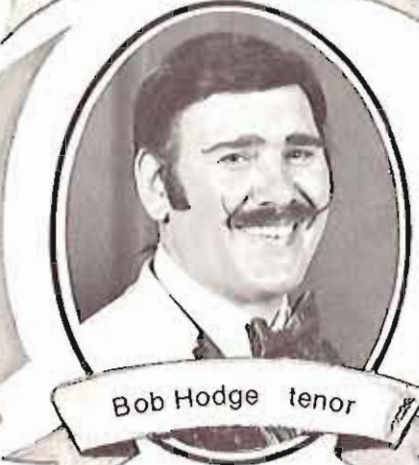


Larry Hassler lead



Jack Lyon baritone



Bob Hodge tenor



Ken Hawkinson bass

# MOST HAPPY FELLOWS

(TACOMA AND  
LAKE WASHINGTON,  
WASH.)

## 1977

## INTERNATIONAL BARBERSHOP QUARTET

# Champs

SEE CONVENTION STORY - PAGE 2

JULY • AUGUST 1977



# SOCIETY FOR THE PRESERVATION AND ENCOURAGEMENT OF BARBER SHOP QUARTET SINGING IN AMERICA

INCORPORATED

INTERNATIONAL OFFICE  
6315 Third Avenue  
Kenosha, Wisconsin 53141  
414 654-9111

July 1977

Dear Fellow Barbershopper:

As you know, some changes have taken place in our Marketing Department! Now we're prepared to move forward with new resolve and a new executive director. The future looks terrific! Since each member benefits from profit realized from the sale of barbershop merchandise, we believe you should know (as a "stockholder") where our marketing efforts will be directed in the months ahead.

Our 1976 sales totalled a little over \$500,000. This indicates to us that the majority of you want the opportunity to purchase barbershop merchandise.

All profits beyond operating expenses are used to support ALL S.P.E.B.S.Q.S.A. programs! Yep. Like music education, visits to chapters by International Staff men, membership services, recording of Society record albums, P.R.O.B.E. activities — you name it! So when you buy barbershop merchandise for your chapter, family, or yourself, you're helping us keep the whole world singing!

The cost of doing business keeps climbing. On May 31, we were forced to raise our prices on most merchandise and chapter supplies. Shipping costs jumped, so we now must charge \$2 for shipping and handling for U.S. members, and \$2.50 for Canadian members.

New supply, uniform and merchandise catalogs with price changes are in production. Separate catalogs are being printed for our Canadian members, which should minimize confusion for them. Your Fall/Winter '77 merchandise catalog will be mailed around Labor Day. A new Spring/Summer '78 catalog is scheduled for March mailing.

We're continually looking for new ways to improve our merchandise distribution system in Canada. If any of you up there have suggestions, let's hear 'em. Import duties, taxes and special tariffs have increased our costs (doubled them in some cases), which we must have you share with us if we're to stay in business. We are concerned about our northern neighbors, and hope the Canadian catalogs will be the first step toward better service.

The Marketing Department's move into the spacious new facilities at Harmony Hall West was sorely needed. Your contributions to the Expansion Fund are greatly appreciated and an indication that you're as interested as we are in progress and growth.

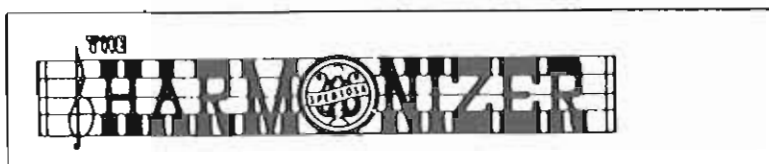
Please don't hesitate to sing out if we can be of service.

CHORD-ially,

  
George Drolet  
Marketing Manager

AN INCORPORATED, NON-PROFIT, FRATERNAL AND EDUCATIONAL SINGING SOCIETY

"we sing . . . that they shall speak"



DEVOTED TO THE INTERESTS OF BARBERSHOP QUARTET HARMONY

JULY • AUGUST 1977 • VOL. XXXVII • NO. 4

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Fred Anton ... Sam Aramian ... Phil Embury ... Dick Girvin ... Bob Hockenbrough ... Joe Liles ... Ken McKee ... Harry Neuwirth

### future conventions

INTERNATIONAL

MID-WINTER

1978 Cincinnati, O.	July 3-8		
1979 Minneapolis, Minn.	July 2-7		
1980 Salt Lake City, U.	July 7-12	1978 Tucson, Ariz.	Jan. 27-28

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# "Cradle of Liberty"

## Rocked by Harmony

Philadelphia, Pa. — The combined efforts of seven barbershop choruses and thirteen quartets, singing on five separate stages before approximately 250,000 people during Philadelphia's Super Sunday celebration, very quickly turned the "City of Brotherly Love" into the "City of Barbershop Harmony." Our four-part harmonies pouring into Philadelphia's hot, humid air were easily integrated into the historic city's annual 4th of July Holiday observance. The evening's activities provided a great kick-off for our week-long convention, and the local citizenry knew they were in for a harmony-filled week.

It was a special treat, too, to hear from the "Soundswell" quartet from Great Britain; they were part of the 40-member group from England present for our convention.

Television coverage of our activities was carried by two local stations on a daily basis.

Beginning with a special boat tour of Philadelphia's harbor on Monday evening (which included a fantastic fireworks display), convention participants were busy with such activities as a seafood feast, several historic tours (both walking and bus), an Amishland tour, beach party, dancing parties and champion quartet shows.

Dr. Frank Kleffner, Institute of Logopedics director, was present at the Saturday morning Logopedics breakfast. He spoke briefly to the large audience expressing appreciation of the Society's efforts on behalf of the Institute's board, staff and students. Charles Sheppard, a youngster from the Institute, answered questions asked by Dr. Kleffner, giving the audience an idea of the kind of therapy and educational training provided by the Institute. Fifteen gifts, one from each district, were raffled bringing a total of \$4,300 in proceeds for our UNIFIED SERVICE PROJECT.

Evergreen Barbershopper Lee Wynne, who had bicycled over 2,000 miles from Spokane, Wash. to Philadelphia, arrived at the Convention headquarters hotel on Wednesday. Though the exact amount of money raised during his trip is not known at this time (reports to come from districts later), it is expected to reach \$7,000. Wynne plans to visit Wichita on his return trip, where he'll donate his bike to the kids at the Institute.

### BOARD MEETING HIGHLIGHTS

The board took action to correct a deficit budget situation, ease cash-flow problems and combat spiraling inflation by instituting a \$7 dues increase effective October 1, 1977. In addition, throughout the balance of 1977, they voted to increase gross merchandise and supplies sales by \$25,000, increase membership sufficiently to produce \$10,000 in additional revenues and reduce Society expenses by \$50,000.

Starting with the 1979 convention, the board voted to increase the registration fee for adults to \$25 and \$15 for juniors. These fees will not include bus transportation and will



Champions — MOST HAPPY FELLOWS (Tacoma and Lake Washington, Wash.) Bob Hodge, tenor; Larry Hassler, lead; Jack Lyon, bari; Ken Hawkinson, bass.



2nd Place Medalists — 139th STREET QUARTET (Whittier, South Bay and Arcadia, Cal.) Jim Kline, bass; Doug Anderson, tenor; Jim Meehan, lead; Pete Neushul, bari.



3rd Place Medalists — VAGABONDS (Lansing, Detroit No. 1 and Oakland Co., Mich.) Ken Gibson, tenor; Dennis Gore, lead; Norman Thomson, bass; Clay Shumard, bari.



4th Place Medalists — BOSTON COMMON (Boston, Mass.) Kent Martin, tenor; Rich Knapp, lead; Terry Clarke, bass; Larry Tully, bari.

5th Place Medalists — ROARING 20's (Cincinnati Western Hills, O.) Don Gray, tenor; Gerry Kelly, lead; Jim Gentil, bass; Ron Riegler, bari.



become effective with advance registrations for the Minneapolis Convention which will be sold in Cincinnati next year. (Note: this increase does not affect the registration fees for the 1978 Cincinnati Convention which will be \$20 for adults and \$10 for juniors.)

From the eight cities bidding for the 1981 convention, the executive committee recommended Atlanta, Detroit and Seattle. Detroit was awarded the convention on the first ballot.

The board established the new Rocky Mountain District (our 16th) and took other necessary action so that the new district can begin operation on January 1, 1978.

After considering three different Bahama cruises for their 1979 Mid-winter meeting, the board declined all in the interests of economy. An on-continent site will be determined at a later date.

The board was pleased to learn that 3,200 square feet of Harmony Hall West is now being occupied by the Wisconsin State Motor Vehicle Department which has leased the space for five years.

#### INGRAHAM APPOINTED EXECUTIVE DIRECTOR

A fifteen-year staff member, Hugh A. Ingraham, was the choice of the board for the position of executive director of the Society filling the vacancy created when Barrie Best resigned in April. He has been serving as acting executive director since early March. As the Society's top staff officer, Ingraham will have charge of the day-to-day international office operations and implementing the programs and policies established by the international board.

A Canadian, Ingraham first joined the Society in Calgary, Alta. in 1949. He has been an active singer and administrator since that time.

He became a staff employee in 1962, when he began working as an administrative field representative in the Johnny Appleseed District. He next held the position of public relations director until 1967, when he was appointed director of communications, a position he has held since that time. He has been in charge of international conventions, public relations and the Society's officer training and extension programs.

Ingraham's pre-barbershop career included agency work, public relations and radio. He is an accredited member of the Public Relations Society of America.

Prior to joining the Society's International Office staff, he served as chapter secretary and president; area counselor; district secretary and international board member.

He and wife Kay have four children, two married daughters and two sons.

#### ELECTION OF INTERNATIONAL OFFICERS

The following men were elected to take office on January 1, 1978 and serve through the calendar year as your new international officers: President, Roger Thomas (Racine, Wis.); Immediate Past President, Sam Aramian (Phoenix, Ariz.); Vice-President, Ernie Hills (Enid, Okla.); Vice-President, Burt Huish (Idaho City, Ida.); Vice-President/Treasurer, Les Hesketh (Fairfax, Va.); Harmony Foundation Trustee (seven-year term), F. Richard Ellenberger (Schenectady, N.Y.).

#### CONTEST AND JUDGING

The board accepted the report of the Contest and Judging Committee which included the certification of the following

Newly appointed Executive Director Hugh A. Ingraham (left) accepts congratulations from Int'l Pres. Sam Aramian.



men as judges: Glenn Van Tassell (INT), Pioneer; Dave Gleason (SOUND), Southwestern; Larry Moore (SOUND), Land O'Lakes.

A resolution to permit female directors to direct Society choruses was defeated by the board as recommended by the Contest and Judging Committee.

The board gave permanent status to the "bye" system of allocating quartets for international competition even though the Contest and Judging Committee recommended against it. The system allows an additional quartet from the district where a medalist quartet from the previous year has qualified for the next international contest. The system has been used on a trial basis for the past two years.

#### CONTEST RESULTS

In a contest that was almost as hot as the weather outside, the "Most Happy Fellows" vaulted from seventh place finalists last year to the championship... the first time ever for an Evergreen district quartet. They were one of two quartets to receive a standing ovation for their exciting performance during the finals session. In another surprise finish, the Far Western District "139th Street Quartet" took the second place medalist honors after finishing as tenth place finalists last year. Both quartets literally thrilled the audience with their songs. Following closely were: 3rd place - "Vagabonds"; 4th place - "Boston Common"; 5th place - "Roaring 20's".

The chorus competition was loaded with innovative performances, making it one of the most thrilling to date. The audience had much to talk about as they witnessed sterling singing performances, each almost as good as the other. It took the discerning eyes and ears of the judges to determine the Scarborough, Ont. "Dukes of Harmony" the best of all. The pre-contest cheer, "Go, Dukes, Go," from the 700-member Ontario District contingent spurred their representatives to sing their very best. Though they were second place medalists last year, it's the first time our Canadian friends have ever won the chorus championship. We're sure they'll be great champs and will have to be reckoned with in the winners' circle for many years to come. Runners-up just a few points behind were the following: 2nd place - Louisville, Ky. (Cardinal); 3rd place - San Diego, Cal. (Far Western); 4th place - Cincinnati Western Hills, O. (Johnny Appleseed); 5th place - Livingston, N.J. (Mid-Atlantic).

Thanks from thousands of Barbershoppers and the International Office Staff to Bob Debes and the entire Philadelphia Convention Committee for running a smooth and very successful convention.

A complete picture story and detailed information concerning the Philadelphia Convention will appear in the Sept.-Oct. issue of THE HARMONIZER.



