

The Cider Press

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Fall 2011



Fall Convention 2011

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Chapter Fun – The 8 Points of Fun , Part I



Bari Courts
President



Welcome to another great issue of the Cider Press. Before I get into the eight points of fun, I would like to thank Jeff Ulrich for his continued work on the Cider Press. Jeff's work has made the Cider Press the best district publication in the entire BHS!

This article is actually a follow up to an entire Cider Press a couple years ago that was dedicated to the eight points of fun. Since that time, I have had numerous requests to remind everyone why the eight points of fun were created.

So lets review a bit...the chapter meeting is the very heart of barbershopping, perhaps more important than contests, conventions, paid performances or charitable activities. The chapter meeting is the place where, week after week, members come to have fun.

I can't stress the next sentence enough.... Members who do not have fun at chapter meetings each week will soon leave the Society.

Let's face it, for most of us 80% of our time in barbershop is spent in chapter meetings. If we are not having fun there, we will soon seek another hobby.

The key is the chapter meeting. Making things happen takes planning. Simply "winging it" isn't good enough for two very good reasons. First, the chapter deserves better. The members have taken time out of their busy schedules to come to the chapter meeting. They expect to enjoy it. Don't squander their precious

time by not being organized and efficient with the limited time you have together. Second, and equally important, the music leadership deserves better. They have to prepare for shows, contests and other performances, and never have as much time as they would like. Waste time during a chapter meeting and you diminish the musical growth as well. There are many other chapter activities in addition to those involving the development of a chapter chorus. These programs and activities can be interesting and fun for the chapter member and provide him with a wide variety of barbershop experiences. It is important that the vice president for music and performance and his music leadership team take an active role in chapter meetings and programs.

Not all chapters have the same number of officers. Some chapters will have the minimum number, whereas large chapters may have many more. Unless the chapter has an officer to handle chapter meeting scheduling and programs, it is usually up to the vice president for music and performance and his team to take on that responsibility. He needs to plan for the myriad activities that make chapter meeting nights a congenial, fraternal experience, and not merely two to three hours of rehearsing on the risers.

The 8 Points of Fun

An outstanding chapter meeting will vary from chapter to chapter. Consider your chapter's mission state-

(Continued on page 4)

What a Weekend It Will Be



Michael Harrison
DVP - Events



It's time for the JAD Fall Convention and where are we? You guessed it, beautiful Lima, OH once again. Just so everyone knows, this is our last scheduled Convention in Lima, OH for a while and we are currently seeking additional venues. If your chapter would like to host a Convention please contact me via email at mharrison30@yahoo.com or just give me a call at 440-949-9371. The events team will be more than happy to walk you through the procedure and help certify your venue and hotel options in the area.

This will be a great fun filled weekend, starting with a fantastic Friday night quar-

tet Semi-Final. The judges will be helping crown our new JAD District quartet Champs! There will be some quartets you've seen before and few new ones that will blow you away. Be there early to cheer on your favorites. Good luck to all the competitors and we wish you the best!

Saturday starts with a 10:00 am chorus contest to determine the representative(s) to next summer's International Contest in Portland, OR. Can't wait to see what the choruses have come up with this year. I'm sure it will be new and exciting for all! We follow the chorus competition with a 3:00 quartet final to crown our new

champs! To end the fun packed weekend, we have a JADAQC Show of Champions that you've never seen. If you enjoyed last year's performance of the **Cincinnati Kids** and **The Roaring 20's**, you will be even more excited about this year's show. Come see four, that's right, Four International Gold Medal Quartets cross our stage along with more of your favorites!

So join us for an exciting weekend of singing tags, hospitality, and fellowship with the best people in the world, JAD Barbershoppers! 🎵

(Continued from page 3)

ment and goals and develop meetings that support them. Below are some of the basic elements that might contribute to the overall enjoyment and quality of your chapter meeting. Experiment and find out what works for you. Plan and organize chapter meetings so that all members enjoy the widest variety of activities that will result in a congenial, fraternal and educational experience.

The type of activities provided will depend on your chapter's mission and goals. Below are the basic elements recommended that can contribute to the overall enjoyment and quality of a chapter meeting. Experiment and learn what works best for your chapter.

1. Vocal warm up. Open the meeting and prepare each man physically and mentally to sing. It should last no longer than 15 minutes and should be led by the most capable vocal technician in the group.
2. Gang singing. Barberpole Cat songs, old repertoire, tags: just "fun" singing.
3. Craft. Basic musical information, special lessons to be learned or barbershop history and lore to be investigated. Craft also is a constant thread during the rehearsal segment.
4. Break. Important as a period of relaxation and social interaction. Also a good time to try a tag or sing with a guest.

5. Quartet activity. A vital part of every meeting. Informal quartetting, registered quartets, intra- or inter-chapter competition. Just get the guys singing with three other men. Having experienced men sing with those of lesser experience can benefit the quality of chorus singing.
6. Woodshedding. Great ear training. Music and tapes are available to get this activity started if you don't have an experienced woodshedder to lead the segment.
7. Business meeting. Keep it short. Introduce guests and make only necessary announcements of late-breaking changes in plans or upcoming events. Print an information sheet to eliminate lengthy discussions.
8. Chorus rehearsal. The major portion of the chapter meeting. Learning new songs, section rehearsals, polishing the repertoire and other musical activities. A substantial part of the rehearsal should be held on the risers, practicing performance.

Well, there it is... the 8 points of fun. How many is your chapter currently using?

