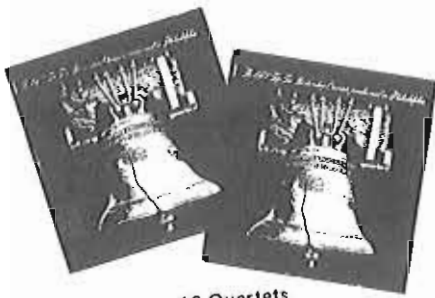


TWE

MARCH • APRIL 1978





1977's Top 10 Quartets
Most Happy Fellows
139th Street Quartet
Vagabonds
Boston Common
Roaring 20's
Blue Grass Student Union
Grandma's Boys
Nova Chords
Rural Route Four
Friends of Yesterday

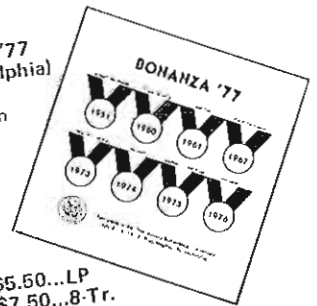
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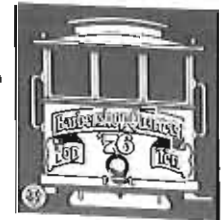
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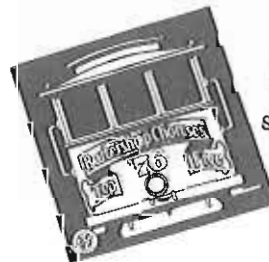
1976's Top 10 Quartets
Insiders
Vagabonds
Nova Chords
Blue Grass Student Union
Roaring 20's
Grandma's Boys
Most Happy Fellows
Saturday's Heroes
Sound Association
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A BI-MONTHLY MAGAZINE PUBLISHED FOR AND ABOUT MEMBERS OF SPEBSQSA, INC., IN THE INTERESTS OF BARBERSHOP HARMONY.

MARCH • APRIL 1978 • VOL. XXXVIII • NO. 2

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contributors

Bob Arnold ... Don Flom ... David Peplinski ... Bill Roth ... Jim Smith
... Wilbur Sparks ... Carl Sperry ... Dick Stuart ... Roger Thomas
... John Van Wissen ... Fred Waring

OUR COVER - The four-color rendition of the official Cincinnati Convention emblem comes to us through the creative genius and generosity of Artist Dan Fitzpatrick, an eight-year member of the Cincinnati Chapter.

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

1979 Sarasota, Fla.	Jan. 26-27
1980 Colorado Springs, Colo.	Jan. 25-26

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Tucson Pleases Mid-Winter Crowd

Brilliant sunshine crested the mountains surrounding the desert and the city of Tucson, as Barbershoppers rose each day to enjoy the 1978 Mid-winter Convention activities. Woodshedding began right after breakfast (or perhaps never stopped from the pervious night). Convention Chairman Fred Koch and the men of the Tucson Chapter had everything so well organized that the only thing to do was "enjoy."

More than 800 harmony-loving folks thrilled to the sound of the 1977 international champion "Most Happy Fellows," the medalist "139th Street Quartet," "Boston Common" and "Roaring 20's." Miserable weather kept the "Vagabonds" grounded in Detroit. Other folks had trouble, too, with the last conventioners arriving on Sunday afternoon (it was all over, but they were out of the snow!).

Thursday night's get-acquainted party found Int'l President Roger Thomas surrounded by a host of Tucson "vigilanties" bent on a "necktie party." After a rousing entrance, with six-shooters firing wildly, the vigilanties forcibly removed Roger's "tenderfoot tie" and presented him with an official vigilante neckpiece.

Tucson's "Sunshine Chorus" opened the Saturday night show with a dramatic western theme. Surrounded by saguaro cactus, the "Thursday Night Forum" sang a rendition of *Cool Water* that had the audience looking for water fountains during intermission.

During the daytime, Barbershoppers and their families reveled in the warm sunshine, filling tour buses to the Desert Museum, Old Tucson and Nogales, Mexico. When they weren't out in the sunlight, members of the executive committee and the international board held several meetings to plan programs for the coming year.

