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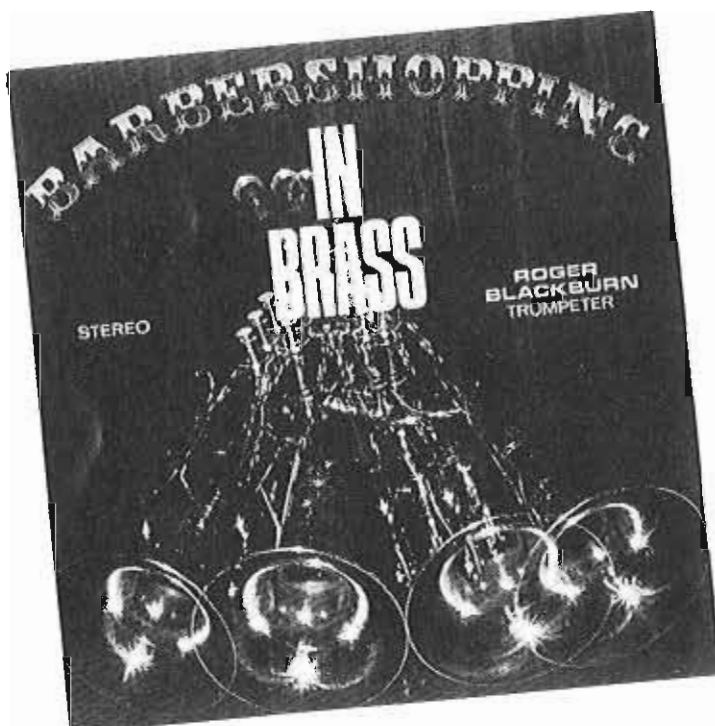
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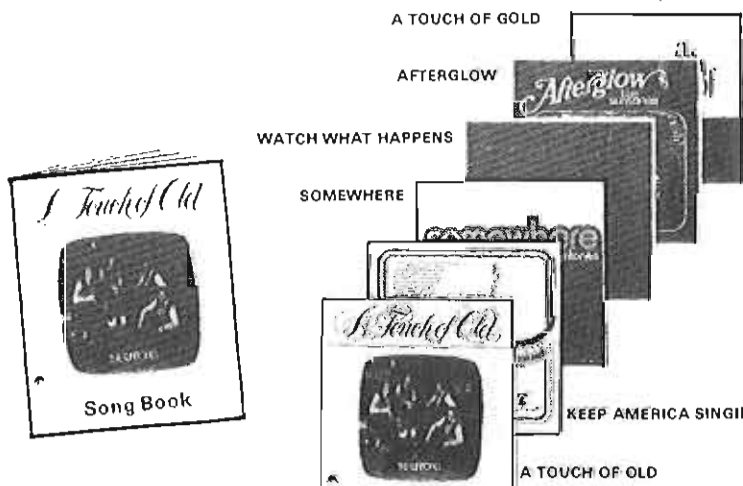
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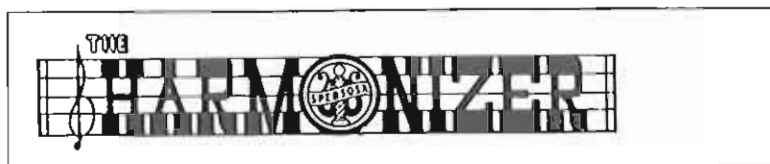
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DEVOTED TO THE INTERESTS OF BARBERSHOP QUARTET HARMONY

JULY • AUGUST 1974 • VOLUME XXXIV • NO. 4

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future conventions

INTERNATIONAL

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1976 San Francisco, Calif. July 5-10	1975 Honolulu, Hi. Jan. 31-Feb. 1
1977 Philadelphia, Pa. July 4-9	1976 Washington, D.C. Jan. 30-31

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Following is a brief log of our United Kingdom tour in May, 1974.

International Office staff members arrived at the Riviera Hotel just outside the J. F. Kennedy Airport on Thursday evening, May 9, to prepare for the tour.

Chorus rehearsals had been previously scheduled for Friday night, Saturday morning and afternoon. These sessions were invaluable to our director, Bob Johnson (Soc. Dir. of Music, Education and Services), who was amazed how quickly the chorus seemed to "jell."

The group was really diversified. We represented 75 chapters, 19 states of the U.S. and four Canadian provinces, with over 90 different professions and trades represented among the chorus members. Our chartered plane took off Saturday evening almost right on time. The flight was delightful and very, very smooth. Two complimentary cocktails and a snack were served as soon as we were airborne. Some were able to sleep a little during the seven-hour flight. Before landing at Gatwick Airport, we were served a full breakfast. The stewardesses and crew were very friendly and gave us good service.

192 Take Part in England Tour

By Soc. Executive Director Barrie Best

(Pictures on pages 3 and 4 by Bill Tennis, Hamptons Road, Va.)

We landed at Gatwick at 11:35 a.m. (within five minutes of being on time). We were met by the Crawley "Chordsmen" who extended a typical warm, English welcome. Everyone passed through Customs without any problems.

Terry Meredith and Peter Brecher, who had done all the ground work for the tour in England, and their crew of four guides and four drivers was ready for us. The baggage van was quickly loaded. Crawley sang a couple of songs for us and the busses soon departed for The Old Ship Hotel in Brighton.

At two that afternoon a large number of our people were assigned to Brighton and Crawley hosts and spent the afternoon either visiting homes or touring the area.

At seven that evening we held a pre-glow, giving people an opportunity to partake of an enjoyable dutch-treat buffet an open cash bar. The pre-glow show consisted of our massed chorus and quartets plus the Brighton and Hove Harmonizers, the Crawley "Chordsmen" and Sweet Adeline choruses from Purbrook, Brighton and Hove and Crawley.

READY FOR FIRST SHOW

At 9:45 p.m. we all walked over to the Corn Exchange (after the Staff wrestled with the logistics of transporting risers

and how to get to the Exchange, etc.). The Corn Exchange is adjacent to an historic Pavillion where an orchestral concert was being held. People came from the concert to attend the cabaret in the Corn Exchange where we provided the entertainment.

We estimated that there were at least 800 people present, including our people and the Brighton and Crawley people. The response was overwhelming, acoustics good and despite our being very, very tired, all performed exceedingly well and left an enthusiastic and warm audience. Hopefully, we did a lot of good for barbershopping in Brighton.

Following the show, there was considerable visiting between our troupe and the Brighton and Hove and Crawley people in the lounge of the Old Ship Hotel. The night porters were kept extremely busy serving drinks, coffee and sandwiches. Despite the fact that our group had been up for more than 38 to 40 hours, a goodly number of them were still up and about until two in the morning. However, a large number of people did retire early to try to catch up on sleep.

Following breakfast at the Old Ship Hotel on Monday morning, we journeyed via coach to Southampton. The weather was beautiful and we saw many lovely sights along the way. A tour of Goodwood, the home of the Earl of March, was delightful. It is a lovely old English home in an enchanting country setting. A luncheon, served quickly and efficiently in the large hall, was excellent.

We arrived in Southampton very close to schedule. Two busses went to the Polygon Hotel and the remaining two to the Post Host. The baggage van had arrived well ahead of us and the check-in was ideal.

Following dinner the chorus had a rehearsal at the Polygon Hotel. All the quartets met with Michael Begg and Simon Betts of BBC-TV, the director and assistant floor manager respectively of the four TV shows we would be presenting. The four scripts were gone over in detail (until 12:30 or 1:00 a.m.) and many changes made. When Mike and Simon left they seemed satisfied that they now had a good outline for the shows.

A WELCOME REST

With the majority of people getting a good night's sleep on Monday in Southampton, we started to adjust to the time change and feel a little more human.

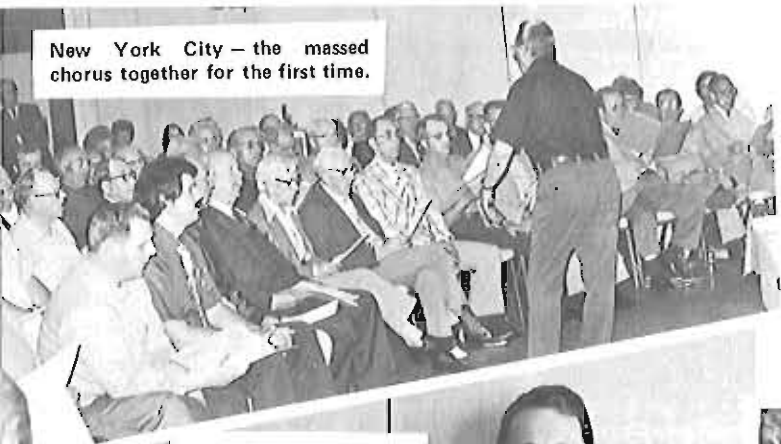
Our tour to Bournemouth on Tuesday was again in beautiful weather. We stopped to see the castles and abbeys enroute as scheduled. Lunch was served at Lord Montague's in Beaulieu, where there were many interesting sights including a marvelous collection of automobiles.

That afternoon we departed for Christ Church, where we stopped and visited the Christ Church Priory. The "Four Statesmen," invited by Canon York to sing, sang "I Believe." The massed chorus sang "Battle Hymn of the Republic."

At this point Dennis Gosling, of the Bournemouth Club (who had joined us at Christ Church), drove the "Four Statesmen" and me back to Southampton to Southern (Solent) TV, the ITV Station for the South Central portion of England. It was a pleasure to once again work with Chris Peacock of Southern TV. (We'd met him in September, 1971.) He and I did an interview and then the "Four Statesmen" sang two songs. Dennis then drove us back to Bournemouth to meet the rest of the party, who were already having dinner at Cotford Hall. We had a quick dinner and then all left for Tiffany's for the show. Dennis Gosling and the Bournemouth

(Con't on page 5)

New York City — the massed chorus together for the first time.



Our ladies get acquainted.



Exec. Dir. Best thinks the chorus sounds O.K.



The "Staff Chords" entertain at rehearsal.



Joe Hall breathes a sigh of relief as he clears customs.



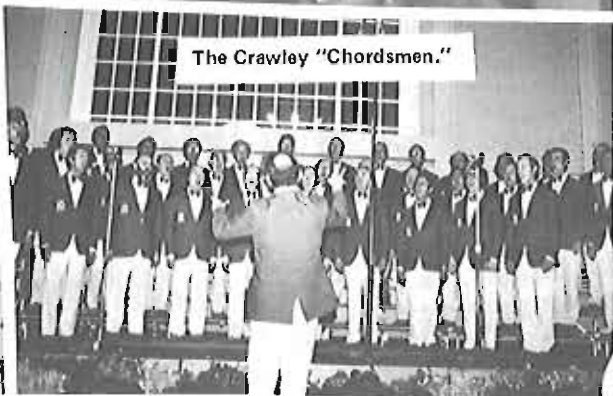
Quite a sight — 192 people airborne.



The Brighton and Hove "Harmonizers."



The Crawley "Chordsmen."



The "Credit Chords" open our first show at Brighton.



What a thrill as the "Four Statesmen" sing "I Believe" in the Priory.



Massed chorus sings "Battle Hymn of the Republic" at Christ Church Priory.



The "Good Life" and their gals — a double wedding anniversary celebration on tour.





Frank Lanza still gets to Doc Sause once in a while.



Chief Guide Jim Cracknell counts noses on bus No. 2.



The "Good Life" — our second show in Bournemouth



Pieces everyone! Our first TV show in Leeds.



President Avakien (far right) gets crowd reaction from balcony.



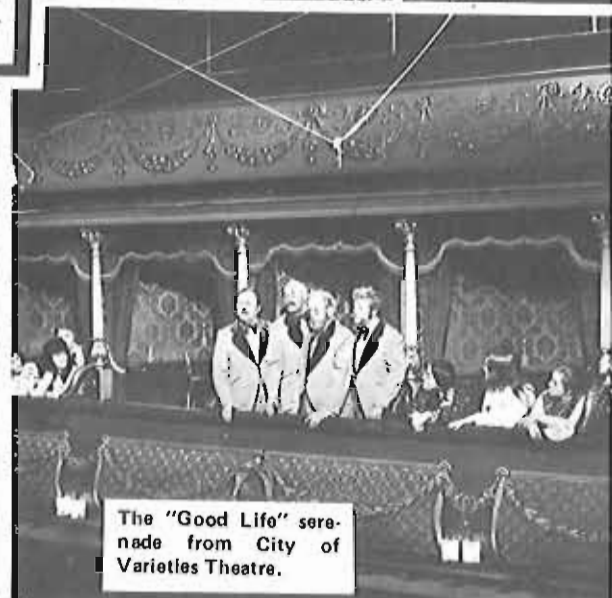
Performing in the world's oldest music hall — a thrill for everyone.



"Staff Chords" with British star Julian Orchard.



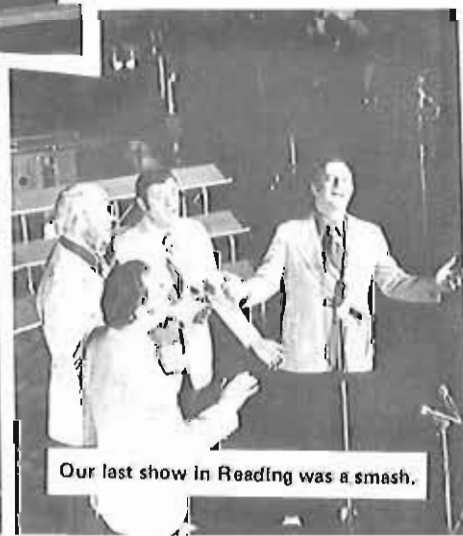
The "Four Statesmen" had the audience spellbound.