As indicated in the title of my article, this is only the first half of my thoughts on this topic. Part II will come out in the next edition of the Cider Press. In the meantime, bring these up at your next chapter board meeting and try and add just ONE more of these points to your next chapter meeting. 🎵

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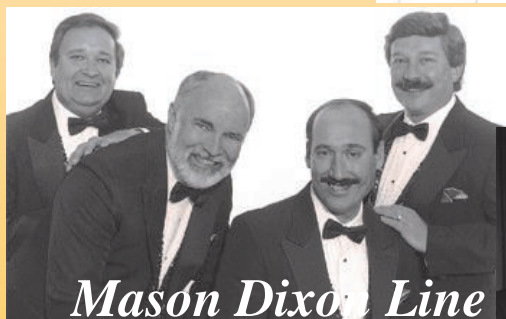
The Ritz



Over Easy



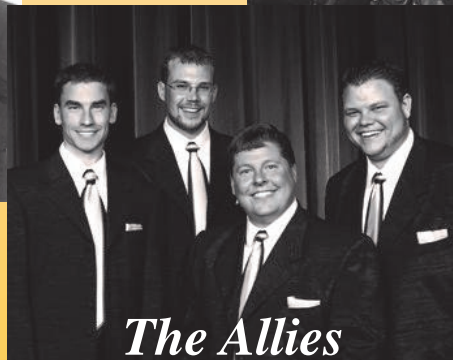
Maverick



Mason Dixon Line



MatriX



The Allies

Saturday, October 15, 2011
JAD Fall Convention, Lima, Ohio



60 Year Anniversary Johnny Appleseed District Champions:



Four in a Chord (1951)



L to R: bari: Tom Wellman
bass: Ray Beiber
tenor: Ken Emerson
lead: Al Gross

Ken Emerson - tenor, **Al Gross** - lead
Tom Wellman - baritone, **Ray Beiber** – bass



50 Year Anniversary Johnny Appleseed District Champions:



Sta-Laters (1961)



Al Anderson - tenor, **Bill Bleasdale** - lead
Fred Kent - baritone, **Jim Jones** – bass



40 Year Anniversary Johnny Appleseed District Champions:

Chord Dusters (1971)



Jack Stephan - tenor, **Ray Neikirk** - lead
Darryl Flinn - baritone, **Max French** – bass



30 Year Anniversary Johnny Appleseed District Champions:

Rapscallions (1981)



David Smotzer - tenor, **David Wallace** - lead
Tim Frye - baritone, **Jeff Oxley** – bass



20 Year Anniversary Johnny Appleseed District Champions:



Mason Dixon Line (1991)



Wendell Pryor - tenor, **Drayton Justus** - lead
Dan Tice - baritone, **David Callis** – bass



10 Year Anniversary Johnny Appleseed District Champions:



MatriX (2001)



Dale Fetick - tenor, **Mark Green** - lead
Paul Gilman - baritone, **Brian O'Dell** – bass



5 Year Anniversary Johnny Appleseed District Champions: **The Allies (2006)**



Jacob "Puck" Ross - tenor, **David Calland** - lead
Casey Parsons - baritone, **Jared Wolf** – bass



Retiring Johnny Appleseed District Champions: **Maverick (2010)**



Joshua Van Gorder - tenor, **Jon Zimmerman** - lead
Mike Hull - baritone, **David Jarrell** - bass

20 Year Anniversary International Champions: The Ritz (1994 honorary JAD Champs)



Tenor - Jim Shisler, Lead - Doug 'Nic' Nichol
Baritone - D.J. Hiner, Bass - Ben Ayling

CDWI



Doug Smeltz
VP - Chorus Director Development



On June 4th, we co-hosted a CDWI in Grove City, Penn. With Seneca Land District and had five of the six slots for JAD directors and assistants. The program is primarily set up for those in the front line position as director but if you are the backup and are in line for the position, CDWI is for you. We had **Kirk Roose, Rob Churgovich, Karl Chapple, Ken Williams, and Brandon Rauch.**

We are co-hosting a new format combining a CDWI 2 and Outstanding In Front workshop in Toledo Ohio in conjunction with Pioneer district for November 5, 2011. We have two District Openings as well as Host Chapter "Commanders of Harmony" formerly the "Seaway Commanders. This training will allow two chapters to send their whole music team to be coached/instructed/educated. Contact me ASAP before the spots are taken.

Apple Corps was a tremendous success for workshops for front-line and future directors. Consider attending next year.

Recently, I was asked to serve on the BHS Chorus Director Development Committee and am honored to be the liaison for future BHS sponsored CDWIs and Outstanding In Front opportunities.

The Directors' Workshop at the Leadership Academy is set and ready to go. Steve Tramack, the Chairman of the Chorus Director Development Committee will head up the sessions on Friday night and all day Saturday. Please plan on bringing your whole team that weekend. It will be awesome

I plan on continuing to meet and talk with the musical leadership on odd dated Sunday nights at 10pm and hope that every director, assistant, and associate director with concerns and suggestions takes the time to call in (if a phone conference #218-339-4600 code 514175#) or come online (if a webex meeting is planned) and add to the discussion.

Don't forget you can contact me at any time,
Doug



Just Ask!



Ron Crum
VP - Membership



After going over what our membership numbers were, I wondered how most of us were introduced to barbershop. For me, like many others, I was introduced to this wonderful hobby when I played Charlie Cowell the anvil salesman in the Music Man. Just one month later, I played Ewart Dunlop the lead in the quartet and I knew then, I would do this the rest of my life! After speaking with our president, **Bari Courts**, We were curious as to who held the title in the district for the most Men brought into the Society. I found that there were many in the double digits and many more with one or even none at all. After finding out who the Top ten were, I called each one to get an idea of how they recruited. As I spoke to each man, I noticed two distinct themes that each man used. The first was, Just Ask! Do you sing? or, are you a singer? It makes no difference how you ask as long as you ask. Standing in line at a checkout counter or at church or anywhere that you have a moment to strike up a conversation. They made sure to follow up with each person that came. They called over and over again until they joined, or told that they were not interested. Persistence pays off. The second was to make sure that the chorus did their part to welcome them and encourage

them. even have them sing some tags but most importantly, they didn't overwhelm them. I remember the first time I saw the Alliance sing and thought that there was no way I could perform like they do. After several visits and several coaches, I found that I was just like they were and just needed practice and guidance from the music team (a trait they will say I still need today).

