



May the traditions of this holiday season enrich your New Year



The traditions of the holiday season are recalled in this drawing of a frontier community by a boy enrolled at the Institute of Logopedics.

NOVEMBER • DECEMBER 1977

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BARBERSHOPPER'S SHOP



A BI-MONTHLY MAGAZINE PUBLISHED FOR AND ABOUT MEMBERS OF SPEBSQSA, INC., IN THE INTERESTS OF BARBERSHOP HARMONY.

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future conventions

INTERNATIONAL

1978 Cincinnati, O.	July 3-8
1979 Minneapolis, Minn.	July 2-7
1980 Salt Lake City, U.	July 7-12
1981 Detroit, Mich.	July 6-11

MID-WINTER

1978 Tucson, Ariz.	Jan. 27-28
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Dynamics of Growth— Institute of Logopedics



When appointed Director of the Institute of Logopedics in May of 1976, Dr. Frank R. Kleffner, a professional of 27 years' experience with the communicatively handicapped, expressed the conviction that private institutions have special opportunities to be pacesetters and innovators. This is the direction of the Institute of Logopedics today.

One new thrust is in the direction of hearing assessment of difficult-to-test clients, particularly infants and severely handicapped persons. A procedure which will be launched soon at the Institute, Electric Response Audiometry, uses computer averaged electric responses from the brain while the client is in a quiet state or asleep, and exposed to a sound stimulus.

Traditional means of testing hearing rely on the client responding to a sound with the response observed by the audiologist. Definitive diagnosis of those for whom hearing is in question and traditional behavior measurement is not

appropriate is a critical need.

Early detection of handicapping conditions means that intervention (corrective therapy) can take place sooner. The result will be more effective and efficient remediation.

Recent legal developments requiring that even the most severely handicapped must be served have pointed up the limits of traditional testing procedures for hearing. Electric response audiometry has proven a reliable tool to meet this special need.

Kansas clients and those from contiguous states will be served initially. Cooperation with the Wichita State University branch of the University of Kansas School of Medicine, regional and local medical centers and members of the medical community should yield extended use of the equipment and facilities. The program will be administered by audiologists currently on staff.

Thanks for Sharing

In her hug, Joy expresses the appreciation of the children and those who work to help them develop their full potential . . . for all that Barbershoppers do in support of Logopedics year round.



. . . to give the priceless gift of communication

Lee Wynne and his crew who made it across the continent via bicycle in behalf of the Institute of Logopedics exemplify the brand of dedication typical of so many Barbershoppers who so often "sing . . . that they shall speak."

Service is often going that second mile. In the case of the Evergreen troupe, it was a matter of going the second thousand miles . . . then back to the Institute to give the bicycle as a gift to the children.

The Institute staff, children and parents know that Barbershoppers have worked tirelessly to provide children's training fees, clinical equipment, capital improvements, special music education fellowships, research funding and that important quality — encouragement. Thanks, and keep singing!

You cannot see her handicap...

but she needs your help throughout the year to obtain the gift of communication.

Infant Stimulation

One ready-made application of Electric Response Audiometry lies in the Institute's infant stimulation program, initiated last year by the medical division and now rapidly expanding.

Infant Stimulation is designed to identify existing and potential handicapping conditions and to provide therapy and to "head off" handicaps by working with high-risk infants and their parents. The infants are in many cases treated immedi-



ately upon release from a hospital intensive care nursery. The parent is instructed to serve as the primary teacher.

Program leaders Dr. Vernon L. James and Conette Kasten are working in an exciting field — truly a critical area. "It is important to start early to discover possible damage and to try to remedy that damage before the condition becomes a permanent disability," they believe. "If damage is already permanent, we can at least begin to develop that child to its full potential."

Research

Another goal of the Institute in the immediate future is the establishment of a Department of Research. The development is essential if the Institute is to retain its place in the emerging picture of education of the handicapped. The most needed research, and the type of research for which the Institute is best suited, focuses on direct clinical and educational services.

Some funding has been secured for this Department and once complete funds are located, the staff to be named will include a director with research credentials, a junior research assistant and clerical support. It is anticipated that universities will be involved as the program is developed.

Professional Education

It is equally important that clinical and educational specialists be kept abreast of the most current developments in the field of communicative handicaps. A major factor in facilitating plans to intensify in-service training and professional education is the renovation of the Institute's Interfaith Chapel, which will involve the provision of room-darkening draperies and chancel curtains as well as furniture which will be appropriate for audiovisual presentations, panel discussions and other educational programs. The work is expected to be completed mid-winter. Adaptations such as these will permit a multi-dimensional use of the room, and expanded opportunities for bringing the most current information to Institute staff.

The dynamics are dramatic, the direction is strong and the purpose worthwhile... the intensifying of programs in research and training and the continuation of excellence in training of children and adults with handicaps hindering communication.



Parental instruction and involvement in actual therapy is an integral part of the formula of the Infant Stimulation program.



Although this child is able to respond behaviorally to traditional hearing testing, infants and severely handicapped persons who cannot will profit from the new electric response audiometry.

Mid-Winter Schedule Announced

Early registrations for the 1978 mid-winter in Tucson January 27, 28 and 29 have been impressive. It's pretty obvious we're going to attract a sizeable fun-lovin' group of singers to our January affair. Apparently many of our singing brethren from the chilly northern climes can remember last year's dreadful winter; they're making early plans to include great harmony and the warm, sunny Tucson weather in their vacation plans. Or maybe it's the special rates offered by the beautiful Tucson Marriott for two days before and two days after the convention. Whatever the reason, many are planning week-long vacations in conjunction with the convention. What a time the Barbershopper and his family are going to have!

Let's take a look at what our Tucson friends have lined up for us. Our first get-together will be a special "get-acquainted" dinner/quartet show on Thursday evening. This will take place at the Elks Club, about a ten-minute walk (two blocks) from the Tucson Marriott. Full details about the meal and starting time for this event will be mailed out with your room reservation cards. The quartet program will feature "Nostalgia," a fine comedy foursome from Phoenix, along with several other area quartets. A "no host" bar will provide refreshments at prices much less than most hotels/motels.

Then on Friday night at 8 p.m., an "Arizona Jubilee" will

be held in the Tucson Marriott ballroom. Quartet entertainment will be provided by the "Sound Committee," "Desert Knights" and the 1968 champion "Western Continentals."

Probably the highlight of the entire singing entertainment package is the Saturday night show. Billed as the "Best of Barbershop," this star-filled show will be headlined by our international champion "Most Happy Fellows" and will feature other medalist foursomes. The setting is Tucson's famous Music Hall, which is ideally located directly across from the Tucson Marriott hotel, our convention headquarters.

Though the singing entertainment would be enough to satisfy most Barbershoppers by itself, there are daytime activities planned to whet the appetites of those who want to visit some of Tucson's outstanding tourist attractions.

SPECIAL TOUR RATES

Arrangements have been made for special group rates for Barbershoppers and their families to travel to the "living" Desert Museum and Old Tucson. The tour will leave Friday morning at 9 and return to the Marriott about 4 p.m. You'll have a chance to see twelve acres of fascinating displays, live plants and animals in their natural desert settings. This famous tourist attraction is rated among the top seven museums of its kind in the world! You'll also step back into the "Old West," where gunfights are staged daily, in old Tucson. Here, you'll see many famous movie locations for hundreds of films and TV shows, including the world-famous "Gunsmoke."

Another trip is planned for Saturday morning, this time to the San Xavier Mission and Nogales, Mexico. The all-day tour will leave at 9 in the morning, returning to the Marriott around 4 p.m. San Xavier Mission is located on the Papago Indian Reservation and is the best example of 17th century Spanish Mission architecture in the U. S. Then the tour will continue on to Nogales, Mexico, sixty miles south of Tucson. Here, you will have an opportunity to browse the delightful shops with their tempting displays of pottery, paintings, leather work, silver craft, wood carvings, etc. It'll be a day filled with excitement and many interesting new sights.

THERE'S AN AFTERGLOW, TOO

If you're not completely worn out by the end of the big barbershop show on Saturday night, you can still bask in some more barbershop harmony at the afterglow. It will provide one more chance to hear all the medalist quartets perform. **ADMISSION BY CONVENTION BADGE ONLY.** So don't forget to get your registration (see form on next page). Also, for those of you who are coming from out of town, registration is the only way you can get your housing form for the special convention rates at the Tucson Marriott.

We think our Tucson hosts are "pulling out all the stops" in their efforts to provide a fun-filled convention for their guests. We hope you're making plans right now to join the gang of funnin', sunnin' Barbershoppers making the trek to Tucson next January.

SPECIAL EVENTS ORDER FORM

To: Bob Frazer,
7034 Calle Bellatrix
Tucson, Ariz. 85710

Enclosed is a check for \$ _____ to cover the cost of the following:

TOTAL

_____ "Get Acquainted" Dinner/Quartet show	\$8.50 ea.
_____ (includes tax, tip)	
_____ Desert Museum and Old Tucson Tour	\$9.00 ea.
_____ (includes all admissions)	
_____ "Arizona Jubilee"	\$5.00 ea.
_____ San Xavier Mission and Nogales, Mex. Tour	\$5.50 ea.

For tickets to the Saturday night show, please see the convention registration form on next page.

NAME _____

STREET _____

CITY _____

All tickets will be held in the barbershop registration area at the Tucson Marriott Hotel. Please write one check to cover registrations and another to cover all special events tickets. All checks should be made payable to: SPEBSQSA Mid-Winter Convention.



It's hard to believe that 1977 is almost over and I'll soon be joining the ranks of the "has-beens." I must admit that it has been one of the most exciting years of my life.

On January 8, I attended the Chapter Officers Training School for the southern half of the Far Western District. I wanted to see the faculty in action and to get the pulse of Joe Barbershopper. If the enthusiasm I saw was the same in other districts, I knew our Society was in good shape for 1977.

From January 25 to 30, Virg and I were in Orlando, Fla. for the mid-winter meetings. For the first time the meeting began with the singing of *The Star Spangled Banner* and *O Canada*!

The board made some major historical decisions. They authorized the creation of the Rocky Mountain District, approved a "Keep It Barbershop"-policy which should stand the test of time and adopted a policy prohibiting judges from serving on panels if the judge had coached any of the contestants during the preceding 30 days.

On February 5, the night of the Phoenix Chapter Show, I was singly honored before a "standing-room-only" crowd of 3,000. It was the Phoenix Chapter's way of paying tribute to a favorite son for having attained the position of international president. I received letters of commendation from civic leaders of the State of Arizona, including Governor Raul Castro (who proclaimed Feb. 6 "Sam Aramian Day"), Senator Barry Goldwater and House Minority Leader Congressman John Rhodes. In addition, friends throughout the Society wrote letters appropriate for the occasion.

Registration Form

To: Bob Frazer
7034 Calle Bellatrix
Tucson, AZ 85710

Enclosed is a check for _____ to cover the cost of _____ registration(s) at \$8.50 (\$2.50 registration and \$6 seat for Saturday night show) or \$7.50 (registration plus \$5 seat for Saturday night show) or \$6.50 (registration plus \$4 seat for Saturday night show) for the Mid-winter Convention of S.P.E.B.S.Q.S.A. in Tucson, Ariz. Jan. 26, 27 and 28, 1978. Seats for the Saturday night show will be assigned in the order registrations are received until December 1, 1977, at which time they will be made available to the public. Registrants will also receive a housing form from the Tucson Marriott Hotel enabling them to obtain special group rates of \$30 single and \$38 double.

NAME _____

STREET _____

CITY _____ STATE/PROV. _____ ZIP _____

In addition, several Barbershoppers traveled great distances to take part in the festivities. Former Executive Dir. Barrie Best, Past Int'l Pres. Reddie Wright, Jack Hines, Bob Roberts and two members of my quartet were the Society notables present. It was a night I shall long remember.

As international representative, I attended the Far Western District convention in Tucson on March 18. I also competed with my quartet in the international quartet preliminary contest and came in "dead last." All quartets please note that you have nothing to fear from the "Desert Knights."

On March 25, Virg and I attended the Southwestern District convention in Tulsa, where Dist. Pres. Al Feuerbacher and Society Vice Pres. Ernie Hills made us most welcome! Then on April 15 the Ontario District hosted us in Thornhill in the persons of Int'l Board Member Don Lamont and Dist. Pres. Al Hirst. That same weekend, East York Barbershopper George Shields took me on a "cook's tour" of Ontario's fabulous Harmony Hall. An impressive piece of property.

In April, I managed to get in a judging assignment at one of the Far Western District's divisional contests.

On May 12, I had the pleasure of attending the annual meeting of the Institute of Logopedics in Wichita, Kans. It was my honor, along with Barrie Best, Reddie Wright and Ernie Hills, to receive the Institute's Martin F. Palmer Humanitarian Award presented to the Society in grateful appreciation of our support of the Institute to the tune of \$2 million dollars. The following day I had the opportunity to tour the Institute. The rehabilitative and therapeutic work they do is outstanding. Any Barbershopper who visits these facilities cannot help but become firmly dedicated to our SERVICE PROJECT.

On May 14, I served as panel chairman for another Far Western District divisional contest, this time in Las Vegas. What a fantastic location for a barbershop event.

In July our international convention took place in Philadelphia. I'm sure our HARMONIZER editor would not allow the space needed to adequately describe my impressions of that exciting week. Suffice it to say that it was a memorable chapter in my life, especially when you consider that it gave Virg and me an opportunity to be together with our three sons for the first time in several years.

The following week Virg and I visited with Dorothy and Plummer Collins in the teeming metropolis of Warren, Pa. You haven't lived until you've spent a week in Warren. While there, we were deluged with the largest rainstorm in history. More rain was measured in one night than we get in Phoenix in a year. It was some experience.

On August 26-27, I joined Tom Cogan and Bill FitzGerald in Denver to assist in the formation of the Rocky Mountain District. An historical event, indeed. The enthusiasm which prevailed left no doubt that the new district was off to a great start.

In September, I cancelled a scheduled executive committee meeting in the interests of economy. Although there were several important items on the agenda, I was confident that new Executive Director Hugh Ingraham had everything under control.

Many interesting developments took place during 1977 beyond what I've chronicled here. These events will be left to our historians to relate and analyze. I am happy and proud that destiny allowed me to be a part of these activities.

Yes, it has been one of the most exciting years of my life. Thank you for allowing me to serve, and to be further convinced that . . . "Together We Are Something!"

Something Strange Happened in "Philly"

By Harley Olson, 410 North I, Apt. 7
Tacoma, Wash. 98403

We just couldn't believe it! The news from Philadelphia's Convention Hall stunned the folks back home in Tacoma. Our beloved "Most Happy Fellows" are the new international champions. Evergreen's first medalist quartet ever goes all the way to the top!

In Philly, a small contingent of immediate family and chapter friends were present. This group (Cam Hodge, Gloria and Patty Lyon, Carol Talbot, the Dicsons, Dergans, Ercherts and Mondaus) was found cheering, over-joyed, stunned, teary-eyed and yelling when the gold medals were being placed around the necks of the very happy "Haps."

The winning quartet was truly surprised by the contest results. Their sights were set on a medal. They would have been happy with fifth; fourth would have been great; and third or second, just super. The championship? They agreed with "their family" — *all* were in a state of shock. Take, for instance, lead Larry Hassler's remark to Jack Lyon when the announcements were made: "But Jack, we just started to work on vowel sounds." (A truly classic, comical remark, Larry. Next you're going to say this is the best contest you've ever attended.)

The Haps won the audience, the contest and the hearts of the other quartet contestants as well. A standing, cheering ovation after their World War I set on Friday was a high point of the contest up to that moment. As the finalists waited for the results Saturday night, the tension mounted. When the top four had been named and, still no mention of the MHF, the thought cropped up — "we blew it." As they were announced as the new champions, the other medalist quartets jumped for joy. This exuberant showing of love truly impressed each member of the Haps.

These new champions seemed destined for "the gold." A gambling man would call it "a natural." Let's recall the numerous times the lucky number seven cropped up as they prepared their pursuit of the elusive medals. This edition of the quartet was entering only its seventh month together as contest time approached. In previous successive years the MHF placed 21st, 14th and 7th, all numbers divisible by seven. On the seventh day of the seventh month of '77 they appeared as

the seventh contestant of this competition leading to the top. Oh yes, they flew to and from Philly in — you guessed it, 747's.

MEANWHILE, BACK AT HOME

Back in Tacoma, the quartet's most ardent fans met with Jean Hawkinson (the only wife not in Philly) to help her celebrate their success. During the evening several Tacoma "Totemaires" and their wives or girl friends arrived to share the glory with Jean and son Gary.