The "Good Life" serenade from City of Varieties Theatre.



English comic Freddie Davis hams it up with "Credit Chords."



Our last show in Reading was a smash.



Departure from Gatwick after two fabulous weeks.



Who's tired? Not me!

ENGLAND TOUR – (from page 2)

Barbershoppers had done a fine job of selling tickets. We had a crowd of 600 (close to 800 with our own people). At first it seemed to be a reserved audience compared with the Brighton crowd, but as the evening moved on, and the quartets and chorus performed, the audience warmed up. By the end of the evening they had thoroughly enjoyed themselves.

The show was followed by an informal buffet afterglow with the quartets each singing a song or two more. There was a great deal of woodshedding, visiting and getting introduced to more people of the Bournemouth Harmony Club. We were honored by the presence of two of the city's councilmen, including the deputy mayor, both of whom were introduced to the audience. Phil Lewis of BBC-TV, the producer in charge of outside entertainments (and the producer of our Portland Convention film), came down from London. It was good to renew acquaintances with Phil.

On Wednesday we departed for Bristol following breakfast. We drove through some lovely countryside, then had a tour through Longleat, the home of Marquis of Bath. It is a huge, stately old home of about 137 rooms. The party toured the house and grounds while the "Four Statesmen" and I did a TV news shot for Harlech TV of Bristol, the ITV station for that Southwestern part of the country. Also, Rod Jones of BBC overseas radio was in attendance and interviewed me and taped a song by the "Four Statesmen" for overseas broadcast.

ON TO BRISTOL

After leaving Longleat we drove on to Bath and Bristol pausing briefly for photos at Stone Henge. We arrived in Bristol at 5 p.m., where Barry McRae, one of two local contacts (the other being Roger Hurd) was waiting for us. The "Good Life" and I immediately dashed off with Barry to BBC-TV and radio to appear on the television program, "Points West," a twenty-minute live broadcast. During a short break in rehearsals, I did a quick interview with the BBC Radio Bristol to be broadcast the following day.

When we returned to the hotel early that evening, a number of our group had seen both the Harlech-TV and BBC-TV shows. They said both came over extremely well and would surely help sell tickets for the evening show. We managed to grab a bite to eat and then dashed off to the Victoria Rooms (the theatre) to make preparations for selling tickets, programs and recordings at that evening's show.

We had an excellent box office return in Bristol, which was a blessing as advanced ticket sales had not gone nearly as well as expected. It was estimated we had an audience of 400 or more. The show was most enthusiastically received and everyone performed well except the "Staff Chords," who could not appear because Bob Johnson was having voice problems. The "Good Life" sang twice to fill the gap.

We had an informal afterglow following the show and held an Auditions for Admissions in the refreshment bar of the Victoria Rooms. A large number of men and their wives attended and Soc. Fieldman Sam Kennedy had nearly 30 signatures of men with whom he will meet next week when he returns to help organize a club there.

Thursday morning departure was again about on time. We crossed over the Severn Bridge into Wales and drove through part of Wales before crossing back into England again at Gloucester. This was beautiful country and everyone enjoyed the sights.

We headed for Stratford-on-Avon, where we visited the

birthplace of Shakespeare. Then we went to another part of town where we visited Anne Hathaway's cottage. The latter was not a cottage but a rather large farm house which we found most interesting. We also had a chance to browse through a few shops in Stratford.

Following lunch we drove on to Coventry to the Post House. This hotel offered one of the most efficient check-in systems we encountered on the entire trip, and dinner was good, well served and enjoyed by all.

PREPARE FOR TV SHOW

Friday morning we were able to sleep a little bit longer than usual. We left about 9:30 for the one-hour drive into Birmingham, where we had been invited to appear on the Pebble Mill-BBC one o'clock TV show. I had had numerous contacts with John Smith of BBC concerning that show, which is viewed countrywide. It was an outdoor show and though the clouds threatened rain, the show went well.

While the chorus and the "Credit Chords" quartet rehearsed from 10:45 a.m. until noon with show personality Donnie McLeod, a big Scotsman, the ladies were driven downtown in two coaches to browse around and window shop. They later joined us back at the BBC studios, where the BBC treated us to a very nice beef luncheon. At 1 p.m. we went on the air live with a fine interview between Donnie McLeod and President Leon, a song by the "Credit Chords" and two selections by the chorus.

We departed Birmingham about 2:15 heading for Manchester and the Stockport show. We arrived a little late because we had difficulty finding the Trust House Forte Post House Hotel. The "Four Statesmen" and I had to dash off to Granada TV, while President Avakian and the "Good Life" went to Radio Manchester of BBC. Leon had an interview with BBC and the "Good Life" sang several songs. At Granada the "Statesmen" sang twice after having to quickly improvise a singing intro with the newscaster. Despite the problem of having to do a "hurry-up" job, it went very well.

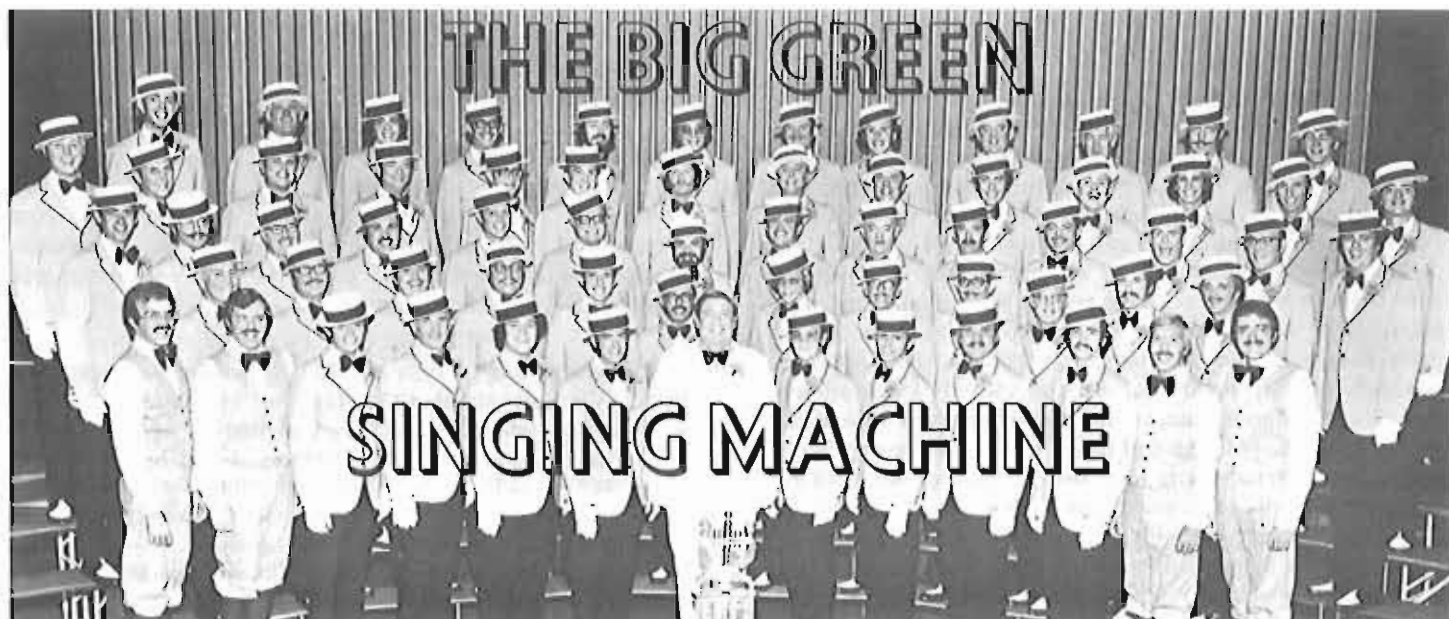
The audience at the Davenport Theatre in Stockport was the most enthusiastic to date. Once again, ticket sales had fallen short of what was expected. The theatre manager had kindly and intelligently "salted" the audience with some old age persons and other groups. The show went extremely well, and they literally tore the house down. We received a long standing ovation at the end of the show, which, we were told, is something not often done in England.

We then retired to the Post House Hotel, where we met with a number of men interested in forming a Barbershop Harmony Club in Stockport. Alan Hezzlewood had done a fine job as a one-man team and there seems little doubt, thanks to Alan, that we will have a successful Barbershop Harmony Club in Stockport or Manchester.

We departed pretty well on time Saturday morning for Newcastle. The baggage had not had time to arrive ahead of us, so our people had a bite of lunch and socialized with a few of the Tyneside Harmony Club members who were there to greet us. We left at two for Langley Castle, where we were greeted by the Steward-at-arms and the King of the Castle, who treated us to a drink of Mead (a mixture of wine and honey and known as the honeymoon drink).

TALKED BUSINESS IN NEWCASTLE

Some of us stayed at the Magnum Hotel (our headquarters in Newcastle) so that we could take care of show details and
(Con't on page 25)



AN OVERNIGHT SUCCESS STORY (THAT TOOK TEN YEARS)

By Denis Brawn and George Thacker, Members,
Western Hills (Cincinnati), O. Chapter

It's been a fantastic year for Cincinnati's Southern Gateway Chorus! The privilege and opportunity to represent the Society and the Johnny Appleseed District as your 1973 International Chorus Champions has been doubly rewarding because we recognized that our "overnight success" in Portland was the result of a sustained ten-year effort. Our experience in Portland was unforgettable; one which we'd like to share with you as we turn the clock back to that Saturday afternoon . . .

It was late Saturday afternoon, July 14, 1973 in Portland's Convention Hall. The fifteen finest barbershop choruses in the world had just treated a sellout audience of 7,000-plus to a series of breathtaking performances — combinations of sight and sound designed not only to influence the panel of judges, but also to entertain! The "Phoenicians," 1972 Chorus Champions, had just finished their captivating performance, and an expectant hush blanketed the hall. As the emcee began announcing the results — Fifth Place, Fourth, Third, and the Second Place Chorus, many of us in the balcony and scattered throughout the hall (with clammy palms) sensed what was happening.

"Your 1973 International Chorus Champion, from Cincinnati — Western Hills, Ohio . . ." The rest was never heard by us, as complete bedlam broke out in the balcony. Tears of joy and disbelief flowed from several eyes — others were too numb to react immediately.

As we recall those moments, we also remember the last ten years of effort and persistence that brought the Southern Gateway Chorus to this point. What follows, then, is a capsule commentary on the events, some of the key people and other assorted gears and cogs that were part of the evolution of the Big Green Singing Machine — finely tuned to achieve the ultimate goal of a barbershop chorus.

DEVELOPMENT OF THE BIG GREEN SINGING MACHINE

The Cincinnati Western Hills Chapter, organized in 1956, actually started the long road to Portland in 1962, when Tom Gentil became director of the chorus (more about Tom later).

The year 1963 was significant with adoption of the distinctive bright green uniforms, taking the name Southern Gateway Chorus, formation of the Gateway Gals and capturing the Johnny Appleseed chorus crown for the first time.

Since then, the Southern Gateway Chorus won the JAD Chorus Contest in 1964, 1965, 1966, 1968, 1969, 1970, 1971 and 1972. With each district championship came the opportunity to compete at the international chorus contest. The Big Green Singing Machine, at times not quite hitting on all cylinders, but showing steady improvement and persistence, kept returning again and again resulting in the following track record:

1964	San Antonio	9th
1965	Boston	8th
1966	Chicago	6th
1967	Los Angeles	9th
1969	St. Louis	3rd
1970	Atlantic City	3rd
1971	New Orleans	3rd
1972	Atlanta	2nd
1973	Portland	1st

One of our members, with a penchant for such trivia and having nothing better to do, figured out that in our ten-year pursuit of district and international championships, the chorus has collectively:

- 1) Spent more than 60,000 man-hours rehearsing.
- 2) Spent more than \$250,000 for travel, lodging, etc. associated with competition.
- 3) Traveled more than 19,000 miles as a chorus (more than one million man-miles!)
- 4) Observed Tom Gentil accumulate an estimated 38.2 miles tap dancing on the stage.

ENTERTAINMENT

In addition to the crisp, clean barbershop sound that has characterized the Southern Gateway Chorus, one other facet is always considered paramount when preparing for competition

or a show: Entertainment. That elusive quality in which sights and sounds are combined to create a mood, sell a song, or tell a story — that quality of complete entertainment has been harnessed by the Big Green Singing Machine very effectively. Those attending the afterglow Saturday night in Portland saw just a glimpse of this quality in the whimsical "Robin Hood" sketch. An earlier show, "Riverboat Days," was also offered as a recording. Most recently, the chapter's annual show, "Cohan, The Man Who Owns Broadway," played three performances to standing room crowds of over 3,000. The Cohan show forms the nucleus of a new traveling "pocket show" — some of which was presented at the convention in Kansas City. "Cohan" will also be released soon as a recording. Speaking of records, a new Society recording of Christmas Carols, including many songs by the Southern Gateway Chorus, is now available.



KEY PEOPLE

Any successful chorus owes that success to the efforts put forth by all members, together with the extra effort and talents of several key people — the Southern Gateway Chorus is no exception.