## ***\$2,000,000 IN SMILES!***

Wichita, Kans. —

Since 1964, when the Society adopted the Institute of Logopedics as its official philanthropy, Barbershoppers have indeed created many smiles on the faces of communicatively handicapped children and adults served by the Institute.

The Institute children are smiling especially big these days because Barbershoppers have given an impressive \$2,001,773.40 in contributions as of May 1, 1977 through "Singing... That They Shall Speak." Contributions totalled more than \$300,000 in 1976 along, and the annual totals are getting larger each year.

The relationship between the Institute and the Society has grown over the past thirteen years. Much as the ranks and activities of the Barbershoppers themselves have expanded.

The Institute of Logopedics is proud to present to this group, the Martin F. Palmer Humanitarian Award, the highest honor presented by the Institute to honor those who have made outstanding contributions.

Receiving the award presented by Institute Director Frank R. Kleffner were International Pres. Sam Aramian (Phoenix, Ariz.) and Reddie Wright, International Service Committee Chairman (Altadena, Cal.). The "Innsiders," 1976 quartet champions (Houston, Tex.), flew in to entertain the children and staff and to be part of the festive occasion. Quartet members are John Devine, Guy McShann, Tom Pearson and Mike Cox.

Dr. Kleffner commented, "We recognize that this accomplishment of reaching the \$2,000,000-goal in contributions over the past thirteen years is the realization of the tremendous milestone for the Society."



An impromptu "Innsiders" concert in the hard-of-hearing classrooms allowed these pre-school youngsters to really "listen" to the quartet.



Joey, who has recently recovered from knee surgery, demonstrates that he can now walk without his braces.



# BARBERSHOPPERS WIN HIGHEST AWARD PRESENTED BY INSTITUTE OF LOGOPEDICS



Reedie Wright (right) and Sam Aramian watch as a therapist helps a child with an exercise that will help to regain strength in his arms.



Reedie points out the Barbershopper Memorial Board to Pres. Sam, who was taking his first tour of the Institute. Memorials sent to the International SERVICE PROJECT are designated with a brass plate on the board while the funds are used to purchase equipment to help train individuals to communicate.



Sam and Reedie receive the Martin F. Palmer Humanitarian Award on behalf of all Barbershoppers from Dr. Frank R. Kleffner, Institute Director.

# A tribute to Maurice E. Reagan — Mr. Barbershop

## Old Barber Shop Harmony To Ring Out Again Here

Local Branch of National  
Quartet Society To  
Be Organized

By DOUGLAS NAYLOR

Number One Song on the Barber Shop Hit Parade is the romantic perennial, "Let Me Call Your Sweetheart."

Its undiminished popularity was verified yesterday in an announcement from Maurice E. Reagan, of 325 Castlegate Road, Forest Hill.

Mr. Reagan will give the old barber shop pole a twist in Pittsburgh this week by organizing a local chapter of the longest named musical society in the world.

35 Chapters in U. S.

the Society for the Encouragement of Singing in



REAGAN

son song.

mony without amount improves

Eligible - be a good singer action, Mr. Reagan

in take to move. a who make a noise sing. They can ha-



From left, Reagan, Buckley, Moorhouse and Nelson, the "Variety Four."

Mr. Reagan will

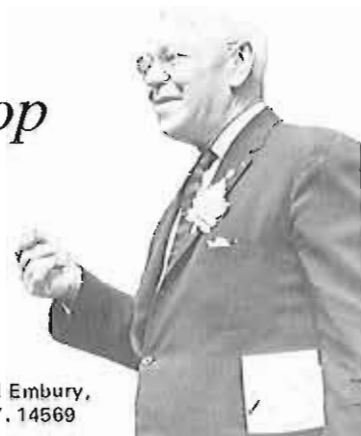


Reagan (left) and Embury listen attentively at a 1947 afterglow.



The 1975 Indianapolis Convention - Reagan (left) and unidentified friends.

By Past Int'l President Phil Embury,  
30 Park St., Warsaw, N.Y. 14569



Mr. Barbershop is an accolade occasionally applied in SPEBSQSA circles to the few who performed leadership or inspirational roles to the admiration of their fellow members. Perhaps it applies best of all to one known affectionately as "Molly" Reagan, who left this earthly scene last April 9.

Maurice Edwin Reagan, son of distinguished parents (a physician father and an artist mother), was born in Bridgewater, Ia. in 1894. The family soon moved to Canton, Ill. where in grade school Molly learned solmization and took violin lessons. At age nine he was singing in his first barbershop quartet with contemporaries such as Mark Nelson, who later was to add M.D. to his name, and Pete Buckley, who in 1945 was to wear the gold medallion as bass of the newly crowned international champion "Misfits" of Chicago. With Ralph Moorhouse as lead, the quartet was known as the "Variety Four."

In another combination during high school days, Moorhouse sang tenor, with "Ping" Reed as lead, Molly in his usual baritone spot and Pete as bass. Still another foursome built around Molly was the "Stair Step Four" in which Mark Nelson as tenor was the lowest step (as reported in Frank Thorne's article on Reagan in the HARMONIZER Feb. 1945). As if that were not enough, Molly, during high school, attained all-state honors in basketball and baseball, and played in the Canton High School orchestra.

In 1913, "school days" moved on to the University of Illinois, where Molly was soon to meet and start a life-long friendship with Frank Thorne. They became members of both the Mandolin and Glee Clubs. As reported by the *Daily Illini*, student newspaper, this duo, in a variety program, performed their "double cross" in which each strummed one instrument while he fingered the notes on the other. Both graduated in 1916, Molly with a degree in engineering, Frank in landscape architecture.

A year later Molly wooed and won Margaret Walkerly, a sparkling brown-eyed beauty. (It's interesting to note that when Margaret met Molly she was working as Frank Thorne's dance partner in a "School of Dancing" Thorne operated on the campus as a means of raising money to pay school expenses.) Not long after that, about the time George M. Cohan introduced his most famous song "Over There," the nation was calling its young men to the armed forces for World War I. Molly responded and served as a gunnery officer. If the WW I army was a singing army, Molly was "over there."

### A SUCCESSFUL ENGINEER

The war over, the Reagans moved to Pittsburgh in 1920, where Molly's engineering degree and University record commended him to Westinghouse Electric. That his long career there must have been a distinguished one is attested by (1) the



several hundred patents that bore his name; (2) the fact that he was chosen to represent the Company as Chief Designer during the Hoover Dam project; (3) his serving as the Company's engineer on the Manhattan project. Finally, he was winner of the "Silver W" — the highest Westinghouse recognition of merit.

With all his activity, Molly, along with Margaret, presided over a great family. Their sons "Bud" (Maurice E. Jr.) and Jerry (Stephen J.) are both successful business men. Victoria (deceased) was their lovely daughter. They were blessed with seven grandchildren and eight great grandchildren.

It was at the World's Fair Contest in the summer of 1940 that I first met Molly. Past International Historian Dean Snyder has a tape on which Reagan reminisced when they were together some years ago at the Cincinnati Convention. He recorded the following interesting circumstance that brought him to his first contest. Doc Nelson phoned him only two weeks in advance urging his old friend to attend this second national contest of SPEBSQSA, held in conjunction with the New York World's Fair. He came. The next thing I knew I was sitting on a park bench with Molly while he explained his Clock System with diagrams on the back of an envelope. Thus began a friendship that endured over the years.

Incidentally, according to his son Jerry, the Reagan Clock System, which is based upon solmization, chord structures and sequences, was originally developed to provide a common language for his correspondence with Frank Thorne following their student years at Champaign-Urbana.

(Here I digress for a moment to acknowledge that much of this Reagan story came from consulting with others who knew him well, his sons Jerry and Bud, Glenn Howard, bari of the "Capitol City Four" which competed at New York, Jiggs Ward of the Pittsburgh Chapter and the famed 1948 champion "Pittsburghers" quartet and Dean Snyder as mentioned above. I also gleaned background information by reference to early issues of the HARMONIZER and Deac Martin's "Keep America Singing," a history of the Society's first ten years.)

#### HIS ACCOMPLISHMENTS NUMEROUS

Modesty becomes a man of true greatness, and Molly was never one to talk about himself. But he was forever spreading the word about barbershop to the many who were eager to listen.

My first scrapbook on SPEBSQSA contained a clipping from the Pittsburgh *Press* about one Maurice E. Reagan organizing a Pittsburgh Chapter in the spring of 1941. Out of it emerged some of the Society's best known early quartets including the "Westinghouse Quartet," medalists in 1944, 1945, 1947 and 1948, and the "Pittsburghers," winners of the 1948 international championship at Oklahoma City. Jiggs Ward, baritone of the "Pittsburghers," confirmed by telephone recently that Molly had coached them and was almost solely responsible for their success in Oklahoma City. He had spent 82 consecutive sessions helping to develop their contest songs. Many will recall the smooth harmony of their "Give Me a Night in June" rendition at that contest.

Reagan was truly a great "harmony man" of the Society. He persisted in teaching the principles of barbershop singing, his avocation from early youth. The September 1942 issue of "Barber Shop Re-Chordings," predecessor of the HARMONIZER, began a series of four articles on "The Mechanics of Barbershop Harmony" by Maurice E. Reagan, National Vice

President, as told to Deac Martin in an attempt to create a Society-wide "Esperanto" which all could speak and understand. A second series of four articles on the same subject began with the September 1943 issue of the HARMONIZER (new name of the Society magazine), also in collaboration with Deac.

Molly felt that his greatest contribution to the Society was selling his old friend Frank Thorne on getting involved in Society affairs. On Dean Snyder's tape Molly tells of reporting to Frank shortly after the New York contest about the new organization started by O. C. Cash to preserve and encourage barbershop quartet singing. Deac Martin's ten-year history records that Frank was first elected to the national board in 1941, became vice president in 1943, continuing in 1944 and 1945, and being elected president in 1946. Many of you will recall that Frank was organizer and bass of the "Elastic Four" which won the National Contest at Grand Rapids in 1942. Wow, what a contribution!

#### ACTIVE AS JUDGE

Molly was right in the middle of the development of the Society's contest and judging system, and he was a judge, and often chairman of judges, during the decade of the forties and even after that. His second greatest satisfaction, again expressed on the tape, was that he had a part in making four great decisions about contest judging and related matters: (1) To start judging on a category basis; (2) to publish written arrangements (which became much used in contests); (3) to start a judge training course; and (4) to regionalize the contest competitors.

I do not pretend to find words adequate to express the qualities of that friendly, personable, extremely intelligent, gentle but forceful man whose abilities the early leaders of the Society recognized and put to work. Molly was elected to the National Board in 1941, served three terms as vice-president and was a member of both Contest and Judging and Song Arrangements Committees through most of the first decade of this developing Society. He attended every contest and convention from the second one in New York (1940) through San Francisco (1976). Let us all hold a deep sense of appreciation to Bud and Jerry who accompanied their father with loving attention throughout his "last round-up."

Molly's quiet modest way of life had a way of crescendoing into a diapason of harmonious expression. He was ever thoughtful and considerate toward others, freely giving of his talents to the Society he loved so well, to quartets who sought his guidance, to individuals who just wanted to share a friendship with him. Though of easy going manner, he would staunchly defend any position that he regarded as right. Bear in mind, he started barbershopping right in the middle of the era when barbershop quartets were in their heyday. The harmony he sang and taught is the very thing our Society was organized to preserve and encourage. No wonder many beat a pathway to his door. He was truly Mr. Barbershop!

A prophet of the eighth century B.C. had this to say "What doth the Lord require of thee, O man, but to do justly, and to love mercy and to walk humbly with thy God." Micah must have had in mind a Molly Reagan of his own time. Might he too have been a "Mr. Barbershop" (remember there's nothing new under the sun), an ever-guiding light to future generations of those who commit themselves to preserving and encouraging such a stirring, thrilling form of harmony in song.

# The Way I See It

*"I disagree with what you say, but I shall defend to the death your right to say it"*  
Attributed to Voltaire, 1694-1778



By Harry Neuwirth, 1109 Maple St.,  
Silverton, Ore. 07381

Those must have been exciting times, those early years when our Society was aborning. Consider, for instance, the thrill of having 26 men respond to a letter that must have been sent with some reservations and doubts. Or how about the delightful coincidence (or was it?) of having a wire service news reporter stumble upon that first meeting in Tulsa; no less remarkable that he should be sufficiently interested to "put it on the wire," AND that people out on the line should decide it was worth carrying in their newspapers.

It *did* happen that way, though, and soon chapters were forming all over the North American continent. Vaudeville was no more, but barbershop harmony lived on in an organization with a name like an alphabetic waterfall. Harmony is dead! Long live Harmony! Quartets were singing those wonderful four-part chords again. Quartets, yes, but choruses singing that same consonant harmony?