On the Sunday after the contest, Jack Lyon and Kenny Hawkinson arrived at Sea-Tac Airport. News cameras flashed and television cameras rolled as Jack and Ken were greeted by their families, friends and the Totemaires chorus. Banners were displayed on the airport walls indicating a hero's welcome. Interviews by local television news celebrities followed. The entire group then adjourned to the Jack Lyon home for a bubbly-victory party, where they waited to view the 11 PM TV news and the champions' earlier arrival.

Bob and Cam Hodge arrived the following Thursday, were met by a group of well-wishers and it was another welcoming party at the Lyon home. Three of the Haps are now home, the vacationing Mr. Hassler still playing the "hold-out" role.

Two full weeks after contest, Larry Hassler decided he'd kept us in suspense long enough. The welcoming throng gathered for a third party at the Lyons' again. The quartet was finally together, at home, with "their family." They sang, sang and sang once more the six numbers that had won for them — plus a dozen or so more of their repertoire.

As their coach, Lloyd Steinkamp, recently resigned as Society Adm. Field man, stated on the recorded tape of the finals results, "This is the most exciting contest these old ears have ever heard." He followed by saying "We're going to have great champs to represent us this year." Lloyd's contribution to the quartet's success is considerable. In seven short months, via telephone and tape, primarily, Lloyd helped solidify the sounds, stage presence moves, interpretation and arrangement of their contest selections, with special attention to their fabulous second set on Friday evening.

LONG "HAPPY HOUR" BEGAN

After Larry's arrival, things started to happen. The four-some appeared at a meeting of the Tacoma Chapter. They received a standing ovation before and after they sang. With the beautiful trophy up front between them, the Most Happy Fellows, gold medals and all, were back home to receive the plaudits of their fellow members. (Hassler, Hodge and Hawkinson are Tacoma members.) Jack Lyon, Lake Washington "Skipper," spoke first: "When we were in Philadelphia a strange thing happened, and boy was it fun."

Then a few members woodshedded with the No. 1 quartet in the Society. Bob Hodge had stated earlier, "We're the same four guys who stood here before you at that beautiful send-off party," and they proceeded to prove the point from that moment on.

Next, the City Council of Tacoma received the champions in the council chambers. The following day a photo taken with His Honor Mayor Gordon Johnston appeared in color on the front page of the Tacoma *News Tribune*.

An appearance on the Seattle "Tonight" show followed. The television show was attended by the "Sno-King" Chorus (North Seattle Chapter), which sang a congratulatory serenade

to the champs. Before a live audience the quartet then sang a couple songs which were taped for later viewing.

An official barbershop reception was held on August 26th. A stellar array of fine Evergreen District quartets was on hand to share the stage with the winners. The current EVD champions (also from Tacoma), "The Commencement Bay Flounders and Seafood Conspiracy," sang and offered its congratulations. (Two of its members, tenor Bill Dergen, Jr. and lead Harry Aldrich sang with the original Most Happy Fellows.) A feminine touch was added by the "Espirit De Four," a quartet from the Greater Tacoma Chapter of Sweet Adelines.

MANY AWARDS PRESENTED

Tacoma's Deputy Mayor Jack Warnock presented the "Key to the City" to the foursome for their outstanding achievements and for being ambassadors of good will for "our fair city." Not to be outdone, Totemaire Pres. Clancy Young presented July Barbershopper-of-the-Month awards to the men. Clancy noted that it was the first time the chapter award had ever been won by a member of another chapter (Lake Washington "Skipper" Jack Lyon).

As the show was nearing its close, Jack Lyon spoke for the quartet. He expressed thanks to God, the quartet's many supporters and especially "to those four former quartet members, Harry Aldrich, Bill Dergen, Jr., Bill Thurmon and Bob Jones, who played an extremely important role in the development, progress and direction this quartet has taken up to this point." Both the Lake Washington and Tacoma choruses appeared separately, then joined forces, under the direction of Jim Blokzyl, to present a patriotic finale.

Many interesting facts remain in the background of each member of this championship foursome, so let's meet each of them personally.



The Bob Hodge family, from left, Naomi, David, Tani, wife Cam, Bob, Tobie, Janine and Todd (kneeling).

As they appear on stage before you, we'll start with Tenor Bob Hodge. Bob began singing as early as he can remember, singing for the family along with the radio star of the day, Kate Smith, his favorite vocalist as a child. He sang throughout grade, junior high and high school. Bob's beautiful solo voice was not discovered at Clover Park High until graduation when, after hearing Bob sing a solo, his drama coach asked, "Where have you been hiding that voice?"



Larry Hassler works over an arrangement.

Bob's college years at Pacific Lutheran were extremely busy in the musical field. He sang for three years in "The Choir of the West" (under the direction of Prof. Malmin), the Madrigal Singers (a specialty group) and "The Eighth Notes" (whom he also directed). He sang on tour with a quartet, "The Ambassadors of P.L.U.," during the summer of '57, singing praises to God and their school. Upon graduation, Bob received a B.A. degree in music, taught music for a while in Tacoma, and then became employed as a locksmith at Western State Hospital. A hobby of interest is flying (helpful in quartet travels).

BAD FIRST IMPRESSION HURT

Introduced to barbershop in 1955 by Bill Beal, a former Totemaire, his first impression of barbershopping was very poor and he didn't return until Oct. '68 when he met Bill Dergen, Jr. Bill introduced him to medalist recordings and before too long he was singing with the second edition of MHF (Thurmon, Dergen, Hodge, Hawkinson) replacing Harry Aldrich, the original lead.

Bob's family shares his love of music. David, 17, is musically inclined. He plays French Horn (first chair) in high school. David joined the Totemaire's tenor section in '75. Daughters Janine and Naomi love Dad's singing. Tragedy struck in 1976 when Bob's wife passed away. Later Bob met and married Cam Sparking, who brought son Todd and daughters Tani and Tobi to join the Hodge household.

Son Todd, 13 is a quartet man in his own right. Due to voice changes, "The Little Shavers," a family quartet, are temporarily on the shelf. Todd continues his singing, however, in school, anticipating future quartet opportunities.

Bob has been a real worker in the chapter and he was named "Barbershopper of the Year" in 1975.

The lead of the Haps is Larry Hassler, native Tacomian. Larry, the bachelor of the quartet, started his singing career at Tacoma's Lincoln High, where he sang with acapella choir and special groups. Quartetting became attractive to Larry while still a high school student. Les Dergen interested him in forming a quartet they named "The Lost Chordsmen." Larry sang bari; Les, tenor; "Pappy" Will Dergen, lead; and Dick Porter, bass. They joined the Society and reached fourth in EVD and ranked sixth in the international prelims before breaking up.

Uncle Sam beckoned Larry in '65. He served honorably in the Air Force. The military sojourn put a damper on barbershop for awhile, but in '68, while stationed at Luke

(Continued on next page)

(MOST HAPPY FELLOWS STORY — from page 7)

AFB near Phoenix, Larry sang lead with the "Phabulous Phoenixians." He was with the chorus in Cincinnati when they placed third. Larry was discharged from the Air Force in '69 and returned to Tacoma.

"SWITCH HITTER" JOINS TEAM

Jan. 1, '71 was a great day for Larry. He joined MHF as a lead, or bari, or tenor, whichever part was needed. This flexibility is a strong point for the champions. Hodge and Lyon also can sing three parts.

Larry is at present studying graphic arts, commercial art and technical illustration at Clover Park Vocational-Technical Institute in Tacoma. His art talent is nearly as outstanding as his vocal ability.

Larry has become the comic of the Haps. His antics at Philly drew the praise of his fellow quartet members, especially "Colonel" Jack Lyon. The *Seattle Times* article covering their accomplishment in Philly quoted Jack as saying, "Larry stole the show; he was fantastic, almost breaking us up with his humorous showmanship."

Larry's folks are Mr. and Mrs. Herbert Hassler. Larry's mom is especially thrilled by her son's part on the championship stage. She always has encouraged Larry in his musical pursuits. Larry has two brothers and three sisters, one of whom he visited in Eatontown, N.J. after the Philadelphia success.

Bari Jack Lyon started singing at the early age of five in church choir in St. Paul, Minn. The Lyon family always sang and harmonized around the house. Jack's father became a member of the St. Paul Chapter (Land O'Lakes District) at the spry age of 60, and at present is the resident soloist at his retirement community. He's an active 77-year old.

Jack and Gloria were married in Minneapolis in 1953. Son John came along in '54, Patty in '55 and Betty '58. The young



The Jack Lyon family, from left, Patty, John, Jack, wife Gloria and Betty.

people are all college students, John at U. of Northern Colorado, Patty at Highline Community College and Betty at Washington State University.

The family skis together, John being a free-stylist who traveled on the professional tour in early '77.

Jack entered barbershopping in 1962 with "The Pages Of Harmony" chorus in Spokane. He became a member of "The Ambassadors," a quartet which won the Evergreen District championship in '64, and competed on the international



The Ken Hawkinsons, seated, Ken and wife Jean; standing, from left, sons Mike and Gary.

competition stage at Boston in '65. While still in Spokane, Jack directed "The Pages" for three years, leading them to the New Orleans chorus contest in 1971.

After moving the Lyon clan to Seattle in '71, Jack became a Lake Washington Skipper. He sang with them at Kansas City in '74, directed them at Indianapolis in '75 and again in '76 at the Cow Palace in 'Frisco.

DISTRICT CHAMP TWICE

All the while, Jack continued in quarteting. His "New Found Sound" foursome won EVD championship in Edmonton, Alta. in '73. They competed at the next four international contests, breaking up shortly after 'Frisco in '76.

In the wee, small hours of a late December morn, Jack was offered the bari spot with the Most Happy Fellows. Bob Jones was leaving the quartet after nearly seven years of membership. His (Jack's) decision hinged on his wife and family being included in the quartet activity. Assurance of their total participation was welcomed by the rest of the men.

Competition was not far off. The quartet retired the life-size trophy awarded at the Forest Grove, Ore. Ballad Contest in Feb. '77. They had won twice before. Spring prelims at Idaho Falls, April 22-23, opened the door to "Philly."

Jack's employment career shows 16 years as a Kaiser Aluminum Engineer. For the past six years, Jack has headed an aluminum recycling business in Seattle, employing nearly 50 people and operating on a five-day, around-the-clock schedule.

Jack happily states, "Barbershopping is the ideal hobby for me. It's something I get totally absorbed in and is completely different from what I do for a living."

Jack's place in the quartet has been the steadying influence the quartet has long needed. He is becoming the ideal straight man, along with Hodge, for Hassler's antics. His ready, sincere smile prompts the remark, "Jack has brought the word 'happy' back to the Most Happy Fellows."

Last but not least (more like saving the best for last!) is bass Ken Hawkinson, the only remaining member of the original Happs. Ken started singing in the grades in Seattle. Even though he couldn't read music, as a second grader, Kenny sang in the 5th and 6th grade chorus (boy soprano?). Ken went on

(Continued on page 27)

Why Do We Need a Dues Increase?

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

As my year as International President comes rapidly to a close, I do want to bring you up-to-date on the financial situation of the Society. There has been much discussion of this during the past few months, especially, of course, in view of the very necessary dues increase which went into effect October 1. The details of the financial status of the Society and the necessity of the dues increase were outlined by International Vice President-Treasurer Les Hesketh in a recent letter to all chapter presidents. There are two points, however, which I think need additional amplification.

The first concerns the purchase of Harmony Hall West. We had to have the extra room, so I'm not going to dwell in any great detail on the need for the additional space. However, there does seem to be some misconception about the effect the purchase of the building has had on our current financial status, and especially the Society's cash flow situation. We did have to borrow large sums of money and we are paying interest on these loans. Therefore, the sooner the expansion fund is completed, and the building paid for, the better off we're going to be. But the interest payments we are making on the loans are but a small part of the cash crunch we're in at the present time. That's the second thing I want to write about.

For the greater part of this year we quite frankly have not had enough money to pay current bills. We've been up to two or three months behind in payment of bills and have had to go to the bank on two different occasions to borrow money to keep current. How did we get in this position? Simply two reasons: membership and sales have not brought in predicted income, and inflation is eating us alive. Let's just look at some of the inflationary influences since the last dues increase went into effect back in April of 1974.

First of all, let's look at what inflation has done to travel expenses. We have many people in the field and we have to hold board and committee meetings from time to time. I'm sure by doing a little more research I could come up with the exact number of airfare increases in the past four years, but I think I'm quite safe in saying that there have been at least four. I know for a fact that there were two last year alone.

Executive Director Hugh Ingraham tells me that hotel rates have increased from between 25 to 40%. When you think about meal increases, just think what has happened to the cup of coffee which now sells in hotels from 40 to 75 cents a cup. How about gas prices; they've almost doubled!

Other expenses have gone up too. Our payroll (covers administrative staff, secretaries, clerks, typists, etc.) has increased 18% in the past four years. But if you think the staff at the International Office is on the gravy train, take another look. While the cost of living has been rising at a rate of at least 7% a year, exceeding 28% for the past four years, we've only been able to grant our International Office employees a cost-of-living increase of 3 or 4% during each of those years.

Talking about the inflationary spiral, what about the changes that government regulations have made, regulations to which we must conform? For example, unemployment insurance has jumped from \$1,640 to \$7,100 per year. Under ERISA, new pension policies have been put into effect; in order to comply with recent regulations our payments have gone from \$33,380 to \$61,000 per year. Our general insurance costs have risen from \$8,700 to \$17,800 per year. Postage expense has gone from \$16,000 per year to \$26,000. Expense of buildings and equipment maintenance (including utilities) has risen from \$17,000 in 1974 to \$35,700 in 1977.

To sum up, what I'm saying is simply this: inflation has been eating us alive, and most of these costs are something over which we have absolutely no control. Combine these factors with a lack of sales and membership not rising as quickly as anticipated and you can readily see the fix we're in right now. More money going out and not enough coming in!

We're cutting back in every possible way, but without the last dues increase we just could not have stabilized the current financial condition of the Society. With the increased dues money coming in and with contributions increasing for both the expansion fund and to assist in the cash flow problem, the situation is starting to turn around. Barbershoppers are proving once again that "TOGETHER WE ARE SOMETHING!"

So, What's New?