There is one who most of us will agree has made the largest contribution to the evolution and development of the Big Green Singing Machine — its musical boss, Tom Gentil. Tom is a product of the University of Cincinnati Conservatory of Music, and has gained the respect of many as a highly capable teacher, at both the high school and "post graduate" barbershop levels. While directing Southern Gateway since 1962, Tom also directs the current 4th place International Medalist Sweet Adeline Chorus, from the Seven Hills Chapter of Cincinnati. He coached four district champion quartets, including the "Roaring 20's" and "New Harmony Four," and also served as faculty member for both the HEP school and the International Chorus Director's school. In addition, Tom made a major contribution to the Society's Chorus Director's Manual. He is a certified international judge and member of the board of review for the Arrangement Category. For his service to our district, Tom was elected to the JAD Hall of Fame. In his spare time, Tom plays the piano in any style requested and can give a trombone a good workout. It has also been alleged that Tom sneaks away for secret tap-dancing lessons, as those who saw us perform in Portland will recall!

In addition to the talents of Tom Gentil, the chorus is extremely fortunate to have the coaching help of two of the most musically astute fellows in the Society, Bob Loose and Bob Mucha.

A Barbershopper for 27 years, Bob Loose has held every chapter office and many district offices. He's directed four Society choruses and a Sweet Adeline Chorus. Bob also served on the International HEP School Faculty, and is a certified judge in harmony accuracy. Over the years, he has coached a number of Society and Sweet Adeline Quartets, including the Champion "Oriole Four," and eight district champion quartets. Bob's chorus coaching, invaluable as it is, occasionally has its intimate moments, as he wanders up and down each row, peering into assorted throats, checking for proper vowel sounds and projection, with an occasional poke in the solar plexus to check breathing techniques.

The barbershopping bug first bit Bob Mucha in 1956, and since then he has directed the Steubenville and Middletown, O. Chapter Choruses, leading Middletown to the JAD District Championship in 1958 and 1960, and to 5th place in the

International Chorus Contest of 1959. Bob has devoted much of his time and talents to quartet coaching, working with "New Harmony Four" and "Bandwagon" quartets, both Western Hills quartets. He also coached the International Queens of Harmony, the "Piperettes."

Ed Weber, a certified judge in Stage Presence, has given valuable help to the chorus in this important area. Ed has the uncanny ability to coax winning facial expressions from various contorted grins and arched eyebrows.

The entertainment quality of Southern Gateway's show and competition productions is due in large part to the staging and choreographic talents of Ron Riegler (also the baritone and straight-man of the "Roaring 20's" quartet). Show scripts pour from the pen of Pat Isallo, our resident Tennessee Williams, also of Maid Marian fame in "Robin Hood."

The core of our Society is the quartet, of course, and no chapter remains strong for very long without active quartet participation. Southern Gateway has extremely competent and unique quartets: "Roaring 20's," '73 International Finalists; "New Harmony Four," Past JAD Champions; "Both Sides Now;" and the "Bandwagon" (both recent district finalists).

WE'LL BE BACK!

Our championship year has been a most rewarding experience. By the time this is published, a new international chorus champion will have been crowned in Kansas City. In turning over the trophy to them, we know the elation they feel. It's a good feeling — one that we want to experience again, so The Big Green Singing Machine intends to be back in '76! (*Editor's note: That's the spirit!*)

Questions and Answers

The following suggestions and questions, edited and categorized by John Mulkin (Herrin, Ill.), member of a special public relations study group, were submitted by members who responded to a special public relations survey. Additional questions concerning any phase of the Society should be directed to: Questions and Answers, 6315 - Third ave., Kenosha, Wis. 53141.

SOCIETY ORGANIZATION

Q. Why not produce a recorded history of the Society which would feature quartets and be made available to chapters for use on local radio stations?

A. A recording of the Society's first 25 champion quartets is already available, as well as the ten- and twenty-five-year histories of the Society. A combination of these materials could easily be developed and used effectively on local radio.

Q. Why doesn't the Society have a float in the New Year's Day Rose Bowl Parade?

A. That's an easy one — there's simply not enough money available. The entry fee alone is more than we can afford — and that doesn't include the expense of building a float. This suggestion has been made many times, but costs are simply prohibitive.

Q. Couldn't the Society compile, by years and dollars, the total effort and amount of money that Barbershoppers have contributed on a Society-wide basis to local charities?

A. This was done for years, but was discontinued when the Society adopted the Institute of Logopedics as its UNIFIED SERVICE PROJECT in 1964. Since that time we have shown a pretty comprehensive report in each HARMONIZER of the total dollars contributed to the Institute. Broken down by districts, the report includes contributions since the last report, total since July 1, 1964 and total per member since July 1, 1964 based on December 31st membership of the previous year.

Q. Why don't we expand the International Office staff, particularly for the purpose of providing more direct public relations activities and assisting districts and chapters in their public relations efforts?

A. This suggestion has been made many times before and is obviously the easy way to solve many of our existing public relations problems. However, this would also be expensive and funds have not been available for this purpose in the past. The P.R. Committee, under John Krizek, is studying this entire problem.

Q. Why couldn't public relations classes be a regular part of the Society's Chapter Officer Training Schools (COTS)?

A. Classes in public relations were first a part of our Harmony Education Program (HEP) schools, then were included in the COTS curricula when these schools were first established. When the Society took over the entire funding for the schools in all fifteen districts, there just

wasn't enough money to include classes in public relations. Some districts have, however, conducted their own public relations seminars in conjunction with the International COTS. There's a strong movement at the moment to have the classes included in the 1974 schools. Availability of funds and faculty will determine whether or not the classes will be taught at our next COTS.

Q. Couldn't PROBE (Public Relations Officers and Bulletin Editors) be a good source for public relations training?

A. Hopefully, PROBE is serving the purpose now, or at least it's making an effort in that direction. Perhaps PROBE hasn't done that job as well for public relations people, but they've made some improvement, and there are more public relations officers throughout the Society now than there have been in the past. PROBE has also provided some very helpful "tools" such as PROBE-MOTER, manuals for public relations officers and bulletin editors, public relations kits, etc.

Q. Would it be possible to hold "breakfast seminars" for chapter representatives, say on a quarterly basis, where public relations ideas may be exchanged and evaluated?

A. Seminars would perhaps work out well in metropolitan areas, but would not be feasible in rural areas. The further development of Area Councils on a Society-wide basis could provide the opportunity for the discussion of public relations problems and activities.

Q. Why not produce photo, movie and slide presentations, compiled from material supplied by chapters, and make these packages available for promotional activities?

A. Perhaps some of the existing material the Society already has produced could be augmented and up-dated, but the development of an entire program using material taken from chapters would be a bit ambitious for our present budget and would tend to be unrealistic.

Q. Why doesn't the Society obtain space in business publications to list dates of conventions and for articles on barbershopping? Some of these publications are magazines owned by Diner's Club, Ford, Holiday Inn and many more.

A. This would be very difficult to accomplish under present conditions. This is the kind of promotion you'd expect from a professional public relations agency, if and when the Society is ever in a position to procure such professional service.



Tips from the Top

By International President Leon S. Avakian,
P.O. Box 264, Asbury Park, N. J. 07712

INVOLVEMENT

Involvement in our Society's activities comes in many shapes and sizes, and in numerous combinations. Each of us sings in a chorus; many also sing in a quartet. Still others do one or both of these but also contribute to the welfare of our hobby in other ways, such as serving as chapter officer, keeper-of-attendance, curtain-puller, convention chairman, seat-duster or chorus director. Back in the January-February issue, I talked of the value of our membership card and what it really means to us—the opportunity we are offered to become INVOLVED. In this issue I'd like to tip my hat to two groups of involved Barbershoppers, without whose dedication our chapters could not be what they are today.

The first of these is your bulletin editor, that staunch individual whose monthly (and sometimes weekly) epistle keeps you up to date with what's going on at local, area, division, district and international level. If you have served in this capacity, you know how difficult it oftentimes is to put together an

interesting and informative publication. You probably also know what a thankless job it is. And yet you do it, plodding along, month after month. You do it because the chapter needs your help. You are committed to Involvement.

The other group of Involved Barbershoppers I want to recognize are those quartets which keep our music active on the local scene. These quartets are rarely seen in competition and their sphere of activity is within a few miles from home. It would be interesting to know how many hundreds (or thousands) of local performances are given each week by these dedicated men. They're having fun, certainly, but also performing a very important piece of external public relations for our Society. These quartets might very well be the single largest source of external P.R. we have, and thank goodness for their efforts. If you are a member of such a quartet, I thank you for maintaining our Society image, and I thank you also for your Involvement.

Yes, there are many fun ways to become Involved in our hobby. I hope that you're enjoying your share.

INDIANAPOLIS CONVENTION REGISTRATION ORDER BLANK

Date _____

International Office, S.P.E.B.S.Q.S.A., Inc.
Box 575, Kenosha, Wisconsin 53141

Gentlemen:

Enclosed is check for \$ _____ for which please issue:
____ Adult Registration @ \$20.00 ea. ____ Junior Registration @ \$10.00 (18 and under) for myself and my party for the 37th Annual Convention and International Contests at Indianapolis, Indiana on June 24-29, 1976. I understand that the registration fee includes admission to official events, a reserved seat at Quarter-Finals No. 1 and 2, the Semi-Finals, the Chorus Contest and the Finals Contest; a registration badge and a souvenir program. I clearly understand that registrations are transferable but not redeemable.

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THE WAY I SEE IT

(AN ELECTRICAL ENGINEER WRITES ABOUT BARBERSHOP HARMONY)

By Maurice E. "Molly" Reagan, Apt. 307,
401 E. Chicago St., Elgin, Ill. 60120

Society officials asked me to be chairman of judges for the 1941 convention held in St. Louis. The late Deac Martin was co-chairman and all of the judges were long-time Barbershoppers. As I recall, we rather hurriedly drew up a set of rules, concerning ourselves mostly with dress, banning patriotic or religious songs, time limits and things like that. We never dreamed that the best quartet that day would not sing barbershop harmony. The quartet's arrangements had been done by a professional musician and we had no rule to cover it. When the results were announced, the Barbershoppers screamed: "They didn't sing barbershop harmony."

The feeling among the Barbershoppers was so strong that a meeting was arranged with the "Chord Busters," the judges and the Society "brass." I took a new barbershop song, as I recall, unfamiliar to them, and taught each man his part phrase by phrase. They came through like the champions that they were. All agreed that, given suitable barbershop-voiced arrangements, they would creditably represent the Society during the following year.

This experience calls to mind the eighth HARMONIZER article co-authored by Deac Martin and myself, which included the following definition of barbershop harmony:

"Barbershop harmony is produced by four voices, unaccompanied, when the melody is consistently sung below the tenor; when the rules of time, expression and word theme are sacrificed; and usually with at least one harmonizing chord on each melody note."

This definition, in light of today's efforts to obtain perfect paraphrasing, sounds pretty bad, but we must recall that at that time we were in the growing stage of teaching our arrangers to seek out new and pleasant chord sequences. (The expression "consistently sung below the tenor" was toned down somewhat at the next board meeting.)

So many other definitions of barbershop harmony have been written, it now seems to be a matter of choosing the one you like.

VOICE CODES AND RELATIVE RATINGS

Many people have asked me for instructions on how to prepare arrangements for contests. I would like to include two points of information in this article which may answer the questions in some of our members' minds.

1. What are voice codes and how are they formed?
2. What are the relative voice ratings and why?

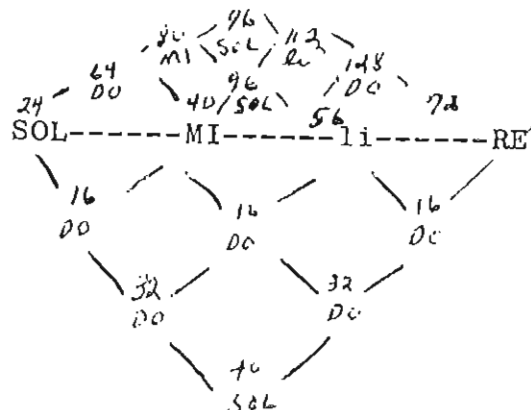
The voicing code is very simple. The number 1 is the Root, found on the innermost space of each clock position; 3 is the third, be it a minor or major third; 5 is the fifth, be it the diminished major or augmented. In line with the above, the

code for the old glee club ending of *DO-MI-SOL-DO* is 1351, always going sequentially up in pitch. The old barbershop ending chord would be coded 1513, and if it had a high baritone finish over a two-octave spread, it might be coded 1531.

A good arranger, in my opinion, must be very resourceful, have an open mind, an excellent memory and be able to instantly recognize chords and voicings. Someone once asked me about what chord to use on the word "girl" near the start of the chorus of *The Sweetheart of Sigma Chi*. Running the melody over in my mind, it seemed to me that this sound was used to illustrate the use of the 9th chord (minus the root). Here we went from a 1 o'clock 9th through a 7 o'clock to a 1 o'clock barbershop 7th. In other words, we go directly across the clock and back again. To apply this to the "Sigma Chi" song, let us limit the discussion of arranging the four chords associated with "sweet-est girl that." The first two are 3 o'clock barbershop 7th chords with slightly different voicing codes because of the change in the melody tone. To go directly across the clock takes us to 9 o'clock where *ri* is the unused root, *sol* is the 3rd, *li* is the 5th, *di* is the barbershop 7th and *fa* is the 9th.

DETERMINE RINGABILITY RATINGS

The highest ringability rating for 9th chords is voicing code 5379. The melody tone on "girl" is *li*, which may make it a little awkward to use here since to get this high rating it must be the lowest tone of the chord. However, since this chord has such a high rating and can be used by talented arrangers in so many places, let us take the time here to diagram the chord.