Change and growth, and all the anxiety that goes with them, have been a part of our Society from the beginning. Men of character and imagination were needed to guide the new SPEBSQSA in the direction it must go. Strong-willed men who were willing to argue, even shout and quarrel, for the principles they knew were right. You won't likely find any mention of such things in any of the histories of the Society, but you can be certain that men of conviction frequently agonized late into the night defending their position, advancing their cause.

We've been fortunate! It's quite evident in the success we've had that the strongest personalities, the most compelling of our leaders were men of good faith, with a clear vision of what was best for the Barbershop Harmony Society.

And when it came time for us to begin hiring "professional staff" to operate the Society on a day-to-day basis, the need for strong leadership was still a need, and we sought it out. Yet, wonder of wonders, these forceful, talented men were hired to work for an amateur boss; worse, a "committee-boss." Combine that with the fact that the "committee-boss" changed personality each year, with the inauguration of a new international executive committee, and you have a perfect formula for frustration.

## MUCH HAS BEEN ACCOMPLISHED

Yet it worked. Harmony flourished! We grew in stature, in scope, in service rendered. We carried our consonant style to professionals outside the Society and were well received. We

adopted a philanthropy and are making it flourish, too. Our professional staff has performed fiscal magic with a limited budget and inflating costs. We've innovated into profit-making ventures to supplement our traditional revenue sources. We have accomplished all this through the good offices of our professional staff working with, and for, that amateur "committee-boss."

Suddenly we've become aware of friction, of strong differences between strong personalities. Dismissals and resignations have shattered the calm of Harmony Hall, and we've learned that dissention may have existed at our headquarters for a number of years. Certainly that's not good, but should we be terribly surprised? Given the circumstances that have prevailed, shouldn't we count ourselves lucky that the lid didn't blow off long ago?

Perhaps the era has arrived when we no longer need such strong leadership; quite possibly our Society has matured to a point where our need is for custodial guidance, rather than the motivational, innovational leadership required in the past. Quite possibly we needed the strong catalyst of precipitate change.

## ATTITUDE MUST NOT CHANGE

Our basic objectives, however, must remain firm. Our attitude toward our Society must continue to be positive. Our faith in our elected leaders and professional staff should suffer no change. The straightforward, objective manner in which the "explosion" finally occurred is, of itself, testimony to the integrity of the people involved.

Of paramount importance is that we remain united in support of our elected leaders and our International Office staff. We've been lucky, it's true, but much of that "luck" is the corollary of a constituency that exudes harmony and honesty and responsibility. With that sort of an attitude in the membership, our leaders have had little choice but to reciprocate.

"The way I see it," we should recognize the magnificent contribution the professional staff has made under difficult circumstances, and overlook a few aberrations. Let's continue to inspire them with the force of our example and the warmth of our appreciation. Let's continue to show the world that harmony is indeed bigger than the components of a four-part chord.

# New Staff Personnel

A non-Barbershopper with considerable experience in accounting work, Frank Santarelli began employment as manager of accounting and membership services on March 16.

A native Kenosha, Santarelli studied business administration at Marquette University in Milwaukee, where he received his B.S. (1963) and B.A. (1968) degrees. He became a Certified Public Accountant in the State of Wisconsin in 1974.

Frank's previous work experience includes various accounting, management and data processing systems assignments at Caterpillar Tractor (Peoria, Ill.), J. I. Case Co. (Racine, Wis.), The Swiss Colony (Monroe, Wis.) and Mars Cheese Castle (Kenosha).

Frank is 35 years old and he and wife Dorene have three children — Jon, twelve, Jeff, eight and Jill, seven.

His hobbies include swimming, tennis, golf and curling.



Frank  
Santarelli



George  
Drolet

## NEW MARKETING MANAGER

Another newcomer, George Drolet, joined the international staff as marketing manager in the department of finance and administration on April 11. A 33-year-old, Drolet moved to Kenosha from Buchanan, Mich., where he had been employed as a free-lance publicity consultant and writer/photographer for the Clark Equipment Co.

George became a member of the Riverside (New Orleans, La.) Chapter in June 1975. He was employed at that time as communications specialist in the public relations and marketing departments of Bell Aerospace Textron, a position he held for nearly four years. He was publicity coordinator and performed media relations work after establishing a comprehensive public relations program for the Riverside Chapter. He also served as chairman of the Southwestern District Public Relations Committee until December 1976. George sings lead and is presently a singing member of the Kenosha "Headquarters City" Chorus.

A journalist major, Drolet attended Lake Michigan College (Benton Harbor, Mich.) and earned a B.S. degree in Communication Arts at Western Michigan University (Kalamazoo, Mich.) in 1974.

A seven-year U.S. Navy veteran, his duty included three cruises to Southeast Asia during Vietnam hostilities aboard an ammunition supply ship, the USS FIREDRAKE. He was editor of the ship's cruisebook and newspaper. He also served as Navy liaison to the White House Press Corps in 1967.

From the Quartet  
that set new standards  
in singing...



comes  
a new  
standard  
in recording

### The Dealer's Choice . . .

A name synonymous with unprecedented singing, showmanship, style . . . and now, superb stereo recordings!

CHOICE II is a new standard in tasteful, creative Barbershop, engineered for the very best in stereo reproduction. For pure entertainment, you can't beat the choices of CHOICE II:

"Riverboat Days" — Zippety-doo-da/Good Day Medley/Riverboat Days/Dapper Dan Medley/Walkin' With My Sweetness/American Trilogy/Goodbye Old Dixie.

"Choice Cuts" — Coney Island Washboard/What'll I Do/This Old House/Love Letters/I'm My Own Grandpa/Lord's Prayer.

The Dealer's Choice is also available for show bookings through Blackjack Productions.

Gentlemen: Send the following albums and/or tapes as indicated below.

NAME \_\_\_\_\_

ADDRESS \_\_\_\_\_

CITY/STATE/ZIP \_\_\_\_\_

CHOICE II (Riverboat Days/Choice Cuts)

( ) Album \$6.00 ( ) 8-Track \$7.00 ( ) Cassette \$7.00

SONGS LIKE DADDY USED TO PLAY

(Strictly Contest Barbershop)

( ) Album \$6.00 ( ) 8-Track \$7.00 ( ) Cassette \$7.00

Checks should be payable to: BLACKJACK PRODUCTIONS, 4211 Holland, #204, Dallas, TX 75219. Canadian residents add \$1.50; Allow 34 weeks for delivery. ©1976 Blackjack Productions.

The distribution, sale or advertising of unofficial recordings is not a representation that the contents of such recordings are appropriate for contest use.



# Together We Are Something!



By Sam Aramian, 4435 W. Tierra Buena Lane,  
Glandale, Ariz. 85306

The year 1977 is the 39th year of our Society and it appears that it will be one of the most historical.

The first major event is the creation of the 16th district; the Rocky Mountain District. It was in 1959 when this happened last, when the international board created the Sunshine District comprising the State of Florida. Prior to 1959, Florida was a part of the Dixie District.

The Rocky Mountain District is made up of portions of the Central States, Evergreen, Far Western and Southwestern Districts.

All four districts have ratified, in principle, the action of the international board. The boundaries of the new district have been identified. There remains minor realignments involving chapters near the borderline of the new district.

In 1978, there will be 16 choruses competing at international level and a reallocation of quartets will take place as a result of the new district. What mode this will take is not known at this writing.

The second major event will be the appointment of a new executive director. This will be the fourth time in our history that this has happened.

By the time you read this article, the new man will have probably been appointed (see page 3). He will assume an awesome responsibility. The direction that the Society will take for years to come will fall squarely on his shoulders.

I hope you join me in wishing him luck and pledging your support so that we can reach new heights of achievement. We are only limited by our imagination.

## CINCINNATI CONVENTION REGISTRATION ORDER BLANK

Date \_\_\_\_\_

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

Gentlemen:

Enclosed is a 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 40th Annual Convention and International Contests at Cincinnati, Ohio on July 3-8, 1978. I understand that the registration fee includes admission to official events; a reserved seat at all contest sessions; a registration badge and a souvenir program. I clearly understand that registrations are transferable but not redeemable.

NAME \_\_\_\_\_ PLEASE PRINT  
ADDRESS \_\_\_\_\_ DISTINCTLY  
(City) (State or Province) (Zip/Postal Code)

CHAPTER \_\_\_\_\_

Make check payable to "SPEBSQSA"

## HARMONY in the Kitchen

### MELODY MEAT LOAF

1½ c. stuffing mix (packaged)	1½ lbs. ground beef
½ c. chopped onion	1 tsp. prepared mustard
½ c. chopped celery	½ c. catsup
½ c. hot water	1 tsp. salt
1 egg	½ tsp. pepper

Combine stuffing mix, onion, celery and hot water in a medium size bowl. In a second bowl beat egg, beef, mustard and catsup. Using a fork, lightly blend in stuffing mixture. Shape into a loaf and place in a greased shallow baking dish. Bake for 1 hour at 375.

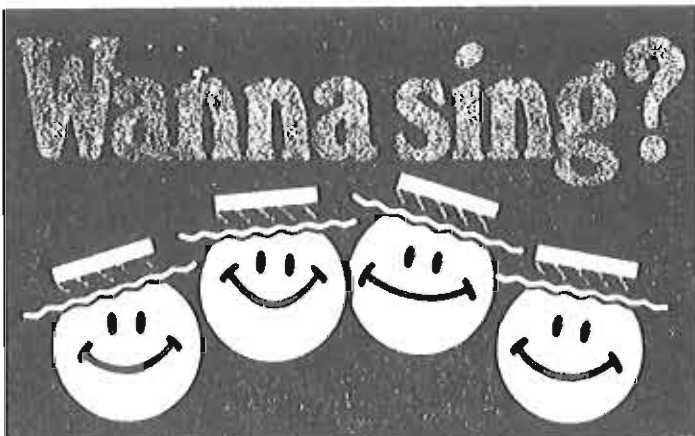
Mrs. Carol Gape  
North Brookhaven, N.Y.

The above recipe is one of hundreds included in "Kitchen Kapers and Kookery Barbershop Style" - compiled from recipes provided by Barbershoppers and wives. Try such tantalizing delights as Crab Bisque, Polish Sausage Fondue, American Cobblestone Candy, Graham Cracker Date-nut Roll, etc. Send for your book at the International Office (6315 - Third Ave., Kenosha, Wis. 53141) price: \$4.50. ALL PROCEEDS BENEFIT THE INSTITUTE OF LOGOPEDICS, our UNIFIED SERVICE PROJECT in Wichita, Kans.

### EXPANSION FUND REPORT (As of May 31, 1977)

Total Received To Date ..... \$130,428.08  
The following chapters are recognized as "100% chapters" in the Expansion Fund Drive, having contributed at least \$10 per member (based on July 30, 1976 membership) and a \$100 from the chapter, or an amount equal to the total of the two.

<b>CENTRAL STATES</b>	
Florissant, Mo. ....	\$ 930
<b>DIXIE</b>	
Jackson, Miss. ....	\$ 535
<b>EVERGREEN</b>	
Roseburg, Ore. ....	\$ 470
Helena, Mont. ....	\$ 430
Olympia, Wash. ....	\$ 660
Vancouver, B.C. ....	\$ 540
<b>FAR WESTERN</b>	
Tucson, Ariz. ....	\$1,084
Oakland East Bay, Cal. ....	\$1,014
Hanford, Cal. ....	\$ 590
Fresno, Cal. ....	\$1,165
Palomar Pacific, Cal. ....	\$ 590
Reseda, Cal. ....	\$1,795
West Covina, Cal. ....	\$ 310
<b>ILLINOIS</b>	
Oak Park, Ill. ....	\$1,805
Southwest Suburban, Ill. ....	\$1,274
<b>LAND O' LAKES</b>	
Green Bay, Wis. ....	\$1,100
<b>MIO-ATLANTIC</b>	
Alexandria, Va. ....	\$1,505
<b>NORTHEASTERN</b>	
Concord, Mass. ....	\$ 800
Nashua, N.H. ....	\$ 847
Canton, Mass. ....	\$ 625
<b>ONTARIO</b>	
Brockville, Ont. ....	\$ 270
East York, Ont. ....	\$1,081
<b>PIONEER</b>	
Grand Rapids, Mich. ....	\$1,100
Holland, Mich. ....	\$2,025
Lansing, Mich. ....	\$ 565
<b>SENECA LANO</b>	
Warren, Pa. ....	\$ 737
<b>SUNSHINE</b>	
Venice, Fla. ....	\$6,400
Sarasota, Fla. ....	\$ 912
Number of member contributions received	6,311 (18%)
Number of chapter contributions received	245 (32%)
Number of quartet contributions received	63



By Fred Anton, Adm. VP,  
1209 Biscayne Bldg., 19 West Flagler St.,  
Miami, Fla. 33130

For us Barbershoppers "Wanna Sing?" is the question we most often propound — to each other! How about "all those others out there" who would like to sing? Who are they? Where are they? More significantly, *how* do we find them?