Following is a brief report of some of the action taken by the board.

A. ADMINISTRATIVE MATTERS

I. Subsidiaries Approved

In accordance with the international by-laws, the board approved, for 1978, the following official subsidiary organizations: AIC (Association of International Champions), AICC (Association of International Chorus Champions), Confederate Harmony Brigade, DECREPITS (Past International Board Members), DELASUSQUEHUDMAC (Mid-Atlantic Honor Group) and PROBE (Public Relations Officers and Bulletin Editors).

The board also approved the affiliation with BABS (British Association of Barbershoppers) for 1978.

II. Continuity of Membership

After considerable discussion, the board went on record in favor of "giving a member credit for length of service for the actual number of years in the Society even though there may have been an interruption of his membership" and, though no

by-law change is needed, they felt the above statement should be added to the appropriate officer manual(s).

III. Ron Riegler Scholarship Resolution

After reviewing the resolution presented by present and former members of the "Roaring 20's" quartet, the board went on record as recognizing a memorial established for Ron Riegler, recently deceased member of the "Roaring 20's." The memorial in Ron's name will "provide funds as a means and incentive for new barbershop quartets to improve their performance in barbershop competition by attending Harmony College." Contributions to the fund can be sent to Jim Gentil, one of the trustees of the fund (along with other members, present and past, of the foursome), who is fund administrator. (Jim can be reached at 6142 Kilrenny Dr., Loveland, O. 45140.)

B. CONVENTIONS

I. Mid-Winter Conventions

As recommended by the executive committee, the board awarded the 1979 Mid-winter Convention to Sarasota, Fla. and the 1980 Mid-winter Convention to Colorado Springs, Colo.

C. FINANCIAL MATTERS

I. New Accounting Procedures

On the recommendation of our auditors, the Society, as of January 1, 1978, has instituted a new accounting procedure relating to how dues are allotted monthly to income. The new procedure was explained in detail to the board and also was a part of Vice Pres.-Treasurer Les Hesketh's report.

II. Expansion Fund Report

Comm. Dir. Burt Schindler reported that receipts from the "Phone-a-Thon" were approximately \$71,000. (See separate report covering Phone-a-Thon on page 3.)

D. POLICY MATTERS

I. Use of Black Face

As recommended by the executive committee, the board voted the following addition to the Society Statements of Policy (to appear as paragraph 11. J) be adopted:

"While there is nothing illegal with respect to individuals, quartets or choruses appearing in public in 'black face,' there are certain individuals who may be offended by such action and such appearances would not be in the best interests of the Society and are therefore prohibited."

E. COMMITTEE REPORTS

I. Contest and Judging

As recommended by the C&J Committee, the following certifications were approved by the board: Denis Conrady, ARR (SWD); Remi Grones, SOUND (LOL); George Peters, INT (ILL); Bill Fletcher, INT (DIX); and Lance Heiman, INT (CSD).

As recommended by the C&J Committee, the board voted to adopt the "Chairman of Judges" as a new category to take



Pictured above (from top down), Conv. Chairman Fred Koch extends a Tucson welcome at the "get-acquainted" party; vigilantes prepare Int'l Pres. Thomas for "necktie" party; FWD presents \$5,000 Expansion



Fund check, proceeds from a special show, during board meeting. Pictured above right (from top down), the "get-acquainted" party; "Boston Common" (left); "Desert Knights"; "Roaring 20's" (left); "139th St. Quartet."

effect in July 1979 immediately following the 1979 international convention. The new category will be the only category which may be held separately by a judge or along with another category. The International C&J Chairman will announce when the category is open for applications and provide information concerning the schedule and training procedure thereafter.

II. Laws and Regulations

As proposed by the L&R Committee, the board voted to amend the second sentence in Section 16.01 of the by-laws, which deals with the function of the Society's official magazine, THE HARMONIZER, to read:

"The purpose of the official magazine of the Society shall be to publish news about the Society, its districts, chapters, choruses, quartets and individual members, and to disseminate information, educational and inspirational, to assist the board of directors in maintaining and advancing the aims and purposes of the Society."