The 9th chord is a passing chord that you may always be proud to use and you don't have to drop it quickly. The
(Con't on page 26)

\$18 Dues : Is It Really Necessary?

By Vice-President-Treasurer Plummer Collins,
216 Conewango Ave., Warren, Pa. 16365

This question has been asked many times since the international board adopted the budget for 1974 at its Mid-Winter meeting in Phoenix last January. As the Society's Vice-President Treasurer, I'd like to use this space to give you some background information which should help to answer the above question and clear up any misunderstandings you may presently have regarding the Society's financial structure.

First of all, just how much money do we need to provide each member with the services he is presently receiving? Let's take a look at those figures on a departmental basis and see what the average costs per member are. The breakdown follows:

COMMUNICATIONS

Salaries, Travel expenses, fieldmen expenses, telephone and telegraph	\$ 3.96
COTS (Chapter Officer Training School)	.83
HARMONIZER - production costs	.95
	<u>\$ 5.74</u>

MUSIC

Salaries, fieldmen expenses, telephone and telegraph	\$ 2.38
Music and music education	.31
	<u>\$ 2.69</u>

FINANCE AND ADMINISTRATION

Salaries	\$ 5.49
Office supplies and printing	.56
Membership services, enrollment expense and postage*	2.09
Rent, building and maintenance; general insurance, telephone, telegraph and depreciation expense	1.45
	<u>\$ 9.59</u>

(*All postage and labor charges for insurance mailings are paid by the insurance administrators.)

EMPLOYEE BENEFITS

Pensions	\$.74
Social Security Tax	.50
Unemployment Tax	.04
Insurance	.51
	<u>\$ 1.79</u>

CONTEST AND JUDGING PROGRAM

\$.74

OTHER MISCELLANEOUS EXPENSES

1.70

TOTAL COST TO SERVICE A MEMBER

\$22.06

Please understand that your executive committee and international board spent many hours on each of the budget items shown above. Careful consideration was given each item so that you get full benefit from your dues dollar.

From the above figures we can conclude that we will require \$772,100 to service our members during 1974 (multiply \$22.06 by 35,000 members). Contrary to what you may have heard, we do not have a million-dollar budget; this is a misconception. It is true, however, that we must generate over

a million dollars in gross income to net the \$772,100 needed to operate our Society this year.

During 1974 the international dues of \$18 will only provide an average of \$15.60 per member. (Remember, renewal dues during the first quarter of this year were paid at the old rate.) Now let's look at the sources for income and some of the figures which the board used to determine the need for a dues increase. All the figures which follow are also computed on a "per-member" basis. To determine the total amounts just multiply these figures by 35,000 members.

INCOME IS PROVIDED FROM THE FOLLOWING SOURCES:

International dues (average per member)	\$15.60
Miscellaneous fees and income	2.03
Net profit from sales, conventions and film rentals	5.30
TOTAL INCOME	<u>\$22.93</u>

Many members have asked, "Is our merchandise program really necessary?" We feel certain you'll agree, after looking over the above figures, how important it is. In addition to being an income-producing program, it makes select merchandise available to our membership which would not otherwise be obtainable. We must consider, too, that without this program our dues would have to be increased approximately \$3.07 just to meet present operating expenses. A careful study of these figures will indicate that our International Office staff is indeed doing a commendable job for us in the area of merchandising. It appears this source of income is going to become increasingly important. It also points out quite plainly that we must seek out new and other means of generating non-dues income in the future.

OUR INCOME WILL BE SPENT IN THE FOLLOWING MANNER:

Total cost to service a member (\$772,100 divided by 35,000 members)	\$22.06
Excess of income over expenditures	.87
TOTAL	<u>\$22.93</u>

We can almost anticipate that your next question would logically be, "What about the future?" Inflation is the one word on everyone's lips. We have tried to be conservative on the "Income" side, and very realistic on the "Expense" side for the next few years. Our projections indicate a \$30,400 excess of income over expenses in 1974; \$27,600 in 1975 and \$30,800 for 1976. Though no one at this time can predict the future, we hope the extra 87 cents we're getting now will minimize the necessity for future dues increases.

In behalf of your executive committee and international board it has been a pleasure to present these facts and figures. We sincerely hope that you now understand how approximately 35 cents *per week* of your dues money is spent. If you have any questions please feel free to contact me at the address shown above. I shall be happy to provide additional information.

The Sin of Organization

By Morris "Mo" Rector, Bass, 1958 Int'l
Champion "Gay Notes" and 1969 Int'l Champion
"Mark IV," 2402 De Soto Dr., Austin, Tex. 78746

How long have you been barbershopping? Ten years? Five years? Two years? Has the initial novelty worn off? Has some of the "zing" gone out of your singing? Is it just that the honeymoon is over, so to speak, or could it be that there is a deeper problem?

More and more, I see good Barbershoppers running out of steam, showing less enthusiasm, their participation in various chapter activities gradually diminishing with some even becoming dropouts.

I hear many comments that "things just aren't as much fun as they used to be." One might expect this type of reaction from the oldtimers, but it bothers me to hear it from relatively new members.

Looking back over your early Society experiences, what do you suppose is missing from your current musical menu?

It couldn't be quality! Our choruses and quartets today have developed a degree of musicianship which was undreamed of in the days of O.C. Cash and Rupe Hall.

It couldn't be quantity! Not with our present-day schedule of area, regional, district and international contests (along with the grueling rehearsals required in order to "make the cut"). And don't forget HEP schools, craft sessions, chapter shows and public performances for every conceivable type of event. It isn't too difficult these days to find yourself barbershopping three or four nights a week (or more, to hear the quartet widows tell it).

Geel Barbershoppers today have everything! Or do they? My opinion is NO, they don't! Why? Most of us, for various reasons, have virtually stopped woodshedding for one thing. Oh, we occasionally give it a token shot, a half-hearted rendition of *Down Our Way*, or *Sweet Roses of Morn* (straight out of J.P.B.), if we happen to get collared by a particularly gung-ho, slightly pushy novice . . . or if someone holds a gun on us, we might even grit our teeth through a quick once-over of the latest fancy, pre-packaged, wild-ankled arrangement of some juicy tag. But, friends, that is not woodshedding!

WOODSHEDDING DEFINED

WOODSHEDDING is the fine art of "ear-singing" — willingly standing toe-to-toe with three others, off on your own musical "trip," intently searching for your part, happily improvising as you go and reveling in the ability to provide the exact tone to make the chord ring!

Oh, I admit it doesn't furnish enjoyable listening for the observer, but who says it should? Do we always have to perform? Can't we just sing for our own selfish, introverted, hedonistic pleasure periodically?

I say YES! We can, we should and we must! The reason? I contend that woodshedding, properly executed, is the most enjoyable activity (for the singer) that barbershopping affords. It provides a unique element of personal pleasure which cannot be obtained in any other type of barbershopping (providing you are fortunate enough to locate three other "chordists" capable of doing it).

Therein lies the trouble . . . in today's sophisticated

Society, the overt woodshedder has come to be frowned upon as a rowdy black-sheep. "Not refined enough," cry the "Barbersnobbers," "Too crude."

It is exactly this lack of refinement, this crudity, this spontaneity, this element of surprise, which makes a well-tuned chord, once located, so satisfying to the woodshedder.

I believe that the ability to woodshed can be attained by nearly everyone. Sure, some guys have a natural talent for woodshedding, but woodshedding is achieved only by doing lots of it, frequently.

At its best, it provides an eternal challenge for the perfectionist. Woodshedding is like photographing beautiful sunsets — each composition may be perfect, infinitely correct, yet no two versions are alike, variety adding to the beauty. And if you run out of ideas for chords, inversions, or swipes, you can always change songs!

WOODSHEDDING AN ART

Am I making it sound too difficult? I hope not. I don't mean to imply that there is any great mystery involved, but woodshedding is an art which can and must be developed, encouraged and practiced as an integral part of barber-shopping.

In the early days of the Society no written arrangement existed. In fact, the purists (yes, we had them even then) actually believed that true barbershop harmony could not be reduced to mere notation on manuscript paper. (It is ironic that, in this enlightened age of barbershopping, with what we now know regarding the physics of the barbershop sound, and the precise mathematics involved in fine-tuning the related frequencies of the four-part chord, this "old-wives" theory has proven to be technical fact.)

Quartets such as the *Bartlesville Barflies*, the *Flatfoot Four* and the *Chord-Busters* were forced to woodshed to create their harmonies according to what sounded right. In fact, back then, those lacking the ability to hear the proper harmony simply did not participate in barbershop singing. It's quite safe to say that the overwhelming majority of early-day Barbershoppers were good woodshedders.

WOODSHEDDING WENT "THATAWAY"

Then came ORGANIZATION! And with it came written arrangements and musical respectability. Then some birdbrain started selling tickets and he unwittingly started something which was to drastically change barbershopping, and which may eventually spell "finis" to what is already the almost-lost art of woodshedding. With organization came officers, a board of directors, by-laws, rules and regulations . . . all very respectable . . . but the woodshedder's license for the unlimited pursuit of his elusive quarry went thataway! No longer are we free to raise some harmless vocal devilment away from the masses. We're hemmed in by respectability, our code of ethics and the responsibility to be dignified for our paying public.

Don't get me wrong, I'm not knocking the tremendous accomplishments of the Society; I am merely mourning the passing, of what, at casual glance, might appear to be only a

minor, insignificant pastime.

Barbershopping is undergoing some major changes today. Sadly, not all of them would have been considered improvements by O. C. Cash. I am concerned that some extremely vital aspects of early-day barbershopping seem to be disappearing these days. We are swept up in the tide of organization and we have justification for alarm! If we wish to avoid becoming just another cold, impersonal type of "club" which, only coincidentally, happens to sing a too-mechanical brand of four-part harmony, then we must not become so sophisticated that woodshedding and similar bread-and-butter basics of the early days disappear.

NOT WHAT FOUNDERS WANTED

Is this what O. C. Cash had in mind? That we become a slick, polished bunch of dudes, too puffed-up with our new-found airs of musical respectability to even find time to woodshed?

I think not. I didn't know O. C. Cash very well . . . I only met him on two or three occasions. But I did grow up in "his" chapter, Tulsa — "The Birthplace of Barbershopping." And I associated for many years with men who sang with him often, and knew him well. Their many comments on the subject, their particular style of barbershopping, and the singular fact that they are all avid woodshedders leads me to the indefinite conclusion that the Impromptu, unrehearsed, fun-inspired spirit of "natural barbershopping" — WOODSHEDDING — was high on O.C.'s list of "Things Worth Preserving."

In a sense, even the new Barbershoppers of today experience something vaguely comparable to woodshedding, although it is usually short-lived. The "feel" of "locking-in" chords for the first few times, even on written arrangements, is thrilling. However, even T-bone steak becomes humdrum after you've eaten it at each meal for a few days in succession. In this same manner, our auditory senses become numbed to the "ring" of a series of chords after a while . . . our eardrums become immune to the good sound . . . our goosebumps "hide-up-and-hair-over" . . . soon we come to expect the solid chords, and then the thrill of the unexpected is gone. Familiarity breeds boredom, woodshedding-wise.

But (we tell ourselves) it's worth it, because by now it's beginning to sound good enough to let others listen.

So what is the next logical step? Why, we enter a contest, of course, and then the only worthwhile thing in life becomes TO WIN!

YOU GOTTA' WIN

Stop woodshedding, cancel guest nights, neglect rehearsal of oldies, eliminate learning of new songs, call a halt to quartet promotion. Do whatever it takes, but above all — win!

Do we have to win to have fun? Why do we have to procure a medal for our barbershopping ego trip? What's happened to our Society that five minutes on the contest stage is worth 52 weeks of grinding rehearsal? Isn't the kick of a ringing chord in itself enough to "buzz our brains" anymore? Not exciting enough without medals, prizes and trophies dangling enticingly at the end of the tag? Is this an indication that our basic values are slipping away? Man began singing barbershop harmony to satisfy his personal, basic, innermost emotional needs. Has the superficial desire for fame and gold-plated glory become our only motivation for singing? If it is, we better hang up our pitch pipes here and now!

Take it from me, medals won't warm you on a cold winter's night, but woodshedding will!

International Service Project (Institute of Logopedics)

District	March-April Contributions	Since July 1, 1964	Since July 1, 1964 Per Member*
CARDINAL	\$ 901	\$ 52,306	\$40.33
CENTRAL STATES . .	996	87,319	30.39
DIXIE	1,069	42,508	30.68
EVERGREEN	597	38,407	17.39
FAR WESTERN	6,594	138,848	39.91
ILLINOIS	1,060	88,309	41.40
JOHNNY APPLESEED.	3,130	86,172	32.74
LAND O'LAKES	248	92,707	27.59
PIONEER	1,336	46,822	33.18
MID-ATLANTIC	3,440	175,802	33.48
NORTHEASTERN . . .	1,682	79,661	26.42
ONTARIO†	—	39,159	26.69
SENECA LAND	1,102	65,860	42.67
SOUTHWESTERN . . .	1,132	45,800	27.26
SUNSHINE	910	46,148	39.48
HARMONY FOUND. . .	—	9,938	
OTHER RECEIPTS . . .	<u>2,555</u>	<u>64,090</u>	
TOTAL	\$26,752	\$1,189,856	

*Based on December 31, 1973 membership

†Additional Contributions Held in Canada Total \$56,792.12

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What is a Barbershop Song?

