are of quartets, choruses, individuals and miscellaneous candid shots.



Some photos have names, some have dates, fewer have names and dates, but for the most part they have no details at all. It is a huge shame to allow those to fade into the nameless ether.



Preservation of the stories: This part is a cultural ritual that we must pay more attention to. We all know people that love to reminisce about the “good ol’ days” but sometimes we don’t actually listen or more regrettably we do not document what they have to say about our rich history. We must admit (although regrettably) that our members are getting older and fading away from us, so it is imperative that we listen to what they say and write down their stories.

Preservation of documentation: This category may be the least considered category of our archive responsibilities but it could be one of the easiest to archive. This would include chapter / division / district bulletins, plaques, certificates, awards, board minutes, charter documentation, member rosters, show programs, posters, patches / pins / buttons, and any memorabilia that we should be proud to show to our descendants.

Suggested Steps to Ensure Complete Archives

- As soon as you print the picture write the names and dates on the back!
- Gather members to go back through photos now before we lose them.
- Host a “History Party” at your chapter and invite members past and present along with their spouses to get together, socialize and document trips down memory lane.
- Districts could have an “archive room” at convention to allow and encourage members to browse and hopefully provide information about the photos or stories brought from each chapter.
- Save at least one issue of board minutes, show programs, chapter / district and chapter bulletins, etc., for the archive.
- Prompt the more senior members to possibly write out their memories or even record them.

Continued Next Page

When the time comes to clean out chapter halls and storage spaces, you should think twice about every item that you are about to throw away. Stop and ask yourself:

Would anyone, like grandchildren or future generations, want or need to see these items?

Will any of this help the bulletin editor write stories?"

Will any of this help our chapter / district / Society make use of this information for statistical purposes?

Is there anything in my chapter's archive that another chapter should have an original or copy of?



In this day and age, with the technology we have, we can still scan our paper items THEN purge our clutter, but we should do this wisely. Our future depends on how well we handle our past. The lessons learned, comparison of problems and solutions, and innovative ideas should have a comfortable home in our archives.

Let's pitch in and make it happen.

This is the Barbershop Harmony Society's legacy.

Editor's note – Pat has been a life-long fan of Barbershop but only joined recently in 2008. He lives in Franklinville, NY and first joined the **Olean** chapter. Early on he was asked to be chapter editor and found the need to move the chapter's storage area. It was then he discovered the "less than adequate way" the chapter photos and files were kept for archiving. He took it upon himself to salvage and consolidate everything into workable projects. It inspired this article.

In the meantime he has also taken on editorship of the SLD Smoke Signals bulletin.



*The original manuscript of Sweet Adeline by **Harry Armstrong** on display at Society headquarters*

RIP Ross Barbour

Last Original 4 Freshman Dies



Bob Flanigan, top center, helped form the group at Butler University in 1948 with Hal Kratzsch, left, Don Barbour, bottom and Ross Barbour, right.

Ross Barbour, the last surviving original member of the Four Freshmen, the influential close-harmony vocal quartet that came to fame in the 1950s with hits such as "Graduation Day," has died. He was 82.

Barbour founded a barbershop quartet at **Butler University** in Indianapolis in the '40s. The Four Freshmen had a break when **Stan Kenton** heard them perform in 1950 and arranged to have **Capitol Records** record them.

Barbour's death came three months after that of another founding member, his cousin **Bob Flanigan**, the original lead singer. The two other founding members were Barbour's brother **Don** and **Hal Kratzsch**.

The Four Freshmen scored a monster hit in 1952 with "*It's a Blue World*". Other hits followed, including "*Mood Indigo*," and "*Day by Day*,"

Many barbershoppers were influenced by the Freshmen and have many fond memories of these unique harmonies.

Taken from an article by Dennis McLellan, Los Angeles Times - August 23, 2011.



Remembering Tommy Palamone Sr.

May 26, 1916 – August 17, 2011

The lead singer of the **Pittsburghers**, 1948 International Champs, has died at the age of 95. **Tommy Palamone**, who had suffered from Alzheimer's and dementia in recent years, died of natural causes.

He was the last surviving member of the gold medal quartet (with **Harry Conte**, **John Ward** and **Bill Conway**). They won in Oklahoma City on the Society's 10th anniversary. They used no written arrangements and were all master woodshedders. Their most popular songs were "Give Me a Night in June", "I Wish That I Could Hide Inside This Letter", "Cop on the Beat" and "When Your Old Wedding Ring Was New".