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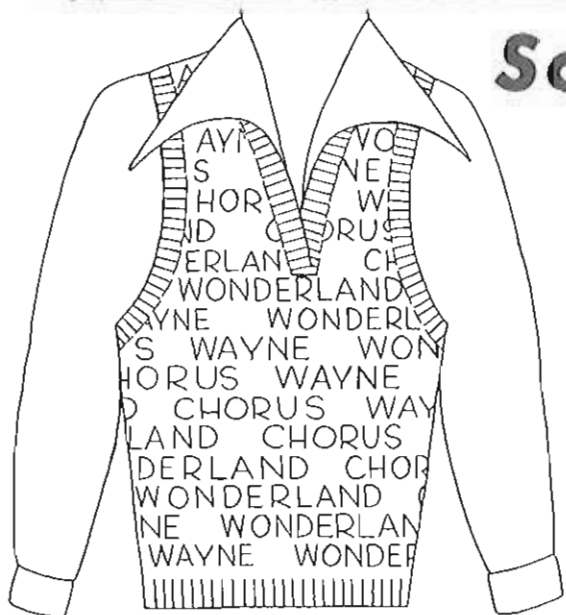
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HARMONY COLLEGE '77

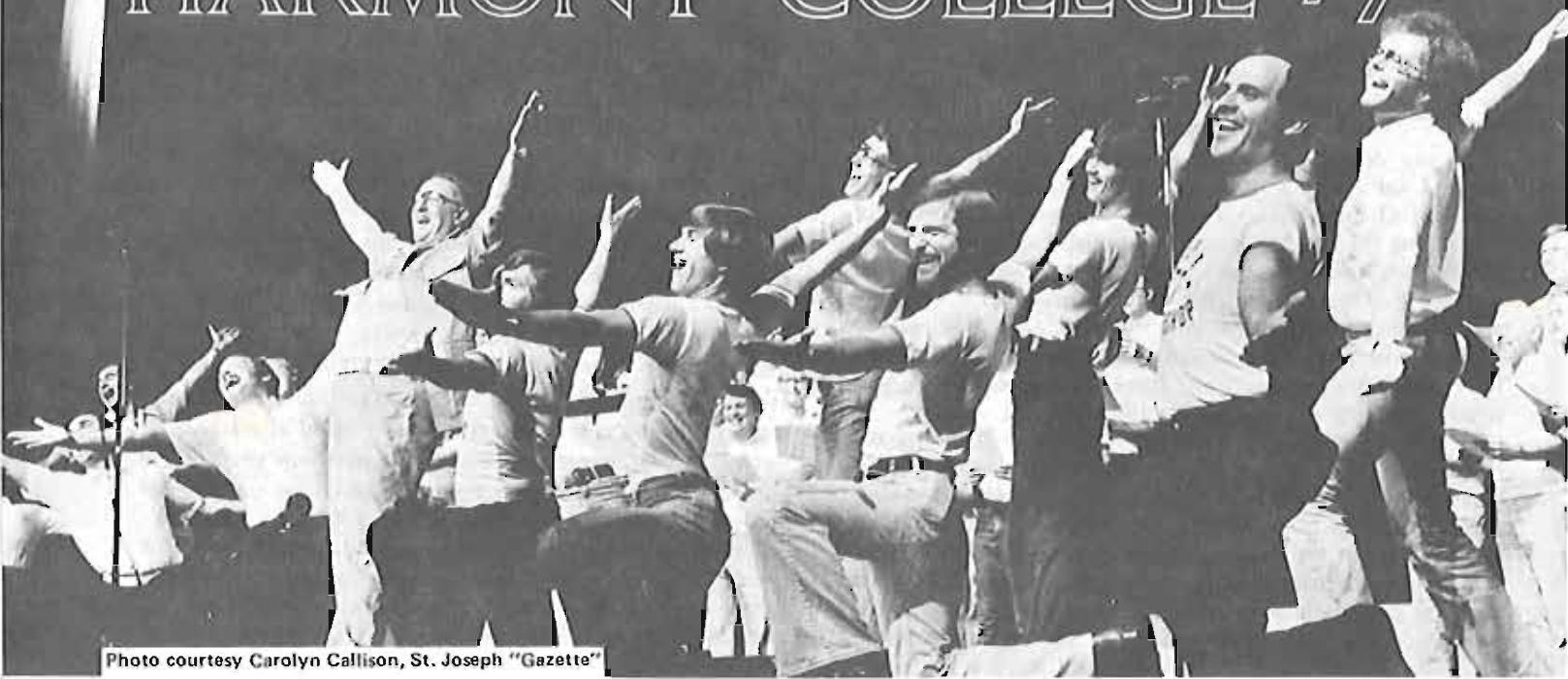


Photo courtesy Carolyn Callison, St. Joseph "Gazette"

With Harmony College enrollment soaring to new highs each year, we thought it deserved better coverage than just a page of random pictures taken during the week. We've taken some items from Dick Girvin's (Pomona Valley, Cal.) Harnossourian, the daily Harmony College bulletin, to give our readers an idea of what it's like to attend a week-long school. We think you'll agree that Dick has done a great job of describing the general atmosphere of the school.

SCHOOL READY

The "Kenosha Cadre" is on hand and the facility is ready for classes to start. The group of early arrivals which carried the boxes in from the trailer, stuffed the folders and assigned rooms and keys that match, have completed the preparations and are eagerly awaiting the students. From Kenosha are: HUGH INGRAHAM, BOB JOHNSON, MAC HUFF, DAVE STEVENS, JOE LILES, and last, but certainly not least, the administrative force behind it all — the loveable and efficient JODY GARLAND. Ring the bell — school's started!

WHAT'S NEW?

Twenty-nine (count 'em) quartets registered at Harmony College '77. Later editions of the HARMO-SSOURIAN will carry "in-depth" stories on these foursomes. However, for today, cast your eyes on these: BUREAU OF HARMONY (Greater St. Paul, Minn.), CALGARIANS (Calgary, Alta.), CALLING CHORDS (Lake Charles La.), CANDIDATES (DuPage Valley, Bloomington and Ottawa, Ill.), CLASS OF '42 (Johnson City, Tenn.), COALITION QUARTET (Lima Beane and Maumee Valley, O.), DELEGATES (Johnson City, Tenn.), EXPRESSION MARKS (Lima Beane, O.), FLIPSIDE (Country Club Hills, Ill.), THE FOUR ROWDIES (Des Moines, Ia.), FUN-ADDICTS (Atlanta, Ga.), FOUR CHEERS (Portland, Ore.), HARMONY HEROES (Niagara Falls, N.Y.), HERITAGE WEST (Sterling, Colo.), INTERNATIONAL AGREEMENT (Calgary, Alta.), LAKE CITY DITTY COMMITTEE (Lake Charles, La.), LAMPOST REUNION (Columbia and Montgomery Co., Md. and Alexandria, Va.), MAC FOURSOM (McPherson, Kans.), MONROE DOCTRINE

(Monroe, Wash), PEDAL TREADLE SINGING MACHINE (Ukiah, Cal.), PROMISSORY NOTES (Jennings, La.), SCHOLASTICS (Urbana, Ill), SOUND INVESTMENT (Raleigh, N.C.), SUNCOASTERS (St. Petersburg, Fla.), SOUND SYMPOSIUM (Providence, R.I. and Beverly, Mass.), TREASURE CHEST (Richmond, Va.), VIGORTONES (Cedar Rapids, Ia.) and WOODSHED EXPRESS (Fremont, Neb.).

FRESNO TRAIN ARRIVES

Coupled to AMTRACK's finest, the special car of Harmony College students arrived in Kansas City Sunday morning, barely one hour late.

Students from Fresno, Visalia, Hanford and San Jose, Calif. were joined by others from Prescott, Ariz. and Hutchinson, Kan. as the train chugged its way from the West.

Among the passengers was JIM MOORE, the lucky recipient of the Harmony College Scholarship given at last year's activity.

Though these students arrived mid-morning at MWSC, they checked in and then sacked out — wonder why?

ICE CREAM?

"Vanilla is leading the ice cream race," was the informal report from the vice president in charge of the ice cream. However, it was reported that chocolate was not far behind, and closely followed by Peruvian Mystery (a new flavor expected to finish high on the list). Breakfast ice cream eaters still fall back on Vanilla, a usually well-informed source noted. But the race has just started

KNOW YOUR STAFF

Do you remember the names of all the faculty introduced at last night's general session? Certainly! However, in order that you may release that memory bank for other inputs, here's a handy-dandy reminder: BOB JOHNSON, Dean, Kenosha, Wis.; MAC HUFF, Quartet Coaching, Kenosha, Wis.; JOE LILES, Chorus Directing, Kenosha, Wis.; DAVE STEVENS, Arranging, Kenosha, Wis.; GARY BOLLES, Coach,

(Continued on page 34)



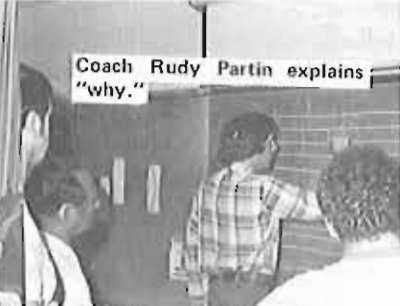
Arranging workshop.



Doran McTaggart leads MC's.



Advanced Arranging



Coach Rudy Partin explains "why."



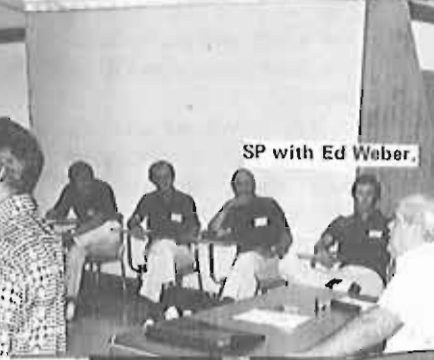
Saturday morning dress rehearsal for "Hats Off to Barbershop."



Can you find Past Int'l Pres. Dick Ellenberger?



Quartet with Coach "Oz" Newgard.



SP with Ed Weber.



Quartet Coach Bob Spong.



Learning a new tag.



Best chow in town.



M-AD reps Auman (left) and Hesketh enjoyed food.



Impromptu singing.



Show Production Workshop.



Make-up "pro" Joe Bruno at work.



The champion "Most Happy Fellows" arrive - on with the show!



Let's Sing a Song of Five pence

By "Bud" Harvey,
8 River Terr. Lane, Tequesta, Fla. 33458

As I was saying just the other day to a gentleman from the American Psychic Society, "Is there any such thing as a happy medium?"

I wouldn't mention this at all except that the question has popped up again: Is barbershopping a hobby and a form of recreation? Or is it another form of flagellation which we are expected to suffer in a kind of holy ecstasy?

One of the brotherhood, writing recently in the HARMONIZER, deplored the heresy of "singing for fun." I rise to protest. I sing for fun, and when it stops being fun, I stop singing and find something more constructive to do.

I know I'm wrong. I must be. The fact that coveys of barbershop choristers willingly submit to endless hours of mind-drugging drill proves it beyond argument. They want to WIN! And who am I to cavil at such a laudable ambition?

But I obstinately cling to the conviction that I'm keeping faith with the early apostles of barbershopping who selected a delightfully absurd name for the Society, and went on to enshrine in our pantheon of heroes a quartet called the "Bartlesville Barflies." You can't tell me those guys would spend eight to twelve hours a week standing on risers, repeating the same handful of musical phrases over and over, snapping peevishly at each other, then embarking on a regimen of prayer and fasting in final preparation for The Big Six Minutes! Whatever they may have lacked in musical sophistication they made up for in old-fashioned sanity.

Man and boy, for more than two decades I've sought in vain to determine the precise point where barbershopping stops being fun and becomes drudgery. Reluctantly, I've come to the conclusion that it can't be done. One man's total boredom is another's delirium of bliss. And, as Mark's mother said to his father when the family became vegetarians, never the Twain shall meet.

What I do object to, and strenuously, is the inference by the drill instructors of our brotherhood that those of us who can't be bothered marching to their drum are willing to settle for bad singing. That's the worst kind of a *non sequitur*.

YOU CAN SING FOR FUN AND STILL SING WELL

I insist that you can sing for fun and still sing well. Oh, not as well as you might, true. And not as well as others who chase the will-o-the-wisp of perfection. But as well as you can within the reasonable limits which you set in terms of time, emotional involvement and personal sacrifice. To argue otherwise is to say you have no business playing golf unless you expect to compete with Jack Nicklaus on the PGA Tour. Or you have no business buying pastel crayons and a sketch pad unless you aspire to hang your work in the Corcoran Gallery of Art.

The most entertaining quartets I've ever listened to wouldn't make the 36-hole cut in competition. But they're

singing for fun and sharing their fun with an audience. And they're making more friends for barbershopping than all the perfectionists in the Society. That's not all bad, is it?

Now I'm quite familiar with the other face of the coin . . .

Why should a handful of drones be allowed to drag down the standards of a competition-oriented chorus? Is it asking too much to require every member of the chorus to commit the words and music to memory? And shouldn't every man on the team be required to pass an audition test to win his varsity letter?

You won't get any argument from me here — and I don't know why this discussion always drifts off into this cloud-bank. Certainly, a music director has every right (with the blessing of his board of directors, of course) to establish some basic minimum performance standards and insist they be met. Joe Paterno, the Penn State football coach, wants his players to enjoy the game and, in the eyes of some Prussian drillmasters at other schools, runs a loose ship. But Joe manages to turn out rather competent teams that can block and tackle and score touchdowns.

DON'T STOP HAVING FUN

The point I'm making (I think) is that singing well can be fun — without getting hard-nosed about it. I've sung in more quartets than I can remember, all of them bad. But not *that* bad. We've competed . . . without being competitive. These quartets have been just good enough to be entertaining (if your entertainment threshold is fairly low!). But, most importantly, we've had fun at it. And, somehow, I have a vague suspicion that O.C. Cash and Rupert Hall had that in mind that Sunday afternoon when they flushed a couple of other guys out of the wainscoting in the lobby of the Muehlbach Hotel and repaired to Room 416 to carry on shamelessly with Emaline, Adeline, Little Lize and Sally.

I wonder what "O.C." and Rupert would think of a mammoth chorus that climbs on the risers for a contest with several members under orders not to sing! It's happened before and it will happen again. What kind of foolishness is this? And what about the chorus that leaves a dozen members sitting out front in the audience because they lack the vocal quality to join the cherubim and seraphim? I thought the idea was to offer a vehicle for musical expression for *all* men of good character who shared a common bond of enthusiasm for barbershop harmony.

I experienced the ultimate in lunacy one evening while I was visiting a chapter in Ohio. After a pleasant evening of rehearsal and some freestyle woodshedding, a dozen or so of us adjourned to a neighboring spa for refreshments. Two beers later, we were still sitting there like we were waiting for Fr. O'Brien to arrive and lead us in the Rosary.

"Let's sing something . . . quietly," I suggested.

NEW COMMUNICATIONS DIRECTOR

Burt Schindler became the Society's Director of Communications on September 12, filling the vacancy created when former Communications Director Hugh A. Ingraham was appointed executive director in July.

Schindler joined the Society in 1959 as a member of the Lombard, Ill. Chapter. During the past years, he has served as president, program vice president and a variety of committee chairman posts for the same chapter. He has also been Illinois District Director of Public Relations for the past two years. A member of the Lombard "Music Men" Chorus (formerly known as the West Towns Chorus), Burt also sang lead with the "Three Lads and a Dad" quartet.

A graduate of Northwestern University, Evanston, Illinois, Schindler received degrees in business administration and journalism. Burt's business background includes eighteen years as national marketing manager for Sears, Roebuck and Co., and additional service with a Miami manufacturing firm in the same capacity. His outside interests include hiking, swimming and community groups. He has been involved in local politics including serving two four-year terms as a supervisor on his township board.

Burt and wife Beth (an interior designer) have two sons, Eric, a senior at Western Illinois University, and Carl, a high school senior.

The Schindlers presently reside in Wheaton, Ill., but are contemplating a move closer to Kenosha in the future.



There was an embarrassed hush. One of my hosts spoke up. "Our director doesn't allow us to sing in public unless he's present," he explained. The others nodded agreement.

"But he's not here," I pointed out, cleverly putting my finger on the flaw in his reasoning.

He shrugged helplessly.

"It's a chapter rule," he said. "We just aren't allowed to sing without our director . . ."

And I thought to myself: That's a lousy rule! Here's a bunch of guys who, by joining a singing organization, forfeit their right to sing! I half expected the door to burst open and the Mad Hatter to come racing in . . .

Ah yes, I can hear him now — somebody out there in the audience muttering something about the Code of Ethics and how we mustn't inflict our music on unsympathetic ears. Balderdash! (And I've been waiting six years for a spot to use that word, complete with exclamation point.) First of all, we were the only ones in the joint and, secondly of all, I've never encountered hostility to our type of music (sung softly, of course) in any public place. On the contrary, I've always sensed a great rush of appreciation from people who are surprised and delighted to encounter other people singing — for fun.

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Some Thoughts on Stage Presence

By Ray Glynn, SP Category Specialist,
2045 Arrowwood Dr., Westfield, N.J. 07090

Recently, articles have appeared in print dealing with the Stage Presence Category and its relative importance in the Society judging program. Unfortunately, many indicated a lack of understanding of the category. As a result, The HARMONIZER asked Ray Glynn, Stage Presence Category Specialist and a member of the International Board of Review, to explain the category. His article, which follows, should contribute to a better understanding of what Stage Presence is all about and how it fits into our judging program.

IS STAGE PRESENCE NEEDED?

Most everyone agrees that we need Stage Presence but differs on its importance. We read comments that say "We are a singing Society, but now we have to be dancers." A half truth! You bet we are a singing Society, and we *don't* have to be dancers. Yet when our quartets and choruses appear on stage, they are *more* than singers — they are performers. They assume the obligation implicit in their appearance to do their very best to entertain their audience visually... and that's Stage Presence. Our international chorus contest is the highlight of the international convention. Why? Because it's the most thrilling, exciting, enjoyable spectacle in barbershop-ping. Is Stage Presence important to the enjoyment of this contest? You bet it is!

WHY STAGE PRESENCE IS IMPORTANT

There is no sound like the barbershop sound. It's the greatest thing since apple pie! And we enjoy it, whether it's recorded or live. When recorded, it thrills us even though we are using only the faculty of hearing. But a whole new dimension is added — we've literally doubled our enjoyment — when we can *see* and hear the performers. That's why Stage Presence is so important! Recorded barbershop music can be likened to radio and live performances to television. A fine barbershop arrangement, beautifully sung with expanded sound, comes alive through the interpretative devices of tempo, meter, rhythm, phrasing, dynamics, etc., and reaches the ultimate in audience enjoyment when good Stage Presence is added. All categories are harmoniously blended to achieve a *total* performance.