Each man I spoke to had a unique passion for this hobby and would share it with anyone who would listen. That common thread is there with every man in the district. If you sing Barbershop, you have the passion to show others what we do. How many of us waited years to join because we didn't know the Society existed. I know I did! If I hadn't played Charlie Cowell, I would still never have known about the Society and to this day would still not be singing. JUST ASK! I'm sure there are many more like me out there that are waiting for someone to ask.

While going through finding the top ten guys, I found 6 members of the Singing buckeyes that were responsible for bringing a total of 126 guys into the Society. That is amazing! Just 6 guys! you do the math...and only a few of them made the


top ten! So next time you see these men, stop them and thank them for what they have done for the district and the Society. ASK them how they got into barbershop and why they are still here. You'll find some amazing stories and find out that they are here for the same reason as you and I.

So lets kick off this membership drive with a simple question.... Do You Sing? But above all else.....JUST ASK!

Here's the JAD top ten and their men of note. **Thank you** to all these men for what you have done and congratulations on a job well done!

#1.	Samel Williamson	52
#2.	Fred Schafer	36
#3.	Lane Bushong	34
#4.	Dick Dudash	30
#5.	Carl Taylor	29
#6.	Dewayne Delong	26
#7.	Gary Wulf	25
#7.	Arnold Apel	25
#8.	James Shisler	23
#9.	James Legters	22
#10.	Noel Carpenter	21
#10.	Don Gray	21

-Ron 🎵



The Franchise

Barbershop Quartet

Drew Wheaton - Tenor Eric Bell - Lead
Jay Hawkins - Bass Paul Gilman - Bari

Contact:
Paul Gilman
pgilman@cinci.rr.com
(513) 923-9457

Jim Koch
Ernie Blevins
Todd Farrow
Terry Healey

<http://www.forteqt.com>



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GOLD

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 1 Golden Anniversary
 1 Golden Opportunity

Who is gonna be in Fostoria April 28, 2012?
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See you in Lima!



Bill Ray
 VP Contest & Judging



It's that time again. Time to register for the fall convention being held in Lima Ohio. You have from 8/15 to 9/18 to register by going to the BHS web site and signing in to the Member's Only section. From the selections choose Contest Entry, and then from the dropdown list, select Contest Entry again. New to the entry process? No problem. From the BHS home page select Competitions, from the drop down box select Contest Entry process. Now select Contest Entry made REALLY easy.

For Quartets:

We will be selecting the District quartet champion, the District Novice quartet champion and the District representative to the International Senior quartet contest. Contestant registration fee is still only \$35/man, and you only have to pay it once even if you are singing in multiple quartets or in a competing chorus. Please notate in the comments section of the registration form that you are doing so. All communication will be with the quartet contact person as listed by the Society unless otherwise requested. Don't forget

to have your song copyright information at the ready. This will make for a smoother registration process.

For Choruses:

We will be selecting the chorus representative to the International contest next summer in Portland. Please note that it is important to at least register ASAP so we know how many choruses to expect. We will be using an online form to list competing members. Additional information will be sent once the chorus is registered. The registration fee is still only \$35/man. The fee needs only to be paid once, should a man be competing in multiple choruses or also with a quartet. All registration fee checks must be in to me by October 12.

This will be my final contest as JAD's VP Contest & Judging. My term is up and I am handing over the reigns to David Rubin. It has been six years that I have been in this C&J position. It been very challenging at times, but I've had a lot of fun and made many new friends both in JAD and in the judging community.

Many thanks go out to all Events team members that put so much effort in to getting a contest planned and setup and to working with the local chapters that assisted in running each contest. I also wish to thank the JAD leaders for their support over the years. The biggest thanks goes to my wife, Bev. Her hard work, and fantastic home made food, has made the JAD Judges Hospitality room the envy of many a District. She plans weeks in advance on what's to be prepared. I have to wait until contest weekend to partake of the pies, cookies and soups she makes. The trips to Amish country for cheese takes a good part of an afternoon. Judges try to get assigned here for the excellent food. Plus they know they're gonna hear some GREAT barbershop from the contest stage!

If you are not competing this fall, please, come on over to Lima anyway to support your Barbershop brothers. You'll be glad you did.

See you in Lima!



See How It Grows



Joe Jenkins
Financial Development



I certainly hope this update finds you and your family doing well. If you will give me a few minutes, I would like to share some exciting information with you. You may have heard that we only had 7% of the Barbershop Harmony Society participating/giving to Harmony Foundation. Well, I am here to tell you that the BHS is up to 10% of it's membership donating. Good Job!

How are we in Johnny Appleseed doing? It appears we are not doing as well as the Society as a whole; we are at 5.5% at this point. This may change as Ryan Killeen was through JAD last week and I know he added some JAD members to this list.

Another great thing happened as the Johnny Appleseed District will be a major sponsor for the Youth Harmony Festival which will be in Tucson this coming January, JAD has 2 choruses competing this year and this sponsorship will help cover their expenses while they are there. This participation may help our percent of giving in JAD.

How is your chapter doing? I know there are some of our chapters that have 15% and 27% giving to Harmony Foundation. Check around and see if you might be able to have your chapter more involved.

As another FYI there have been 2 Harmony camps in JAD this year, one in Cincinnati and the other at the Buckeye Harmony camp in Columbus. My point is the Harmony Foundation gave back over \$22,000.00 to help support these great schools.

My final question is what are YOU doing?

Please jump on board and get involved with HF for as little as \$10.00 a month, (\$120.00 per year), you can be a member of the Ambassadors of Song. That \$120.00 per year from every Barbershopper will have GREAT results for our Society.

Thanks for your time. -Joe 🎵

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Establish and Maintain your Value



John Byerly
DVP - Marketing & PR



In the summer 2011 issue of the Cider Press, we started exploring five universal Marketing principles that any chapter can apply. We looked at the inseparable link between Membership and Marketing, and presented some “tools” to help our members reach out to prospective singers and patrons. In this fall 2011 article, we will present some solutions to a challenge that many chapters struggle with – establishing and maintaining a retail price for a chorus or quartet performance.