A Special Visit with a Special Champion

Barbershop historian **Matthew Trusner**, of Mt. Zion, Illinois and the Bloomington chapter, made a very special road trip last May. He went to visit the great **Tom Palamone** in Pennsylvania.

Matthew is a true fan and THE collector of gold medal quartet champions' autographs. He has been collecting for several years and maintains a large cardboard placard that currently holds 133 signatures. He always has his eye out at conventions for the few gold medal guys he still lacks.

Matt explains: *I realized that, due to his age and failing health, the only way I would be able to add the famous lead of the 1948 **Pittsburghers** to my board was to make a special trip to meet him ... in person.*

I contacted Tom's son in advance and asked if I could have the honor of meeting his dad (I would NEVER just show up on a champ's doorstep unannounced :)).

Tommy Jr. was really appreciative of my offer and accepted. I drove to Export, Pennsylvania. My wife and I met them at the nursing home and saw Tom waiting for us in the lobby.

I asked him to sign my "champs board" and he was, as I understood he was, a perfect gentleman and said he was delighted to. Afterwards his son directed him to the piano where Tommy Sr., still suffering from Alzheimer's and dementia, had no problem entertaining us with "Up a Lazy River". He also sang a couple of songs for us which might be one of the highlights of my barbershop career.



I asked him if he could sing, My Wild Irish Rose. He jokingly replied, "Are you kidding me? I wrote that song!"

When Tom started singing the whole nursing home lobby went quiet. The staff knew something special was happening. After Tom finished, he received a heartfelt ovation from everyone who witnessed the rare performance.

What the audience didn't know was that I drove 11 hours to see that performance and I would do it again.





Patch & Pin Collection Updated

Like some of you we maintain a collection of convention memorabilia including the convention patches and lapel pins. We've just added the patch and pin from Kansas City.

Our convention PATCH collection begins with the earliest one we've found to date, 1975 (Indy) and now runs through KC 2011.

The convention PIN collection begins in 1963 with the 25th anniversary in Toronto, skips to Boston 1965 and then runs from 1990 to present day with the exception of **Salt Lake City 1996** (got one?).

1993 Patch Found

Our thanks to **Bob Hope Morgan** of Tucson. Bob is a 61-year member of the Society.



He read our previous issue of PRESERVATION and saw the special request and has now generously supplied a 1993 Calgary convention patch to **Jim Clover**. This fills a gap and, after many years of searching, manages to nearly complete Jim's patch collection. He's still looking for convention lapel pins as well.

ASCAP Trophies Through the Years. Take a look at the three ASCAP trophies earned by **Kipp Buckner** and how they have changed.
(1987, 1993, 2011)



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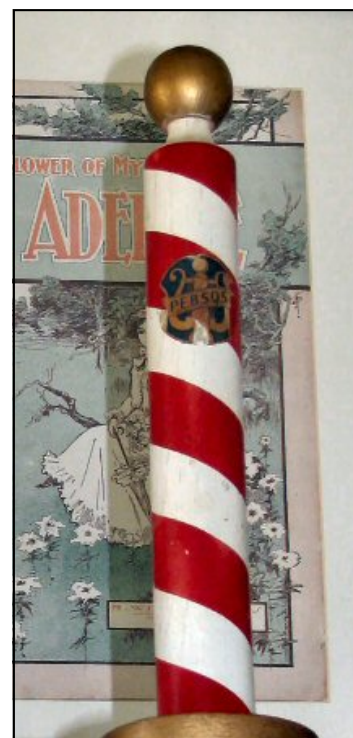
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Our thanks to **Carl Hubbell** who donated this barber pole once sold by the Society in the '40s. It was originally owned by **George Danic**, tenor of the **Gardenaires** in Detroit. It's made of wood, stands a foot tall and sports the old Society logo.