III. Young Men in Harmony

In accepting this committee's report, the board adopted a provision of the report recommending the abolishment of the Young Men in Harmony Committee and turning over responsibility for the program to the music department with over-all administration by the executive committee. The committee felt we must use the qualified professionals in our organization to sell the program, and that this would be the only way the program would ever be accepted by music educators.

"PHONE-A-THON" RAISES \$71,000

Nothing can stop a determined Barbershopper... not a foul-up by the massive AT&T complex, or the season's worst snowstorm! During "Phone-a-Thon" week at the Tucson Mid-winter Convention, chapters across the Society surmounted these obstacles to call in pledges to help burn the mortgage. After the "Monday-night Fiasco" caused by AT&T's failure to plug our toll-free numbers into their Phoenix computers, several chapters broke through by calling the Marriott headquarters hotel; others used the alternate "collect-call" system for the Toronto number. Later in the week, when hundreds of chapter meetings were cancelled by a giant snowstorm, members made calls to each other at home and collected pledges which they later phoned to Tucson.

When the toll-free numbers began operating properly at 7 a.m. Tuesday morning, the calls began to flood in. By the end of the week, more than 300 chapters and thousands of members had pledged or made direct contributions. During the Phone-a-Thon period alone more than \$71,000 was recorded. In the weeks following, more calls and pledge sheets were received at the International Office in Kenosha.

Dozens of members and their wives from both Tucson and Scarborough, along with many of Tucson visitors from around the country, manned the phones day and night. As an effort in Society-wide unity, it was a rousing success. Throughout the day, a massive "tally board" was on display in the Convention office, recording the totals every hour. As the days moved along, the office was crowded with Barbershoppers checking the growing figures. When the operation finally was completed on Saturday night, the Tucson host chapter announced what was evident to all: "Barbershoppers, once again, came through when asked!"

A final report will appear in the HARMONIZER when all the figures are in.

C'mon "Down By the Riverside"

By Dick Stuart, Editor, "Cider Press,"
9387 Arnold Lane, Loveland, O. 45140

BUT NOT RIGHT NOW! As we write this, the beautiful Ohio is filled with ice floes; seventeen barges are floating loose banging against the Markland Dam and the river has just gone over its fifty-two foot flood stage! But we guarantee that Old Man River will be back on its good behavior by the evening of Monday, July 3, 1978, when a boatload of Barbershoppers will be "Steamin' Down the River" on the "Chaperone." There will be lots of good singing from topnotch quartets, and, naturally, plenty of woodshedding during the three-hour moonlight cruise. Be sure to bring a sweater, for it sometimes gets chilly on the river at night.

Speaking of "chilly," the temperature outdoors right now is about 5 degrees above zero Fahrenheit (that's -15 Celsius, according to my daughter), but don't let that worry you. At 8:05 p.m. on Tuesday, July 4th, chances are the temperature will be about 80 degrees (Fahrenheit), as the Cincinnati Reds and Houston Astros begin play at Riverfront Stadium, and right behind third base there'll be a gang of Barbershoppers having a ball. For this event you don't even need to take a bus — just walk the four or five blocks from the headquarters hotel and join in the fun at the old ball park.

WE PROMISE GOOD WEATHER

It was all we could do to get to the grocery today, after the

CINCINNATI CONVENTION REGISTRATION ORDER BLANK

Date _____

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

Gentlemen:

Enclosed is a check for \$ _____ for which please issue: _____ Adult Registration @\$20.00 ea. _____ Junior Registration @\$10.00 (18 and under) for myself and my party for the 40th Annual Convention and International Contests at Cincinnati, Ohio on July 3-8, 1978. I understand that the registration fee includes admission to official events; a reserved seat at all contest sessions; a registration badge and a souvenir program. I clearly understand that registrations are transferable but not redeemable.