The AFA (Auditions for Admissions) program is a well-devised plan for finding member prospects, and it is effective when properly executed. It is effective because the advertising "finds" prospects beyond the circle of friends whom we have already approached.

Another device or plan for finding prospects met with unqualified success in the Miami Chapter in Florida. The administrative vice president designed an eye-catching badge with the words "Wanna Sing?" boldly and colorfully printed thereon. Imprinted on a standard size convention-type name card, the badge was worn by chapter members at all times, including at work and at play. The purpose of the badge was to gain attention and elicit questions, at which time the member was to "lay it on" about the chapter. Names of prospects were thereby obtained, and from that point, Plan "B" of AFA was zealously followed.

It worked! Seventy-five names were turned in. Twenty-five prospects appeared on the scheduled AFA night, which was programmed in accordance with published suggestions. Amazingly, the members (including the previous non-participating skeptics) were so turned on by the success of the evening that names of prospects continued to pour in, and the chapter continued the AFA program at its meetings for successive weeks. The numbers of prospects in attendance continued to grow. By summer's end, 37 new members were added! By the year's end, 45 had been added! More than 20 of those new members competed in the contest last Fall.

The talents acquired were both musical and administrative. Following elections in the Fall, new members were in three seats on the chapter's board of directors, two were elected officers and numerous others headed public relations, bulletin circulation, ways and means, logistics and many other committee positions. The chapter's enthusiasm, zing, interest and musical quality have been manifestly enhanced.

Any new idea is usually accepted with skepticism and diffidence. Even the AFA program, with its unqualified successes over a period of years, has yet to be utilized by a number of chapters. How can one quarrel with success? The "Wanna Sing?" program is an effective tool for recruitment. As any other tool, it needs only to be used by craftsmen willing to use it properly.

You oughta try it — you'll like it!



## From The 1976 International Champions

A power-packed presentation  
of stereo Barbershop as the  
Innsiders lay it out for you ...

### INSIDE-OUT!

Mind-bending expanded sound is yours as  
the Innsiders stack chords on tops of chords  
in a variety of songs, including ...

"Show Me Where The Good Times Are"

"Who'll Dry Your Tears?"

"Pal Of Mine" ... and an unusual arrangement  
by Dennis Driscoll of the theme from ...

"EXODUS!"

Whether you like all-around entertainment  
or pure Barbershop, the Innsiders'  
INSIDE-OUT has it ...

### In Championship Insider style!

Gentlemen: Please send THE INNSIDERS —  
INSIDE OUT as soon as possible!

Name \_\_\_\_\_

Address \_\_\_\_\_

City/State/Zip \_\_\_\_\_

Enclosed is my check, payable to: THE INNSIDERS, 9007 Concho, Houston, Texas 77036. Canadian residents add \$1.50; Allow 3-5 weeks for delivery. © 1976 Innsiders.

( ) Album \$6.00 ( ) 8-Track \$7.00

( ) Cassette \$7.00

The distribution, sale, or advertising of unofficial recordings is not a representation that the contents of such recordings are appropriate for contest use.

# A Century of Singing...



Nearly a hundred years of music... almost a century of being part of the vocal scene, and today, an active Barbershopper! That description can fit no other than senior Society member, charter member and co-founder of the Pomona Valley, Cal. Chapter, staunch supporter of singing affairs and still a pretty good tenor — Ed "Pappy" Boynton, who has just celebrated his 98th birthday.

Townshend, Vt. (17 miles from Brattleboro) is where it all started for this popular West Coast Barbershopper, nearly a hundred years ago — 1879 to be exact. And it's still going on today, some several thousand miles westward, in the Far Western District, with the spritely and spirited gent who never misses a chapter meeting or singing event.

"I have always had singing in my life," he says. "My father, mother, sister and brothers all sang. And I have come to believe that barbershop-style harmony is richer and fuller than any other." An observation from this long-time avid supporter of the Society comes not lightly — but obviously only after serious consideration tempered with years of experience.

"A tenor is not just a man with a high voice," he also said recently; and then went on to point out the merits of male voices in general, and tenors in particular, having sung as a tenor for more than 75 years.

At age nine, he first sang alto in public in a chorus in Pasadena, Cal. At age 14, he began to sing bass in a church choir — but after two years the director "shoved me up to tenor"; then he sang first tenor at a lawn party on July 4th in 1896 and has been doing so ever since.

Our Society's oldest tenor left Vermont and came to California at an early age, and found his first job, after graduation, at 17, on a fruit ranch in Piru (Ventura County). This was followed by a short exposure as a railroad trainman, then a stint as a foreman and bookkeeper for an oil company in Los Angeles. Unfortunately, during these early activities, he was hampered by an affliction then termed as "inflammatory rheumatism," so he was obligated to go slow on physical activities.

## FIRST "STEADY" JOB LASTED 30 YEARS

His father came up with just the right task for this personable young man. He bought him a tailor-made suit and made him a part of the Boynton Teacher's Agency. It turned out to be a job that he enjoyed, as well as one that improved the stature of the firm. The boss's orders: "Get acquainted

with our customers (school teachers). Keep acquainted. And, do not talk business." The job lasted 30 very successful years and took the young, P.R.-minded, vocal musician into every nook and cranny of the western states.

Soon he recognized the value of ballroom dancing as a business asset. Buying a dress suit (the only thing he later salvaged from the San Francisco earthquake and fire) and engaging two young ladies to teach him the waltz and two-step, was just the beginning. Today he still cuts a stately figure on the floor and estimates that he has had the honor of dancing with more than 3,000 ladies.

Dancing was only one of the ways he followed his father's direction. Another, much to his liking, was singing. One of his groups was the "Sierra Male Quartet," which sang together in Los Angeles from 1911 to 1917. "Singing for their supper" (or at least for clubs of Los Angeles), members of the Sierra Male Quartet were sought after by at least two of the leading clubs in L.A. — The Federation Club and The Metropolitan. The Sierras delighted their audiences (mostly attorneys and educators) in the period just before WWI.

The list of choirs and choruses in which Ed Boynton sang include twelve choruses and seventeen church choirs (director or assistant for five of the choirs).

He recalls singing the Messiah 160 times under a great number of directors (six times one Christmas) including four times without rehearsal.

## EARLY BARBERSHOP HARMONY HAD LITTLE APPEAL

What kind of music did male quartets and choruses sing circa 1915? "Well, really not barbershop," according to Ed. "Beer-barrel basses" and "whiskey tenors" could often be heard emanating from the local saloons, and sounded much as some of our woodshedding does today. The repertoire of the early groups included songs such as "On the Sea" by Dudley Buck, and "Mother Winslow's Soothing Syrup," and even the Marseillaise, none of which could be classed as barbershop harmony.

It wasn't a dull life by any means. His recollections of the San Francisco earthquake and fire are as vivid today in telling as they must have been while they were actually happening. The date of the fateful event, April 18, 1906, found Ed and his group of teacher colleagues attending a Teacher's Institute at Grass Valley, near the California/Nevada border, some distance away from San Francisco. Ed today remembers little



# Almost

By R. A. "Dick" Girvin, 897 Atlanta Ct., Claremont, Cal. 91711



sensation of the quake. (However, members of the Institute later agreed that they "thought they'd felt it.") But the site of the ruins of San Francisco became most important. It was there he must go, not as a property owner (which he was not) but as a concerned fiancée. His wife-to-be was in the devastated city as a nurse, and there was no other way to ascertain her safety. Officials, surprised to find someone trying to get into the burning city rather than out, granted him permission to enter.

He found her! She was unharmed but her earthly belongings were reduced to two suitcases of clothes and \$150. "Waiting was too long" he remembers. "We were married in July 1906. It lasted 55 years and one week, ending with her passing in 1961.

## SECOND CAREER — REAL ESTATE

Real estate was another outlet for the inexhaustible Ed Boynton. After he closed the Teacher's Agency in 1931, he continued finding properties for his former customers and organizing educators associations. During this time, he was on the board of directors of a number of education-oriented associations as well as a moderator in his church. He still remains active with the First Baptist Church in Claremont.

In December 1970, Ed was taken to the hospital, suffering from what he termed "arthritis, dropsy, etc." affecting his body, his memory and his ability to sing — critical losses. Until mid-June in 1971, he reports being unable to remember a single line from any of the hundreds of songs he had memorized; and his vocal range was limited to four notes! Happily, today recovery is nearly complete (according to him). "My hazy memory is coming back, and I am in better health now than in several years, taking into consideration this pesky arthritis."

One cannot help but be most impressed with his "hazy" memory, and the ability of this fine story-teller to recollect the precise details of bygone incidents. His crisp delivery of the facts surrounding fascinating events is second to none. What is more, he remembers not only the story, but also the audience, and rarely does he tell a story to one who has heard it before.

## "AS YOU GROW OLD, YOUR FRIENDS PASS AWAY"

"In 1930," Ed recounts when asked about his secret of friendship, "my mother, who was then 85, told me 'Ed, the worst thing about growing old is that you lose your friends —

they pass away.' I resolved at that time it would not happen to me!" And he quickly summed up his immediate circle of friends to include: more than 500 families (he knows every one of them by name); 370 members of the Claremont University Club; 300 plus members each of San Antonio Gardens and Claremont Manor, and hundreds of barbershop friends whom he sees daily, weekly, monthly and annually in his rounds of chapter meetings, district conventions and not-infrequent visits (by bus) to chapters in the northern part of California. Today, he basks in the warmth of the chapter he helped organize at age 73 (1952), Pomona Valley. He never misses a weekly meeting. He has missed appearing on two annual shows, both because of hospital confinement. He is the official greeter for new and old guests alike — a high point of the evening for himself as well as the visitors.

## FIFTH "BASH" BEST YET

Recently, he was guest of honor at the Fifth BBBB (Boynton's Barbershop Birthday Bash) sponsored by his home chapter. This year, as in years past, he was serenaded by several choruses (Riverside Chapter, Pomona Sweet Adelines and Pomona Valley) and more than ten quartets. Yet, it was more than just barbershop gathering. He invited one of his favorite youth groups, the Chamber Singers from the local high school and a male faculty quartet from a private boys' school.

During the party, he stood and, in a clear voice, introduced his guests and relatives from near and far, citing both the guest's name and relationship. There were great nieces, great-great nieces, and, of course, his oldest daughter, Gratia Merritt, and "what's-his-name," her husband, with whom he now resides. (One cannot help detect and appreciate the humor in the apparent "lapse of memory," particularly when punctuated with a nod of the head and a sparkling eye.)

Thus, chamber music, barbershop, male quartet and group singing all add up to not only a memorable 98th birthday party, but also a good summary of the 98-year-life for this grand old man of our Society, of our community and of our world.

That was yesterday and today. But what of tomorrow? To put in Ed "Pappy" Boynton's own words to the Pomona Chapter: "If you keep having these birthday parties, I'll keep coming to them."

He will, too!

**WARNING!**

ANY COPYING OF THE WORDS OR MUSIC OF THIS SONG,  
OR ANY PORTION THEREOF, MAKES THE INFRINGER LIABLE  
TO CRIMINAL PROSECUTION UNDER THE U.S. COPYRIGHT LAW.

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OR ANY PORTION THEREOF, MAKES THE INFRINGER LIABLE  
TO CRIMINAL PROSECUTION UNDER THE U.S. COPYRIGHT LAW.

**DON'T  
It is**

In 1933, George M. Cohan's "You're a Grand Old Flag" carried the above warning. It was a reminder to all of the law and the penalty for copying the music without permission. All printed music of the day carried similar notices in an effort to protect the rights of composer and publisher. And it worked rather well in those days. But that was before the invention of two modern-day miracles . . .

#### THE COPYING MACHINE AND TAPE RECORDER .... A LICENSE TO STEAL!

There are well over two million copying machines in the country today. Last year alone they disgorged an estimated 75 billion copies. Included in this staggering abundance were uncounted copies of sheet music and song arrangements for churches, schools, choirs, glee clubs, choruses and quartets. Each copy a violation of the copyright law.

The copying machine was, understandably, at the center of the recent battles over the copyright laws. Composers and publishers are upset and angry that their works are being pirated by an indifferent and uncaring public.

Tape recorders go hand in hand with the copying machine. They too abound in the millions and are available at prices that put them within the reach of all. Just press the button and put it all on tape — whether you're stealing from another tape or record, a radio or TV program or from a live performance. Who's to know except you — and your conscience.