HOW STAGE PRESENCE IS JUDGED AND SCORED

Like the Sound and Interpretation judges, the Stage Presence judge has a total of 200 points to award for each performance. However, unlike the other two, he is judging the contestants the entire time they are on stage. And he scores in three separate areas. Everything the performers do on stage when they are not singing is scored in the range of -15 to +15 points. This segment of the judging includes a determination of how the quartet or chorus handles its entrance, exit, applause acceptance, pitch pipe technique, etc. What the performers wear (attire) is also scored in the same -15 to +15 range. Song presentation, the essence of the Stage Presence Category, is scored from 30 to 170.

WHAT MAKES FOR "GOOD" STAGE PRESENCE?

Simply stated, the Stage Presence judge evaluates the deportment of the performers on stage and the degree of artistry they achieve in visually projecting and interpreting their songs. If the performers can accomplish this well, the result is a more enjoyable experience for the audience. But good Stage Presence doesn't just *happen*. It must be carefully planned, and even more important, successfully executed.

CAREFUL PLANNING IS A MUST

Planning Stage Presence starts with a study of the lyrics to determine emotions or moods involved in the song, the important passages and where the climax occurs. The next step is to decide on the technique(s) that can best support these important considerations. Here one thinks of facial expressions, body language, eye contact, gestures (expressive movements), routines, props, etc. Unfortunately, many performers either neglect to develop a specific plan for Stage Presence or — and this occurs more frequently — they fail to execute the plan. Nothing turns an audience off quicker than a performance that is unnatural, insincere and dull; where the techniques used are obvious or contrived; and where they have little or no relation to the mood of the story being told. On the other hand, performers with good Stage Presence know how to interpret the song visually. Everything they do *complements* the lyrics. The song comes alive visually, and the enjoyment of the audience is increased because of the Stage Presence.

THE CORRECT USE OF PROPS

Contest rules define props as inanimate articles which are used to enhance or add interest to the visual aspect of the presentation. The Stage Presence judge bases his evaluation of permissible props on their appropriateness (as to costume, contestant's name or other presentation features), whether they are in good taste and whether they are handled effectively. His experience and training qualify him to score props correctly. Sound producing props cannot be used to produce sound during a performance. If they are, the Stage Presence judge must exact a penalty. So don't shoot off a gun during your next set. If you do, you will be penalized.

CHOREOGRAPHY IS ONLY ONE ELEMENT

The term "expressive movements" covers everything from

"Heck, This Ain't No Hobby"

By Herb Bayles, P.O. Box 231
Hermosa Beach, Cal. 90254

I get a little bit perturbed when I encounter a Barber-shopper speaking or writing of his participation in the Society's activities as his "hobby."

Perhaps it's only a trivial matter of semantics, but to me the word "hobby" just doesn't do the job. "Hobby" brings to my mind pictures of some fellow patiently gluing stamps in an album, building ship models, daubing paints on a square of canvas; doing something to pass the time during the doldrums of the sports seasons or when it's too wet and cold to get out on the golf course.

To my way of thinking a "hobby" is an activity one turns to when the evening's TV log lists nothing but re-runs; something that provides an excuse to escape from the clamor of the kids; something to divert one for an hour or so from the tensions and cares of the workaday world we inhabit. In short, a "hobby" is something to pursue when it pleases and eschew

the wink of an eye to the most elaborate chorus routine. Choreography is just *one* of the many elements performers use to enhance their actions on stage. Whatever they are, the Stage Presence judge is evaluating the effectiveness of these actions in the overall context of the performance. If they are effective and add to the performance, they are on the plus side. If they interfere or detract, they are scored negatively. Don't assume when you see these routines that they automatically help the Stage Presence score. This could be true, but it could also be true that had a quartet or chorus *not* used that particular routine, they would have scored even higher. Again, Stage Presence judges are not judging the routines *per se*, they are evaluating the effectiveness of these routines in the context of the overall visual performance. As a rule, performers generally utilize eye contact, appropriate facial expression, body language and subtle moves more often and more effectively than they use props or dance routines.

WHICH CATEGORY IS MOST IMPORTANT?

As Shakespeare said "Ay, there's the rub." Certainly everyone is entitled to his own opinion. My purpose in writing this article was simply to add a little to the understanding of the Stage Presence category. We can all manipulate figures to our own use, but let's not use them to criticize unfairly those who have won and scored well in Stage Presence.

At the beginning of this article I mentioned "total performance." In the Society contests a *total performance* contains the elements of Arrangement, Sound, Interpretation (how well the performers interpret the song musically) and Stage Presence (how well the performers interpret the song visually). Performers who do the best *over all* win contests. I suppose you could compare it to the Olympic Track and Field Championship (Decathlon). A man becomes the champion because in the *total* scoring in *all* the required categories, he bested every other competitor. And no one has faulted that approach.

when it does not.

How can "hobby" describe the forces that cause four men to give up a full weekend, travel long distances from home, dine on rubber chicken and sleep on strange, lumpy beds — all for the dubious pleasure of singing a free, 20-minute concert to a rowdy crowd of conventioners who were expecting four go-go dancers?

How can "hobby" explain the chorus member who hitches the tired, old, family station wagon to the chapter's equipment trailer and dutifully plods across three states hauling risers, uniforms and chorus paraphernalia to the district competition, knowing full well that they're likely to finish last, again?

How can "hobby" begin to describe the anxiety suffered by the natural-born introvert who, when called upon to fill a sudden void in the front row of the chorus, conquers the tremors of voice and knees and convinces the audience that he is a seasoned performer?

It is just not fair to lump the ordinary "hobbyist" together with the Barbershopper who endures the countless rehearsals, the harsh criticism from his friends, the humiliation of makeup, the silly costumes and finally the agonizing suspense, waiting to learn if his quartet has reached the finals of the novice quartet contest.

DICTIONARY PROVIDES ANSWER

What we need is another word that better describes why we do what we do! In search of such a word, I toyed for a while with "consecration" which my Webster's dictionary defines, in part, "...to devote to a purpose with deep solemnity or dedication." Well, that's fairly close but it does sound a bit sanctimonious so I switched to "dedication." Webster defines "dedication" as "...self-sacrificing devotion" but cautions that it "...implies investing with a solemn and sacred character." So okay, scratch "dedication." It simply wouldn't do at afterglows.

This left me with "devotion" and turning again to my dictionary I found the definition, "...to center the attention or activities of oneself... applies chiefly to personal activity and suggests motives as impelling as a vow." Now that's more like it! Webster further defines "devotion" as "...ardent love or affection" (right on!) and goes on to tell us that a "devotee" is "...an ardent follower, supporter or enthusiast" (you bet!).

So there it is you "hobbyists," I've found my word. And the next time a stranger stops me in a hotel hallway to ask, "What's with the funny clothes and all that glop on your face? Are you weird or something?" I'll hand him my card, neatly enscribed:

H. W. BAYLES
Devotee 1st Class
S.P.E.B.S.Q.S.A.

That ought to keep him quiet for a while!

Harmony — the Essence of Music

By Charles Youmans,
P.O. Box 3705, Florence, S.C. 29502

I have been in music since I was five years old. From piano in elementary school, to band in high school, to voice and music theory in college, I have always been in love with musical sounds. So it should not seem unusual to the Barbershopper that since I am now a Barbershopper I have found my real love. Since I have been involved in SPEBSQSA (about seven months) I have started to think about real harmony.

"From harmony, from heav'nly harmony, This universal frame began." Thus John Dryden begins his "Song for St. Cecilia's Day," and thereafter identifies himself with one of the great commonplaces of Western civilization. From classical times, perhaps from the Pythagoreans' reputed discovery of the mathematical order of stringed instruments, says musicologist Gretchen Ludke Finney, "Audible music was an image of higher kinds of harmony, that of the soul and body of man or of cosmic order." So it came to be widely believed that "if the basic principles of music were discovered . . . all things in the universe might be understood." Music was included in the medieval quadrivium of liberal arts because of the conviction that the "basis of all harmony in macrocosm and microcosm alike is mathematical." The English magi John Dee and Robert Fludd shared this conviction. Fludd's music theory, as Francis Yates points out in *Theatre of the World*, was part of his effort to be a universal man of the Renaissance. Writing in his *Macrocosm of the "harmony and symphony"* of the constituent elements of the universe, Fludd remarks: "The whole universe must perish and be reduced to nothing in warring discord should these consonances fail or be corrupted."

MUSIC THROUGH THE YEARS

Until well into the seventeenth century a sizable majority of thinking people believed in the music of the spheres, although Aristotle thought that the sound, if it existed, would shatter the human ear and Rabelais suggests somewhere that it is most likely to be heard when one is drunk. Johannes Kepler, despite the fact that he was a Copernican, continued to believe, says Professor Finney, "that mathematical harmony in celestial order is analogous to that in heard music." Shakespeare is no more able than the Renaissance Platonists to talk about soul, universe, virtue, or love without using the metaphor of music or its variant, the dance. In his great "degree" speech in *Troilus and Cressida*, for instance, Ulysses cannot think of the cosmos apart from the model of a stringed instrument: "Take but degree away, untune that string, And, hark! what discord follows." For Iago, the still happily married Othello and Desdemona "are well tun'd now," though he immediately vows: "But I'll set down the pegs that make this music." Ophelia, changing the instrument but not the metaphor, says of the apparently mad Hamlet: "Now see that noble and most sovereign reason, Like sweet bells jangled, out of tune and harsh." The comedies and romances are in love

with music and in them music is love, perhaps nowhere more memorably than in Lorenzo's great speeches to Jessica in act 5 of *The Merchant of Venice*. There the problem of the music of the sphere is settled, perhaps in a way that would have satisfied Aristotle, when Lorenzo says of the harmony that is in immortal souls: "But, whilst this muddy vesture of decay / Doth Grossly close it in, we cannot hear it."

MUSIC HAS POWER

Music has such power that Augustine and Calvin saw music like dance, a way of catering to sensual lust and vanity (remembering that the devil played the harp before Saul). Music was considered so powerful that Lenin once told Maxim Gorky that it could destroy one's revolutionary determination. And Walter Jackson has pointed out that the reigning position in Western civilization has been that of Plato's *Republic*: music is to be valued because of its "ethical inculcation of order, measure and harmony." And for Socrates a proper education required "gymnastics for the body and music for the soul," while for Aristotle, in the *Poetics*, music "is to be studied for the sake of many benefits." But Shakespeare's Lorenzo puts it better than anyone:

"The man that hath no music in himself,
Nor is not mov'd with concord of sweet sounds,
Is fit for treasons, stratagems, and spoils."

I would like to paraphrase Lorenzo's statement for those of us who really love barbershop harmony:

"The man who has the love of barbershop harmony in himself,
Is mov'd with the concord of those sweet sounds,
And is not fit for treasons, stratagems, and spoils."

It is the one organization that I have been involved in over the years that can overlook all its differences by the simple fact that its members love the music more than they love their differences and sometime deep disagreements. I would assume from this observation that this is why it is such a close-knit Society and why it has the caliber of people that it has as its members. I am glad that I am a member.

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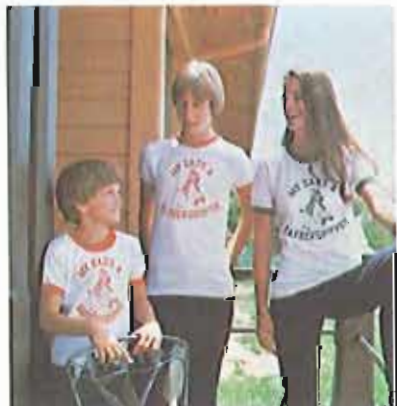
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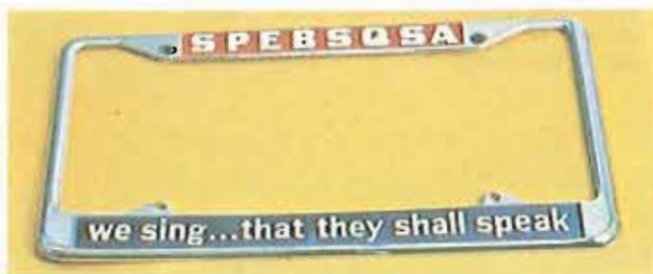


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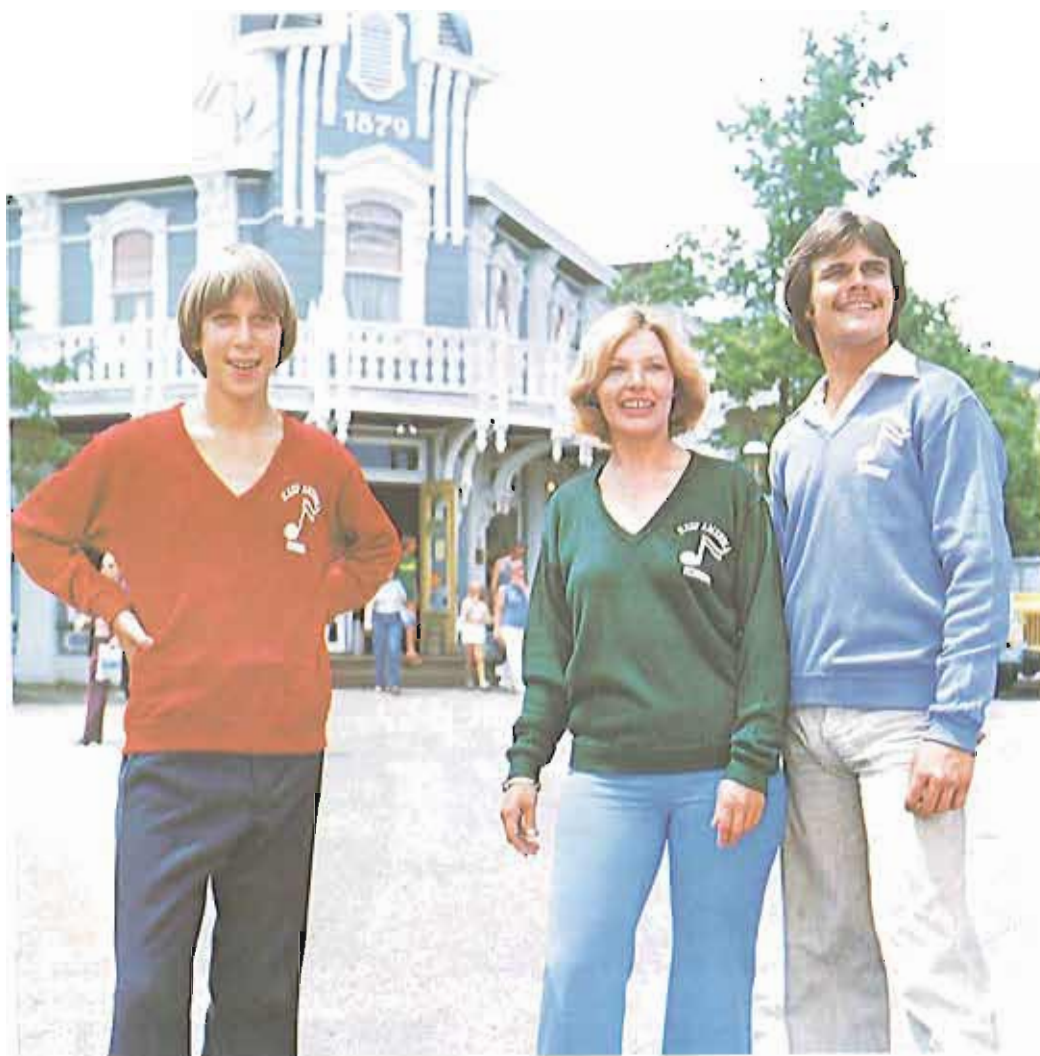
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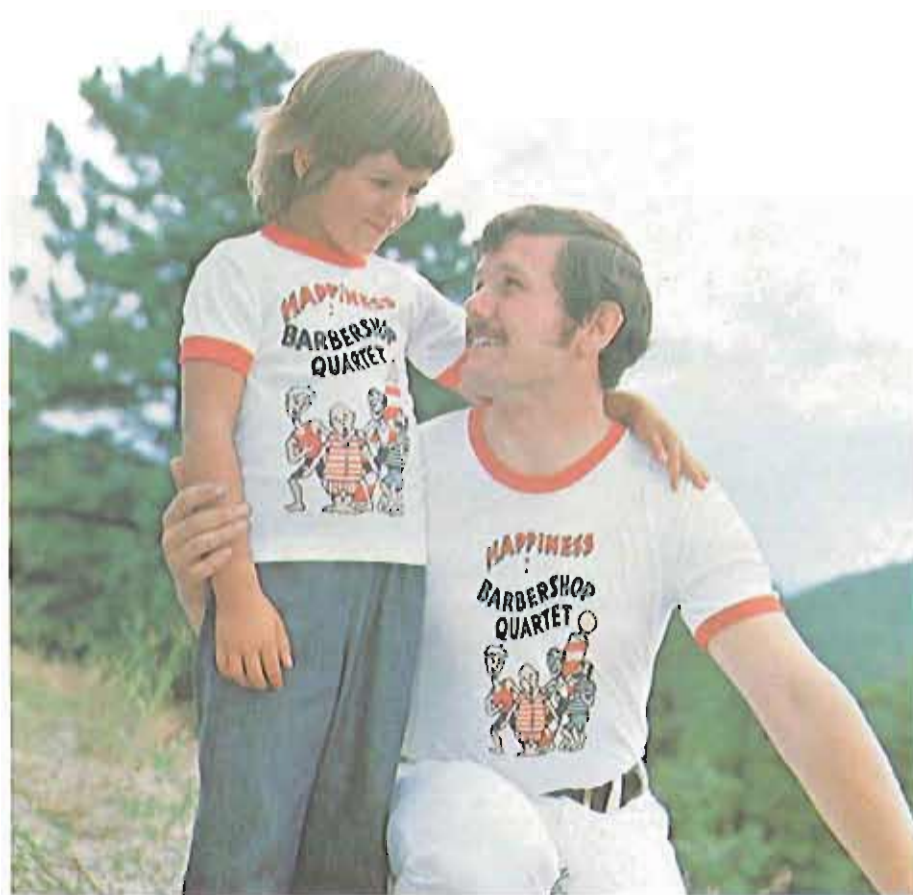
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Advice on How to Become Mediocre

By "Nostalgia," a (Mediocre) Barbershop Quartet,
3737 W. Solar Dr., Phoenix, Ariz. 85021

As the mediocre-est quartet in existence, we in "Nostalgia" have come to realize our responsibilities to the other members of the Society. We have worked for years to attain and keep our Middleist ranking. In fact, several of our admirers have asked us how we are able to maintain our standards. In this day and age when everything else seems to fluctuate with the moral climate, "Nostalgia" presses on, never veering from the middle. We have given this some thought and, as a result, we offer the following advice to Barbershoppers on, "How to Become Mediocre."