NAME _____ PLEASE
PRINT
DISTINCTLY

ADDRESS _____

(City) _____ (State or Province) _____ (Zip/Postal Code) _____

CHAPTER _____

Make check payable to "SPEBSOSA"



Cincinnati Convention Committee — From left, Al Snyder, Barberteens; Larry Findlay, Hospitality and Events; Ron Jacobsen, Secretary; Jean Findlay, Ladies' Hospitality; Ed Berry, Judges' Services; Burt Schindler, Soc. Dir. of Comm.; Gene Courts, General chairman; Roy Wergers, Ass't Chairman; Andy Smotzer, Aides; Dick Fischer, Printing; and Don Asmus, Contests. Committee members not in photo: Allen Jahnke, Treasurer; Bob Siebert, Auditorium; Irv Gardner, Stage; Dick Stuart, Communications and Public Relations; Gary Garitson and Dean Roach, Bulletin; Lou Delaney, Special Events; Ken Hebel, Hospitality; George Dreyer, Logistics and Public Ticket Sales; Carl Haungs, Registration; Ken Toepfert, Chorditorium; Gerry Ziegler, Public Ticket Sales; and Art McCue, Logopedics.

worst blizzard in the history of Ohio. The roads were solid ice, and cars were abandoned along the roadway. But it'll be different when the buses line up at the Netherland Hilton at 9 a.m. on Wednesday of Convention Week, for the 55 mph trip out I-71 to the beautiful, clean King's Island Amusement Park. Europe unfolds before your eyes as you enter the park, and you have a view of International Street, designed by the late (our own) Ron Riegler. Dominated by the Eiffel Tower, a 330-foot high replica of the real thing, a host of exciting shops and restaurants of Europe await your pleasure. The American Heritage Music Hall presents "Hurray for Hollywood," a live Broadway revue, several times per day; and the new, 1500-seat International Showplace boasts more musical entertainment. At dusk, the Red Baron lives again in the Firestone International Air Show. Stick around until 10 p.m., and you'll see a fireworks display that will take your breath away.

And on Thursday — the golfing nuts this year will have some competition, for we're having a real, honest-to-gosh **Tennis Tournament!** We have both indoor (air conditioned) and outdoor courts at a local tennis club from 8 to 11 a.m. to use as we please. The Racquet Squad quartet came up with the idea, and will be there to help run the tournament and entertain. We'll have men's, women's and mixed singles and doubles, depending on your response. Trophies will be awarded to the winners, but the emphasis will be on **Having Fun!**

On Friday, the golfers take over at the Jack Nicklaus Grizzly course, pros and snake-stompers alike. The \$20 fee at the course that Jack built will cover the cost of electric carts, shower, locker, towels, bus to and from and trophies. Buses will leave headquarters at 7, 8 and 9 a.m.

SPECIAL TOURS PLANNED

There will be three special tours on Wednesday, Thursday and Friday for those who want to learn more about your host city. Most tours will be scheduled in the morning, so they will not conflict with contest sessions, etc.

Procter & Gamble — A tour of a portion of the Ivorydale soap and food products plant. Tours vary, but generally you'll see Mr. Clean and/or Top Job being bottled; Ivory Soap bars being made, stamped and packaged (you can even taste it if you like!); and possibly, Crisco being packaged.

SAIL INTO CININNATI!

on a pre-convention cruise
aboard the legendary

Delta Queen

(leave Cincinnati — Friday, June 30 — return — Monday, July 3, 1978)

Three nights from **\$324** per person

(Deposit of \$100 per person required)

Includes:

- outside cabins with lower berths
- all meals and snacks
- professional entertainment nightly
- welcome aboard "Bon Voyage" party

For Reservations or Additional Details Contact:

American-World Travel, Inc.
7930 Sheridan Road
Kenosha, Wis. 53140
Phone: (414) 654-5500

Queen City Tour — A four-hour tour of the Queen City of the West. Main points of interest:

The Cincinnati Art Museum in Eden Park, with over four acres of public exhibition area to explore, including 118 air-conditioned galleries of superb works of art, treasures from ancient civilizations of Egypt, Greece and Rome, masterpieces of ancient and modern painting and sculpture, ancient musical instruments brought to life by an audio system that gives them "voices," along with timely temporary exhibitions.

The Krohn Conservatory, a beautiful and exotic display of flora and fauna from all over the world. The orchid display is worth the trip alone. Bring your color camera and shoot away.

Mount Adams — A combination of the hills of San Francisco and the atmosphere of Greenwich Village, with a breath-taking view of downtown Cinnati and the Ohio River Valley.