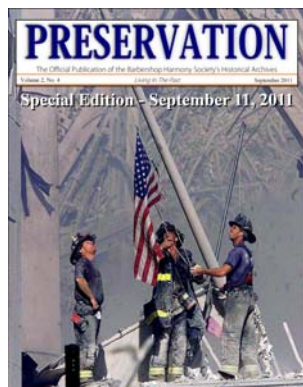
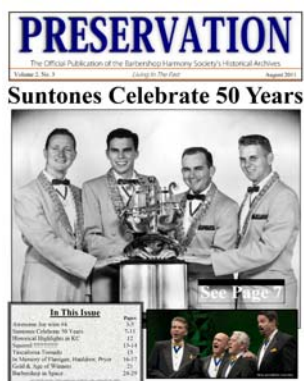
Congratulations to our PRESERVATION staff member / fact checker / proofreader, **Ann McAlexander** and her daughter, **Maggie**, for winning their first gold medals with **The Melodeers**.



They live in Indianapolis, Indiana and, each week (since February) drove 438 miles round trip to rehearsals in Northbrook, Illinois. This included all the additional meetings going into contest.

That's 45 total trips, 10,710 miles and about \$2,000 in gas ... but who's counting?

"But it's all worth it. Winning was great, but rehearsing with them every week has been the really, really fun part." Ann



We Got Mail

We produce PRESERVATION mostly for ourselves and seem to work in a self imposed "vacuum". We're often surprised that anyone reads it and even more surprised at the feedback. It is much appreciated. Thanks!



Bob Franklin -

lead, **Suntones** 1961 Champs Grady, although belated, these thanks are both profuse and sincere. Your contributions of time and talent shone ever-so-brightly on the **SUNTONES** in Kansas City. Thank you for the video work! Thanks too for the Champs exhibit. The quartet spent

a great deal of time there and it was a great comfort for **Bill Cain** to be with us (in absentia) in uniform. I cried the first time I saw the display.

Also, the recent Historical archives newsletters are outstanding. Thank you for the Tones coverage.

Grady, every thing you undertake is better for it! You have a master's touch!



Dick Shaw - Florida

1995 International President Grady, I am just now getting a chance to check out Preservation and having a grand time with it. I would like to suggest a feature on frequent Harmonizer contributor

Bud Harvey. Bud could make fun of anything and often spoofed many aspects of the Society for laughs, and occasionally to make a point. He was a one time editor of the PGA magazine and he edited the Sunburst for the Sunshine District for several years. Check out his stuff in the Harmonizer.

Sandi Mosser - Golden, Colorado

I am an Associate of the Barbershop Harmony Society and was an active member of Sweet Adelines International for 39 consecutive years, earning two gold chorus medals with High Country in the Denver area.

I made the mistake of clicking on the Preservation August 2011 link as I was reading the LiveWire of August 25th. What a WONDERFUL mistake!!!! I hope you feel bad for putting me so far behind this Monday morning!

I just wanted to tell you HOW MUCH I enjoyed reading the August issue.

Chuck Hunter - California

Grady, m'friend, I don't know how you do it, but each issue of Preservation seems to be better than the last ... and starting from the first one they have all been outstanding.

Thank you doesn't seem an adequate way to express the gratitude that is felt by those of us who benefit from your tireless efforts. However lacking any better way to say it, THANK YOU!



The **Most Happy Fellows** iconic Wizard of Oz costumes have been graciously donated to the Society Historical Archives by the quartet. Here "modeled" by HQ Staff members **Mike O'Neill, Paul Wietlisbach, James Estes and Adam Scott.**



Chapters Seek Historians

Does YOUR Chapter have a Historian?

We're pleased to see so many chapters identifying the importance of their past by appointing and supporting a chapter historian position. Each group has its own unique history and it should be preserved and promoted. Everyone agrees but the hard part is finding the right guy. Sometimes overlooked is the fact that this member doesn't necessarily need to be the "old guy." In many cases the chapter leadership just needs to **ASK!**

As an example, one such chapter put this announcement out to its membership:

"Your chapter president and the board are seeking an individual who would be interested in taking the role of Chapter Historian, working with the Society Historian, in compiling and updating the information about our long-lived, and unique history. If you are interested, contact any member of the Board of Directors, or drop a reply to this email."

There are now several documents for historians available on the Society website:

- A Manual for District and Chapter Historians
- How to be a Successful Historian
- Reunions 101

So, does YOUR chapter have a Historian? Ask your leadership if you're not sure. You might be surprised to find the guy just waiting to be asked. You might find it's a rewarding job which benefits the membership with little or no cost to the chapter.

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.