Let's approach some general maxims first. The first thing you should do is choose the quartet name. "Nostalgia" is a good one. In fact, it's the best we know of. Try to find one like it if you can, and then make sure all the other members of the quartet will agree to it. The easiest way to do this is to choose the quartet name before you choose the other members.

When you first begin talking to prospective singers, do not tell anyone how many members you have yet. Keep them in suspense. Let them get the idea (from discretely planted rumors) that a couple of ex-champion quartetmen will be available if you ask them. Or Harlan Wilson will be coming to your area. Or "Mo" Rector. Keep your options open all the time.

Before you let anyone sing, ask him just what he intends to accomplish; find out how he will improve the group. This doesn't mean anything, but it will put him on the defensive, and you will have the upper hand.

Now you're ready for the singing audition. Agree on the following basics for any member: a body for stage presence; a voice for singing (not too good; it shouldn't attract attention); and a brain for keeping the body alive.

By now it will be easy for you to choose the members of your quartet. People will flock to you in anticipation. Soon you will be ready for a rehearsal (talking, not singing — singing comes later). At your first talking rehearsal, set your goals. Will you compete? How high will you get? Be cagey about this. Set the goals low enough so that you can attain them in a reasonable time. Then forget about goals. Try just to have fun. A reasonable goal for a mediocre quartet is to stand up all at the same time.

Once you have organized and registered with the International Office, you need some rules of conduct. You should

agree to avoid MIB's (Most Important Barbershoppers). If, by chance, you are seen conversing with an MIB, say you were just giving them advice.

PUBLICITY IMPORTANT

Once you are registered, you need a quartet card. Pay to have it advertised in your district publication, and later on you can have it printed on T-shirts. Offer franchises for dealerships, but don't pay anything. Give a free Number 2, color-matching pencil with every T-shirt sold.

It's handy to have a few ready-made excuses for your performances. Try to sing in a championship chorus if at all possible. This won't leave you time for a quartet, and it's a natural excuse for being mediocre. Try to get onto the chapter board of directors. This is another good excuse, and it takes time away from those boring quartet rehearsals.

Another excuse for being mediocre is if you have a second or third string of guys willing to step in to sing in an emergency. This means giving your music to all the second and third string guys, but as you sing standard Society arrangements, no one else will want to sing them anyway. With a second string, if your regular baritone is sick, you can still perform. You may have to remind the second string bari to be a bit more mediocre at first, but later he'll quit showing everybody up.

Another thing that will cut down on the rehearsal time is publishing your own newsletter. This way you can spend rehearsal time reading correspondence and discussing articles, punctuation, and so on. If you do publish a newsletter, don't write any of it yourself; that's plebian. Steal from everybody else. To do this you'll need to get onto every chapter bulletin editor's mailing list. Then make every Barbershopper a stringer. That way they won't be so critical about you.

Every quartet, unfortunately, must rehearse. But you don't have to overdo it. Let the audience be GLAD when you're finished. Schedule no more than two rehearsals a month; then cancel every other one. As a novice you may be concerned about words and music; try to forget about them. It's attitude and stage presence that count. After you have had a rehearsal or two, you need a coach. Try to get the international president, if you can, because that makes good copy in your newsletter. But no matter whom you get, DON'T listen to him. Plan an annual session (whether you need it or not), and

then sit around listening to "Desert Knights" recordings.

A mediocre quartet doesn't have to sing any of its songs real well so you can afford to have an extensive repertoire. Plan on at least thirty songs you can sing. Then add at least six to ten songs a year to that.

By now, you're ready for singouts. Tell everyone that it's beneath your pride to accept paid singouts (you won't get any at first anyway). This way you will get to do a lot of church singouts, Odd Fellows, Elks, K of C's, fried chicken dinners, and so on. Report early to every singout to rehearse. Sing both of your songs and then argue about their order.

Later on, after your reputation gets established, you may want to go on the road as nobody in town will want you anymore. If you should happen to get on a barbershop chapter's annual show, stand around backstage talking to the local Barbershoppers. We've noticed that the biggies don't do this — they talk only to themselves. If you do it, you'll be noticed right away as average.

COMPETITION A "MUST"

Finally you're ready to sing on the contest stage. This is not something that takes much planning. When someone asks if you're going to enter, say "Sure." That's all there is to it.

For goodness' sake, don't rehearse every day for forty-two days before the contest. It's no fun, and you'll just get tired of the songs. Let the songs be a surprise. Stay up the night before the contest woodshedding with anyone you can find. This becomes more important as the judges try to push you up in the rankings — it will help keep you average.

When you appear at the briefing, hand out newsletters to all the contestants and the judges; this will help distract them, and it will give you an edge psychologically. Remember never to allow women in your dressing room or backstage, except before a contest or a show.

One sure thing we've found to make us more average is to drink milk or eat chocolate before a performance. Or eat milk chocolate or drink chocolate milk.

Before you sing, receive the judges as they come to the pit. Offer encouraging comments such as, "Don't clutch up, guys," "Everybody who sings wins," "Keep cool," "Sell," and "Have fun."

Once you get on stage, forget about the words and music; the judges are more concerned with your overall presentation than they are with mechanics. Try ad-libbing some stage presence too. This will really liven up your performance.

Before the contest, get everyone used to the idea that if you finish, you're lucky. Let it be a surprise no matter where you finish.

Always aim one position lower. If you should get a position higher, by some fluke, or even (Heaven forbid!) win, blame it on the judging system. Say the judges have had it in for you for years. They pre-judged you. Tell the audience that you know where it's really at. The contest was too easy. The competition wasn't stiff enough. You had too many rehearsals. Under the old system this would never have happened. File a protest with the judges. Boycott the after-contest clinic. If you *should* ever go to one of these sessions with the judges, be sure you give them a good argument. And be sure to carry a tape recorder, but don't have batteries in it. Or leave the tape at home so you can't record.

It's handy if you can stretch your mediocre standing enough to get onto a record, the district recording for

example. (Tell everyone it was an off year.) Then you can buy fifty or a hundred copies of the record at a discount and tell everyone it's "your" record. Sell them wherever you go, autographing them free of charge. Try to sell them to the quartets which beat you in the contest; that will make you *truly* mediocre.

You are almost complete as a mediocre quartet now. The only consideration left is to publish your quartet fee, and then haggle about it. When they offer \$150, tell them you can't possibly sing for that fee. Tell them you have expenses; you must be compensated for your time away from home, rehearsal time, mileage, uniforms and cleaning. If you take that fee, you'll lose friends and make enemies. Tell them you have your integrity and cannot sell yourself for that price. If you accept that fee, who knows what you'll be getting before long? Tell them you enjoy singing in the chorus. If you get famous and wealthy, you might start missing chapter meetings? You might start acting like a Winning quartet instead of a Mediocre one, and you can't afford that. You like what you are doing. So you are forced to make them a counter offer. Tell them you're willing to do their show for \$75 and not a cent more. They might be somewhat skeptical because of the financial difference, but tell them you cannot increase your fee; there is a definite limit, even to mediocrity. Always be prepared to underbid yourself if necessary.

Well, you've done it. What with a newsletter every month, T-shirt, pencil and visor sales, your own record, bumper stickers, buttons, 40-50 singouts every quarter, a rehearsal a month and a repertoire of 30-40 songs, you'll find there really isn't much time for anything else in your life. However, if something does come along that turns you on, remember our advice: Keep It Mediocre.

Register for Cincinnati!

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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.

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CHAPTER _____

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the making of...

the Rocky Mountain District

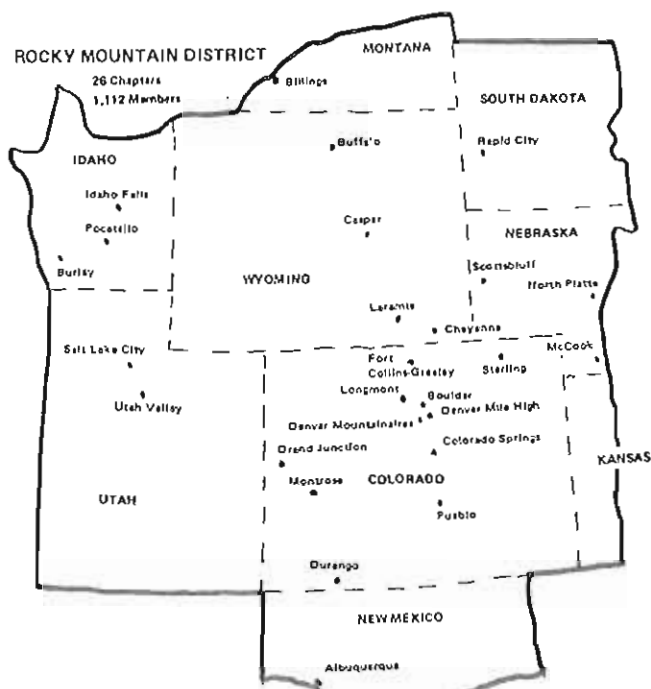
By Al Potts, 2858 E. Peakview Cir.,
Littleton, Colo. 80121
(Photos by Pete Hyland)

Back in 1946, when the Denver, Pikes Peak, Colo. and Laramie, Wyo. Chapters were chartering, little thought was given to a Rocky Mountain District. Even when the Longmont, Boulder, Colo. and Cheyenne, Wyo. Chapters joined the fold in the foothills of the Rockies, there was still no thought of a Rocky Mountain District. This was in the late 40s and early 50s, when barbershopping was just starting to become district-oriented. Then Fort Collins, Colo. became the seventh chapter of what had become known as the Rocky Mountain Division of the Central States District.

It was the late Daryl Stafford, division vice president and member of the Denver Chapter, who first envisioned twenty or more chapters in the mountain area thriving and working together as a single unit in the form of their own district. He became doubly excited about the idea as he reviewed travel expenses to convention sites such as St. Louis, Davenport or even Kansas City. Distance and isolation made it somewhat difficult for chapters to participate in the fine overall program which the Central States District offered its members.

With this in mind, he and several members of the division and the Denver Chapter started barnstorming up and down the slopes of the Rockies. Between 1968 and 1970 Casper, Wyo.; Mt. Rushmore, S. Dak.; and Grand Junction, Pueblo, Greeley and Durango, Colo. chartered to boost the Rocky Mountain Division chapters to a total of thirteen.

Early in 1969 fate dealt the dreams of a new district a tragic blow. Daryl, Area Counselor Larry Detwiler and the Denver-based "Highlanders" quartet were flying to a license show in Durango when a tragic plane crash occurred. There were no survivors and the plans for a new district were temporarily stymied.



Principals in the Aug. 25-28 meeting in Denver, Colo. during which the new district was created were (seated, from left): Soc. Field Rep. Tom Cogan, Gay Weidenhaft, Int'l Pres. Sam Aramian, Soc. Comm. Ass't Bill FitzGerald; (standing, from left) "Lindy" Levitt, Earl Robinson, Al Potts, Ralph Ashby and Jack Smith.

In 1971 McCook, Nebr. and Sterling, Colo. chartered while Fort Collins and Greeley merged. From 1975 through 1977 Scottsbluff, Montrose, Buffalo and North Platte, Nebr., along with a second chapter in Denver, chartered to give the Rocky Mountain Division seventeen chapters. The time indeed appeared ripe for the realization of a ten-year-old dream.

In July, 1977, the international board agreed to add a few chapters from the Southwestern (Albuquerque, N.Mex.), Far Western (Salt Lake City and Utah Valley, Utah) and Evergreen District (Billings, Mont., Pocatello, Idaho Falls and Burley, Ida.) to those previously mentioned to form the Rocky Mountain District. The new district would now comprise 26 chapters and almost eleven hundred members.

On August 25-28, 1977, a group of very excited Barbershoppers met at the Ranch Manor Motor Inn in Denver, Colo. for the formation of the Society's 16th and newest district. The meeting was the culmination of much, much "spadework" done recently by Lynden D. Levitt of Rapid City, S. Dak. He truly did the lion's share of the planning, correspondence, calling and groundwork for "our" new adventure into Rocky Mountain barbershopping.

There were approximately 80 Barbershoppers in attendance over the four-day period, most of whom attended one or more of the many meetings held during the weekend. Our International Office in Kenosha was represented by Administrative Field Rep. Tom Cogan and Communications Ass't Bill FitzGerald. One of the bright spots of the weekend was the surprise, and much-appreciated, appearance of our International President, Sam Aramian. His presence and valued input were a great incentive to those who were trying to get our new district started on the right foot.

Nineteen of the new district's 26 potential chapters were represented. A spirit of complete cooperation, positiveness and aggressiveness was readily apparent. It was beautiful!

A steering committee was organized comprised of "Lindy" Levitt, Ralph Ashby (Salt Lake City, Utah), Jack Smith (Albuquerque, N. Mex.) and Gay Weidenhaft and Al Potts (Denver) — plus Cogan and FitzGerald. A nominating committee was appointed consisting of Chairman Gay Weidenhaft, Dick Walker (Rapid City, S. Dak.) and Doug Johnson (Salt Lake City). They did much of the pre-planning work for the first meeting of the new district held in Colorado Springs, Colo. on October 14-15 in conjunction with their first convention and contests.

We're Almost 40!

Only a few months to go and our Society will celebrate its 40th anniversary. The date is Tuesday, April 11, 1978. Forty years ago, O.C. Cash and Rupert Hall invited 26 men to a meeting to renew America's wonderful sound of barbershop harmony. Now more than 38,000 of us in the U.S. and Canada carry membership and fellowship in the "world's largest male singing organization."

Let's tell the world about it! To do the job we *need* your ideas and suggestions for inclusion in the Harmony Month Idea package to be mailed early in 1978 to all chapters.

We need just one suggestion for a news story or event from every chapter — ideas you have used successfully in the past — or brand new input for the big birthday celebration. Let us know about city proclamations, special chapter "birthday parties," store-window displays, essay contests, special shows, civic awards, etc. We want 'em all. Tell other Barbershoppers what you are planning. We'll detail your suggestions in the package *and* credit you and your chapter with the idea.

Let's make our affair in April a big birthday party with *every* chapter in the act. Rush your suggestions in now. We need them *no later* than Dec. 15. Send your ideas to: Burt Schindler, Dir. of Comm. You'll be making our 40th the big one!

Look out, the Top Hats are . . .