Suburban Tour — Destination: Meiers Wine Cellars, the oldest and largest winery in Ohio. You will see the entire wine-making operation; the equipment used to crush and press the grapes; the techniques of modern winemaking and packaging; how the wine is stored for aging, wandering through old wine cellars containing casks over 100 years old; and how the finished cases are stored awaiting distribution to points throughout the country. THEN, you will experience the end result in the unique bar and testing room, where there are usually three different wines available for sampling.

BARBERTEENS

Yes, guys and gals, we haven't forgotten about you! The Barberteens room will open on Wednesday, and your first formal activity will be an all-day trip to King's Island Amusement Park (sans parents!) on Thursday. Then, on Friday we're planning a trip to the Air Force Museum in Dayton, O. where you'll see aircraft and memorabilia from

Kitty Hawk to the Moon. There are mini-shows throughout, showing old WW I and WW II film clips, as well as more recent moon shots. If Dad wants to come along and show you the aircraft he flew in, he's welcome. Then, on Friday evening there will be a teen dance in the Barberteens room. On Saturday we're hoping to have a pool and tennis party at Old Coney Island, where you can swim in the world's largest recirculating pool; and on Saturday night, we're planning a moonlite cruise aboard the Johnson Party Boat.

WHAT ABOUT THE LADIES?

Well, we assume that you all (we're in Southern Ohio) will be participating in many of the above-mentioned activities. However, in your spare time, when the old man deserts you, the Ladies' Hospitality room will open on Monday from 1 to 5 p.m., and will be open from 9 a.m. to 5 p.m. on Tuesday through Friday. There will be entertainment from time to time by quartets, demonstrations of various crafts, card tables and games, refreshments, door prizes and goodie bags. There will be a tour center in the room for your information. And plan to attend the Ladies' Luncheon on Thursday from 10:30 a.m. to 12:30 p.m. in the Bronze Room at Stouffers Towers, directly across from the Convention Center.

A parting shot — if you arrive by air, you may find our airport worth more than a casual passing glance. If you can take the time, you should notice fourteen unique mosaic murals depicting the industries of our city in the '30s, probably the most outstanding series of art-Deco in the country. Some old-timers may recognize them as having adorned the walls of the once-famous Cinnati Union Terminal Railway Station, the last monumental railway station built in our country.

Whether you come by air, land or water, c'mon and see us next July. We'll make you feel at home in Cinnati — a lot of nice places to visit!

The Dream of Owen Cash

By Int'l Historian Wilbur D. Sparks,
6724 N. 26th St., Arlington, Va. 22213

The idea which grew into SPEBSQSA was born, the story always goes, in the Hotel Muehlebach in Kansas City on a spring evening in 1938. That's the way we've heard it, and the way we've read it in the Society's histories. But there is something more — something behind the classic story — which unaccountably has been skipped over.

Not purposely, of course, but only because it wasn't recognized as important. One can look at a picture a thousand times, you know, and then one small detail will leap out at you to assume an overwhelming importance. This is the story of that one small detail, a detail which perhaps is fitting to add during our Fortieth Anniversary Year.

A look at the origins of Owen Clifton Cash, tax commissioner for the Stanolind Oil Company, of Tulsa, Okla., is necessary to understand the story. As Cash told it in THE HARMONIZER (May, 1945), his dad (with "Mother, Sister and me, and all our belongings") hitched up two ponies to a covered wagon in 1897 and left their little farm in Chariton County, Mo. They were bound for the Land of Promise — the west. On arrival several weeks later at the little frontier post office of Catale, Coo-Wee-Scoo-Wee District, Cherokee Nation, Indian Territory, the family was set up in a log house on a farm rented from an old Cherokee Indian. A few years later the Indian Territory would become the State of Oklahoma.

Cash and his sister got their earliest education in a log school erected for the purpose by his father and neighbors in Catale. The teacher for a year or so was Jim Wiley, who had ridden a freight train into town and accidentally learned of the need for a scholar. (Cash's story about Wiley's removal from the school building for "some unexplained purpose" is a hilarious tale, but not relevant here.)