Establishing a “Retail Price”

Setting a retail price for performances is relatively easy. Are there other performing groups in your area? Ask them what their fees are. If you want people to pay you for your services, you need to be priced competitively with other arts organizations available to local audiences. The quality of your product should also be factored into your final decision. Your retail price will serve as a fixed point from which you negotiate. Don’t undervalue your product. You can always reduce your final price from this point, but not increase it.


Maintain Your Value

Your “list price” should never vary. Once you have determined a retail value – your list price – then you are in a position to drop that price, if appropriate, during the negotiation process.

A good rule of thumb in any organization is to allow only one person to negotiate pricing. This is a relief to most members who have no experience asking for money. In our chorus, the members are asked to actively seek out performance opportunities, but to defer the price question to the VP of Marketing & PR. A follow-up with the prospective client is ensured by using the “active” business card that was illustrated in the spring 2011 issue of the Cider Press.

Whether you charge full price, negotiate a discount, or give away a performance – Nothing is free! There are costs associated with delivering a performance, and you should be compensated for them. When negotiating for a final price, start by stating that your prices vary based on the length and complexity of the performance, and ask the client to describe what type of performance they are interested in. Southern Gateway has a retail price for two-hour and one-hour performances, and a VLQ price for anything less than one hour. They have received full price for a one-hour performance, and they have received no money for a

one-hour performance, but they always start with the retail price and negotiate for other things of value to compensate them for their time and talent. Here is an example of an invoice to a non-profit organization that paid \$500 for a \$3,000 show.



INVOICE

Salesperson	Job	Payment Terms	Due Date
		Days on receipt	
Qty	Description	Unit Price	Line Total
1	60 MINUTE PERFORMANCE	\$3,000.00	\$3,000.00
1	NON-PROFIT ORGANIZATION DISCOUNT	-\$1,500.00	-\$1,500.00
1	"IN KIND" VALUE - FUTURE USE OF AUDITORIUM	-\$1,000.00	-\$1,000.00
Subtotal			\$500.00
Sales Tax			
Total			\$500.00

Please send checks payable to Southern Gateway Chorus
Thank you for your business!

What is of “value” to your chorus? A newspaper article? Referrals to other groups seeking entertainment? Use of your client’s mailing list? Future use of an auditorium or rehearsal hall? Opportunity to recruit new members from their audience? Whatever your chapter’s needs, there will be many opportunities to negotiate for items of value to you. If you always start with retail, negotiate for something of value, and invoice accordingly, you will establish and maintain a performance value in the eyes of your public.

My email address is jbyerly@fuse.net. My mobile phone number is 513-886-1379. Your emails and phone calls are always welcome.

♪



On the University of Northern Kentucky Campus from June 22 – 25 and on The Ohio State University Campus from August 10 – 13, you could hear kids singing tags, singing in small groups, in quartets, in a large young women's chorus, in a large young men's chorus and in a combined chorus. Wherever you went on campus, there were kids getting acquainted and making new friends by singing together. Kids came from several surrounding states to attend one of the elite JAD Harmony Camps or Festivals. The clinicians were top notch and the teaching quartets were right at the top of their game as they instructed the kids and coached them for their big show performances on Saturday evening. The kids not only learned to sing a cappella harmony, but also learned to polish their performance skills with choreography.

Now that school is back in session, why not stop in at your local high schools and introduce yourself to the music educator – he or she may be new and you can let them know about your chorus and that you are available to help coach quartets or bring in a quartet for a demonstration of our art form. If you need a music

packet sent to them, let me know and I can have music and learning CD's sent to the music educator for NO COST!

Also, remind them that there will be a **High School Quartet Contest in April** at our Spring Prelims and the top three place finishers of both boy's and girl's quartets are awarded scholarships to attend one of the JAD Harmony Camps next summer. Get involved now, don't wait until the first of the year.

As a special note, we have **2 Youth Choruses in JAD** planning on entering the Youth Chorus Contest in January at the Mid-Winter Contest in Tucson, Arizona. One chorus is from the **Cincinnati** area and one from **Cleveland**. They both need to raise some funds for transportation, so, **your chapter may want to invite them to perform on your upcoming Chapter Show's for a small talent fee or for a Christmas Show**. If you need to contact one of the groups, please get in touch with me and I will hook you up with them. I look forward to seeing each of you in October in Lima for the Fall District Contest – the Saturday night JADAQC show is one you won't want to miss! 🎵

BYE, BYE, OLD PAL-O-MINE !

by Jay Garber, Greater Pittsburgh Chapter

When **Tommy Palamone** hit those top tenor notes, people would listen and say, "My G-d, he sings like an angel". That statement was actual for many years and now has become factual for all eternity.

Thomas Palamone was one of our chapter's oldest and best beloved members. It wasn't only that he was among the few of us who had won a Barbershop Society "Meat ball" (Tommy's name for a Quartet Gold Metal), but for the friendliness and old country charm that exuded from this proud Eytalian (sic) gentleman. He was known around the country as a consummate singer of 4-part barbershop harmony, who was ready to join in (on any song and any time) at the drop of a sounding pitch pipe note. As the old saying goes..."He now sings with the heavenly choir".

Although Tom might have been best known for singing tenor in the, Tom O'Malley led, PITTSBURGH FOUR, his earliest fame came, in 1948, when he sang Lead in that year's International Quartet Contest at our Society's Convention at Oklahoma City. They won first place



been outshined in stage antics by the zany O'Malley and Bass sidekick "Dutch" Miller, but Tommy's flawless tenor and radiant smile could never be overshadowed.