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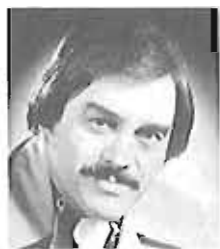


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RIGHT FROM THE START			

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that the contents of such recordings are appropriate for contest use.



Syllable Precision Technique

(As reprinted from PROBEMOTER)

By Society Music Services Assistant Mac Huff

Good precision in singing is more than just attacks and releases. The singer is responsible for the exactness in the group precision of all word sounds and should strive to effect a proper connection of all sounds, in order to enhance the total effect of the lyrical content of the song.

To properly effect a functional word sound connection, thereby achieving good precision, the singer must be able to break each word down into its most singular form.

Each syllable may be broken down into three *possible* group sounds: Anticipatory sounds, Target sounds and Continuant sounds.

The **TARGET SOUND** is the most important sound the singer utters. It is sounded on the syllable stress beat (see Chapter 33 of the Basic Barbershop Craft Manual). It is always a vowel sound and it is the longest sound sung. Example: oo of you — awe of all — ah of my — eh of when, etc.

To be an **ANTICIPATORY SOUND**, this sound must precede the target sound of which it is a part. Example: m of my — l of love — oo of when — f of far, etc.

The **CONTINUANT SOUND**, in order to properly fulfill its function, must follow the target sound of which it is a part. Example: ee of my — ll of all — n of when — r of far, etc.

Anticipatory and continuant sounds may be singular or multiple in content. (Target sounds are always singular.) The following are examples of the various groups and their designated group assignment:

Word	Syllable	(anticipatory)	(target)	(continuant)
My	M y	M (sing.)	ah (sing.)	ee (sing.)
You	Y ou	ee (sing.)	oo (sing.)	none!
All	A ll	none!	awe (sing.)	(sing.)
World	W o rld	oo (sing.)	ur (sing.)	rld (mult.)
Brave	Br a ve	Br (mult.)	a (sing.)	eve (mult.)

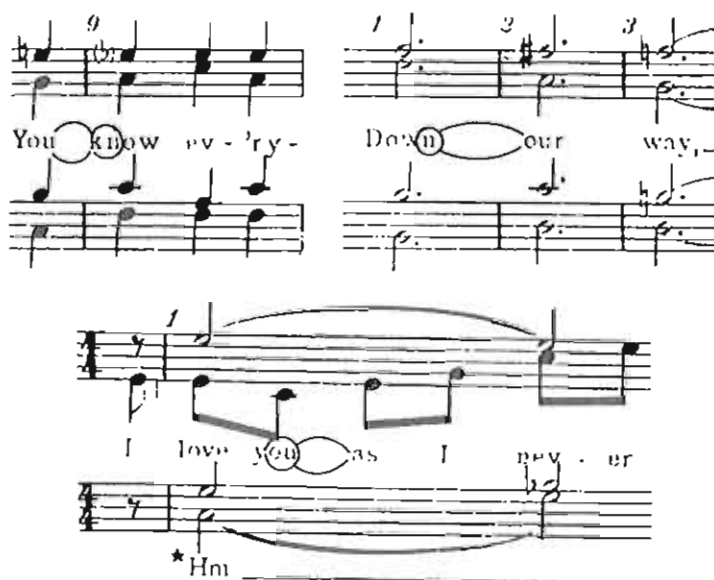
QUALITY OF THE SOUND WHEN EXECUTED

Merely singing with good execution is not enough. Each sound uttered must have proper pitch, proper volume relationship (see rules for balance in the Quartet Coaching Technique Manual), must be uniform in both duration and in the sound of the consonant or vowel, and must be pleasant sounding to the listener's ear.

The target sound pitch is always sounded in accordance with the notation of the music. The anticipatory and continuant sounds may vary from pitch to pitch and may also serve as the pitch connector from one target sound pitch to the next.

TWO GOOD RULES TO FOLLOW PERTAINING TO WORD SOUND PITCH

1. The anticipatory sound, when preceded by a breath, is *always* sung on the same pitch as the following target sound.
2. When there is a pitch differential from syllable to syllable, the pitch flow is conveyed from target sound to target sound by moving on the sound preceding the new target sound. The pitch flow sound is functionally known as the pitch transitional sound. The pitch transitional sound may be either one of the three: Anticipatory sound (circled "n" sound of "you kn , ow ev — 'ry — body"); continuant sound (circled "n" sound of "Dow n our way"); and target sound (circled "oo" sound of "I love y ou as I never loved before").



The **VOLUMES** of the anticipatory and continuant sounds are as critical as those volumes of the target sounds. The reason being is simply that the anticipatory and continuant sounds give understanding and meaning to the words and must be audible and relatively in balance to the volume flow of the dynamic level as dictated by the interpretive analysis of the song.

UNIFORMITY in duration is important because it sustains the sound and in particular gives emotional impact to the execution of the singable sounds.

(MOST HAPPY FELLOWS STORY — from page 8)

to Alex Hamilton Jr. High prior to Seattle's Lincoln High, singing all the while. He sang in the "Changers" acapella choir, directed by Carl Pitzer, "the toughest man I've ever sung for." Still unable to read music, Ken sang lead or second tenor (?) in eight-part harmony scripts. His high school singing continued at Stadium H.S. in Tacoma in '36, where he graduated in '37. Ken joined the U.S. Navy in '41 and sang for the first time with a quartet, the "Four Gobs," while stationed aboard the U.S.S. Orion in Freemantle, Australia.

After a three-week courtship, Ken jumped ship on Nov. 12, 1943 to marry Jean Reynolds of Oakland, Cal. (love at first sight, obviously). He then shipped out for two years. The dreadful years of W.W. II passed and Ken was honorably discharged at Great Lakes, Ill. in Sept. '45.

A MUSICAL FAMILY

Music is a way of life for Ken and Jean's family, Ken's mother, Rose Cole Boettger, once performed on the vaudeville stage as "The Cole Sisters." Ken's mom wrote "Hail, Washington," which was the official Washington State song from 1925 until '62. Brother George Hawkinson is a member of the Berkeley, Cal. Chapter. Son Mike plays guitar, flute and harmonica, and reads music very well. Son Gary sang in swing choir, concert choir and male emsemble during high school.

Along with Aldrich, Billy Dergan, Jr. and Thurmon, Ken organized The Most Happy Fellows. The charter members agreed, "this will be a fun quartet, not competitive!" It was Ken who suggested the quartet name.

In those early years, tremendous personal achievement and satisfaction were derived from a USO tour to the Phillipines, Tokyo, Guam and South Pacific stations where they performed in hospitals and presented shows for service men.

Well, you've met your '77 championship quartet and their families. To all Barbershoppers in this fine Society, this is *your* quartet. May you be totally entertained if and when they come to your town to headline your show. If not, be in Cincinnati next July 3-8. You'll see and hear them there. They started "just for fun" and (by the way, they all love to woodshed) will continue entertaining their audiences now as they always have, "just for fun."

VOWEL/CONSONANT UNIFORMITY aids in the matching of the energy of the harmonics, resulting in overall sound stability.

QUALITY in execution is the most important of all. Too many singers are taught to speak on pitch, when, in fact, the singer should strive to *sing* on pitch. He should sing each word sound with care and try to give it beauty and meaning.

SUMMARY

It is difficult to execute syllable connectors or to cause the sound to "flow" unless proper attention is devoted to the individual segments of the sound; anticipatory, target and continuant sounds. By becoming aware of these individual segments, what they are, when they are sung, how long they are sung and on what pitch they are sung, the singer has a much better chance to execute the sounds with some precision which, of course, is of the utmost importance when he is performing in a group with others.

Finally, good precision is instrumental in "cleaning up" the sound and tends not to distract the listener from hearing and responding to the story line of the lyric.

The Suntones. Yours for a song.

If you don't have all of the Suntones' 8 superb albums, you're really missing out on a lot of great songs. Enjoy over 4 hours of just about the greatest quartet singing you'll ever hear featuring the most diverse repertoire of any quartet in the society's history. Why not start a serious collection of the best in Barbershop recordings...for a song.



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AS TIME GOES BY			
A TOUCH OF OLD SOMEWHERE			
WATCH WHAT HAPPENS AFTERGLOW			
KEEP AMERICA SINGING			
A TOUCH OF GOLD			
FIDDLER			



about *QUARTETS*

We doff our hats to the Four-on-the-Floor quartet (Penobscot County, Me. Chapter) for scoring a "first" in the Society in a rather unbelievable manner. They became the first complete quartet in the entire Society to ever enroll in the music subscription service! It's possible that a lot of quartets are not aware of the service and what it provides. For just \$5 per man per year each member receives one copy of each new piece of music published by the Society. Seems like a good way to keep abreast of what's new in Society music without fear of breaking any copyright laws. The foursome also suggested all music be mailed to the contact man, rather than to each quartet member. The suggestion has been turned over to the mailing department and in all probability will be implemented with all future quartet enrollments in the music subscription plan.

The Dealer's Choice, 1973 international champions, will be retiring effective July 8, 1978 at the international convention in Cincinnati, O. The quartet has decided to discontinue accepting bookings after that date due to increased business conflicts and difficulties in scheduling rehearsals with the out-of-state members. All bookings up to that time will be fulfilled. Sure sorry to have to pass this information along about one of the Society's exciting champion foursomes.

The Minimum Daily Requirement (Honolulu) presented us with a detailed travel log of the quartet's experiences when they made their first ever out-island performance in Kahului, Maui. What should have been a twenty-minute flight, stretched into nearly four hours and included having to change uniforms on the plane in order to make a 7 p.m. show. When all the events of the day were considered, it was a successful outing and they've been booked for a return engage-

ment in December. This third version of the quartet (Dave Delzer, bass; Don Hewey, bari; John Higgins, lead; and Larry McCracken, tenor) has been together since April.

A new music series for kids premiered in October and will run for ten consecutive weeks on the Public Broadcasting Service (PBS). Aimed at expanding the musical understanding and appreciation of intermediate school children, the series featured barbershop harmony, as sung by the Friendship Fire Company, on October 29 and again on November 5. The quartet taped the two segments last March. Made possible by grants from the Office of Education of the U. S. Department of Health, Education and Welfare and the Allied Chemical Corporation, the program may be used later by music teachers. Members of the foursome are Steve Martin, tenor; Doug Smith, lead; Larry Ross, bari and Mike Everard, bass. They are all members of the Alexandria, Va. Chapter.

Because of the reassignment of the U. S. Air Force member Tommie Young, the Sound Association will disband following the spring show season in June. The quartet has been together three years and won the Southwestern District Championship and eleventh, ninth and twelfth place finishes at international level. Tommie's departure was originally scheduled for March, thus the quartet had not accepted any Spring engagements. They are now available for some show dates and can be reached by contacting Rick Sonntag, 2213 Lotus Blossom, San Antonio, Tex. 78247.

New contact man for the current third place medalist Vagabonds is Ken Gibson, 311 Syringa Dr., Lansing, Mich. 48910 Phone: (517) 882-6779... Drayton Justus, lead of the 1971 champion Gentlemen's Agreement, is now singing lead

in the Four In Legion (Defiance and Maumee Valley, O. Chapters) replacing Richard Mathey... Brian Beck, former baritone of the 1973 champion Dealer's Choice, has replaced Marshal Goldbert as bari with the Austin, Tex. Forty-Acre Four. Brian is also director of the Dallas (Metro) Vocal Majority, taking over when Jim Clancy was forced to resign because of business pressures.

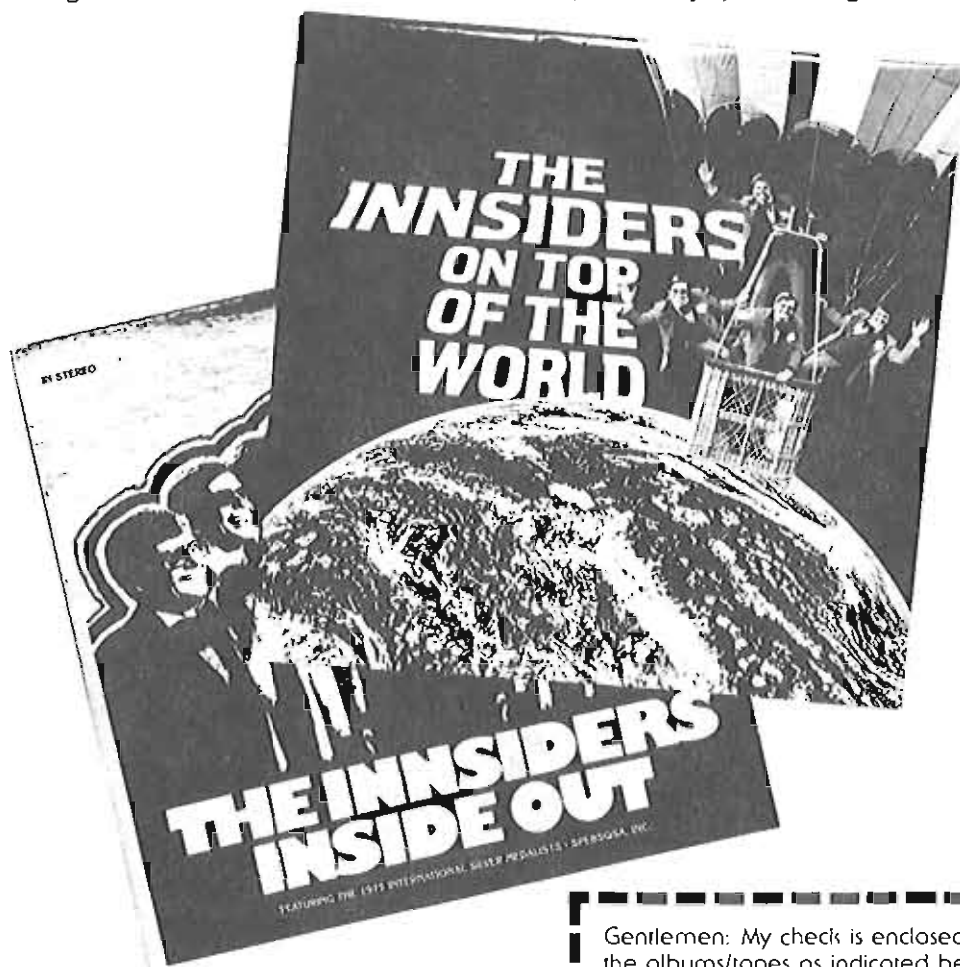
Here's another heart-warming "people-helping-people" report. When current fifteenth place semi-finalists Reign-Beaus' End Bass "Bo" Deibel came down with an earache on the day of a performance at the State College, Pa. annual show, he and the other members of the quartet went to the emergency room of a local hospital to have it treated. While there, they became aware of a woman patient who was being told she'd have to be admitted to the hospital and stay at least overnight for treatment.

"But I can't do that," she said, "I have tickets for the barbershop concert tonight." So the quartet gave her a personal concert, singing several songs from their repertoire for her and for the standing-room-only crowd which gathered in the hospital examining room. Incidentally, Bass Deibel got through that night's performance all right complaining only that the sounds seemed to be coming from far away and that it was hard to tell if he was singing too loudly or too softly.

Another of the Society's top comedy foursomes, the Allied Four, has had a recent change in personnel. Dave Walker, former bass with the Nutones (Cardinal District champions), has replaced Ralph Hartmann singing bass. The quartet's members come from three chapters Arlington Heights, Ill. (Fred Sellers), Chicago No. 1 (Dick Munter and George Stybr) and Hobart, Ind. (Dave). Contact for the foursome is Dick Munter, 2211 Mayfield, Joliet, Ill. 60434.

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... a second great stereo recording of the best of Barbershop harmony THE INNSIDERS—ON TOP OF THE WORLD—including many of the songs that made the INNSIDERS champions at San Francisco! "Sunshine of Your Smile" "Keep Your Sunny Side Up" "Song And Dance Man" Same solid contemporary gems like "When I Look In Your Eyes" and "My Way", not to mention the super title song "On Top Of The World". Plus "Shenandoah", "Dangerous Dan McGrew" and six more you'll enjoy listening to over and over again!



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ORDER NOW FOR CHRISTMAS DELIVERY!

Gentlemen: My check is enclosed to cover purchase of the albums/tapes as indicated below:

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INSIDE OUT: ☐ Album ☐ 8-Track ☐ Cassette

ON TOP OF THE WORLD: ☐ Album ☐ 8-Track ☐ Cassette

Make checks payable to THE INNSIDERS, and mail to THE INNSIDERS, 9007 Concho, Houston, Texas 77036. Canadian residents same price (U.S. funds)! Allow 2-3 weeks for 4th class shipment (postage paid).