By Lou Perry, Member, Arrangement Category Board of Review,
79 Green St., Needham, Mass. 02192

A song may be best described as a lyric poem or ballad placed in a musical setting, with a melody and logical harmony implied by the melody, form, meter and rhythm. A barbershop song has all the above ingredients plus additional special requirements, all of which have evolved with the development of the style. Those "special requirements" follow:

1. The Song Melody should be one that can be performed by amateur male voices, with no extreme range requirements, no awkward, unnatural intervals, and with a close relationship to the diatonic scale of one key. Ascending rather than descending melodies are easier to sing; they maintain pitch easier and create more audience interest. *Sol* to *sol* melodies are preferable, inasmuch as they allow the tenor to sing a consonant harmony for the most part. *Do* to *do* melodies, on the other hand, force him into a high baritone, with all the problems that go with the baritone part (and the less said about that the better).

2. The Song Lyric should convey its message by a more or less traditional use of the language. The style, as evolved thus far, uses lyric language associated with the period roughly from 1890 to 1930, an era when songs were written primarily

to be sung. This does not mean that the song had to be *written* within this period, but only that the language be representative. For example, the use of words like "Marry, forsoothe," would be pre-period, and arty, while over-sophisticated or contemporary hippie language would be post-period and detract from the ingenuous innocence of the period.

For contests, which are intended to prove which quartet or chorus performs the barbershop style best, patriotic or religious lyrics are prohibited; and in keeping with the culture of the period, there must be absolutely no question of good taste in the lyric, by any standards.

In what other period in history would lyrics be written like *Last Night Was the End of the World*, or *I Wish I Had Died In My Cradle*. Who but a song writer of that era would have put music to the sentiment *Plant All Your Roses Without Any Thorns* or *Let The End of the World Come Tomorrow, As Long As You Love Me Today*!

3. As mentioned above, the harmony of the song must be logically implied by the melody, but in order to satisfy the requirements of the barbershop style, that particular harmony chosen by the composer must comply with the barbershop chord vocabulary as it has evolved to the present day, easily and naturally, without excessive "engineering" to force compliance. There is some latitude in this respect, inasmuch as there is sometimes more than one harmonization implied by a melody. In short, the style of the song is dictated largely by the harmonization of the melody.

4. The best barbershop songs incorporate a symmetrical form, as opposed to the asymmetrical form of Cole Porter songs of the 1930s and 1940s, and the free form of most of today's songs. The chorus, or refrain, usually thirty-two bars divided into four or eight phrases, and the verse of two or four phrases, make for a sort of standard two-part form. Introductions, interpolations, tags and the like are additional parts of the form and are symmetrical and proportioned in like manner.

5. Rhythm is the element which makes it possible to write thousands of songs on variations of a limited number of basic melodic patterns. Meter may often be changed with impunity, without unduly disturbing the character of the song; but if the notated rhythm is changed, the same melody very easily takes on the characteristics of another song entirely.

SIMPLE, INGENIOUS, SOPHISTICATED INNOCENCE

Rhythmic patterns characteristic of the barbershop style derive from the syncopated ragtime, Dixieland and early jazz rhythms of the above mentioned period. Most songs written after the 1930s were composed primarily for dancing, and the rhythmic patterns reflect this change, to say nothing of the evolution of harmonic patterns to fit larger and more sophisticated orchestral groups of instruments.

To reiterate and summarize briefly, the best barbershop song is simple and ingenuous, with an air of sophisticated innocence, and most of all, it was meant to be sung with affection and an understanding heart.



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Barbershoppers' Shop

By Dave Wilt, Society Administrative Ass't

WELCOME BACK!

We would first like to thank all of those who visited the Barbershoppers' Shop in Kansas City. We certainly appreciated the opportunity to serve you, and we hope that you found the shop a worthwhile and enjoyable addition to your convention experience. We look forward to seeing you again next year in Indianapolis, if not before, at one of our district conventions.

We thought that this second Barbershoppers' Shop column might represent an appropriate time to familiarize you with the workings of our order and shipping departments. To begin, let's assume that Joe Barbershopper sends an order, complete with payment, to the International Office; once received, it is directed to our full-time head order clerk or one of her part-time assistants. Assuming the items in question are in stock, and the amount of remittance is correct, a cash invoice showing all items ordered is prepared, marked "paid," and then sent to our shipping department in the basement of Harmony Hall. There the merchandise is collected, packaged and prepared for delivery to the post office or for pick-up by United Parcel Service (UPS).

SHIPPING METHODS VARY

In the selection of a method of shipment, we try to find a reasonable compromise between cost and time of delivery. In the case of recordings and published arrangements, we normally employ a very inexpensive special fourth-class rate; transit time varies from four to fourteen days depending upon distance. Orders partially or totally composed of other types of merchandise are, whenever possible, sent via UPS, which usually makes delivery within four to five days. However, as UPS does not serve the entire country nor deliver to post office box addresses, we are sometimes forced to employ the slower Parcel Post, which may take as much as ten days. Finally, catalogs, directories and other such informational materials are sent either first or third class depending upon the weight of the total package.

No charges are added to the total cost of a merchandise order shipped as outlined above. Should quicker delivery be required, we are happy to make the necessary arrangements

and to charge only the additional cost involved.

The entire process outlined above, from receipt of your order to transfer of the merchandise to the delivery agent, usually requires no more than 96 hours. During certain periods of heavy demand, this "turn-around" time may lengthen somewhat; but we do everything we can to maintain our 96-hour standard. Let me emphasize, however, that we can provide, upon request, same-day shipment; we would ask that you specify such rush service only when absolutely necessary so that we might not unreasonably delay those orders being handled through normal procedures.

WHAT ABOUT CREDIT ORDERS?

Charge orders? We normally accept them only from chapters or districts; the order form must be signed by the secretary and the chapter (or district) name and chapter number also provided. In "rush" situations, we will accept telephone orders from chapter or district officers other than the secretary, from whom we need written confirmation of the order as soon as possible.

To this point, we have assumed that the merchandise ordered is in stock and available for immediate delivery and that any remittances provided are in the correct amount, one or both of which, unfortunately, may not be the case. In the instance of temporary stock-outs, part shipment of the order will be made and the balance of the items placed on back-order; at the same time, we will notify you as to when you might expect to receive these items.

YOUR SUGGESTIONS WELCOME

That about covers it — further aspects of our mail-order operation are of such a detailed nature as not to warrant consideration in this space. We will be happy to answer any additional questions you might have, of course; but I would hope that the information provided in this column will prove of value to you in placing your next order with the International Office. Again, I would be most happy to entertain any suggestions or comments as to how our service might be improved.

See you next issue.



LIGHTS OUT!

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Hugh Ingraham, SPEBSQSA
P.O. Box 575
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A Night to Remember

By Karl Brigham, 209 William St.,
Vestal, N.Y. 13850

How often do you have the opportunity to sing for people who love barbershop harmony so much that before the end of your performance they give you a standing ovation? Have you ever reached the tag of a ballad only to see honest-to-goodness tears on faces in your audience? Did you ever sing key changes and swipes to the accompaniment of vocal "ooh's" and "ah's" of appreciation?

This really happened to the Binghamton, N.Y. "Southerntiersmen" barbershop chorus. Who were these people who were so emotional in their appreciation? Some fabulous fans and now our great friends from California — "The King Family."

It all started last November at a COT (Chapter Officer Training) school in Rochester, N. Y. In the wee hours of the morning, a gentleman by the name of John Quinn heard barbershop melodies on the fifth floor of the Holiday Inn Downtown. Seeking the source of the sevenths, John found us at the root of the chords. Not willing to believe that such singing could be coming from a group of grown men at that time of night, he soon was caught up in the fun. After learning we were from Binghamton, he mentioned that the "King Family" would be in our Veterans Memorial Arena next April. He further explained that he was the booking agent out of New York City for the "King Family" as well as Fred Waring, Carlos Montoya and others. Knowing that the "Kings" admired the barbershop sound, he invited us to sing for them when they performed in our city.

Discussing the invitation with guys back home, we discovered that that was the weekend of the Seneca Land District Convention in Erie, Pa. We contacted John Quinn, told him of the conflict and that we would be unable to sing for the "Kings." It wasn't until several months later that our chapter decided against participating in Erie because of money needed for Kansas City expenses.

In March a meeting of the performing arts groups of our area was held at Roberson Center in Binghamton. Attending as representative of our chapter, I was asked by a stranger: "Were you in a hotel in Rochester late last Fall singing in a hallway at 2 a.m.?" I am sure you can imagine all the things that came to mind. My accuser continued, "John Quinn called me and was very excited about you guys singing for the 'King Family.'" "I am Lou Roach," he continued, "The local representative for the New York booking agency." Once again he extended an invitation, and this time we were able to accept and scheduled a later meeting to work out the final details of our get-together.

Close to 120 of us, including members, wives and children, were in choice seats on Friday night, April 5th, for the "King Family Show." The traveling troops totaled about 20 and their

ages ranged from three years to the oldest King Sister, Louise, who has been married to Alvino Ray, of guitar and big band era fame, for 35 years.

Theirs was a great two-hour show with the King Sisters, husbands, children and cousins presenting entertainment that had something for everyone. When the "King Sisters" announced that the "Southerntiersmen" barbershop chorus was in the audience, and that we were going to have an afterglow for them, we finally believed that we really would get to meet these famous entertainers.

Immediately following their show we (all 120 of us) traveled the short three blocks to a local hotel. We began our warm-up with a couple of new songs. The "Kings" began to arrive; Louise was first on the scene and the ooh's and ah's began. She exclaimed, "I'd like you to keep singing but wait until the rest of the clan arrives. I don't want them to miss any of this!"

Soon they were all there and we began the most memorable night in the life of our chorus, corporately and individually. It was truly "a night to remember."

"Southerntiersmen" Director Bill Monroe (left) and Alvino Ray, the "Head King" of the famous King family.



King Sister Alyce is flanked by "Southerntiersmen" George DiFulvio (left) and Bill Chidester as the "Southerntiersmen" sang the King Family closing song, "When There's Love at Home."



Last Fall Harry Sternberg sent a check for \$258.34 to the Institute of Logopedics by way of our International Office in Kenosha, Wis. The money was donated by many people in the vicinity of Auburn, Calif., who had listened with approval to the ringing chords of one of the Society's most unusual quartets — the "Two Eighty-Four."

This foursome, all of whom live in Auburn, first got together at a meeting of the Placer County Chapter in Roseville, Calif. Three of the men were retired and the fourth worked in a sawmill which closed down every winter allowing plenty of time for rehearsals. Their first two or three sessions convinced them that they could ring a few chords and enjoy themselves in the process.

Soon they were receiving invitations to sing in public. It was at this time they decided that, "Four men from the Placer County Chapter of SPEBSQSA," was a bit unwieldy as a quartet name. It was then they decided to add their ages to see what they might come up with.

The total of their ages, two hundred and seventy-four, had just the right ring to it so it became their name. They kept that name for the next two years even though their ages changed every time one of them had a birthday.

When Jack Johnson passed away it hit the quartet pretty hard. They didn't even attempt to find a replacement until six months later, when Carl Melander showed up at a chapter meeting. Carl had retired and moved to a home overlooking the breath-taking beauty of the American River canyon near Auburn. He had spent forty-three years as a professional director of the Y.M.C.A. in the mid-west and west, and had sung in musical groups and civic productions from his high school and college days through all of his professional life.

Now it was time to select a new name. They added up their ages again and this time the total came to two hundred eighty-four, the name they chose to register with the Society.

The quartet's reputation spread rapidly through the foothill communities of Auburn, Loomis, Lincoln, Penryn, Newcastle,

Long Live "The Two Eighty-Four!"

By Bennett A. Loftsgaard, c/o P. O. Box 2289,
Sacramento, Calif. 95811

Harry Rowe, baritone and youngest member of the group, contributed fifty-nine years. Harry's musical training started in Kui Kiangsi, China, where his father was a missionary. Harry was a charter member of the Placer County Chapter and sang in its first organized quartet, "The Gold Flats," in 1958.

Harry Sternberg added sixty-four years to the total. He had just retired from his job as a construction electrician where he had helped to install electrical equipment at hydro-electric and atomic generating plants all over the United States. Harry sings lead.

Bass Jack Johnson was a retired line foreman formerly with Pacific Gas and Electric Company. He added sixty-eight years to the name. Jack was also a charter member of the Placer County Chapter.

Joe Cummings, the foursome's golden-voiced tenor, made the total 274 with his eighty-three years. Joe had retired when our Society was in its infancy. His career had been varied. It started in an orchard in Southern California and ended at the DeWitt Mental Hospital in Auburn where he was a psychiatric social worker. In between these jobs he had been a machinist and a dredge master on gold dredges in California, Alaska, Korea and Guatemala.



"The Two Eighty-Four" — From left, Harry Sternberg, lead; Joe Cummings, tenor; Harry Rowe, bari and Carl Melander, bass.

Colfax, Grass Valley and Nevada City, as they willingly performed for PTAs, Granges, Lodges, Women's Clubs and other groups. A record of their performances indicates they sang over 85 times in the last three years. And that's quite an accomplishment when you consider the several times they were "out of commission." (Joe fell off a ladder while picking cherries and bruised himself badly. Harry Rowe had a mild heart attack and his doctor wouldn't let him sing for several months. Then Carl Melander went to Germany to visit his daughter.)