What is relevant is the part Jim Wiley played in generating Cash's early love of music. There was not much entertainment in Co-Wee-Scoo-Wee District in 1897, and so the long winter evenings after school made the school teacher a little restless. To shake off this feeling, Wiley got all the folks together at the school house and proposed to hold "night school" two evenings each week. Cash said that "everybody in the neighborhood came — full bloods, bandits, grandfathers, grandmothers and mothers with babes in arms." Wiley asked them what they wanted to study. "Figurin'" was first choice. He didn't give them a second choice, but simply announced that on the second night it would be "singin'."

MUSICAL SEED SOWN

And so it was, according to Owen Cash, that the neighborhood had its only community affair on Friday nights at singing school. Jim Wiley put the folks through "all the regular singing school tricks," teaching them hymns and patriotic songs. Cash remembered two songs of the day — *Two Little Girls in Blue* and *After the Ball*. That's where Wiley "squeezed in a little harmony," Cash said, on those popular songs.

But Jim Wiley's harmonizing really showed up, we learn, at the end of each session when he started his "bong, bong, bong, bong" exercises. He would give a low note to the basses and then progress upwards "in true barbershop style," with each group holding onto its first note. In other words, bell chords!

In a few years, Cash and his family moved to the nearby town of Bluejacket. In another HARMONIZER column (November, 1944), Cash reminisced about his father, who was a Hardshelled Baptist Preacher for fifty years, "and a pretty doggoned good one, too." As a kid in Indian Territory, Cash used to go with his father to country "camp meetings," where everyone took a basket of food. There was always at least three preachers who exhorted an hour and a half each, Cash said, "and the morning session never wound up before two or three o'clock in the afternoon."

When the last song was sung, he recalled, it usually was —

"Amazing Grace, How sweet the sound,
"That saved a wretch like me,
"I once was lost, but now I'm found,
"Was blind, but now I see."

(Have you ever woodshedded that one?) And then, he remembered, all the folks would begin shaking hands, "and there they stood for thirty minutes just looking each other in the eye and crying unashamedly. I wondered what they were crying about. I was hungry. I wanted some fried chicken."

A YEARNING TO SING

No doubt about it — Owen C. Cash had a singing heritage on that spring evening in the Muehlebach Hotel. There are many other stories to buttress this idea, but they are not needed here, now. What is more important is "that small detail" we mentioned earlier. Let's go back to Cash's personal recollection of that evening in the hotel lobby, when those two harmony-hungry souls met and conceived the club which became our Society.

"I ran into Rupert I. Hall, whom I knew slightly," Cash wrote, "and as I was lonesome that night, I asked if he could sing tenor. He gave me the typical Barbershopper's answer: 'I suppose I'm the best barbershop tenor in the United States.' I tried him out on *I Had a Dream, Dear*, and he stayed on pitch. We concluded that we were terribly good and canvassed the hotel lobby for a lead and a bass. We picked up a couple and went to Rupe's room and developed a fairly good quartet."

A DREAM REVEALED

It was in Rupe Hall's hotel room that Cash outlined to Hall "his dream of organizing a barbershop quartet club," as already discussed with Glen Thompson and A.J. Wells, Tulsans with whom he sang occasionally, "but not often enough." Hall promised that when he returned to Tulsa, he would call Cash "and get this thing started." The date was set for April 11,

Commit/Attain

By Int'l Pres. Roger Thomas,
3720 St. Andrews Blvd., Racine, Wisconsin 53405



No matter how skillfully one works, without commitment to goals little achievement can be expected. It stands to reason that if there are certain goals to attain, and concentration of efforts is in that direction, probability for success greatly increases.

Last Fall we took the district presidents through a session which was, in part, an exercise in concentration. Yes, an exercise, because the human mind loves to wander all over the place. It takes real effort to concentrate because of the many distractions around us.

The district presidents committed themselves to three goals and submitted action plans to attain them. These goals and actions have been reviewed by the international board and work has begun toward attainment.

All this leads to the three major goals for 1978 on which we must concentrate. Simply stated, they are *Financial Stability*, *Membership Growth* and *Long-Range Plans Implementation*.