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I see from the bulletins...

By Leo Fobart, Editor

ANOTHER SCARBOROUGH WINNER

Not only does Scarborough, Ont. boast the best chorus in the Society, they also have the award-winning bulletin editor for 1977. Editor Jim Smith's QUOTER-NOTE won the top award in the International Bulletin Contest in a field of 26 entries. Jim's bulletins are professional in quality, in both content and appearance. You've done a great job, Jim. I know bulletin editors throughout the Society join me in extending congratulations.

SUPPORTS EXPANSION FUND

The Whittier, Cal. Chapter surprised those attending a division presidents' council in FWD with a check for \$1,088, the financial proceeds of a luau and jewelry raffle, held by several members of their chapter in order to meet the chapter's obligation to the Expansion Fund. A nifty idea that could well be picked up and used by other chapters which have not yet made their contributions.

Incidentally, FWD international board member and veteran contest judge Jack Hines has been appointed Expansion Fund Coordinator, filling the position held by the late Sherry Brown.

A DIRECTOR ENJOYS

Chorus Director "Chuck" Lower wrote the following interesting thoughts in his "From the Podium" department of the Abington, Pa. KEYSTONER:

"Last night I spent the evening with a gang of guys singing barbershop. Nothing remarkable about that; it's something I do at least once a week. But last night it seemed different.

"There were about 45 of us, and despite the fact that it was a hot night, and there were lots of other things to do and places to be, we sang barbershop — until 3 a.m., some of us.

"I'm tired today, but looking back on the evening, I know that it was worth it. One of us sitting at Carney's said, 'tonight

is the essence of barbershopping. This is a night we'll remember.'

"Nothing special, but from my point of view, both at the rehearsal hall and after, I saw the kind of barbershop excitement that first turned me on at the Lancaster (Pa.) Chapter in the summer of 1960. There must be something to it to get these guys all lighted up with nothing more than the experience of making chords. And as a director, I get an additional dimension; I can stand there and see faces and hear sounds, and experience the chorus in a different way. Makes me glad I'm there.

"When I get carried away with picking on the chorus for taking extra breaths and singing sour notes and making lazy vowels, remind me that I said this: BARBERSHOP IS FUN, FIRST AND FOREMOST, AND WE SHOULD NEVER LET OUR DRIVE FOR PERFECTION GET IN THE WAY OF THAT.

"Last night with the Abington Barbershoppers was just plain fun. Thanks, and let's do it again for sure."

UNIFORM COLOR MATCH OUT

In a notice to all certified Stage Presence judges, candidates and qualified applicants, Stage Presence Category Specialist Ray Glynn reminded all judges, chorus directors and those who may be concerned about buying uniforms that do not have the exact shade match of those previously purchased, the current rule (under Uniform Dress section — Article 15a, 2) reads: "To qualify as 'uniform dress' the attire must be identical in cut, style and material but need not be identical in color." Therefore, variation in color of uniforms, though a "no-no" at one time, is now permissible as long as the uniform is of the same style, cut and material. That piece of information should be good news to many uniform chairmen who are perennially faced with the problem of outfitting new members with uniforms.

700-MILE ROUND-TRIP SINGOUT

The Virginia Beach/Norfolk, Va. Chapter fulfilled a singing engagement on Sept. 13 in New York City for the national convention of the Telephone Pioneers of America. "Fifty men made the all-expenses-paid-flight for the thirty-minute package show which was well prepared, well delivered and well received," wrote Pat Patrick, chapter public relations officer. Seems like quite a distance to travel for a singout, but we'll bet they had fun.

NOTE TO COMPLAINERS

We like Editor Jack Martin's word of advice to complainers which appeared in an issue of VALLEY HI-LITES (Florissant Valley, Mo. Chapter):

"The Barbershopper who is worthy of his chapter, will never complain of the inability of his fellow-singers, of the ingratitude of other chapter members, nor express inappreciative feelings for contest judges. These things are all part of the great game of life, and to meet them and not go down before them in discouragement and defeat is the final proof of power."

VISITS HARMONY HALL

Scranton, Pa. member Raleigh Block stops to pay a call at Harmony Hall almost every time he visits his mother in Kenosha. We think you'll find his written observations after a recent visit interesting. They appeared in the Scranton PITCH as follows:

"This year was my first visit home since the purchase of the new building, Harmony Hall West.

"Before that time, conditions had become more and more crowded as our needs increased. Finally, virtually every nook and cranny at Harmony Hall was used to its fullest extent. Small offices that you would expect to find one person using, held two or three. Our printing operation was crammed into the old laundry room in that basement. Our

merchandise center was in a small room in the basement in what I would call unbelievably crowded conditions. Our membership records area was upstairs in what would be no larger than a large bedroom. Files, computer, desks, and work tables were inefficiently arranged due to cramped quarters.

"As an industrial engineer, I can tell you that such arrangements breed inefficiency and poor quality of work. Narrow aisles, small work places, poor ventilation for printing operations and crowded offices will have their impact on the work quality.

"Can you imagine two or three people crammed in a small office trying to conduct business on a phone while someone else is trying to work out an educational program, or write up a technique.

"This year's visit was a pleasant surprise! The Harmony Hall offices are more efficiently arranged. Work places are larger. People aren't sharing offices as much. If you visit there now, you'll never know what conditions were like just a short time ago. But then take a short drive to Harmony Hall West. You'll see our printing operation laid out efficiently; our Marketing Department with merchandise stored neatly and orderly; the Membership Department with its computers in a separate room keeping them free from dust, and the workers in the other areas free from computer noise. Then you think back and say "there is no way they could have gotten all that into Harmony Hall."

"In closing, let me say this. As far as the new building is concerned, I didn't have the opportunity to participate in determining if it was a good buy or not. I assume our staff and board did a good job in that respect. It looks good and has room to expand. On the other hand, I know firsthand that the space was sorely needed and I wear my Donator Pin with pride. The new building, Harmony Hall West, was definitely a step in the right direction."

WON'T KNOW UNTIL YOU TELL 'EM

"If you don't go out and tell prospects how good your hobby is, it's like winking at a girl in the dark — you know it, but she doesn't." This little gem has been making many of the bulletins; we picked it out of the Pasadena, Cal. CROWN & SCEPTER (Editor Russ Blakely).

GREAT INDIVIDUAL EFFORT

We wonder if anyone can match the support of the Expansion Fund with as

much zeal as five members of the Oak Park, Ill. Chapter who, as of July 31, 1977, have contributed a total of \$1,975 of the \$2,055 total chapter contribution. You are to be congratulated, men. Now what about the rest of the chapters. Can't we hear from them too?

BABS COVERS CONVENTION

BABS Editor Martin Anderson's August issue did indeed have a convention flavor as it included reports, comments and complaints — yes, a strong complaint — from those who attended our Philly affair. With the one exception, the reports are positively glowing and should influence a number of British readers to register for the Cincinnati Convention in '78. Though barbershop in Britain is still in its beginning stage, they have a fine publication and are doing a great job of getting information to members. Editor Anderson can be proud of his contribution to British Barbershop.

HOW MANY? . . . JUST ONE!

Illinois District Pres. Walt Martin was quick to credit Pontiac, Ill. member Todd Leslie with a membership promotion gimmick which he included in his column in the district's publication, **ATTACKS AND RELEASES**. Here's how it works: The Membership V.P. (or any other motivated member), when the moment seems right, shouts out in a loud and clear voice, "HOW MANY?" . . . The other members respond in like manner, "JUST ONE!" It takes about two seconds and can be repeated as often as wanted. It is an effective and simple reminder to every member that he is committed to get one new man into the chapter before year end. Why not try it. What have you got to lose?

WANTS TO START CHAPTER

Here's a transplanted Barbershopper who's looking for others interested in starting a chapter in Gulfport, Miss. If you know anyone who may be interested, contact Calvin Bey, 100 Jarman Drive, Long Beach, Miss. 39560 Phone: (601) 864-5705. In the meantime, he'll be recruiting and promoting to the best of his ability. Can you help him?

ONE-MAN QUARTET PERFORMANCE

Sounds impossible. Here's the way Editor Harley Olson reported it in his **TOTEMPOLE** (Tacoma, Wash.) bulletin. When a local church group wanted a barbershop quartet for their special Men's

Night, Bob Erckert tried three of the chapter's quartets, but found in each case one man was not available. So, he filled the engagement himself and presented a twenty-five minute program to boot. How did he do it? Very simple. He took his Barberpole Cat Learning Tape with him, played several songs with the baritone voice part deleted and filled in the missing part. He spent over half the program telling about the Society and the special characteristics of our art form, a few notes about the times the songs were written and other bits of information. A long-time member of Toastmasters International, Bob was less troubled than most would be with that phase of the program. Guess every chapter would like to have a man like Bob on its roster.

A WIFE COMMENTS

Though we ordinarily try to avoid using poetry in this department for a number of reasons, we couldn't resist printing the following from Shirley Hall, wife of Erie, Pa. member Clifford.

A Wife Notes

"He came home from work exhausted and could hardly drag his feet. He managed to get to the table, but was too far gone to eat.

"He finally moved to his easy chair with the paper he planned to read. It was too heavy, as was his head, so I said, 'Dear, sleep's what you need.'

"His eyes went closed for a moment, then opened, 'What night is this?' 'Good grief, I gotta' get going!' He said goodbye with a kiss.

"I was watching the late evening news, when I heard his key in the door. The voice that hummed a familiar tune just wasn't the same as before.

"The fatigue had somehow disappeared; the frown on his face was gone. He shared with me his experience of good fellowship in song.

"The hours he spends with the chorus add fun and joy to his life. So — I'm not a 'barbershop widow,' I'm a Barbershopper's wife."

GUEST NIGHT ATTRACTS FAMILIES

Two unique situations developed at a special guest night for the Coles County (Ill.) Chapter, both involving barbershop
(Continued on next page)

NEW CHAPTERS

CENTERVILLE, IOWA . . . Central States District . . . Chartered September 9, 1977 . . . Sponsored by Ottumwa, Iowa . . . 35 members . . . Glen G. Moritz, 510 W. Lane, Centerville, Iowa 52544, Secretary . . . Burrell L. Browns, 534 N. 12, Centerville, Iowa 52544, President.

PORTSMOUTH, NEW HAMPSHIRE . . . Northeastern District . . . Chartered September 20, 1977 . . . Sponsored by Laconia, New Hampshire . . . 36 members . . . Roger F. Jenness, 2 Pearl St., Rochester, New Hampshire 03867, Secretary . . . David C. Engel, 47 Park Ave., Greenland, New Hampshire 03840, President.

I SEE FROM THE BULLETINS (from page 31)

families. The Herb Brooks family accounted for five singers, former member Scott (returned home from Springfield), brother Mike, twin brothers Doug and Dave and Dad Herb. To further illustrate that barbershopping is, or can be, a family affair, the Woodall clan provided an enjoyable rendition of *Good Night, Ladies*. Tom senior sang bass; Tom Jr., bari; Mike sang lead; and Tim, tenor. Though there was an age range of 66 years between the tenor and bass, the sound didn't indicate that much of a generation gap in the family. We read about the night in the Coles County SHARPS 'N' FLATS bulletin, editor Craig Stockel.

PUBLICITY IS WHERE YOU FIND IT

Did you know that *In the Shade of the Old Apple Tree* was written in, of all places, Regina, Sask.? On Wednesday, April 13, Bob Metcalf, of the Regina newsroom of the Canadian Broadcasting Corporation, was researching a story on a hotel fire which took place in 1902.

During the course of his investigations he came across an item in the newspaper of April, 1905, that stated Harry Williams, a buck-and-wing dancer, and pianist Egbert Van Alstyne were playing in vaudeville in the hotel, and during their stay put together the words and music to this barbershop favorite.

The song wasn't actually performed in Regina, but had its first performance in Seattle, Wash., and eventually sold millions of copies of sheet music and later, records.

Bargain Basement

FOR SALE — Approximately 70 uniforms, lime green coats, black trousers, white gloves, black bow ties and imitation carnations. Photo available. Contact: Robert J. Lieske, 18 Highland Ave., Ripon, Wis. 54971. Phone: (414) 748-2945.

FLORIDA BOUND? — Beautiful little NAPLES is a great place to live and sing. Contact Jim Davenport, Public Relations Director, Naples Chapter, 172 Pebble Beach Blvd., Naples, Fla. 33942. Phone (813) 774-3544.

CHORUS DIRECTOR OPPORTUNITY — Come and enjoy the "good life" in sunny, fabulous SARASOTA, FLORIDA, with all its tremendous cultural and renowned artistic activities AND direct our very active 75-member "Chorus of the Keys." Our chapter has strong financial, vocal and administrative depth with leadership at all Society levels.

The man we seek on a professional basis will have a solid musical background and dedication to the barbershop art. Our excellent present director has asked to be relieved only because of conflicting business commitments. We have capable assistants to help you as you may desire. We are able to help in both job and residence relocation. We want to hear from you. Call or write Dr. Hank Vomacka, 1881 Rose Ave., Sarasota, Fla. 33579, Phone: (813) 958-6080.

FOR SALE — 65 uniforms — all in good condition — blue blazers and white pants — \$20 each. For more information, call or write: Gerard Otton, 29 Greenbriar Lane, Newton, Conn. 06470. Phone: (203) 426-5483.

Metcalf, then looking for a different slant on the story for use in a local hour-long news program, contacted Bob Burton, president of the Regina Chapter, also employed at CBC Regina, and wondered if it would be possible to get one of the local quartets to be filmed singing this old favorite. Though Burton knew there wasn't a working quartet available, he sensed an opportunity for publicity for the chapter's annual show coming up on April 16, and said he'd see what he could do. After explaining the story to chorus director Loren Hamilton, Loren promised a quartet for the filming. Getting together with lead Murray LaSalle, bari Ken Holzer, tenor John Anderson and himself on bass, they met Wednesday evening, brushed up on the music and presented themselves the next day, in uniform, ready for the filming. After a few dry runs the quartet came through in flying colors with a single "take." As a back-up the cameraman had them run through the refrain once more, shooting them from a different angle. As it turned out the first take was good, so

FOR SALE — 55 gold jackets. Black collar and black trim. Almost new. Total lot sale only \$5 each. Contact: Earl W. Hall, Box 104, RD 6, Carlisle, Pa. 17013.

FOR SALE — Expanded chorus required purchase of new risers. Have available 60 interlocking 4 ft., 3-step curved risers that hold up to a 55-60-men chapter. Locking, non-skid 14 inch deep heavy-duty steps on steel frame fold for easy setup, transport, or storage. If new, risers would cost \$900; our price: \$500. Also, 3 formal Prince Edward-style, in champagne, sky blue, or teal blue with black velvet trimmed lapels and collars. With or without matching black tux trousers. Have up to 100 uniforms of each; will sell smaller quantity. For samples, contact MURRAY LITIN, 22 Kennedy Rd., Sharon, Mass. 02067, or call evenings (617) 784-2352.

FOR SALE — You have seen these on stage! 68 Colonial Uniforms for sale — red tails, black collars, white lace dickey, with 'diamond'-like pin. Black lining. Good shape, \$30 each or will consider an offer for the lot. Contact: Bob Fulmer, Alexandria "Harmonizers," 5822 Brookview Dr., Alexandria, Va. 22310. Phone: (703) 971-7197.

FOR SALE — 40-50 Orange suits with aqua accessories. Ideal for new chapter. Uniforms in very good condition. Price: \$49.50 each. Colored pictures available. Call or write Charlie Keel, 3308 Ave. N., Nederland, Tex. 77627. Phone: (713) 722-6850.

the producers of the program used the last shot to end the program, rolling the credits of the show over the local quartet singing the familiar old song.

Part of the deal, of course, was that the announcer would just happen to mention that the chapter would be performing at the Centre of the Arts in Regina on Saturday night. The same story, also mentioning the show, was used on the local CBC radio news, then ended up as an item on the 6 o'clock National Television News, Saturday evening, covering all of Canada.

A good story for Bob Metcalf of CBC news, and tremendous coverage for the Regina Chapter and the Society.

CLERGY DIRECTED TO SOCIETY

According to POLICY NOTES, Hartford, Conn. bulletin (Editor Joe Cooke), a newsletter issued by the Hartford Deacon included an article encouraging all permanent deacons and others who require singing as part of their ministerial function to join SPEBSQSA as a means of improving their singing.