The Placer County Chapter, after numerous attempts to maintain enough members to keep their charter, finally folded, leaving the "Two Eighty-Four" without a chapter. The quartet decided that the hundred-mile round trip to Sacramento, the nearest chapter, was too much, so they transferred to the Frank Thorne Chapter-at-Large.

At their sing-outs Harry Sternberg is the spokesman. He introduces the quartet members to the audience after their first song and explains how they got their name. He always introduces Joe Cummings as "the youngster of the group . . . he tells us that he's thirty-nine, but we happen to know that he's eighty-seven!" Harry is often upbraided by Joe's wife for revealing his age, even though she and Joe celebrated their sixty-second wedding anniversary last November.

Sometimes they are given expense money, which they use to defray the cost of transportation and their uniforms. They never ask for a fee, though, and consider a pot luck dinner ample appreciation for their barbershop offerings. At the conclusion of each performance Harry Sternberg explains our charity, the Institute of Logopedics, by saying: "We don't charge for singing, but any donations we receive we turn over to the Institute." They close each program with "We Sing . . . That They Shall Speak" and "Keep America Singing." Needless to say, this approach has brought in a few bucks for the Institute. Better than that, it keeps the "Two Eighty-Four" busy and all for a good cause.

Century Club

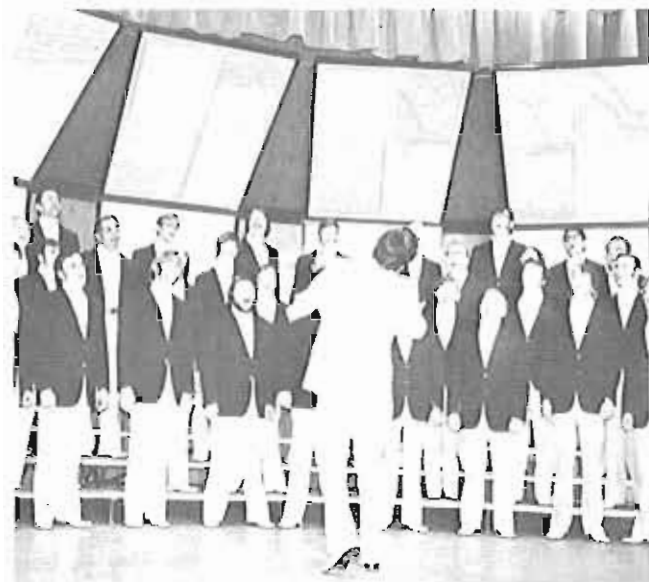
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about QUARTETS

Our apologies to "Buzz" Haeger, prominent Society arranger, coach and member of the now retired 1965 international champion "Four Renegades," whose name was inadvertently omitted from an item appearing in this department of the May-June HARMONIZER concerning the Gail Eiklor memorial show. "Buzz" was emcee of the very successful memorial benefit and we're sorry we failed to include that information in the original article.

It's great to learn that though some of our quartets are forced to disband, they still manage to get together occasionally for singing reunions. A good example of this is the *Continental Four*, former Mid-Atlantic District contenders who were forced to disband in 1956 when lead Bill Clipman moved to Harrisburg, Pa. The quartet manages to get together once in a while, and their most recent reunion included a performance for a music appreciation class at a Penn State University extension in Harrisburg. The foursome presented a fifty-minute show as part of a student's term paper written on barbershop harmony. Held in the school's

auditorium, the students and many visiting professors agreed the program presented by the quartet was one of the best of eight seminars held by the class. Three of the students wanted to learn more about barbershopping and where they could contact the nearest chapter. Three members of the quartet, Joe Schmid, Les Moyer and Phil Steel are from the Abington, Pa. Chapter; Bill Clipman still resides in Harrisburg.

On May 6, burglars entered the temporary home of the international quartet champion traveling trophy, now being held by Brian Beck, baritone of the 1973 international champion *Dealer's Choice*. The thieves, working in broad daylight in a well-populated neighborhood of older homes in Dallas' newly designated historical district, took everything that wasn't nailed down — TV's, stereos, paintings, and a woven (or macrame) wall decoration over the mantle not six inches away from the trophy. Neighbors report that two trucks were used to carry the "loot" away from Brian's home. The *Dealer's Choice* happily report that the quartet trophy will be on hand in Kansas City

and they will be there to present it to the 1974 international champions.

Another note from the *Dealer's Choice* provides a new address for Bill Thornton. He can now be reached at 8609 Northwest Plaza Dr., Suite 310, Dallas, Tex. 75225.



The "Magi-Chords" combine vocal harmony with magic. (See article below.) From left, they are Paul Guptill, tenor; Ron Durrwachter, lead; Don Dingee, bari and Roger Keller, bass.

Did you ever hear of a quartet combining barbershop harmony and magic? We expect the members of the Hagerstown, Md. Chapter could answer that question in a moment. They are well acquainted with a foursome from their chapter called the *Magi-Chords*, whose bass, Roger Keller, is a magician. Roger has taught the other quartet members several tricks which they use in their performance.

The contact for the *Boston Common* has also had an address change. Terence M. Clarke can now be reached at 34 Howe Street, Hingham, Mass. 02043.

The *Manhattans*, prominent Far Western District quartet, have had a personnel change. After 14 years of singing tenor "Buddy" Seeberg is leaving the



Meredith Willson (second from left) joined three members of the "RSVP" quartet at a recent Riverside, Calif. afterglow. The famed composer-conductor was guest of honor at Riverside's annual show, "A Tribute to Meredith Willson." "RSVP" members (from left) are Jerry Fairchild, Bruce Maxey and Jim McKee.



The "Great Stage Robbery" (shown above) has just completed negotiations with an English promotion firm to do a three-week fourteen concert tour of England starting on Feb. 15, 1975. The quartet is scheduled to appear in each of the major population centers including one concert in prestigious Royal Festival Hall. Members of the foursome are (from left) Pete Neushul, tenor; Mike Senter, bass; Bob Summers, bari; (bending) Tim McDonald, lead.

quartet because of a move to northern California. He has been replaced by Dick Williams of the South Bay, Calif. Chapter.

Contact for the foursome is Dave Briner, 7517 Trask Ave., Playa Del Rey, Calif. 90291. Telephone (213) 82302914.

The *Expression Marks* from Lima, Oh., a very active Johnny Appleseed District foursome, will be one of the quartets accompanying the Monroe, Mich. Chapter on their visit to England in July. Members of the foursome are Jack Kruse, lead; Pete Shea, baritone; Lane Bushong, bass and Dave Britt, tenor. The quartet also reports that an additional ten members of the "Lima Beane" Chapter will also be making the trip with Monroe.

The *Formalities*, 1973 Central States District champions, have been entertaining as well as educating students of the Iowa City, Ia. school system in the area of barbershop music. Lead Doug Nichol is director of the general music program in the Iowa City school system, and Larry Knipfer, tenor, is an elementary music instructor at one of the schools. Through their combined efforts, most of the elementary and junior high kids are well aware of barbershop harmony. The quartet has presented programs at several schools on an annual basis demonstrating the important role barbershop music

plays as a part of music appreciation and education. The uniqueness of our style of harmony is explained and demonstrated. The programs have been held during the noon lunch hour (Bass Bob Thoennes and Bari Loran Hershberger are business men who cannot get away at any other time) and students have to obtain free tickets from the school office. The kids fill the auditorium during the noon hour to hear the quartet. The *Formalities* feel certain that all future Barbershoppers are now in our schools and that there is no better way to introduce barbershopping to this number of potential singers and Society members. It's been great exposure for the quartet and they plan to continue their educational program.

The Stark County, Oh. Limelighters quartet have regrouped and made some voice changes. Darryl Flinn, former *Chord Dusters* baritone, has replaced Jack Herold as baritone. Tenor Dave Schmidt is now singing lead (a position he formerly held with the 1970 Johnny Appleseed District champion *Akromatics*) Tom Remark has taken over the tenor spot and Dick Middaugh continues as the quartet's bass. Contact man is Tom Remark, 8255 Erie Ave. N.W., Canal Fulton, Oh. 44614.

BARBERSHOP HARMONIES

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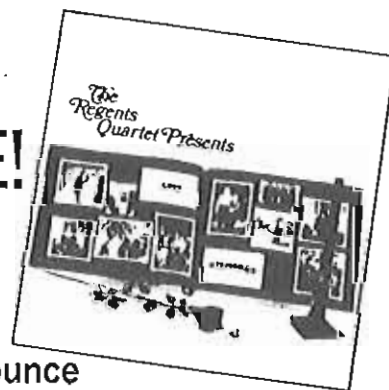
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SHARE the Wealth



By Ken McKee
Send bulletins, ideas and pictures to:
713 S. Weatherred,
Richardson, Tex. 75080

ALMOST EVERY CHAPTER has a member who is taken up with the hobby of photography in addition to barber-shopping. The Santa Ana (Calif.) Chapter has a bulletin board which shows the pictures taken by their "in house" photographer, Paul Black. In my own chapter we have several men who have dark rooms. Remember, though, like a good sound in music, a good picture takes hours to process, so be judicious with your photographic requests.

THE BEST PARTICIPATION in the Barberpole Cat Program we've heard about is the Minneapolis Chapter, where more than 60 members have taken part in the program. The purpose is to get as many Barbershoppers as possible in each chapter throughout the Society to involve themselves in some quartet activity. Even though you may not be in a registered quartet, you may at least have the opportunity and pleasure to sing and be part of a chord with three other Barbershoppers. Upon completing thirteen songs you are awarded a Barberpole Cat Tie Tac pin. Get your chapter working on this program.

AFTER READING MANY CHAPTER BULLETINS it seems as though most of your chapter shows this spring were highly successful. We've read "sold out two weeks before show," "unable to fill over 300 ticket orders," "net profit \$9,000," "two night stand sold out," ... on and on the success story continues. One wonders if 10% of your profit is going to be used outside your chapter to help others? Or do you, as an individual member of your chapter, know how your show proceeds are going to be spent. Don't you think that this year could be your chapter's year for INVOLVEMENT with the Institute of Logopedics? Why not ask your chapter board how much money will go to support the Society's UNIFIED SERVICE PROJECT.

SPEAKING OF SHOWS ... do you show chairmen know that a show script library exists at our International Office? The scripts and most of the music are available for the following themes: "Southern Memories," "Barbershop All Year Round," "Melodies for Millions," and "Songs America Sings." Cost? They're free. Just send your request to the International Office (Hugh Ingraham's department).

MR. CHORUS DIRECTOR, have you received your chorus director's manual yet? If not, you'd better talk to someone about it. See your president first, he may know something about it, or maybe a previous director has it filed in his closet. If you can't locate this fine manual, write to the Music Department for your copy. For those interested in arranging, a new manual is in the works, or so I'm told.

WILBUR SPARKS, in the Mar.-Apr. issue of the HARMONIZER, wrote an article, "Copyright Protection: a Happy Ending." Did you know there is a catalog of duplicate sheet music which may be secured free from our International

Office? This catalog lists thousands of song titles or original sheet music from the early 1800s up to our time; the first song listed is *A.B.C.'s of the USA* (Geo. M. Cohan-1908); the last song listed is *Zum Zum Zum* (Elmer Olson-1914). A few song titles go back before the Civil War; one title that reminded your editor of that era was written by Ben Jansen in 1901 — *He Laid Away A Suit of Gray to Wear the Union Blue* or how about *If Kisses are Intoxicating as They Say, Prohibition You Have Lost Your Sting* — (J. Russell Robinson, Al Siegel & Billy Curtis-1919). When you get your catalog and when you order your music better re-read Wilbur's article and follow carefully his instructions.

HOW DOES A BARBERSHOPPER know he is in trouble ...

- ... You're singing along, and you're not the soloist!
- ... You come in on the fourth word of each line because you can't remember the first three!
- ... Everyone else remembered the key change and you didn't!
- ... You've got four more beats to sustain and you're out of breath!
- ... You have to stand next to someone who knows the music because you don't!
- ... You haven't been to the last two rehearsals and the tag has been changed!
- ... You have to ask, "What's the first word!"

IT'S BEEN NEARLY A YEAR since we conducted the survey to determine where our chapters were meeting. We now learn that the Dundalk, Md. Chapter is meeting in the Baltimore City Nurses Residence. (Is this why Dundalk has nearly 200 members?) Oh, yes, they did say that they are in the "auditorium" portion of the residence.

COULD YOU USE SOME IDEAS for a Ladies' Night? You really should try something different. Following are several ideas that have worked well for other chapters ... see if one of them might not do the trick for you.

"We dressed up in gay nineties vests, the women wore pinafores, and we held a square dance. The gals loved it."

"Every guy had to wear his loudest, craziest, wildest, zaniest tie. The gals did the judging and, of course, prizes were awarded." (The same thing can apply to the "craziest hat" made by the wives, with the men doing the judging).

"That's the kind of a night it was — every member *had* to come dressed as a song (song title). It was a riot. The members (and their wives) are *still* talking about it."

SAY, MR. BULLETIN EDITOR, "Share the Wealth" needs your publication. At this time I am receiving bulletins from about fifty chapters. Won't you please put "Share the Wealth" on your mailing list (see address above)?



I see from the bulletins...

By Leo Fobart, Editor

READ NOTES?