During those early years, quartets rarely had programmed arrangements. They would find a song they liked; applied a harmony part to the Lead's melody (this was generally called "woodshedding"); refined the chords over many repetitions and concentrated on sound balance and blend. Tommy was a master at woodshedding a new tune and continued to perfect that musical art form for the remainder of his life. The AHSOW (Ancient Harmonious Society of Woodshedders) Room at Johnny Appleseed District Conventions

"Gold" in an unexpected win over Chicago's MID STATES FOUR. Their name, THE PITTSBURGERS, and their instant fame led to years of travel across the country. Through time the faces in the quartet (and it's name) changed, but the one constant was **Tommy Palamone**. He might have

was renamed Tommy's Woodshed on the occasion of THE PITTSBURGERS 50th Gold Metal Anniversary. The early quartet was credited, by many, as being among the first to set 4-part barbershop arrangements to paper and may have been the first to use key changes in their songs during a championship performance.

Tommy and his quartets were immortalized with a 2 hour documentary at the District's 1998 Convention. The pictorial biography was highlighted by the participation of five of JAD's championship quartets. One of those quartets, 1994 International Champs, JOKER'S WILD (with two members from Pittsburgh) later produced a DVD of many of Tommy's favorite songs. The disc, which included running commentaries by Tommy himself, is available through the Society's Harmony Market Place.

As one of the great many that had the honor and pleasure of knowing and singing with Tommy over the years, I am deeply saddened by his passing. I'm sure that heavenly songs still pour from his eternal spirit and he continues to do his inimitable version of Dark Town Strutter's Ball in Italian. See ya Pally- we'll miss you!



BHS HISTORIVIA VOLUME X with Mike Sisk

Congrats to our new International Quartet Champions “OLD SCHOOL” and their lead singer **“AWESOME JOE CONNELLY”** OUR FIRST 4X QUARTET GOLD MEDALIST IN BHS HISTORY!

Joe’s previous champ combos include 87 Interstate Rivals, 92 Keepsake, & 00 Platinum. He has also distinguished himself as the only Intl quartet champion to win a gold medal in each of four consecutive decades in the 80’s-90’s-00’s-10’s. The only other medalist in four consecutive decades is Jim Kline with the 139th Street Quartet in the 70’s-80’s-90’s and with Gotcha 03 & 04! Joe Connelly and Tony De Rosa (Keepsake, PLATINUM, MaxQ, & Main Street) are currently the **ONLY QUARTET MEDALISTS** who have medaled in as many as four different quartets.

Also at the top are Joe and JAD’s own Jim Gentil (The Roaring 20’s 76-81 & 83 and The Naturals 90-93) being the only two men with 11 BHS Quartet medals. Joe’s had great success in Kansas City winning gold with Platinum in 2000 & Old School in 2011! Is there a common thread for BHS contests held in Kansas City? Yes there is! The 1962-1974-1989-2011 contests (all held in KC) each had a 2X consecutive silver medalist quartet going for the gold once again .

1962 Town & Country Four (silvers in 60-61)
1989 Second Edition (silvers in 87-88)

1974 Pacificaires (silvers in 72-73)
2011 Old School (silvers in 09-10)

1962 INTERNATIONAL QUARTET CONTEST KANSAS CITY-BLAST FROM THE PAST

The 1962 international quartet contest was one of the very interesting with an unusual outcome. JAD’s own 1960 and 1961 2nd place silver medalist Town & Country Four were primed to turn in their two silvers for a shiny gold. However, a different story unfolded in the three contest rounds. The T&C won the QUARTER FINALS (a mere 9 pts) over the 2nd place Gala Lads (who placed 6th in 1961 missing 5th by 18 pts and 4th by just 20 pts!). The Four Renegades won the SEMI-FINALS with the Gala Lads 2nd again (7 pts out of first). The T&C were third in the semi’s, 14pts behind the Renegades, but were still in first going into the finals by 2 pts. The Nighthawks took their turn in the FINALS to be the 3rd different quartet to win a first place round. They edged out the Gala Lads who continued as the most consistent in the contest by placing by 2nd in their third consecutive round. The T&C would place 3rd in the finals with the Renegades placing 4th. After all was said and done, the **Gala Lads** became 1962 International Quartet gold medal champions. They accomplished this by singing three consecutive and very consistent 2nd place rounds and handed the Town & Country Four their 3rd consecutive silver medal. Last but not least, the Gala Lads final pt total of 7,344 are the same the T&C scored when finishing 2nd to the Suntones in 61.

International Quartet Final Contest													
Kansas City, Missouri													
June 23, 1962													
Song No.		1	2	1	2	1	2	1	2			Net	
		Voice		Arra'		Harmony		Balance		Stage	Sub-	Prev.	Total
Rank	Quartet	Exp'n		ment		Accu'cy		& Blend		Pres.	Total	Points	Score
1	Gala Lads	225	245	252	252	261	243	253	259	478	2468	4876	7344
2	Town&C'tryFour	232	216	257	243	243	244	251	239	492	2422	4878	7300
3	Four Renegades	239	239	234	242	226	240	248	241	486	2395	4841	7236
4	Nighthawks	242	233	250	251	265	253	245	254	477	2470	4727	7197
5	Sidewinders	230	228	232	219	229	235	235	245	471	2324	4555	6879
6	Four-De-Matics	232	228	235	231	223	217	229	231	485	2311	4561	6872
7	Four Rascals	224	229	228	230	221	220	230	225	466	2273	4583	6856
8	Colonials	206	211	243	226	224	234	230	226	434	2234	4622	6856
9	Auto-Towners	220	227	231	229	235	230	233	232	462	2299	4472	6771
10	Rhythms Counts	229	211	211	220	241	208	222	214	447	2203	4459	6662

On to the JAD fall convention in Lima for the 50th Anniversary of our 1961 JAD Quartet Champions **“The Sta-laters”!**

Chapter Visits

Tuesday, June 14, 2011, was a special night at the meeting of the Miami-Shelby Chapter, BHS located in Piqua, Ohio. In addition to the chapter membership, we had guests from the Razor's Edge Chorus from Middletown, Ohio Chapter, the Lima Beane Chapter from Lima, Ohio and the Grand Lake Chapter from Grand Lake, Ohio. All together there were approximately 100 men who gathered to socialize and to entertain one another with some solid singing in a unique American art form, the Barbershop style.