Century Club

(As of September 30, 1977)

Society Rank	Total Members
--------------	---------------

MID-ATLANTIC

1.	Dundalk, Maryland	180
11.	Alexandria, Virginia	131
15.	Westchester County, New York	125
17.	Livingston, New Jersey	124
21.	Montclair, New Jersey	118
25.	Wilmington, Delaware	114
26.	Cherry Hill, New Jersey	112
31.	Fairfax, Virginia	108
36.	Atlantown-Bethlehem, Pa.	103
37.	Richmond, Virginia	103
40.	Montgomery County, Maryland	102
42.	Westfield, New Jersey	102

FAR WESTERN

4.	Phoenix, Arizona	144
5.	Peninsula, California	143
6.	San Diego, California	142
8.	Whittier, California	135
27.	Fresno, California	112
28.	Riverside, California	112
34.	Walnut Creek, California	105
41.	Salt Lake City, Utah	102

ILLINOIS

16.	Arlington Heights, Illinois	124
18.	Bloomington, Illinois	120
30.	Lombard, Illinois	111
44.	DuPage Valley, Illinois	100

JOHNNY APPLESEED

23.	Maumee Valley, Ohio	116
33.	Western Hills (Cincinnati), O.	106
38.	Canton, Ohio	102
43.	Buckeye (Columbus), Ohio	100

CENTRAL STATES

10.	Kansas City, Missouri	133
29.	Denver, Colorado	111
39.	Mason City, Iowa	102

PIONEER

12.	Detroit No. 1, Michigan	130
32.	Oakland County, Michigan	108
35.	Grand Rapids, Michigan	104

SOUTHWESTERN

7.	Gtr. New Orleans, Louisiana	136
13.	Houston, Texas	128
14.	Dallas (Metro), Texas	126

CARDINAL

2.	Gtr. Indianapolis, Indiana	148
24.	Louisville, Kentucky	115

LAND O' LAKES

9.	Minneapolis, Minnesota	134
45.	Winnipeg, Manitoba	100

DIXIE

22.	Atlanta, Georgia	116
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ONTARIO

20.	Scarborough, Ontario	120
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SENECA LAND

18.	Rochester, New York	124
-----	---------------------	-----

SUNSHINE

3.	Miami, Florida	144
----	----------------	-----

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6'18"	Model no. 24A6J	\$173
4' back rail	Model no. 24A3J	\$ 45
6' back rail	Model no. 24A8J	\$ 48
4th step (fits 24A4J)	Model no. 24A5J	\$ 75
4th step (fits 24A6J)	Model no. 24A7J	\$ 92
4th step (fits 24A1J)	Model no. 24A9J	\$ 75
4th step (fits 24A2J)	Model no. 24A10J	\$ 92



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HARMONY COLLEGE '77 (From page 10)

Cranston, R.I.; JOE BRUNO, Make-up, Gary, Ind.; DON CLAUSE, Coach, E. Hampton, N.Y.; RAY DANLEY, Adv. Chorus Dir., Toronto, Can.; THOMAS EWALD, Coach, Mechanicsburg, Pa.; GEORGE GENTES, Beg. Chorus Dir., Kasson, Minn.; JAY GIALLOMBARDO, Beg. Quartet Coach, Wilmette, Ill.; DICK GIRVIN, Bulletin Editor, Pomona, Cal.; RAY GLYNN, Coach, Westfield, N.J.; VAL HICKS, Arranging, Santa Rosa, Cal.; JACK HINES, Coach, Baldwin Park, Cal.; HUGH INGRAHAM, Script Writing, Kenosha, Wis.; FRED KING, Craft/Repertoire, Baltimore, Md.; GREG LYNE, Arranging, Portales, N.M.; JIM MASSEY, Coach, Midwest City, Okla.; DORAN MC TAGGART, MC'ing, Windsor, Ont.; EARL MOON, Arranging, Anaheim, Cal.; "OZ" NEWGARD, Coach, Overland Park, Kan.; RUDY PARTIN, Coach, Raleigh, N.C.; LOU PERRY, Arranging, Boston, Mass.; JIM RICHARDS, Physics of Sound, St. Paul, Minn.; ROBERT ROARK, Coach, Knoxville, Tenn.; JOHN SOMMER, Staging a Chorus, Grove City, O.; CAL SEXTON, Coach, Wyckoff, N.J.; BOB SPONG, Coach, New Brighton, Minn.; BURT STAFFEN, Coach, Thousand Oaks, Cal.; BURT SZABO, Arranging, Oviedo, Fla.; ED WAESCHE, Arranging, Melville, N.Y.; CARL WALTERS, Craft/Repertoire, Upland, Cal.; ED WEBER, Coach, Cincinnati, O.; JOE WHITE, Show Production, San Diego, Cal.; RON WHITESIDE, Coach, Toronto, Ont.; HARRY WILLIAMSON, Coach, Wilmington, Del.; HARLAN WILSON, Coach, Lake Worth, Fla.

IMPRESSIONS

(by Dick DeLorm, Editor, Lincoln, Nebr. RECHORDER)

Back in Lincoln, Nebr., picking classes for HARMONY COLLEGE seemed an easy task. I first crossed out the classes out of my range (that took care of most of them); then, like pieces of a jigsaw puzzle, put the remaining classes into the time slots available. Then I stood back, looked at my schedule and wondered what I was going to do with all my spare time.

After being here for two full days, I can see that I needed more input back there in Lincoln. My free time has been taken from me; my spare time has been taken from me; my personal time has been taken from me; and my sleep time has been shortened by a full two hours. AND I AM HAPPY ABOUT IT (but tired). I think that only the men here at HARMONY COLLEGE could understand this insanity — the *insanity of LOVE!*

I am impressed with the staff, their knowledge and their attitude. I am particularly fascinated by the contrast in the style of instruction. From hard work and theory (with some dry humor thrown in) to slapstick with a serious side.

Other impressions were: . . . if we covered this much in one hour, what will we do on Wednesday? . . . I hope it stops raining before the next class. . . . (expletive deleted) it's raining and I have to go to Building 2. . . . classes were less confusing the second day. . . . eat more ice cream? It can't be done! . . . sure wish my Mom could cook like that. . . . next year, I'll be a *veteran!* and finally, the four o'clock syndrome . . . where do I go now . . . supper? . . . break? . . . session?

When I get back to Lincoln and someone asks me to describe HARMONY COLLEGE, I will try. But you and I know that HARMONY COLLEGE just has to be lived.

HOMOGRAPHS

How can Charles Rees be from both Indiana and North Carolina at the same time? The answer: the same way that

Gary Wulf is from Ohio and Montana. Confusing? They are "homographs." In case you don't have a dictionary — homographs are words spelled and pronounced alike with different meanings. Example: fair (County Fair), fair (beautiful); Chas. Rees (from Indiana. Chas. Rees (from North Carolina); Gary Wulf (from Ohio), Gary Wulf (from Montana).

BITS AND PIECES

One of the sons of the father-sons combos attending HARMONY COLLEGE, DARRELL CLEMENT, plans to come back to HARMONY COLLEGE next year as part of a quartet — with three of his friends. They are "The Kids Next Door" (ages 14, 15, 16 and 17) and all come from Oshawa, Ont. (32 miles east of Toronto). Darrell and his brother Len, Jr. are the bulletin editors of the "Exhaust Notes" for the Oshawa Chapter which boasts of their "Horseless Carriage-men Chorus."

Faculty member CARL WALTERS (Craft and Repertoire) was a little embarrassed Wednesday noon when he picked up a heavily-scented letter from the HARMONY COLLEGE office. He quickly moved down-wind of the crowd which had already noted the perfume. Upon opening the letter he found a hand-drawn card with hearts and flowers on the front. He recognized the handwriting of his 14-year-old daughter, and opening the card also recognized her sparking wit: "Aren't you embarrassed?" it said.

The FOUR CHEERS report driving straight through (1,937 miles from Portland, Ore.) in 39 hours, accompanied by Darwin Scheel, also from Portland. Three members, Dean Voss, Vern Erma and Bud Roberts, were joined in Denver by Bob Swanson (lead), who had been attending a convention in Toronto the previous week.

BARBERSHOP IS LOVE BANNER TO RIEGLER

"Barbershop is Love," the ever growing feeling in HARMONY COLLEGE so well illustrated by the banner presented by Westville, Ind. Barbershopper Eric J. Schlens, is growing, expanding and seeking greater ways of expression according to Bob Johnson, Dean of HARMONY COLLEGE. It is now being echoed by similar thoughts and exclamations by nearly every student on campus. The banner expressing the theme of the current session has hung in the center of activities, the theater, where it has added its glow to general sessions and classes alike. The stylized logo was copied onto the green faculty T-shirts and has been displayed all week in the classroom and over the campus; starting as a silent token, it is emerging day by day to the full-meaning medallion of the 700-plus Barbershoppers in attendance.

"How best to place this emblem, which has become so much a part of our 1977 concleve, has been a point of serious concern," Bob disclosed. "We just couldn't fold it up and put it away — it means too much."

"It suddenly came to me — a perfect gift for that great guy — who is quite ill today — RON RIEGLER — a love gift from all of us — signed by everyone here and sent with our prayers for his speedy recovery."

The idea became action — signatures of all students and "get-well" comments rapidly appeared on the banner which had been placed in a prominent location in the lobby. It will soon be sent to the recipient, who, among many other things, is well-known as the baritone in the "Roaring 20's."



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			In 1977	7-1-64 To 12-31-76
CARDINAL	\$ 154	\$ 78,408	\$2.86	\$61.63
CENTRAL STATES	863	139,290	1.80	40.86
DIXIE	2,355	81,397	3.99	48.27
EVERGREEN	581	85,702	2.82	34.21
FAR WESTERN	3,029	256,777	4.61	60.62
ILLINOIS	2,714	142,314	4.04	60.53
JOHNNY APPLESEED	4,970	141,379	3.10	42.59
LAND O'LAKES	2,468	185,056	4.30	47.31
PIONEER	1,213	81,054	3.30	60.48
MID-ATLANTIC	2,468	314,476	3.31	55.13
NORTHEASTERN	1,381	122,566	2.59	34.93
ONTARIO	1,342	70,704	5.26	35.11
SENECA LAND	1,511	89,240	3.11	59.41
SOUTHWESTERN	8,050	83,125	5.19	41.38
SUNSHINE	2,117	80,609	4.53	59.88
HARMONY FOUNDATION	—	9,938		
OTHER RECEIPTS	<u>5,429</u>	<u>110,217</u>		
TOTAL	40,645	2,072,252		



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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.

IN-FLIGHT HARMONY

Silver Spring, Md.

What a delightful experience to be flying over Los Angeles and hear the former medalist "Playtonics" sing *Do the Raccoon*.

I had just adjusted my headset when the voice of American Airlines Music Hall announced that a program of American music could best be started with barbershop harmony. He announced the "Playtonics" to be followed by the past champion "Buffalo Bills" singing *Blue Room* (with instrument) and the Louisville, Ky. "Thoroughbreds" on *Roses of Picardy*.

Is it possible that some Society member could ascertain who selects the talent and prepares this program? And whether it might be extended to other airlines?

Dee Paris

Ed. Note: United Airlines' Music Program Agency has just recently been contacted. At least two Society members are U.A.L. captains.

NO SMOKING, LUNGS AT WORK

Plano, Tex.

As the wife of a man in a competitive quartet, and an avid barbershop fan in my own right, I feel we are doing our quartets a great disservice.

We ask the men who have spent hours learning breath control and effective breathing techniques (i.e. some of our "best" quartets) to spend many hours performing in crowded, often warm and poorly ventilated, SMOKE-FILLED rooms. I refer, of course, to the popular event, the Afterglow.

Upon entering any credible gymnastics school across the country one is greeted by large signs reading, "NO SMOKING, LUNGS AT WORK."

Does this not apply equally to our barbershop singing?

Marti Fuhrman

DEFENDS DUES STRUCTURE

Middleton, Wis.

A fellow member of my chapter complained that we were not getting much for our money; and that International staff was getting "fat" on our 'hard earned' money. I listened patiently while I seriously wondered how many men in our Society were thinking about the same thing. If the percentage is sizeable, it could certainly have a calamitous effect on the retention program.

However, in proper perspective, our dues amount to only 67 cents per week (slightly more if your own chapter's dues are higher). There are few hobbies which are enjoyed on a weekly basis that cost less; and look at what we get for this small amount. When we choose to avail ourselves of them, there are countless opportunities for education through HEP schools, mini HEP schools, COTS, evenings with Society music men, etc. There is the almost unlimited resource of published arrangements of barbershop music. There are several opportunities every year to gather at division, district or international conventions to participate and enjoy listening to the very finest barbershop performances in the world.

Yes, I'm convinced that barbershop is still a bargain. What else could I do to have as much fun for less than a dollar a week?

Jim Dillett

DEFEND SP SCORING

River Falls, Wis.

Everyone seems to be getting in his two cents worth regarding the issue of Stage Presence scoring in our contests and I'd like to offer mine (maybe that's all it's worth).

When a quartet or chorus is on stage there are really only two main issues as

far as the audience is concerned: what is heard and what is seen. To have approximately 30% of our efforts (or points) in the area of what the audience sees is not, in my opinion, an over emphasis on Stage Presence.

I don't expect the matter of S.P. to ever become a dead issue. We should never allow ourselves to think that we've "got it made," that we know all the answers. That kind of attitude, to stop searching, would plainly mark the end of any growth. But to my way of thinking, the S.P. category, as it now exists, does not carry too much weight.

Terry Gustafson

Naperville, Ill.

There appears to be a concerted effort to change the scoring of competition judging, reducing the points (or emphasis, if you think of it that way) awarded for the Stage Presence category. Perhaps I have a personal axe to grind, but I have worked on shows of one kind or another, in barbershopping and out, for many years, and in my opinion the name of the game is entertainment.

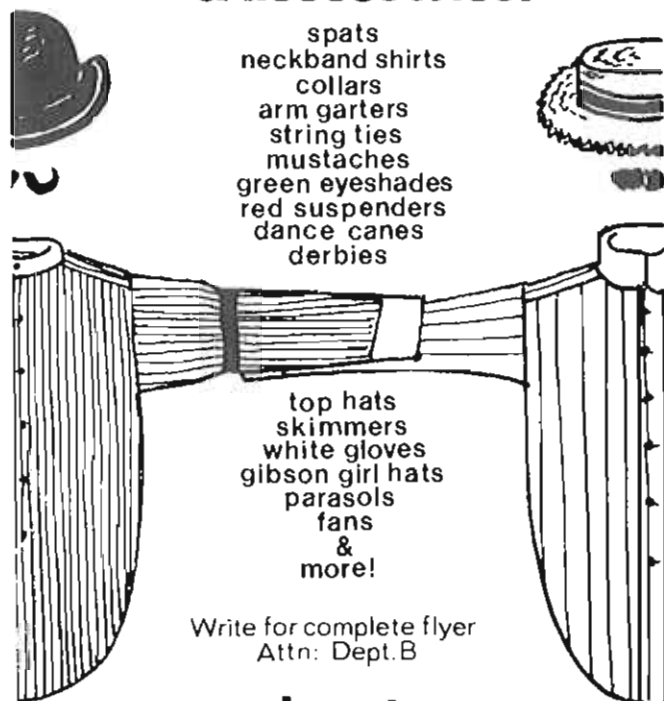
Sure, the goal of all SPEBSQSA members is to promote and encourage singing, but is the promotion and encouragement to be only within the membership? If so, then competition need have no visual impact at all. However, if the rest of the world is to be involved, its interest must be considered, and with the advent of television, we all must be capable of entertaining visually as well as vocally.

As you well know, Stage Presence is not all "dancing and wild gyrations," but it is that visual "selling" of the song, the interpretation and the arrangement, in the most entertaining manner possible.

I believe if our hobby and our organization is going to move forward and grow, it must do so within today's environment, not yesterday's memories. I vote to maintain the present scoring, used with intelligence and understanding.

Paul Patton

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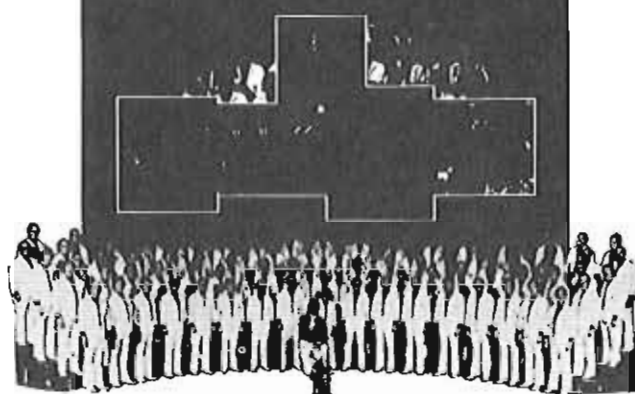
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