Our first goal of achieving *financial stability* will require a great deal of effort by the international board and office staff. We can no longer accept a "raise-the-dues" concept as the only answer to our financial problems. We must take a deeper look into such areas as *inventory*, which plays an important role in our cash-flow problem; *accounting methods* that can predict our monthly cash-flow requirements; *service programs* that are possibly outdated or costing far in excess of the amounts originally intended; the *organizational structure*, which may need to be streamlined for more efficient operation; and other areas, too numerous to mention, that affect our financial

1938, and twenty-five men (including Thompson and Wells) responded to the invitation. The Society was born.

The small detail? you ask. It is, simply, that the genesis of the idea was not in Rupe Hall's room, nor in the hotel lobby. Cash outlined "his dream" to Hall: a dream of organizing a barbershop quartet club. And where did the dream start? Probably it can never be pin-pointed, but no one, least of all Owen C. Cash, would deny that the dream came out of his singing heritage — the singing school in Coo-Wee-Scoo-Wee District, the "bong, bongs" of Jim Wiley, the harmony on *Two Little Girls in Blue* and *After the Ball*, the unashamed tears which followed the singing of *Amazing Grace* and uncounted later renditions of such close harmony songs as *I Had a Dream, Dear*.

In 1978, when "we're forty years along the way," singin' of "nostalgia, apple pie, mom and dad," we also have our dreams. We're dreaming of 40,000 members this year, of improved musical teaching techniques (closed circuit TV? video cassettes?), of freedom from financial burden and of even closer, warmer fellowship ("Barbershop is Love").

You can dream these dreams, too, and add some of your own. Will you join us?

stability. As a matter of assurance, we do not visualize any major financial problems in 1978.

However, the board's task is not to plan for one year only. Commitments made in this area now are responsible for the future of our Society. Please believe that your international board will exercise prudent surveillance and take positive actions toward attainment of that goal. Committees have been established for that very purpose.

Membership growth is next on the horizon as an important task. Membership has dropped in the past two years from around 38,000 to 36,000, so it is apparent that strong efforts are needed in this area. Chapter presidents have already received Harmony Month kits containing a number of items to stimulate membership growth. Try them — they work! We also have placed an "Introduction to Harmony" kit in their hands. Try the methods suggested — they work! "Four-Star" membership growth programs have been prepared for your chapter and individual members. What is a "Four-Star" program? Ask your president! Most important of all, ask someone to join the Society. If you don't succeed at first, you know what you have to do! With all the public relations articles; with 36,000 members plus their friends; with all the community service performances; with all the shows presented over the past years, it continuously amazes me to be confronted with the "singing barbers" shot or "you sing in a quartet?" The *membership growth* area is near and dear to me, and you can expect to hear more on that subject this year.

Long-range plans implementation is important for our future. It does not mean change for change sake. It means doing things that have been well thought out, costed and evaluated, and doing them in an orderly manner. Re-reading many long-range planning committee reports urges the writer to say, "let's do something." *We are going to do something!* The actions will probably not be agreeable to every member in the Society, but they will be in the direction of our goals.

Three groups will be working together to get action started. They are the Society Services Committee, the Long-Range Planning Committee and the Re-Organization Committee. These committees have broad scopes of activity and interest. Obviously, some of the interests, as well as the recommended actions, are inter-related. We will have a check system to protect us from short-range plans which might bring short-range results.

Though it may not be apparent, this article is an endeavor to "tell it like it is." More will follow. In the meantime, please accept the challenge to draw up a "wish" list and send it to your international board member (his address is on page one of every HARMONIZER). We want your input to improve our hobby.

Whatever your job is in the Society, *thank you* for making the commitment. Now, commit yourself to goals, and *you will attain them!*

In Memory of Ron

By Bill Roth, Arcadia (Cal.) Chapter,
18747 Milton Drive, Glendora, Cal. 91740



Ronald Vincent Riegler: Born Cincinnati, Ohio, December 31, 1942; Bachelor of Arts in Architectural Design, University of Cincinnati, 1966; Chief Art Director, Kings Productions; Member, Southern Gateway Chorus; Certified Judge in Stage Presence; Baritone, Fifth Place Medalist Roaring 20's; Died of cancer, December 7, 1977.