Obviously these two machines have eased their way into the fabric of our daily living. Obvious, too, is the fact that it's almost impossible to police the unlawful use to which these machines are put. It has been suggested that since policing is so difficult, one fair way to handle the situation would be to add a performance tax to the selling price of the copiers and recorders with the money going to compensate the authors, composers and publishers.

#### SPEBSQSA — LIKE A SORE THUMB!

Our Society frowns on the use of these machines as a means of providing free music for choruses and quartets. Not only

does it jeopardize our good relations with ASCAP and the publishing industry, but it tarnishes our image before the entire world as well. Besides that there's cannon No. 2 of our

2. We shall deport ourselves and conduct the Society's functions in such manner as to reflect credit upon the Society and its membership.

#### Code of Ethics . . .

In the matter of taping, the Society has a firm, clear policy stating: "Unauthorized taping of barbershop performances is illegal. Society units MUST NOT give permission for taping of any performance except to persons with copyright clearance."

Despite our Society's attitude in this matter, there are far too many members who feel that owning a tape recorder or having access to a copying machine gives them carte blanche to the musical works of the world. Like a license to steal. Yet these same individuals would be the first to complain if their paycheck was short, or the store clerk short-changed them after a purchase.

How long we shall continue to get away with this conduct is questionable. It should be clear to all, however, that by our very nature — the largest male singing organization in the

Materials used to compile this story came from the following sources: The Copyright Handbook (Howard Walls, 1963), Brookfield, Ill. Public Library Picture file, Chicago Tribune (Feb. 13, 1977), U.S. News and World Report (Dec. 1976), The Writer (Jan. '77), Public Law 94553 (Oct., 1976), General Information On Copyright (Library of Congress, Dec., 1975), Copyright Law — Possible Trouble Ahead (Wilbur Sparks, SPEBSQSA), Reader's Digest (May '76), How's Your Copyright I. Q.? (Bob Meyer, the HARMONIZER, May '63) and Copyright Data — A Treatise on Copyright (SPEBSQSA, Feb., 1961).

# Copy That Music~ Against the Law!!

By Bob Hockenbrough, "Q" Suburban Chapter,  
4150 Deyo Ave., Brookfield, Ill. 60513

world—we stand out like a sore thumb. We are no longer "small potatoes." And should they ever decide to make an example of the Society, it would be no problem at all to infiltrate our membership and gather all the evidence needed.

ASCAP, for one, has a battery of lawyers which does nothing but scout organizations like ours in an effort to protect its members. BMI (Broadcast Music Inc.), the American Guild of Authors and Composers, and The American

\$250 nor more than \$1000, or both at the discretion of the court.

Aside from the legal consideration there is a moral aspect. And in this regard consider this paraphrase of a quotation by Abraham Lincoln: "No fruits of a man's labor are more particularly his own than the fruits of the labors of his mind." And finally, there is the commandment which says, "Thou shalt not steal."



ONE YEAR IN JAIL! UP TO \$1000 FINE!

Composers Alliance also look after their own.

There are penalties other than a guilty conscience to be suffered for copyright violations. Currently, the law provides . . . "that anyone infringing a copyright may be required to pay the copyright owner such damages as he may have suffered . . . plus \$1 for every infringing copy made . . . and may be required to deliver for destruction all the infringing copies . . . as well as all plates, molds, matrices used for making the infringing copies as the court may order."

In addition, anyone proved to be infringing may be found guilty of a misdemeanor, which can be punishable by imprisonment for up to one year, or by fine of not less than

## THERE'VE BEEN SOME CHANGES MADE

The first major overhaul of our 67-year-old copyright law was signed by President Ford in October 1976 and becomes effective Jan. 1, 1978. It provides increased protection for authors, composers and artists. Works will be covered for the lifetime of their creator plus 50 years. Currently a copyright runs for 28 years and may be renewed for another 28 years for a total of 56. The life of copyrights now in existence has been increased from the current 56 years to 75 from the date obtained. Strict limitations are placed on photocopying with special exceptions for schools and libraries.

International Historian Wilbur Sparks is preparing a comprehensive report on this subject for a forthcoming issue of the HARMONIZER.



# Find the Song's Real Message



By Society Music Services Assistant Joe Liles  
(As reprinted from PROBEMOTER)

Most of us tend to think the message of a song is to be found only in the lyrics. After all, they carry the story line and provide us with beautiful, happy or sad thoughts. They can often stand entirely on their own and deliver a strong, meaningful message with no assistance from the music. Songs like *Dear Old Girl* and *Who'll Take My Place When I'm Gone* are good examples.

However, let's take a look at some other very strong "message" carriers that can be present in songs. If you were to examine other elements, that in themselves could provide entertainment, interest and emotion, you would probably isolate rhythm and melody. Harmony, too, is a strong force but, in the scope of a song, it is used mainly to provide support. We can point to tags that are most interesting because of the harmonic progressions, but the real flavor and the character of a song is expressed through melody, rhythm and lyrics.

Study a particular song in the light of those three elements and you will generally find one of the three will emerge as the most important element in that song. Usually, in a ballad, either the melody or the lyrics will be the most powerful, and on rare occasions you may find a song where they are both so strong it is hard to say which one has more strength. A song like that is certainly more of an exception than a rule.

A great melody can create emotional response from the singer and the listener. People hum melodies, whistle them, and we are able to recognize pleasure, sadness, fear or happiness, through the sequences of pitch and durations of tones. The lyrics to *Alice Blue Gown* (available in Society Catalog No. 7117) are very nice, but the *melody* is the dominant factor. The melody to *Carry Me Back To Old Virginny* has a strong, haunting and emotional feeling in it. The lyrics are fine, but the melody is the strongest carrier of the "message."

## OUR LIVES AFFECTED BY RHYTHM

Rhythm can be such a powerful force that it can move man to emotional extremes. Our lives are affected by rhythm, or the lack of it, and in a song it can deliver many kinds of "messages" without the aid of lyrics or melody. We love to listen to a drummer and allow our senses to be taken through a variety of feelings and levels of excitement. And what would a parade be without the rhythmic patterns that come rolling out of the percussion section of the bands? If the driving rhythms were removed from *Alexander's Ragtime Band* (Soc. Cat. No. 7093); *When Sweet Suzie Goes Steppin' By* (Soc. Cat. No.

7086); *Everybody Step* (Soc. Cat. No. 7105); *Five Foot Two*, and on and on, we would miss some important messages, and the song would not reach its potential.

Ordinarily, only one of the "big three" plays the dominant role in a given song, but there are many examples to be found where the leading role switches within a song. *Back In Dixie Again* (Soc. Cat. No. 7525) is a good example of this. It begins with a chorus in which rhythm emerges as the strongest of the three ingredients. Late or sluggish attacks (synchronization problems) in performance could destroy the expression of that part of the song. The consonants and vowels of the words should become vehicles to help express the rhythm. During this portion of the song, the rhythm should come alive and make its forceful impact on the participant and listener alike. This is a case where balladizing could prevent the strongest message from ever being delivered.

## EXPRESS BEAUTIFUL THOUGHTS

The verse is sung after the first chorus and expresses beautiful thoughts: the blossoming magnolias, the sunny south calling me back, the ringing banjos, sugar cane, verse have been emphasized. I'M GOIN'! Not to deliver these words with expression would rob this part of the song of its power and message.

Then follows the second chorus and rhythm reigns again. With the rhythmic structure revealed you can now SEE the guy going back home, and folks welcoming him. Joy and jubilation is the rhythmic message. The story line becomes even stronger because the "message" written upon the rhythm of the choruses and the lyric of the verse has been emphasized.

Highlight the key ingredient, whether it is rhythm, melody or lyric. Let the other two support along with the harmony, but don't pack the presentation with so many gimmicks, manipulations and devices that *they* are now the message of the song. If, in a performance, a song is so over-"interpreted" that the dynamic levels achieved, the multiple tempos used, and the special effects, etc. are what is remembered, then the real message of the song has been destroyed.

It could be compared to a beautiful woman wearing too much makeup. The real features are hidden and the message becomes one of artificiality. Let's sing our songs, and reveal the real and total message, by emphasizing the key ingredient — is it RHYTHM, MELODY, or LYRIC? The participants will enjoy it, the listeners will thrill to it . . . and the songs will appreciate it.



**GREAT BEND, KANSAS...** Central States District...Chartered May 8, 1977...Sponsored by Hutchinson, Kansas...35 members...Lee R. Phillips, 2800 Seventeenth, Great Bend, Kansas 67530, Secretary...Gordon Jones, 3619 Nineteenth St., Great Bend, Kansas 67530, President.

**NORWAY-SOUTH PARIS, MAINE...** Northeastern District...Sponsored by Portland, Maine...39 members...Henry W. Detert, Edgewood Lane, Norway, Maine 04268, Secretary...Arthur N. Gouin, Jr., 3 Maple St., Norway, Maine 04268, President.

**UXBRIDGE, ONTARIO...** Ontario District...Sponsored by Oshawa, Ontario...38 members...Robert Q. Bone, Gen'l Del'y, Zephyr, Ontario, L0E 1T0, Secretary...H. O. (Bert) Chesworth, Box 1029, Uxbridge, Ontario, L0C 1K0, President.

## NEW DIRECTOR SOUGHT

The twenty-sixth largest chapter in the Society, located in the San Francisco Bay Area, is seeking a new director. Our present director has asked to be relieved due to business commitments.

The person we need is, in addition to having superior musical background and ability, knowledgeable in staging, a showman himself, and is eager to take a dynamic and talented chorus "all the way" and, above all, is fun to be with.

We'll help the right person relocate and find a new job. Send inquires and resumes to:

Tom McGowan,  
1532 Castle Hill Rd.,  
Walnut Creek, California 94595  
Phone: (415) 939-4351

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**FOR SALE** — Choice of 3 different uniforms. All in excellent condition and none over 4 years old. These are lined, machine-washable, 3-button Prince Edward-styled jackets in sky blue, beige or teal blue with black trim lapels/collars. Black tuxedo trousers. Have 100 of each; will sell lesser quantity to 2 chapters taking any style. Cost over \$80 new. Contact: Murray Litin, 22 Kennedy Rd., Sharon, Mass. 02067, or call evenings (617) 784-2352.

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**FOR SALE** — 42 red-grey plaid uniforms. Grey hats, spats and gloves, also red ties. Samples available. Call or write: Robert Leiske, 18 Highland Ave., Ripon, Wis. 54971. Phone: (414) 748-2945.

**FOR SALE** — 69 nearly new, smart-looking grey coat/pants uniforms. \$25 each. Picture available on request. Pomona Valley Chapter. Contact: R.A. "Dick" Girvin, 897 Atlanta Ct., Claremont, Cal. 91711.

**FOR SALE** — 30 or less chorus uniforms. Coat — black and gold brocade; pants — tuxedo striped; shirts — formal, pleated with studs. Good condition, will sacrifice. Contact: Joe Jahrsdoerfer, RD No. 3, Box 410 Milford, N.J. 08848. Phone: (201) 995-4463.

**FOR SALE** — 50 chorus uniforms, blue jacket with black lapels, black striped pants, some white gloves and white dikkies also available at no extra charge. Price: \$30 per unit. Willing to negotiate. Will try to make especially attractive offer to new chapters. Contact: D. H. Petersen, 1424 Vista Lane, Willmar, Minn. 56201. Phone: (612) 235-0005 or 235-3322.

**FOR SALE** — 50-plus tux jackets with pants; black with gold pattern; assorted sizes; \$15 each or \$500 for all. Call (815) 842-2523 or write: VERMILLIONAIRES, Box 886, Pontiac, Ill. 61764.

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The TOP HATS

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# More to "SP" Than Meets the Eye

By Tom Sando, 80 North Walnut St.,  
Canton, Mass. 02021

With reference to "The Way I See It" in the March/April HARMONIZER by Carl A. Jones, I would like to make the following observations on the Stage Presence judging category.

First, I feel that our judging system has improved tremendously over the years because of the hard work of many talented men. Their efforts to develop the best and fairest method of scoring our quartets and choruses have not been fruitless.

There is a general feeling, however, that the "SP" category has graduated to an unusually high scoring position in the judging system. Having been involved back in the late fifties with the judging system as it existed then, I initially had similar feelings. Let's think a bit about the human element involved and the ability of the men we trust to judge SP.

I believe the SP judge not only considers over-all neatness of appearance, but also the way a contestant uses showmanship to enhance the vocal performance judged by the SOUND and INTERPRETATION judges and to determine the proper allowance of points accordingly.