BBLT (pronounced Double BLT), Life of Riley and Noteability.

While it is true that singing was the focus of the evening, let it never be said that eating at a gathering of barbershoppers takes a back seat. It was a pretty nice spread that was thoroughly enjoyed by all.



Another highlight of the evening was the presentation of the Sour Apple Award by **Tom Bruggeman**, Middletown Chapter President to **Nathan Walters**, Miami-Shelby Chapter President. I believe



Each Chorus was given time to present a short program to the other attendees. The Razor's edge was directed by **Carl (Woody) Woodrow** while **Dale Dicus** directed the combined Grand Lake Sound Waves and Lima Beane choruses and of course our own **Dick Baker** directed the Miami-Shelby Melody men. We had plenty of entertainment by quartets with Senior Class (2001 JAD Senior Champions) and five Miami-Shelby Chapter quartets; Rac-Crooners, Lamp Post Four,

Middletown had held this cherished trophy for five weeks and they were proud to have done so. In fact they made sure we had some guidelines on the proper storage, rental payment and subsequent presentation to another suitable chapter. We took it all to heart!

Not to be out done, **Lane Bushong** and Terry Reichenbach provided a brief review of the 2011 Apple Corps event beginning on Thursday, June 16, 2011, and running through the weekend. Their point was to

encourage as many participants at the event as possible. JAD Apple Corps continues to be one of the premier events of its type but recently the attendance has been smaller. Many of the attendees were prior attendees and had benefitted from their experiences.

The evening finale was the combined choruses singing some Polecat songs and

concluding the Flag Day gathering with our National Anthem and Keep the Whole World Singing.



The Barbershop Brooks Family

by Chuck Brooks of the Babbling Brooks, 1956 JAD Champions
and the Colonials, 1959 JAD Champions

As early as I can remember, the Brooks Family was always a singing family. I am now 75 years of age and residing in Burbank, California. I have recently become a full fledged member of JADAQC, and was asked by **Gene Courts** to write the history of the 'Barbershop Brooks Family'.

My earliest memory of singing is during the chore of doing dishes after a Brooks' meal in our East Liverpool, Ohio home. Mom was a great cook but insisted that older brother Bill and I dry the dishes as she washed. It was a real chore till Mom started singing the old songs. One of the favorites was "Up the Hill, Down the Hill, I Know All about Jack and Jill, Ha Ha, Ho Ho, Me Too". She would start and we'd chime in, Bill singing the baritone part and I singing the tenor.

Actually, even earlier than that, I remember, as a kid, being tucked in by Mom, singing "This Little Piggy Went to Market", as she twitched the toes. (The Babbling Brooks introduced that song to the Society, our arrangement, of course.)

When I was about twelve, Bill was sixteen, and was a member of the East Liverpool chapter of the Society. Bill formed a High School quartet called The Pitch Pipers, with a repertoire of about six (6) songs stolen from barbershop books. We sang at gigs in East Liverpool. Bill was the leader and sang baritone. I sang tenor, **John Meleski**, sang lead, and **Dick Hunt** sang the bass.

The Pitch Pipers were interrupted because Bill attended college in Cincinnati, and later, was drafted and leaving for the Army. Bill had been asked to try out to replace the baritone in a hometown quartet called "The Jolly Boys". He had to decline, but suggested

that they consider his brother, Chuck, to try out. "The Jolly Boys", at the time, were re-organizing because their popular tenor, **Wayne Ward** was leaving to form a

Babbling Brooks



L to R, **Bobby Brooks**, tenor, **Earl Brooks**, lead, **Bill Brooks**, bass, **Chuck Brooks**, baritone,

new quartet he called "The Great Scots". Yes, it was the same Wayne "Scotty" Ward who later became the baritone of "The Buffalo Bills" when **Dick Grapes** refused to go to Broadway to appear in "Music Man".

"The Bills" knew of Wayne from doing Barbershop shows with "The Jolly Boys" and "The Great Scots". A Local great guy tenor, **Dean "Slatz" Manning**, replaced

The Jolly Boys



L to R, **Dean 'Slatz' Manning**, tenor; **Paul 'Tiny' Fisher**, lead; **Chuck Brooks**, bari and **Milt Stewart**, bass

Wayne in "The Jolly Boys", and I won the baritone spot. The new "Jolly Boys" were **Paul "Tiny" Fisher**, lead, the best entertainer and comedian I ever knew; Slatz,

tenor; Milt Stewart, bass; and myself as baritone. I was about fifteen (15) or sixteen (16) at the time.

"The Jolly Boys" became a very popular quartet in the Society and did very well in competition in the Johnny Appleseed District. Our first time out at District, singing the old "Jolly Boys" songs, such as "Shillelagh," and "All Dressed Up With A Broken Heart" (John Hill arrangement), we placed fifth (5th). The next ensuing years we placed fourth, third, and second. It was with this quartet, still just a kid, that I began my arranging by telling each member what to sing, creat-

ing barbershop chords, developing a song arrangement.

In 1953, my younger brother Bob and Dad formed a quartet with John Ward, baritone, brother of **Wayne Ward**, and aforementioned **Dick Hunt**, bass, called The Four Larks. Bob would have been about thirteen (13). At the JAD District contest that year, Bob and I won Tenor and Baritone in the all-district quartet, singing in two different quartets; Bob in the Larks, and I in the Jolly Boys.

I have never had as much fun with any four guys as I did with "The Jolly Boys". It is my opinion that "**Tiny**" **Fisher** should have been held up by the Society as one of the greatest. I kept my 1955 diary and have every show we did that year, including Cleveland, Pittsburgh, Youngstown, Jersey City, Allentown/Scranton, Port Clinton, Philadelphia, Bradford, Steubenville, Canton, Warren, Charleston, and Oakland, Md. We competed in the Regional Preliminaries in Columbus, Ohio, April 30, 1955 and placed as the alternate to the International in

(Continued on page 19)

(Continued from page 18)

Miami, Fla. On May 21, 1955, Bonnie and I were married at 3:00 PM in the front yard of the Brooks' home in East Liverpool, Ohio. We left, by car on June 13, 1955 to attend the convention in Miami, and celebrate our honeymoon. After the convention, we were pictured and noted as "The Champions of the Lobbies" in the Quarter Note.