We can't even write 'em! Have you tried to sing the tag on page 4 in the May-June issue? Better not, at least not until you've made a couple of changes which will make the sound considerably better. We were a bit too hasty in copying Kirk Roose's winning tag and made a couple of embarrassing mistakes. Please change the tenor note on the word "fun" in the second measure to read "f" instead of "e flat;" this will make the chord much more interesting (to say the least). Also, add dots to the lead and tenor notes above the word "here" in the third measure. This will give them a four-beat measure (like the baris and basses have) instead of just three and seven-eighths beats! We publicly apologize to Kirk for making these mistakes in his award-winning tag. We reproduced his original copy for those who attended the Kansas City convention.

MEETING HALL DEMOLISHED, SPIRIT UNDAUNTED

The following report, which we found in the Xenia, O. "Waggin Tongue" (Editor Frank Benadum), gives a good account of the present condition of that chapter after it suffered the infamous April 3rd tornado. Written by Chapter President Ron Thornburg, the report follows:

"We are all well aware that our fair community has received international recognition as a result of the tornado which swept away almost 50% of Xenia to parts unknown.

"Unfortunately, not all of our chorus members escaped injury. Our senior member, John Kohl, 80 years young, received several cuts and a severed tendon leading to his thumb. In addition, his house was a total loss, as was Clarence Bradley's and Del Johnson's. A few other members reported damage to their homes, but most of a minor nature...

"Also, going down to defeat, was our meeting hall, but that's all we lost! Thanks to several energetic members, we

managed to save everything but one refrigerator and our Society emblem painted on the wall!

"By all rights, we should be feeling pretty low and ready to call it quits. WRONG! From the turnout for our April 15 meeting (our first since the tornado) and by the enthusiasm generated at the salvage sessions, it's quite evident to me that we have adopted the theme that has become so popular in our area in the past couple of weeks: 'We've Only Just Begun!' You guys surprise even me, and I don't surprise easily."

THE END OF AN ERA

The "Jubil-aire Journal" (Fairfax, Va.) contained a letter of resignation from one of the Society's top directors, Jed Casey. Greater demands on his time because of new responsibilities with his company caused Jed to step down. As of this writing we have not learned whether or not his successor has been named.

FROM A BARBERSHOPPER'S WIFE

"Ladies, my husband does not snore in his sleep, but lately he has been singing

the vowels. Now this was driving me up the wall. Realizing the A-E-I-O-U sounds were completely slurred, and that this may carry over to rehearsals and set everybody back, I thought it was my duty as a wife to step in and do my small bit for the chapter. If you are ever confronted with this problem, you may want to follow these instructions.

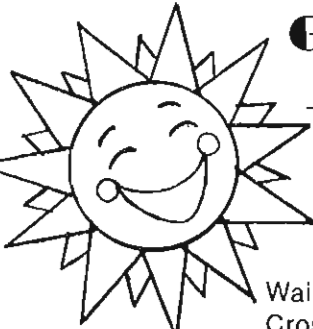
1. Grasp each of his big toes and twist in opposite directions and you will be delighted at the clear, precise "AE" sound.
2. Quick, sharp, little pulls on the hair of his chest produces a perfect "I."
3. The "OU" vowels can be pretty seductive, so caution is urged here.

You'll be surprised, though, at the great feeling of satisfaction of knowing that you have taken an active part in his 'hobby'."

The above item appeared first in the Whittier, Calif. Chapter bulletin, and we've seen it in several others.

YOUTH ACTIVITY CONTINUES

In Medford, Ore. a "Young Men in (Con't on next page)



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Harmony" quartet contest attracted quartets from ten southern Oregon schools. Though we haven't heard the results of the contest, the top three quartets will receive scholarships which will be presented to their schools in the quartet's name. The winning school will then give the scholarship to a deserving music student who is going on to college in the area of vocal music. The "stem winders" for this activity were Medford Director Jerry Darby and Chapter President Tom Hitzelberger.

GIVE AND TAKE CONCERT

Though the Wayne, Mich. Chapter did not get involved with a quartet contest, it did take part in the Lavonia, Mich. Bentley High School's second annual "Give and Take" Concert on May 16th. The Wayne Chorus, along with the "Vagabonds" and a top-ranked Sweet Adeline foursome, joined forces with the Bentley High School Champion concert choir and their Select Male Choir in an unusual presentation. The audience was composed of the participants (at various times), their parents, relatives, friends and other guests. The high school age folks responded to barbershop singing as enthusiastically as Wayne Barbershoppers responded to their very impressive performances. Wayne Public Relation Office Bob Miquelon filed the report and concluded that similar concerts will be held in the future.

ANYONE CARE TO RUN TWENTY-SIX MILES?

That's really not a good question to ask a singer, but Gray Whetstone, an Abington, Pa. Chapter member, ran 26 miles in the Boston Marathon and reached the finish line in three hours and 11 minutes. "Whetstone Survives Marathon" headlined an article in the Hatboro, Pa. paper, "Today's Spirit," giving a complete account of Whetstone's participation in the marathon. He started training for the grueling run in January, averaging 55 miles a week running the streets of Montgomery County. Having met the challenge of the Boston Marathon, Whetstone now says he is happy to return to working out at the "Y" explaining that the ten mile daily runs are over. Whetstone sings bass, is very active in Abington's novice quartet program and has served as chapter treasurer for the past two years.

CHAPTER HAS KEY CLUB

An ingenious idea helped the Sheldon, Ia. Chapter solve a problem after school officials expressed concern because the main door to the school in which the chapter meets had to be left open for members arriving late (and anyone else who cared to enter). They solved the problem by dropping a fish line with a sinker attached through an open window of their third floor meeting room. Also, a small clothes hanger is hung on the window latch; the fish line is attached to one end of the hanger and a small bell to the other. A tug on the line from below pivots the hanger and rings the bell. After confirmation of identity, the key to the building is slid down the line to the late arriving member. He then lets himself in, the door locks behind him and he brings the key back up to the meeting room. Bulletin Editor Larry Verdoom included the above instructions in his April "Chordmaster."

PUBLICITY OUT OF THE SKIES

The Southtown (Ill.) Chapter, in an effort to attract attention to their annual show, invited the public to witness a sky-dive spectacular on March 30. The invitation explained that Joe McGurk, a Southtown Chapter member, along with four fellow sky-divers of the Midwest Sky-Divers Club, are "jumping at the chance" to hear the Southtown Chorus in a preview presentation of songs from their show. What started out to be a good publicity stunt, ran into a snag because of foul weather. The Sky-Divers did their "thing" but unfortunately a blistery cold day kept the crowd away.

DON'T LOSE THE LUSTER

The above headline came to us from the "Gold Noter," bulletin of the Fresno, Calif. Chapter (Editor, Bob Peden). It carries a pretty strong message and presents a little different slant on things. The article follows:

"Sometimes we lose sight of the value of our hobby. And when we do we lose the luster not just from our attendance — but from our lives. So here are some luster-restoring ideas you can use right now.

1. Understand that anything, no matter how exciting in the beginning, will grow — not may grow — will grow stale in time, if we are not careful.

2. Keep in mind that fighting off staleness in our lives is a daily job. There is something you can do — something you

must do every day in order to keep vitality in your performance. It is, simply, the actor's technique: 'Live the part.'

3. See the big picture. See yourself in relation to the whole scheme of things. Your contributions are important to your chapter. Your attendance and enthusiasm are important to your fellow members. And your chapter's success will depend on how well you handle both. And remember — don't ever lose the luster."

PETIT PETTITT

Think you're too old to help your chapter? Think you're a has been? Have you lost your enthusiasm for trying something new? Take a lesson from Albert Pettitt — who just might be the world's oldest living Barbershopper. Young Albert joined the Brandon, Man. Chapter at the comparatively young age of 73. On August 18th of this year he will be 98! Albert has been a member of the Brandon Chapter for nearly 25 years. He sings regularly in a quartet for chapter sing-outs, and Society Music Services Assistant Mac Huff reports that "he still sings a pretty fair tenor." Oh, yes, he checks in at just five foot four and one-half inches! And that's "Petit" Pettitt.

Our thanks to Land O'Lakes District Editor Jim Bennett for including this information in his publication, the "Pitch Piper."

CORPUS CHRISTI SPONSORS YOUTH

A \$150 tuition award was recently presented to Richard McEvoy, ten-year-old student at the South Texas Speech, Hearing and Language Center. The award, sponsored by the Corpus Christi, Tex. Chapter, represents additional funds given to the center from proceeds of the chapter's annual summer shows. The award was used to defray costs of treatment for Richard during the spring semester of 1974.

LOUISVILLE HELPS CRUSADE FOR CHILDREN

It was great to see the newspaper accounts of the Louisville "Thoroughbreds" contributions to their local annual Crusade for Children. The Thoroughbreds not only made a sizable contribution, but presented a 30-minute program on Sunday morning. The fund-raising project raised \$750,000 in 20 hours for the Crusade. Sounds like another feather in the already well-feathered hat of the Louisville Chapter.

ENGLAND TOUR — (from page 5)

chat barbershopping business with some of the Newcastle officers.

We were on our own for dinner that night and then left at seven for Seaburn Hall in Sunderland (about a 20-minute drive) where we set up in the small hall for the show. It was a standing-room-only crowd due to the fact that the Newcastle Barbershoppers, their wives and people from our tour made up probably two-thirds of the audience. Here again, ticket sales had not gone as anticipated, although there were probably 150 to 200 non-barbershopping people in attendance. It was another enthusiastic crowd and all performed well. Following the show, we went back to the Magnum Hotel, where an afterglow included special entertainment by a Northumbrian piper. It was most pleasant (much less shrill than bagpipes) and enjoyed by all. The Tyneside Chorus also sang — did extremely well — and it was a good evening of socializing and woodshedding.

We had a chance for sleep on Sunday morning as we did not depart from the Magnum Hotel until 10:30 a.m. We arrived in Leeds about one and went to our headquarters, the Dragonara Hotel. Our people had an hour to stroll around town, grab a bite of lunch if they wished — on their own — before we got on the busses and headed for the City of Varieties Theatre where the BBC filming of the four TV shows was to take place.

We had about an hour and a half orientation session with BBC's Mike Begg, then took many pictures and enjoyed browsing around this two hundred year-old theatre, one of the oldest in the world.

Following dinner at the Dragonara, we had an evening on our own. (Many people used this time to take care of laundry, postcard writing and sleeping!)

QUARTETS KEPT BUSY

Following breakfast Monday morning, the wives and chorus headed for a tour of York and the surrounding area. The four quartets went over to the theatre for rehearsals and "run-throughs" in preparation for the evening taping of two of the four shows. It was an interesting experience for all concerned.

Two stars who appeared on the programs were Ernie Waring, a sportscaster, who more or less sang his way through a song with the "Four Statesmen," and Ian Wallace, a leading English opera star, who sang *Wouldn't It Be Lovely* with the "Good Life." The "Staff Chords" sang *Sweet Sixteen* with MC Julian Orchard filling in on the bass part.

On Tuesday, chorus members and their wives did some more sightseeing in the daytime, both in and out of Leeds, while the quartets again rehearsed two more TV shows. At night the programs were taped with two more celebrities. Roy Castle, a tremendously talented young man who, in addition to being a fine singer, dances, is a ventriloquist, plays clarinet, trumpet and guitar. He was joined by Freddie Davis, a slapstick comedian.

ON TO LONDON

Wednesday morning we boarded our coaches and set off for an all-day drive to London, stopping at Leicester at noon for lunch. We arrived in London at about five and checked in at the Central City Hotel (supposedly one of the newest hotels in London, but from the standpoint of most of our tour members, the least satisfactory of all we had encountered). Everyone had the evening free to unpack, sight-see, take in a show or catch up on sleep.

Following breakfast on Thursday morning we toured London, including St. Paul's Cathedral, the Tower of London and the Tower Bridge, Buckingham Palace, Trafalgar Square and other notable sights.

Then we drove back to the hotel where all had a choice of either a free evening or being guests of our tour operators at the London stage production of "The Man Most Likely To."

Friday was free for shopping and more individual sight-seeing. The group gathered at four to leave for Reading and an evening show.

The Reading audience of 800 to 900 was absolutely marvelous. It was our closing show and a fitting climax to our tour. The chorus never sounded better, and the quartets all performed exceedingly well, earning the second standing ovation of the tour. Following the show, we had an opportunity to meet many men. We had plenty of names and addresses for Fieldman Sam Kennedy's meeting in Reading the following Sunday.

About midnight we boarded the coaches to head back for London and our hotel after a very enjoyable evening.

FAREWELL PARTY WITH CRAWLEY

Everyone was free for more shopping and individual sight-seeing on Saturday until five. We then departed for Crawley for a final evening of English hospitality. We had no show to do and time scheduled for only one quartet — the "Four Statesmen" — to sing a few songs. The rest of the evening was spent dining, visiting with our Crawley hosts and paying special tribute to our ladies who had been so patient with us during two weeks of touring and performing.

The Crawley hosts arranged for a special demonstration of Scottish folk dancing and then a combo entertained and played for dancing. Our eight drivers and guides were accompanied by their spouses to enjoy the final evening with us. A special presentation and gift was made to each. The guide and driver of one of the busses was serenaded by the "Good Life" quartet which had composed a special song for him. The three tenors and lead, whose throat problems had been carefully nursed by Betsy Fowler (a nurse on our tour), dedicated a special song to her. Don Amos, on behalf of the Crawley Barbershoppers, presented a very beautiful aluminum etching of Windsor Castle which will be proudly displayed at Harmony Hall. The last bus departed Crawley around 1:30 a.m. and headed back to our hotel in London.