I don't believe that any SP judge today will put on invisible blinders and score a contestant only on the basis of the precision dance steps or other rhythmic movements used during a presentation. We trust this judge to determine the

maximum amount of these movements to be considered when he computes their score.

We, as contestants, on the other hand, should realize this relationship to other categories and not think we have to present a spectacular vaudeville show to beat the next guy, but to use appropriate showmanship with good coaching and directing. (Sometimes physical motion can be overbearing and detract from the story of our music, and other times it requires more.)

I feel it is not so much how many points the system now allows the SP category, but the intelligent manner in which the points are awarded.

I am frequently asked the following question: "How come our coach in SP has been getting involved with the music and vocal production when we know he is not a great singer and lacks the ability to determine whether a song is being sung with accurate pitch?" My immediate reply is, "don't ever doubt this man's ability to hear well."

## TRUST JUDGE'S ABILITY

We should trust that he will use SOUND and INTERPRETATION to relate in the best possible way to obtain good showmanship in performing, and that he will not get involved with tonal accuracy or re-arrangement of phrasing, etc.

I'm sure most SP judges have a good "ear," but in most cases are trying not to "get out of their category" when coaching and judging.

As Barbershoppers, we are very fortunate to have distinct advantages over many other singing organizations. For example, we can woodshed in a corner for personal thrills and not depend on formal direction or be bound by a musical score. Personally, this is one of my greatest pleasures and my main reason for being a Barbershopper. Of course, some of our "taggers" and woodsheddors would just as soon get all their kicks in this manner and forget about entertaining anyone but themselves. It has been my experience that it is usually this group of people who find fault with our aims and purposes and criticize our judging system without substantial background knowledge.

## APPROPRIATE SHOWMANSHIP DESIRABLE

We definitely need coaching and direction in coordination with our judging categories to further enjoy another great thrill of barbershopping. That thrill is to entertain our public by presenting the best possible image of barbershopping. Competition keeps us on our toes, which doesn't necessarily mean we dance more than we sing, but it's sure worthwhile to present a song with appropriate showmanship.

And this brings us back to our highly qualified contest and judging program and the strong requirements it demands of applicants for judging. As far as the SP category is concerned, I think it's proper to assume that our contest and judging program is THE BEST, and that the first to propose any changes will come from within this group of responsible and dedicated Barbershoppers.

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# JOSEPH P. WOLFF

One of the Society's early administrators, Joe Wolff died June 15 in Detroit at age 86.

An international board member from 1940 through 1942, Wolff served as a vice president in 1943 and '44. The Society's code of ethics, which he authored, was first introduced in "Barber Shop Re-chordings" (forerunner of the HARMONIZER) in 1942. A slightly edited version of his original code is still being used today.

Active in the early expansion of the Society, Wolff was a charter member and first president of the Detroit No. 1 chapter. He served as president of the Michigan District (now known as Pioneer) in 1942 and was an active quartet man. He maintained membership in the Detroit No. 1 chapter until his death.

Former commissioner of Detroit's Housing and Safety Engineering Department, Wolff had been retired for several years. He was past president of the Building Officials Conference of America and a member of the American Institute of Architects and Engineering Society of Detroit.

Surviving are his wife, a son and one grandchild. Condolence messages can be sent to his wife at 8491 E. Outer Dr., Detroit, Mich. 48213.

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# SHARE



# the Wealth

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

TEN YEARS AGO in "Share the Wealth" we read "Sign for Logopedics." Though the idea may be a bit old, we wonder if it still wouldn't work well today. The Sebring, O. Chapter, originators of the idea, killed two birds with one stone and then got the "stone" back again. Their first "bird" came with a unique design for their "Evening of Harmony" printed show program; the second "bird" was an additional \$75 for our UNIFIED SERVICE PROJECT. Starting the plan well ahead of their show date, they took a Society letterhead (imprinted especially for the chapter) to their district convention. They gave people an opportunity to sign this sheet at a cost of \$1 per signature (explaining that the proceeds were going to the Institute). Then they used these signatures, along with other pertinent details concerning the show and an explanation for the signatures, to make up a most interesting show program cover. You'd be surprised how many people will pay a dollar to know their signature is going to appear in print. The idea worked well for Sebring and might just trigger a thought or two for you.

HAND SHAKER OF THE NIGHT works out well in many of our chapters. Each week the president appoints a man to be the "hand shaker of the night." The sixth man (could be the tenth or the fifteenth) to shake his hand receives a cash prize. (One chapter years ago used to give out silver dollars; one would doubt if they are still doing that today.) In any case, the dual rewards from use of this idea are something to think about: (1) It's a good attendance booster and, (2) creates better fellowship by getting everyone to say "hello" and greet each other. The "hand shaker" idea is so easily implemented we're surprised it's not used in every chapter. Why not give it a try. Who knows, that next hand extended in your direction just might be "the hand that feeds you!"

"THERE'S A HAPPY DIFFERENCE between our Society and most civic clubs," writes Dan Kimmel in the Panama City, Fla. "Panamonium." Most men's clubs are organized primarily for service to the community; fun is secondary — a satisfying spin-off, good fellowship kind of fun that comes from working closely with good friends toward a common accomplishment. Our Society, however, is organized essentially for singing, with community service as a secondary function (not unimportant, mind you, *secondary*). Some of our members who also belong to civic clubs claim they enjoy barbershopping more. Isn't it odd, though, that while ours is a *fun-type* Society and theirs more work-oriented their organizations are better known and have hundreds of times more members. Before more men are attracted to our kind of fun, we're going to have to let *their* world know that we aren't being selfish with our enjoyment of barbershopping. We have to let others know that while we're receiving personal pleasure, we're often aiding worthy causes

at the same time. They'll join us much sooner knowing that when they're taking that night away from their wife and kiddies they're not on their own little "ego" trip. Making SPEBSQSA synonymous with service will make the family-sacrifice "pill" a little easier to swallow. We've got to let people know that instead of cleaning cars, peddling peanuts or light bulbs, we raise charitable funds by singing and presenting our shows. And that's the happy difference mentioned above. Remember, Canon Ten of the Society's Code of Ethics states: "We shall render all possible altruistic service through the medium of Barbershop Harmony."

DID YOU KNOW about the numerous celebrities who have been, or are currently, in barbershopping? Harry Armstrong (deceased), composer of "Sweet Adeline"; Art Baker (deceased), radio/TV announcer and motion picture actor; Irving Berlin, perhaps the greatest composer of popular music in this century; Bobby Bragen, former baseball manager; the "Buffalo Bills," stars of "Music Man" (stage and film) and our 1950 international champs; Bing Crosby, singer, radio, TV and movie actor; Arthur Godfrey, radio and television personality; Burt Mustin (deceased), character actor; Ted Henrich, baseball star and former member of Johnny Appleseed District quartet champions; Burl Ives, folk singer and movie actor; The King's Men, professional quartet; Chester Lauck, Lum of "Lum and Abner"; Giovanni Martinelli (deceased), opera singer; Fibber McGee (deceased) famous radio personality; James Melton (deceased), opera star; President Harry S. Truman (deceased), former U.S. President; Fred Waring, conductor and musician; Meredith Willson, composer and author of "Music Man"; and Bill Hanna, creator of the "Flintstones."

LOOKING FOR A NEW SHOW QUARTET or a name for your new quartet? The Society has a directory of Registered Quartets which might help you. Each year your International Office updates this listing as a service for you. Request your copy by writing SPEBSQSA, 6315 Third Ave., Kenosha, Wis. 53141.

HOW MUCH DOES IT COST TO COMPETE? In the Tampa, Fla. "Harmony Herald," Ray Scalise printed the results of a survey which indicated the average chorus member spends about \$55 each time he competes. This amount covers housing, transportation, cost of four meals and the ticket package. Expensive? Ray figures it depends on the benefit and enjoyment received by each individual. In his case he feels it's a real bargain. He suggests a way to "beat the rap" — sort out all your small pocket change (dimes, nickles, pennies) each night and drop them into a jar. You'll be surprised to learn you can save enough to cover two competitions a year this way.

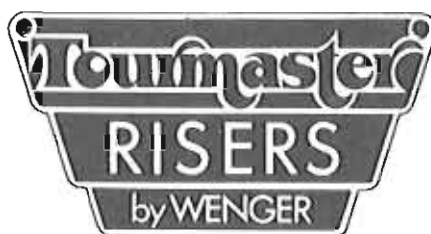
## Century Club

(As of May 31, 1977)

Society Rank	Total Members
<b>MID-ATLANTIC</b>	
1. Dundalk, Maryland	178
10. Alexandria, Virginia	125
15. Livingston, New Jersey	123
17. Montclair, New Jersey	119
18. Westchester Co., New York	118
28. Montgomery Co., Maryland	108
29. Wilmington, Delaware	107
33. Allentown-Bethlehem, Pa.	103
34. Fairfax, Virginia	103
37. Cherry Hill, New Jersey	101
<b>FAR WESTERN</b>	
2. Phoenix, Arizona	158
5. San Diego, California	138
6. Peninsula, California	137
9. Whittier, California	126
20. Riverside, California	113
26. Fresno, California	108
35. Walnut Creek, California	102
39. Salt Lake City, Utah	101
<b>ILLINOIS</b>	
11. Arlington Heights, Illinois	124
23. Bloomington, Illinois	110
31. Lombard, Illinois	105
<b>JOHNNY APPLESEED</b>	
24. Maumee Valley, Ohio	110
30. Canton, Ohio	106
32. Columbus (Buckeye), Ohio	103
<b>PIONEER</b>	
8. Detroit, Michigan	131
22. Oakland Co., Michigan	111
36. Grand Rapids, Michigan	102
<b>CARDINAL</b>	
3. Gtr. Indianapolis, Indiana	146
21. Louisville, Kentucky	113
<b>CENTRAL STATES</b>	
14. Kansas City, Missouri	123
27. Denver, Colorado	108
<b>LAND O'LAKES</b>	
7. Minneapolis, Minnesota	133
40. Winnipeg, Manitoba	100
<b>ONTARIO</b>	
16. Scarborough, Ontario	122
38. Ottawa, Ontario	101
<b>SOUTHWESTERN</b>	
12. Houston, Texas	124
19. Dallas (Metro.), Texas	116
<b>DIXIE</b>	
13. Atlanta, Georgia	123
<b>SENECA LAND</b>	
25. Rochester, New York	109
<b>SUNSHINE</b>	
4. Miami, Florida	140



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## about *QUARTETS*



The "Roadrunners" (Minneapolis area) perform one of many of their singing acts which will be seen by 50,000 people at the Minnesota State Fair this summer. They will be performing for the second year, a feat unprecedented among amateur ranks.

Knowing a couple of Irving Berlin songs became pretty important for The Custom Gentlemen (New York City), who found themselves tunelessly occupied May 5 through 11 as they participated in shows honoring Berlin on the occasion of his 89th birthday. They started off the week with a television appearance on the "Wonderama" show (a children's program with kids from ages five through twelve in the studio audience), where they had an opportunity to explain barbershopping and sing two songs for the appreciative youthful audience. Later telecasts of the program were shown in Washington, D.C.; Los Angeles; Minneapolis; Cincinnati and Kansas City. On May 6 they were interviewed by UPI news and their story about the Society and songs will be aired by at least 800 stations across the country in two five-minute spots on a radio show called "Reflections." Though these shows were highlights of the week, there were several other live appearances on both television and radio which kept the quartet singing in high gear all week. Our alert public relations firm, Harshe, Rotman and Druck, was responsible for providing this singing opportunity for the "Custom Gentlemen." Members of the foursome are Ed Harrington, lead; Ed

Waesche, bari; Jim Mallett, bass; and Dane Marble, tenor.

Want to sing in an Australian quartet contest? The SOVEREIGN HILL BALLARAT (Victoria, Australia) has asked for advice and support for a barber-shop quartet contest which will be held on Sept. 14, 1977 in the Memorial Theatre during SOVEREIGN HILL CONCERT NIGHT in Melbourne. Cash prizes will be awarded and quarets must sing at least three selections using not more than twelve minutes. Points will be allotted for selection of songs, execution and costumes. Entries close Monday, August 1, 1977. Those wishing to learn more details should contact Desmond Kennard, Executive Director, SOVEREIGN HILL BALLARAT, Ballarat 3350 Victoria, Australia. Phone: 311944 (STD 053).

Our hats are off to the zany Phoenix foursome Nostalgia. They included an interesting challenge in their April 6 newsletter. Hoping to stimulate additional quartet activity, "Nostalgia" offered to pay one half of the \$10 international registration fee to any quartet which would enter and sing in

their divisional competition. So much of their newsletter information is in the "lighter vein" (downright humorous reading), we're not sure if the offer was "for real" or one of their famed "put ons." We're wondering if they had any "takers." Will someone enlighten us? (No, "Nostalgia," not you.)