During the time that I was having a ball with "The Jolly Boys", Brother Bill entered the Army and ended up in Colorado Springs, CO. He joined a quartet called the "Spring Singers" as lead. The "Spring Singers" became very popular and competed in Miami in 1955. We met in Miami and had a great time with each quartet. I did several arrangements for them, one of which was "The Banjo's Back In Town". Another quartet from the Far Western District by the name of "The Evans Quartet" also participated in the contest. While in a room there, the "Spring Singers" were singing "Banjo". As they were singing, the Evans recorded it, and, as everyone knows, sang it in Dallas in 1960, won the International Championship, and never acknowledged that it was mine. The Evans later became very close friends of mine and the Colonials, and I teased them many times about stealing my arrangement.

The era of "The Jolly Boys" and the "Spring Singers" came to an end in 1956 when "Tiny" had a stroke that ended his barbershop career, and brother Bill returned to East Liverpool. Bill and I were determined to start a new quartet to sing together and using our arrangements.

We had always been a singing family. Earl, our father, knew all the old songs and always sang at any family birthday or holiday party. As I said, Mom was a natural; my aunt played the piano and harmonized as well. My Grandma played all over the piano without having a lesson. All on Mom's side sang harmony by ear. Therefore, with two years of piano lessons I could play four part chords which naturally came from my head and ears to the piano. We did a lot of singing but never got serious together. Bill and I, as bass and bari,

suggested that we try it with Dad and Bobby, as lead and tenor, on a formal arrangement of "I'm Sitting On Top Of The World". Dad was not musically able to read or sing harmony. We had to teach him everything he learned. I can say that now, since he has passed, but when we were singing; he took credit for everything. But, when he learned it, he never forgot it and had a beautiful lyric tenor voice. Bob was a natural with tenor harmony.

We started rehearsing often because we lived together or close by. The spring and summer of 1956 was a joy. The family sound was extremely satisfying and I was beginning to enjoy the singing of my own arrangements. My experience with "The Jolly Boys", not to mention my first trip to an International Convention in Washing-

The Colonials



L to R: **Bill Brooks, bass, Dale Keddie, bari, Chuck Brooks, lead, Jimmy Raffle, tenor**

ton, D.C., in 1954 experiencing the fabulous "Orphans" singing S. K. Grundy arrangements greatly influenced me. Those Grundy chords and the tenor/bass movements really excited me and promoted my arranging. (Note: Pete Tyree, baritone of the "Orphans" is now a personal friend. We woodshed at Pioneer conventions, (I also have sung a few with Tom Neal and son).

"The Babbling Brooks" was formed not really thinking we would win anything. Two of our best songs were "Banjo" and "A Butterfly Caught In The Rain". I must say that we were truly amazed at standing ovations when we sang them in Cleveland, Ohio, on October 13, 1956, and won the Johnny Appleseed District Championship.

That Championship year, Bobby and I won

tenor and baritone in the all-district quartet for the second time. We were thrilled with the vote. "The Babbling Brooks" then qualified to go to Los Angeles, CA. in 1957. We competed and placed sixth (6th). However, we felt bad about singing "Butterfly" too long and a time penalty prevented our winning a bronze metal as fifth (5th). We often joked about missing it "by that much". We enjoyed the next District Contest, passing the Championship to the new Champs, the Hi-Fi Four. But, at the next Prelims, "Bobby" became "Bob" and his voice changed, on stage, and we were forced to disqualify ourselves. That was a sad day in the life and death of the Babbling Brooks.

Broken hearted, Bill and I visited the Steubenville, Ohio chapter meeting wanting to do some woodshedding. There we met two of the current "Great Scots"; Dale Keddie and Jim Raffle. We chatted a short time and one of us said "Let's bust one". I remember that Dale, who had one of the best singing voices in the Society, would not sing lead and baritone was my first love as well. So, I had to resolve that problem and offered up a lead on an old chestnut. When we heard the sound we knew we had something. Bill and I asked them right away and they agreed. Thus came the formation of "The Colonials". Dale and Jim both lived in East Liverpool, so it became a great combination. I had to develop a lead voice, studying the greats like Al Shea, lead of "The Buffalo

Bills". It was difficult for me in the beginning, but hard work plus traveling to Toledo, Ohio, in October of 1959 and winning the JAD Championship for a second time created some confidence in my lead. Nearly all the arrangements we sang were mine, although Bill was the leader and was an expert at evaluating and changing my arrangements for better execution.

In 1960, we qualified to compete in the International contest in Dallas, TX. We sang "Marching Along Together", a parody that I wrote and arranged, with a lot of help from Brother Bill, "Shanty In Old Shanty Town", which we recorded for the Decca album, and four others that awarded us Third Place Medalist Bronze Medals. One or two arrangements were done for us

(Continued on page 20)

(Brooks Family - Continued from page 19)

by **Jack Baird**. We enjoyed that contest so much. We were new kids on the block, had nothing to lose and just sang our hearts out. For business reasons, I had to layoff the next year, but we got back together in 1962 for the Kansas City contest placing in the top ten (10). In 1963, we went to Toronto, Canada and sang "Red Roses For A Blue Lady". That was the end of "The Colonials" wonderful experience. However, after the Toronto contest, the Int'l. Headquarters called me, advising that "Red Roses" was the talk of the convention, and they wanted me to send them the arrangement for publishing. After that, they wanted me to do "There'll Be Some Changes Made" and "Somebody Stole My Gal". I then received a copy of the Harmonizer article and a letter from Bob Johnson that they were singing them in the halls of headquarters.