Following Sunday morning breakfast, everyone packed and boarded the coaches at eleven for the trip to Gatwick Airport and check-in with World Airways for the final leg of our trip home. Last-minute shopping was done at the duty-free shop, and everyone seemed pleased when our charter plane departed on time for the flight home.

Most of the flight was spent having programs autographed by everyone on the tour. It had been an exciting, frustrating (at times), enjoyable journey. We couldn't have chosen any more companionable friends or better ambassadors of barber-shop harmony. Due to a slight headwind we landed about 20 minutes late on Sunday, May 26th, at 5 p.m.

An emotionally charged finale to the tour took place when the massed chorus and quartets, standing at the baggage carousel of the international terminal, sang *Battle Hymn of the Republic*. As eyes glistened with tears of joy and happiness, there were many lump-filled throats while farewells were made amidst calls of "Let's do it again soon."

THE WAY I SEE IT. — (from page 10)

structure diagram is constructed on the basis that each tone of the chord must be matched with each other tone of the chord. We know that when two tones of approximately the same energy are sounded simultaneously, two new tones are created. A lower tone is equal to the *difference* in the frequencies of the original tones, while the higher tone is equal to the sum of the frequencies of the parent tones. With four voices, or tones, it is obvious that we will end up with six differences and six sums. Where these values fit the original values perfectly they are counted as favorable. Where they do not fit exactly, they are unfavorable. The percentage of favorable to 16 gives the ringability rating.

Arranging songs does not have to be rushed, as a rule. It is better to take one's time, draw your structure diagram and analyze the score of each possible voicing code, but at the same time study the intervals per voice on both sides of the chord in question. The more you deal with the *sol-fa* system, the more you will like it — and while doing so, you will become a better arranger.

The ringability rating of three other voicing codes has a very respectable value of 750. Take your quartet and try the example shown below for voicing code 3579. We need only to examine the chords before and after the test chord to see how it ties together at the entrance and exits. Taking the "Sigma Chi" song for our example and the word "girl" as our objective, we may use only four chords as follows:

	SWEET	EST	GIRL	THAT
TENOR	<i>SOL</i>	<i>SOL</i>	<i>FA</i>	<i>SOL</i>
LEAD	<i>MI</i>	<i>di</i>	<i>li</i>	<i>LA</i>
BARI	<i>di</i>	<i>LA</i>	<i>di</i>	<i>di</i>
BASS	<i>LA</i>	<i>MI</i>	<i>SOL</i>	<i>MI</i>

It would also be good practice to draw the structure diagram to prove the ringability rating of each chord of each arrangement to assure yourself that you have used chords with the highest ringability rating.

When a new quartet is formed it usually takes some time to make chords "ring." The time it takes to reach tonal accuracy (and "ringing" chords) is shortened by diligent practice. With a chorus, it is very difficult to get chords to "ring" because it is difficult for the participants to hear each other. And at this point, I would like to make a plea for our choruses to use more quartet arrangements — like the use of barbershop sevenths over minor seventh chords.

TRY THESE WITH YOUR QUARTET

When lecturing on the fundamentals of barbershop harmony, one of the most convincing arguments to prove the ringability of the barbershop 7th over the minor 7th chord is the use of a good demonstrating quartet and the use of the 2 o'clock family of chords. First, have the bass sing (hum) the low *re*; the baritone, a *la*; the lead a *do*; and the tenor, a *fa*. This is a minor 7th in probably its most popular voicing. "The way I see it," this is the chord mainly responsible for the great loss of the barbershop sound which has occurred in our shows and contests. With the bass, baritone and lead holding their tones, have the tenor, on signal, raise one semitone — from *fa* to *fi*. This combination is a barbershop 7th, and if you are a Barbershopper, it will cause those spinal shivers.

A similar illustration may start with an 11 o'clock 6th by having the bass hum a *fa*; the baritone a *la*; the lead a *do* and the tenor a *re*. Again, on signal, and with the three lower voices holding, have the tenor raise a semitone from a *re* to a *ri*. The resulting chord is an 11 o'clock barbershop 7th chord which should ring like a 750 rated chord, instead of the 417 of its predecessor.

For many years people have wondered about the sound of a 9th tone coming through loud and clear as the final chord was being sung by a good quartet. It was evident that no one was singing it, but there it was for all to hear. The answer was that it was the upper "beat note" between the lead and tenor.

In recent years, many of our arrangers have ended on a very high 1351 (full octave) which results, in many cases, in a loud, screaming finish. Even if that chord is hit accurately enough to produce the 9th overtone, you probably wouldn't be able to hear it.

TREAT COMPETITORS FAIRLY

In closing, here are my thoughts on some of the present day judging and what might be done, "the way I see it," to restore the barbershop sound to our shows and contests. When judging, it is of ultra importance to be fair to the contestants. It is my firm belief that there should be a set of printed rules in the hands of each competing quartet and each chorus director as they prepare for any contest. Disqualification should be minimized and the causes clearly defined. Make the penalty fit the crime, if any. The published list of violations which would cause disqualification should be accompanied by a list of examples. All such rules should be printed and in the hands of all contestants.

When an accident caused near blindness, I retired from active judging (because of inability to handle the paper work). At that time I went out of my way to thank the musicians who had joined our Society for doing some great work, particularly in the line of phrasing, etc. At the same time, I pleaded with them to keep their hands off the Arrangement Category. My pleas went unheeded, and I'm afraid the sound went with it.

The degree of "ring" of any chord depends upon the voicing of that chord. This makes it a matter of physics. Some people prefer to compare this to the law of gravity, which also is a physical law, having values which vary with weather conditions and altitudes, etc. When four voices are balanced and the six sums and different tones are formed from their root frequencies, the ringability rating may be determined. The higher the rating, the greater the possibility of "ring."

Please return the barbershop 7th in about 95% of the places where we are now using the minor 7th chord — put the tenor on *fi* instead of a *fa*. Use the same kind of harmony in your chorus arrangements that you use for quartets. Your audiences will love it. They pay to hear barbershop harmony — let's give it to em!

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PARK RAPIDS AREA, MINNESOTA... Land O'Lakes District... Chartered May 10, 1974... 35 members... Ferd Luebke, 300 Lake St., Park Rapids, Minn. 56470, Secretary... Calvin Glockzin, RR 1, Box 203, Menasha, Minn. 56464, President.

SWIFT CURRENT, SASKATCHEWAN... Land O'Lakes... Chartered May 10, 1974... Sponsored by Regina, Saskatchewan... 39 members... Henry Fehr, 1105 Jubilee Dr., Swift Current, Saskatchewan, Secretary... Trevor Quinn, 1121 Riverview Crescent, Swift Current, Saskatchewan, President

PAT McPHILLIPS

A heart attack claimed the life of Pat McPhillips while participating on the judging panel at the Land O'Lakes international prelims in Rochester, Minn. on May 4th. Pat, who was 72 years old, was stricken shortly after breakfast on Saturday morning and passed away in St. Mary's Hospital (of the Mayo Clinic) early that evening.

A Society member since 1947, Pat was a charter member of the Olean, N. Y. Chapter. He had served as district president and as a representative of the Seneca Land District on the international board (1968-'71). He was a certified stage presence judge and was currently serving as a member of the district's contest and judging committee and chairman of the candidate judge development program. Pat was also one of the men responsible for bringing barbershop singing to the famed Chautauqua Institute. An annual event for the past 17 years, the "Chautauqua Serenade" attracts from 9,000 to 10,000 barbershop fans each Fall.

The funeral took place in Mankato, Minn. on Tuesday, May 7. The "Knights of Harmony," a Minneapolis area quartet, along with several Land O'Lakes District dignitaries, served as pallbearers.

Pat was survived by his wife, Ruth, and two daughters. Mrs. McPhillips plans to make her future home with one of the daughters who lives in Mapleton, Minn.

The Seneca Land Logopedics Committee has suggested that Logopedics Memorials in Pat's name be sent to the International Office.

HELP! HELP!

The "Chords Unlimited" has lost its schedule of show bookings. Any chapter which has contracted our quartet for this Fall or next Spring PLEASE contact George Peters, 1970 Briarcliff Blvd. Wheaton, Ill. 60148. Phone: (312) 653-2200.

We realize this may be the perfect opportunity for you to "get off the hook." On the other hand, we may get more than we bargained for. In either instance, we would appreciate hearing from you.

George Peters.
(for "Chords Unlimited")

CASS COUNTY, MINNESOTA... Land O' Lakes District... Chartered June 11, 1974... Sponsored by Bemidji, Minnesota and Silver Bay, Minnesota... 35 members... Otto Ringle, Walker, Minnesota, 56484, Secretary... Gary Trimble, Walker, Minnesota 56484, President.



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MAIL CALL



from harmony hall

This department of the HARMONIZER is reserved for you, our readers. It contains written expressions regarding your magazine or any other segment of the Society.

As nearly as possible, letters should be limited to 250 words. The HARMONIZER reserves the right to edit all letters and will not publish unsigned letters or letters which may be in poor taste.

A STEINKAMP FAN

Littleton, Colo.

April 4, 1974

Congratulations to Lloyd Steinkamp whose article ("So You Change a Note or Two" — pg. 12, Mar.-Apr. 1974 HARMONIZER) was enlightening for those who believe that, to paraphrase Shakespeare, "the arrangement's the thing." There's nothing worse, to my ear anyway, than listening to an arrangement of a popular tune in which only about 50% of the chords sung were penned by the composer. I'm also thankful to Mr. Steinkamp for adding the section on the "heaven forbid" major 7th chord *et al.*

Too many arrangers think they can have their cake and eat it too. By that I mean they take a song like *The Girl From Ipanema* and force it into barbershop by arranging it with a wrench! The result is a progression of chords even the composer wouldn't recognize.

Let's face it, the major 7th and barbershop 7th chords are as different as night and day (and never the twain shall meet, I hope). If the composer wrote a major 7th chord, then you owe it to him to sing it.

Pete Hyland

"SUGAR DADS" ALIVE AND WELL?

Reading, Pa.

March 25, 1974

In keepin' with "Der Sugar Dads" policy of doin' things without reason, I thought I'd drop you a few lines. Besides, I need practice in writing in broken Pennsylvania Dutch, which I do in self-defense.

We sang last Saturday night following an annual church supper (which was how we was paid, to eat at) in a large

Lutheran church in Wernersville, where the Berk's County left-handed insane have a home. (Paul Lerch says nobody there does anything right.) Well, to get back to church, we musta' been a *good* quartet to sing there. We was in the back row waitin' till a couple of hymn singers finished and I mentioned to Pete (Rickenbach) maybe we shouldn't bother with their mike (which we call der snitzel-phone) because I couldn't understand the singer's words. Pete assumed a superior nose expression and said, "They're singin' in Dutch!"

Harry (Lewis) was visiting recently in Florida for a change and rest. He said the bellhops got the *change* and the hotel got the *rest*!

We had a good annual show and at der after-glo, where we performed, we sang in front of der "Note Wits" and the "Oriole Four." This should indicate the "Sugar Dads" has got a good following. I wheeled Paul on stage in a wheelbarrow makin' us a hard act to follow in this gas shortage.

Howsomeever, we're barrowing up well, considering our 300 years. Hope you're the same.

Homer Hadfield

(for "Der Sugar Dads")

CONCERNED ABOUT SOUND

Houston, Tex.

April 29, 1974

One of the biggest complaints from audiences about barbershop shows is that they cannot hear well enough. Each person in the audience, no matter where he is sitting, should be able to hear the chorus as though he were in the front row. He should feel the thrill of hearing quartets as we do when they sing for us in a small hospitality room. This is the whole reason we have public address systems. Our audiences come to our shows mainly to *hear* men sing, and often they are getting gyped.

It is a shame that some of our show quartets are spending up to \$2000 on sound systems which they must transport around the country so they can be heard.

There is no way that a P.A. system can amplify a quartet with one microphone. All professional groups use one microphone per person, whether on a stand or hand-held. This, and good amplification through good speakers, is an absolute must for our shows. If the hall does not have the equipment, it can be borrowed or rented.

We should start giving our audiences the thrill that we get from standing in the middle of a chorus or quartet, and this means *surrounding* the audience with the barbershop sound.

(Name withheld on request)

(Editor's note: While we agree with most of what appears above, we cannot "buy" all of it. However, we do not deny you the right to your opinion. Perhaps some of our members, more knowledgeable on this subject, will be willing to provide us with factual information. We've heard too many excellent sounds from quartets singing with one microphone to believe that "there is no way a P.A. system can amplify a quartet with one microphone.")

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ANGELS WE HAVE HEARD ON HIGH
AS WITH GLADNESS MEN OF OLD
AWAY IN A MANGER
CHILDREN'S MEDLEY
COVENTRY CAROL
GOD REST YE MERRY, GENTLEMEN
HARK! THE HERALD ANGELS SING
I HEARD THE BELLS ON CHRISTMAS DAY
*I'LL BE HOME FOR CHRISTMAS
IT CAME UPON A MIDNIGHT CLEAR
*IT'S BEGINNING TO LOOK LIKE CHRISTMAS
JINGLE BELLS
*LET'S HAVE AN OLD FASHIONED CHRISTMAS
LO, HOW A ROSE E'ER BLOOMING
O CHRISTMAS TREE
O COME, ALL YE FAITHFUL
O HOLY NIGHT
O LITTLE TOWN OF BETHLEHEM
SILENT NIGHT
*SILVER BELLS
WE WISH YOU A MERRY CHRISTMAS
WHILE BY MY SHEEP
*WINTER WONDERLAND

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