It's been an interesting Spring for the Stacked Deck, 1976 Dixie District Champions. After learning the Lawrence Welk show was in Birmingham, Ala., the quartet "ran into" Welk in a hotel lobby and asked if they could sing for him. They were invited to Mr. Welk's suite, where they spent the next thirty minutes singing and talking with him. No, he didn't sign them up on the spot. He did have some very encouraging words, though, and asked them to stay in touch and send him tapes from time to time. Then on May 1, while returning from a show, the quartet boarded a plane only to learn that there would be a slight delay before take-off time. Somehow a stewardess found out the foursome was aboard and asked them to sing. After several songs the plane took off, and the captain stole the show by announcing: "You can't get that kind of entertainment on

Yes, there really is a Harmonyville, Vt., and the "Four Tune Tellers," a Bridgeport, Conn. foursome, took this picture to prove it. From left, they are Bill Hildebrand, tenor; Ollie Germaine, lead; Ron Mead, bass; and Bill Grace, bari. Though there are no plans at this time to relocate the Society's Int'l Office to Vermont, wouldn't it be great to have that name on our letterhead.





The DELMARVA Area Logopedics Night was highlighted by songs from these two fine Mid-Atlantic District quartets, the "Reign-Beaus' End" and "Sussex Counts." Sponsored by the Seaford, Dela. Chapter, proceeds from the evening topped \$700. The two quartets are shown above in an unusual pose. Clockwise, starting at 1 o'clock, are Jim Marberger, lead; Carroll Beard, bari; Jon Lowe, bass; and Ron Allon, tenor (all "Sussex Counts"); Larry Duggan, lead; Dick Webber, tenor; Joe Pollio, bari; and Dave Diebel, bass (the "Reign-Beaus' End").

any other airline!" Besides having a great time, the quartet reported that refreshments were "on the house." (plane?) Members of the "Stacked Deck" are Tom Cain, bass; Fred Baswell, tenor; Ron Montgomery, lead; Jim Cain, bari. (Contact: Jim Cain, 3B07 - 2nd Ave., Tuscaloosa, Ala. 35401.)

We know his many friends will be pleased to learn that Bill Busby, bari of the 1956 champion Confederates, has recently retired and is planning on moving back to Memphis. Though Bill has had health problems the past couple of years, he is much improved. Our thanks to Editor Bob Strong for including this bit of news in his "Memphis Cotton-pickin' Notes."



## AN INTRODUCTION TO FRANK BUFFINGTON

When Frank Buffington's song (included in this HARMONIZER), "The Girl in My Memory," reached the International Office, it attracted the attention of the music men right away. It has the kind of melody that's easy to remember and it's our kind of lyric.

The composer was born in Carlisle, Ind. and was very young when the family moved to Grove City, O., where he was raised by an aunt and uncle.

High school days in the late 30s found him singing tenor in a barbershop quartet. Other musical activities included a capella mixed chorus, glee club, orchestra (violin) and band (drums). Winner of a vocal music scholarship, his college studies were interrupted by WW II.

Post-war years found him active in the "Burnt Corkers," an organization which perpetuated minstrels. He became their national president in 1945. He also sang lead in the "Four Dads," a quartet which remained active for 20 years. Frank wrote and/or arranged most of the quartet's material as well as producing and writing minstrel shows (as many as 36 shows per year).

It wasn't until 1966 that he learned of the formation of a chapter in Grove City. The late Dr. Robert Sommer, who had sung baritone in Frank's high school quartet, extended an invitation to join their fledgling singing group, and he's been involved completely since then.

He has held all chapter offices, some two or three times, and received the chapter's Barbershopper of the Year award in 1967. He was also show chairman and wrote the chapter's first scripted show. Later he served as area counselor and became a district vice president in 1975, a position he presently holds. He also received the district Barbershopper of the Year award in 1975 and was installed in the district's Hall of Fame.

Frank is married and has two daughters. Having his song arranged by Soc. Mus. Services Ass't Dave Stevens and published by the Society are considered highlights in his musical life.

Eight-year-old Todd Buckner attended the recent Cardinal District Spring convention to hear his dad Ken Buckner sing with the Citations. He listened attentively throughout the first half of the program, after which he persuaded his Mother to let him go swimming in the motel pool. When Ken returned to the motel after the contest, he asked Todd how he enjoyed the second two songs the quartet has sung, and Todd replied, "Sorry, Dad, I left after the first service!" We're glad we saw that little item in Editor Jim Fulk's "Starting Gate," Louisville, Ky. bulletin.

It's been a while since we've had an all-family foursome among our 1,400 registered quartets, but the Van Alstyne's ended that on Mar. 22, 1977, when they registered as the Brothers Four. All members of the Columbia County, N.Y. Chapter, Roger sings lead; Clayton, tenor; Richard, bari; and Allen, bass. Roger is the contact for the new foursome and he lives at RFD No. 1, Ridge Drive, Valatie, N.Y. 12184.

The following personnel changes came to us from the quartet registration department. Donald R. Schaffer is the new bari in the Four-Ever Yours (Allentown-Bethlehem, Pa.) quartet replacing Guy Christmas... John Western has replaced K. C. Lunden as tenor in the Royal South Platte River Flats (Denver, Colo.)... New lead in the One-A-Chord (Chesterton and Hobart, Ind.) is Jim Peppers, who replaced Chester Rideout... Steve Peterson is now singing baritone instead of Dan Rowland, who has taken Paul Stuhlman's spot at bass in the Harmony Adventure (Westchester Co., N.Y.)... New Tropic Tones (Naples, Fla.) tenor is Bob Millage, who replaces Roger Roof.

A reunion of Bostonians took place in March when the "Boston Common" appeared on the Greensboro, N.C. show. That's Dixie District Pres. Ralph Delano, a transplanted Yankee who was born in Malden, a Boston suburb, pictured with the quartet.





# I see from the bulletins...

By Leo Fobort, Editor

"The Longhairs Meet the Barber Chair" brought together an unusually wide spectrum of music lovers in Cedar Rapids, Ia., where the "Harmony Hawks," under the direction of Len Bjella, and the Cedar Rapids Symphony held a joint concert in the Symphony's new home, the Paramount Theater for the Performing Arts. It's the second time the two groups have performed together for a packed house. Three quartets, the "Vigortones," "Royal Renditions" and the "Artful Dodgers," rounded out the musical evening. Special arrangements for both chorus and orchestra were prepared by veteran Society arranger W. C. "Pick" Pickard. The orchestra is shown right as they performed, under the baton of Richard Williams, while the chorus looks on.



## \$10 FOR "SPEBSQSA U?"

The following item appeared in the Montgomery, Ala. "Swipes and Tags":

"After reading the plea for Expansion Fund money in the Nov.-Dec. '76 HARMONIZER, I changed my mind regarding the Society's plea for funds for another building. Previously, I had viewed this subject with a jaundiced eye. I thought to myself, 'since I pay my dues each year, why should I actually *give* my money away?' Then I began to compare the Society's meager request for \$10 per member with the fund-raising requests I periodically receive from the colleges I have attended. I gladly honored those because I wanted to be certain that my

The "Rooftoppers" and other members of the Staten Island, N.Y. Chapter are harmoniously "topping out" the roof on the Eger Lutheran Home, where the chapter meets each week.



*alma maters* survived and prospered.

"But then, why shouldn't it be the same for SPEBSQSA? Why shouldn't we pitch in and help the Society purchase another building the same as we support the building of a new dormitory or other expansion plans for a college, church or fraternal organization?

"Maybe it would help if we imagined the Society as our *alma mater*... sort of a SPEBSQSA University. After all, look at what barbershopping has done for us. It has educated us in one of the greatest hobbies of all time and permitted us to gather with other men and enjoy the priceless experience of singing four-part ringing chords... and that alone is worth well over the ten bucks to me." The article was signed, Jerry Tonnell, Class of '54". Jerry, we think you've hit on a great ideal! Whatever is needed to encourage our members to part with \$10, the fact remains that we have purchased the building and we MUST pay for it... let's get the job done NOW! And, thank you Editor Tom Berkey, for giving Jerry an opportunity to share his thoughts with your members — and now the Society.

## PAST PRESIDENT HONORED

Past International President Arthur A.

Merrill is the recipient of this year's Market Technicians Association Award. The award is presented each year to a person "who has made significant contributions to technical analysis, as stated in the MTA Constitution's injunction to 'engage in other activities suitable for such an organization.'" This is the first time since the award was established in 1974 that one of its own members has won the honors. Merrill has published *Technical Trends*, a statistical stock market service, since 1962. He pioneered in the study of the seasonal patterns in stock prices, and is the author of the book *Behavior of Prices on Wall Street*, *Bear Market Characteristics* and *Market Indicators and Growth Company Ratings*. He has also compiled and published historical data on the Dow industrial average, odd lot statistics, an advance/decline oscillator and NYSE member trading. A new book, *Filtered Waves; Basic Theory*, has recently gone to press. His distinguished career as a stock market researcher, writer and publisher is all the more remarkable because it began following his retirement from 33 years of service with General Electric. At GE, he worked as an engineer, a corporate planner, a forecaster and manager. Among many non-business titles by





They'll know about barbershoppping and the "Innsiders" in the year 2077. A/C Dick Dregar (Port Charlotte, Fla. - Sarasota Chapter) placed the July-August 1976 HARMONIZER in a time capsule to be opened in 100 years.

Merrill are *It's Easy to Add With an Abacus*, *Chess Openings Simplified*, *The Circumpolar Constellations*, *The Battle of White Plains* (an account of a Revolutionary War battle) and the *Gourmet Guide*. He is an avid photographer, current secretary of the Society for the Investigation of Recurring Events and was president of our Society in 1955-'56. He and his wife Elsie live in Chappaqua, N.Y. Congratulations, Art!

#### A LITTLE LUCK HELPS

According to what we read in the May "PITCH-BURGER" (Editor Lou Sisk), show chairman Joe Veltre can speak with authority concerning things that can go wrong with a show at the very last moment. Imagine, if you will, how you would have handled the problems he was confronted with as late as an hour prior to curtain time. That's when he received a phone call from his MC cancelling out because of illness. A short time later he learned that the ceiling in the Sweet Adelines' dressing room had caved in sending two of the ladies to the hospital! Veltre solved the first problem by contacting a local radio announcer, who

agreed to come to the rescue and, incidentally, very capably handled the MC chores. Veteran song leader Tom O'Malley stretched his pre-show sing-along to give the guys in the chorus a chance to regain some lost composure. (They were warming up when the ceiling in the next room collapsed. A frightening experience, to say the least.) Everything moved along quite smoothly from that point on, and the entire evening was termed a success. We'd have to agree with Editor Sisk, who recommended a special award for the show chairman.

#### SONGS FOR FREE DRINKS

A note from Craig Stockel, public relations director of the Coles County (Ill.) Chapter, explained that his chapter was using a slightly different kind of gathering place for after-meeting singing. From one-half to three-quarters of their membership gathers at McDonald's restaurant in Charleston, where the management provides free drinks in exchange for their songs. This arrangement has worked out so well that the chapter recently presented the restaurant manager with a barber pole plaque as a token of its appreciation. A picture of the presentation appeared in the Charleston *Times-Courier*. We're sure both the chapter and the restaurant owner appreciated receiving that bit of free publicity.

#### MANY WAYS TO PLAY THE GAME

Sports Editor Art Rosenbaum wrote the following in the May 9 issue of the *San Francisco Chronicle*:

"George Joey Morris of San Francisco, who sings a solid baritone, reports that at a golf tournament in conjunction with the convention of the Barbershop Quartet Society last year, foursomes were paired according to voice. Whenever one of the group made a birdie, all four - tenor,

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lead, baritone, bass - would pause at the next tee to harmonize their joyous lyrics.

"When a breeze came up," said Morris, "You could hear the singing across the course, especially if you were downwind."

"Well, that's golf. Someone is always devising another way. Fred Waring borrowed from the Barbershoppers and included an idea of his own in his four-of-a-kind tournament at Palm Springs last week. In his tournament, foursomes were paired by vocation - four morticians, four jockeys, four lawyers, four CPAs, four actors, etc. . . . Our thanks to member Ralph Bryant for sharing this little "goodie" with us. Ralph says that George Morris is a former member of the San Francisco Chapter. It's equally interesting to know that Fred Waring still retains his membership in our Society.

#### HANDS ACROSS THE SEA

As a result of England Barbershopper Don Amos' visit last summer to Coos Bay Ore. (while traveling with the bicycling Lee Wynne from Spokane to San Francisco), the Coos Bay Chapter has been in

(Continued on next page)



"Ladies and gentlemen, our National Anthem, presented by the Sioux 'Emperians' barbershop chorus!" And for the Sioux Falls, S. Dak. Chapter, that announcement introduced them to 20,000 people in the arena, and a TV audience of 250,000 watching the State's Class "A" and "B" High School basketball tournaments last March.