The Colonials disbanded in 1964 when I decided to move to Burbank, CA, following Dad who moved there after the "Bit of Heaven in '57" contest. Dad loved California and encouraged Bonnie and I to move West. My field of Banking was going well there. After our move Bob came home from the service, and just wouldn't leave me alone. He was now singing bass and wanted to form a quartet. We started a foursome called "The Trebleton-

ics" with two other guys in the area. We sang for a while and Bill also moved to California. We replaced the baritone with Bill, creating another three brothers combination with an excellent tenor; **Joe Beautz**. In 1970, we won second (2nd) place in the Far Western District, but could not continue as business called Bill back to Ohio.

Bill then joined "The Silvertones" Senior Quartet, as lead, and, as we all know, won the 1988 Seniors International Championship. They were awarded the J.A.D. Past Presidents award October 15, 1988, and elected to the JAD Hall of Fame October 20, 1990, and received certificates of Merit from the Akron and Canton Chapters. Bill continues to live in Wooster, Ohio, enjoying his retirement.

Bill and Bob retired from barbershop, and Dad passed away on June 4, 2011, having celebrated his 100th birthday on April 9, 2011. But I am still singing in Senior's Quartets; the "Sands of Time" were FWD Senior Champs, and "From The Top" is currently competing. I am proud to be a 63 year member of the Society.

Chuck Brooks
July, 2011



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OK, Here's my question to you...



Steve Wyszomierski
VP CSLT



What type of program/class would be beneficial to you that you would like to see offered at Leadership Academy?

That is an easy question to ignore and believe that it's intended for someone else to answer, but allow me the opportunity to provide some background into the question which might personalize it a bit for you.

There always seem to be a few chapters out there who grumble about feeling disconnected from our Society and sometimes even from our District. These chapters sense sometimes that they are left to their own design to succeed and also to solve their problems. They also sense that there exists another "realm" of barbershopping privy to the Society and whether it's the quality of singing or competition or International conventions or Society administrative meetings and programs, they just don't feel a part of it. There is a constant monitoring of that "thought" by district and Society personnel with efforts to dispel the notion of a disconnect.

It is true that our Society is evolving. To attend an International convention or even a Midwinter convention and watch the parade of youth across the stage in both quartets and choruses makes one believe that our Society's future is secured. And the amount of youth being exposed to our art form and Society increases annually, as evidenced by the excitement of the Youth Chorus Festival each year and the youth harmony camps strategically and geographically posted around the globe. Even our college quartet contest has grown to carry practically the same magnitude as our other competitions.

But none of those successes just mentioned translate into the effective running of a barbershop chapter. Yes, the youth are out there and singing the whole night through, but their lives and the life demands of today preclude their involvement in a barbershop chapter. Visually, that translates into its own disconnect of

age....and the chapters are the ones growing older.

And still through it all, barbershop chapters remain the lifeblood and pulse of our hobby. It is the chapter that provides the music that courses through a community when the chapter performs the National Anthem or delivers Singing Valentines or provides an annual show. Our Society has not disconnected itself from the chapters. To be sure, the opposite is true. During 2011, our Society has mandated that every chapter...yes, every chapter be visited by a District representative. This is not a spy mission of any type authorized by Big Brother. No district representative is going to assess a grade to the chapter and its operations. Rather, the visit's mission is to ask you, the leaders of your chapter, what you believe to be the health and welfare status of your chapter. No one knows that answer better than each of you who attend meetings each week not only for the enjoyment of the singing, but also to help advance the cause of each chapter with your involvement. It is you therefore who speaks to the representative about the status of your chapter. And from these visits, the Society hopes to learn and respond more thoroughly to the needs of the chapters.


But in my own little world, I have the chance to advance some of those needs right now through the design of our Leadership Academy here in JAD. What do you, as leader of your chapter, need to know to...well....lead your chapter? And I'm just not speaking to the chapter president. I'm speaking to the whole leadership team. What guidance, program, class can I provide that will cause you not only to be in attendance, but walk away with true applications you can use with your chapter? What elective courses can be offered outside of the officer tracks that would bring you to the school?

I'll leave you with an idea of what I'm talking about. I received a request from a chapter officer not so long ago on the topic of fun nights. Once a month this chapter shortens the rehearsals and engages in different fun activities (don't

even challenge me on whether rehearsals can be fun or not...yes they can!) Some of the fun activities involve singing and sometimes they go bowling. The point is that this chapter representative was seeking any new or different ideas out there to incorporate into his own chapter. Now wouldn't it be great to have such an elective at Leadership Academy where men from various chapters could sit around a table, share what they do for fun nights, and also brainstorm, laugh, and sing their way to a grocery list full of new ideas for fun night. And that's just one class. But imagine walking away with that list and a full year's worth of ideas.

I still have the time to tinker with the schedule and the course offerings for our Leadership Academy in January. This is your opportunity to take a step closer...close the gap on disconnect....for your personal enjoyment and also for the chapter's success. You deserve that for your dues dollars. Now surely, that personalizes my opening question. Contact me at sbw@zoominternet.net and tell me what Leadership Academy needs....for you.





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J.A.D. Calendar

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October

- 1 Greater Kanawha Valley - Annual Show
- 8 Cincinnati - Annual Show
- 14-16 **JAD Fall Convention, International Chorus Prelims, District Quartet Championship Contest and House of Delegates**
Lima, Ohio
- 21-22 Cleveland West Suburban - Annual Shows

November

- 5 Beaver Valley - Annual Shows
- 5 Pittsburgh Metro - Annual Show
- 12 Pittsburgh South Hills - Annual Show

December

- 3 Independence - Annual Show
- 10 Greater Central Ohio - Holiday Shows

January 2012

- 13-14 **JAD Leadership Academy (LEADAC)**
DoubleTree Worthington
Columbus, Ohio
- 17-22 BHS Midwinter Convention
Tucson, Arizona
- 27-28 Top Gun Quartet Clinic

March

- 10 Lima Bean - Annual Show
- 24 Mansfield - Annual Shows
- 30-31 Akron - Annual Shows

April

- 13-15 **JAD Spring Convention, International Quartet Prelims, District Chorus Championship Contest and House of Delegates**