The "Goodwill Blenders," a group of Ft. Lauderdale, Fla. Barbershoppers, are shown right as they sang under the direction of Lew Shonty. In addition to numerous performances for a variety of charitable institutions in their area, they frequently perform for cruise boats from Miami Beach. Ranging in age from 75 to 90, these men are obviously staying young with their singing activities.



#### FROM THE BULLETINS — (from page 25)

touch with Don in Crawley, England (Don's home "club") with the intent of becoming "twin-city" chapters. The proposal has now been accepted by both groups, and Coos Bay claims to be the first chapter in the Evergreen District to "twin," although several eastern chapters have already established similar relationships. In addition to exchanging bulletins, the "twin" cities hope to swap ideas, tapes of chorus and quartet singing, verbal correspondence via tapes, etc. Both groups look forward to a long, interesting and deepening relationship. Our thanks to Max Tegerdine, Coos Bay bulletin editor, for providing us with the details.

#### HONORS FOR HOOSIER

Both "IN-KY NOTES" (Cardinal District publication — Editor Paul Izdepski) and "SPEED NOTES" (Gtr. Indianapolis Chapter bulletin — Editor "Chuck" McKinsey) carried stories about Tell City, Ind. Barbershopper Roy Fenn, who was among the ten Hoosiers selected to receive the Indianapolis *Star's* first annual Indiana Jefferson award for service to their community. Roy has been chief supporter of Camp Koch for Crippled Children (its outdoor theater is named for Fenn); he donated the tracts of land on which both a hospital and the community 4H Fairgrounds have been built; he has been active in Boy Scout work for 60 years, longer than anyone else in Indiana. The 82-year-old Fenn, who for years has been "Mr. Barbershop" in Tell City, has brought in 57 members since the chapter was chartered in 1946 — a remarkable feat in itself. Besides barbershopping, Roy has belonged to several other organizations including both civic and church groups. In 1972 he was honored at the White House

for his work with the handicapped. A great tribute to one of the Society's finest.

#### WOULD YOU BELIEVE . . .

Kaukauna-Little Chute, Wis. Chapter Pres. Sheldon Niquette presented his chapter secretary, John Scherer, with a lovely corsage in honor of National Secretary's Week? A picture of the corsage "pinning" was included in "KAU-CHUTE NOTES" (Editor Ed Ebben). Overwhelmed by the whole scene, John treated the entire chapter to a Spanish hamburger lunch after the meeting. (Ed. note: Thought surely someone would have sent this unusual picture to the HARMONIZER. Who dropped the ball?)

#### HAPPY BIRTHDAY, SPEBSQSA!

Besides being National Harmony Month and the Society's 39th birthday, April held special significance for Santa Barbara, Cal. Barbershoppers, who celebrated their 20th anniversary on April 1. The April issue of "Channel Tones" (Editor Bill Miller) included a complete chapter history and an interesting story ("Roots") by charter member Bob Wilke.

We commend Editor Miller and all who contributed to making it a memorable issue. You have something to "sing out" about . . . and you did a fine job of it in this special issue.

#### "MOMMY, I LOVE YOU!"

These four words were responsible for inspiring the Aurora, Ill. "Lamplighters" Chorus to sing a spontaneous encore for just one woman. The chorus had just finished a performance for a local social club when a woman in the audience approached them, complimented them on

their singing and thanked them for what the Barbershop Harmony Society is doing for her son. She went on to explain that her son has been attending the Institute of Logopedics as an in-patient for the past year, and that when he entered the Institute he could not speak more than five words. He is now six years old. She told of the wonderful care and treatment her son is receiving and then, with tears in her eyes, said that her son had called her just before she had left home that evening, and his first words were, "Mommy, I love you!" You can imagine that it was an inspired chorus which sang especially for her, "We Sing . . . That They Shall Speak!" We can't credit the bulletin in which this story first appeared. It's been reprinted countless times

#### ADMINISTRATIVE TALENT ABOUNDS

Would you like to have 31 active past chapter presidents in your chapter? They can truthfully make that claim in Phoenix, Ariz., "home" of our 1976 international chorus champions. And that makes one think again about the relationship between administrative leadership and good singing. It's pretty obvious, as we think of other chorus title holders, that the two ingredients for a successful chapter — good administrative and musical leadership — are natural "go-togethers." It's interesting to note, too, that among the list of those who have served as Phoenix president, or president of some other chapter, are men who have been district officers, experts in several judging fields, a past international president (Lou Laurel, 1962) and present Int'l President Sam Aramian. Sorry, we couldn't list all the names. We thank Imm. Past Pres. John Fenner for coming up with this information. Now we know why the Phoenix "team" is so hard to beat!

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			In 1977	7-1-64 To 12-31-76
CARDINAL .....	\$ 1,771	\$ 77,257	\$1.89	\$61.63
CENTRAL STATES .....	1,837	137,571	1.29	40.86
DIXIE .....	628	76,810	.93	48.27
EVERGREEN .....	2,383	83,042	1.61	34.21
FAR WESTERN .....	12,112	252,005	3.47	60.62
ILLINOIS .....	1,370	137,619	1.89	60.53
JOHNNY APPLESEED .....	1,909	134,920	.92	42.59
LAND O'LAKES .....	692	172,862	.66	47.31
PIONEER .....	871	77,827	.99	50.48
MID-ATLANTIC .....	7,414	306,722	1.85	55.13
NORTHEASTERN .....	658	117,663	1.07	34.93
ONTARIO .....	1,145	68,295	3.77	35.11
SENECA LAND .....	1,248	86,462	1.23	59.41
SOUTHWESTERN .....	613	74,917	.38	41.38
SUNSHINE .....	1,446	77,808	2.10	59.88
HARMONY FOUND. ....	—	9,938		
OTHER RECEIPTS .....	—	109,785		
TOTAL .....	36,097	2,001,503		



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# MAIL CALL



## from harmony hall

This department is reserved for you, our readers. You are welcome to express your opinions on issues — not personalities — in our "Mail Call" columns. Please keep letters as brief as possible and kindly sign name and address. If you do not wish to be publicly identified, your anonymity will be respected and protected. All letters are subject to editing, and letters considered to be in poor taste will not be published. Our first criterion in accepting a letter for publication is that the contents refer to a story or news item that has appeared in the HARMONIZER. Letters should be sent to "Mail Call" Department, Box 575, Kenosha, Wis. 53141.

### ARTICLE DRAWS MANY COMMENTS

East York, Ont.

If you are considering an award for the best article of 1977, may I nominate Carl A. Jones' "The Way I See It" in the March-April issue.

I have watched and been involved in the evolution of chorus competition over the last 27 years, and Carl is absolutely right. We are, after all, a singing organization, and the perfecting of our (the average Barbershopper's) singing is challenge enough without the worry of where to put your hand, foot, leg or body on what note.

I hope international board members read the HARMONIZER.

George Prior

Fargo, N. Dak.

I take my hat off to Carl A. Jones of Terre Haute, Ind. for his article in the March-April HARMONIZER.

"The Way I See It" has included many worthwhile and memorable articles over the years, but Carl's seemed to point out most effectively a current trend in the Society which needed to be brought out — and hopefully corrected.

"Keep It Barbershop" seems to be a favorite phrase during the past several months, and "Keeping It Barbershop" can apply to more than just the arrangements we sing.

I would also like to acknowledge the fact that the contest and judging people are studying the problem as is evidenced by a recent questionnaire sent to some members concerning this subject.

William B. Kilbourne

Overland Park, Kans.

I read with great interest the timely article by Carl A. Jones in the March-April HARMONIZER.

First of all, I speak only for myself, and the following are my observations.

I have heard many long-time Barbershoppers express their displeasure in the direction our judging policies have taken in the past year or two. I hear such statements as, "I joined this organization because I wanted to sing barbershop-style music and be part of preserving this great sound, not to become an actor or showman."

I have heard many expressions of disappointment at various contests, after hearing a most beautiful rendition of an excellently arranged barbershop melody, to later find those who had sung so beautifully on the bottom of the list of scores because someone on the back row did not smile at the right time.

Thank you, Carl, you have spoken for several of us who are less proficient in articulating our feelings of displeasure.

Dee Clark

Oakdale, Minn.

How much weight should the Stage Presence category carry in chorus and quartet scoring? This question seems to be debated quite regularly. There is, however, one point which I have not seen expressed and it is one which should be considered.

By making SP more and more important in competition, it is forcing choruses to spend more time on SP and less time on singing excellence. Consequently, many choruses end up doing neither well. If choruses didn't have to worry about executing numerous moves, they'd have more time to work on vocal techniques, etc.

I'm not advocating the abolishment of

the SP category. I am suggesting that the SP category presently carries too much weight in the judging system.

I recognize that there are some choruses which are able to have superb SP along with excellent singing, but they are in the minority. The present judging system is putting a burden on the vast majority of Society members, whose common goal is to preserve the art of barbershop singing and to sing it well.

Answering my opening question, I suggest the Society decision makers solicit an opinion from the membership in an effort to learn the wishes of the majority.

Clyde T. Eisenbeis

Ed. note: If you have not already done so, we suggest you read the article on page 18 ("More to SP Than Meets the Eye") for additional input on the Stage Presence judging category.

### CORRECTS "CORRECTED" ADDRESS

Calgary, Alta.

The address for Al Fraser as corrected in the May-June issue is still in error! It's 505 - 19th Ave. S.W. and Apt. 505. I've lived here four years and everyone still gets it wrong. The two "505's" cause confusion.

Also, in the postal code the number "5" should be the letter "S". The complete address should read: Al Fraser, Apt. 505, 505 - 19th Ave., S.W., Calgary, Alta. T2S 0E4.

Alan is as well as can be expected. The "MS" has caused more brain damage in the last ten weeks. At times he is very confused.

I still read all barbershop literature to him, which he enjoys.

I thought I should let you know about the address problem before letters are returned. We have received about 50 letters; though it's a wonder they managed to find us!

Marie Fraser

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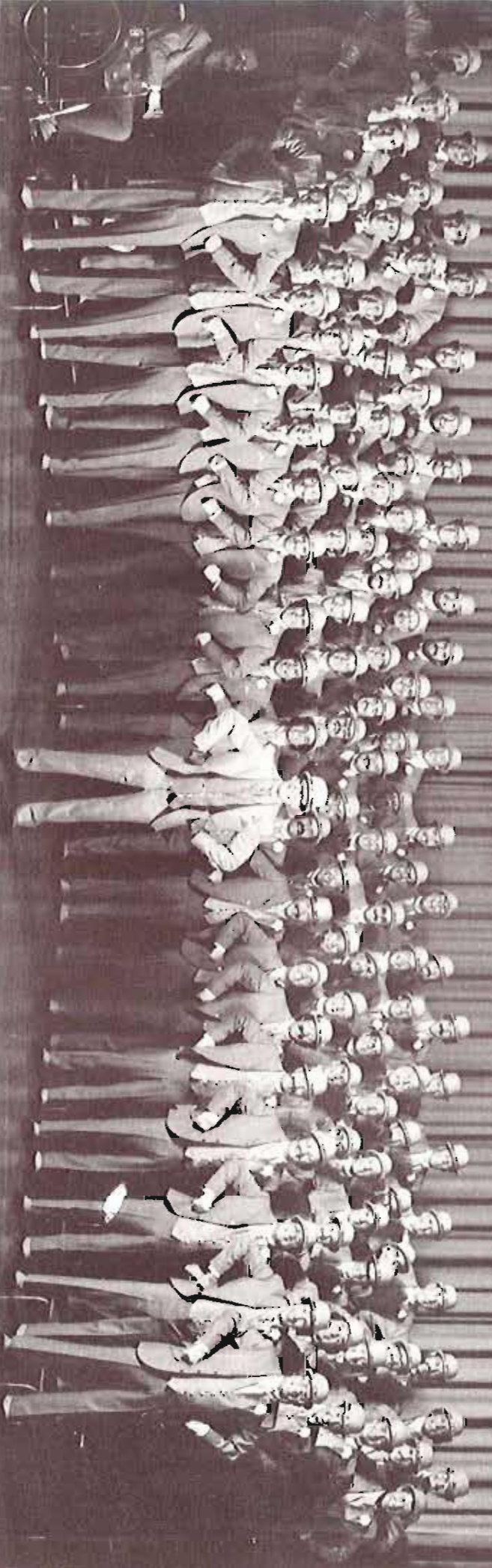


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