For the thousands of Barbershoppers across the country who knew and loved Ron Riegler, the above biographical description may seem coldly statistical. Yet in many ways it summarized Ron's outlook on life — direct, succinct and often unpretentious. It does, however, mask the immense complexity of this genius of a man who made an incalculable contribution to the Society. Numerous persons could write an article about Ron, but I chose to do so in order to share some

of the personal insights I received as a result of our somewhat special friendship.

I first met Ron at the Atlanta convention in 1972. Characteristically, he was in the lobby of the headquarters hotel conversing with several Joe Barbershoppers from around the country. (In fact, he so loved to visit that in later years he assigned me the task of limiting his conversations in order to save his voice for the contest!) Even though I lived in California, some 2,000 miles from his home in Cincinnati, we became close friends and roomed together at the next five international conventions. To the limited extent possible we also took vacation and business trips together. However, I never fully understood the total Ron Riegler. I doubt if anyone did. But from his actions and words we can perhaps get an idea.

As a child and for years into his adult life, Ron was overweight and terribly self-conscious. He was shy and rarely asserted himself. Nevertheless, he was a keen observer of the world around him. In 1961, he founded the "Roaring 20's" quartet, but did not talk on stage. One day, before a performance, their spokesman announced, "I just don't feel funny today." He wasn't, and on the way home Ron simply announced, "From now on, I will do all the talking." And he did!

On that day Ron Riegler took command of his life and the events around him. He told his chorus that they could *and would* do something other than stand on risers with frozen smiles. He attended plays, went to musicals, and watched all manner of professional entertainment. He wanted to know what it was that excited an audience. He talked to people, borrowed ideas, and read. And from these experiences he created: created attractions at Kings Island Amusement Park, created intricate chorus routines and set designs, and created the Society's long-continuing entertainment attraction — the "Roaring 20's."

At the core of Ron's activities were several very basic principles:

Anything that an audience can accept is acceptable; avoid obvious moves; don't be afraid to try something new; pace your act (or show) so that the audience can rest occasionally, yet keep it moving so you don't lose them; whatever you do on stage believe in it completely and show it, especially in your face; strive for nothing less than perfection.

Perhaps his most interesting observation was the following:

If you come off stage feeling great and able to go back on and do some more, you have under-performed and cheated the audience. It takes tremendous concentration and energy to stay totally into a performance and you should come off stage completely drained and exhausted. That's what professional entertainers feel and that's what we're in the business of doing — entertaining through the medium of barbershop harmony.

Of Ron's many views on performing, the most helpful to me was his attitude toward stage fright: "You've rehearsed the act, you know what you're supposed to do, so just go out there on stage and *DO IT!*" Do it? "That's easy for you to say," I mumbled. "Nonsense," he replied. Though initially skeptical, I learned that there was a powerful message behind

his apparently simplistic attitude. We are able to speak calmly before family and friends, but not before an audience. Why? Because we are afraid of making a mistake and "looking bad." Ron's advice:

Don't worry about making mistakes. What in life could possibly be worth that personal anxiety? Better to think about the correct things you are supposed to do and then just get out there on stage and DO IT!

In addition to amusing audiences with his wit and humor, Ron endeavored to share his many creative talents with the Society. Operating through Cincinnati's Southern Gateway Chorus and twice international champion Gem City Sweet Adelines (Dayton, O.), Ron was perhaps the one most responsible for the dramatic increase in exciting choreography now being performed by top choruses and quartets throughout the Society. When Southern Gateway won the chorus championship in 1973, many people lamented, "I guess we'll all have to dance now in order to get anywhere." To this Ron replied, "That's stupid." (You see, Ron was intolerant of anyone who did not agree with him. While his attitude rankled many of us who knew him well, we tended to overlook it because he so often turned out to be right—especially in matters of performing!)

But as for "having to dance in order to win," Ron would summarily dismiss the critics because they failed to see that he was doing much more than merely teaching intricate routines. Not only did his moves enhance the message and essence of the songs, but his choruses won because of their intense inner excitement. Shortly before going on stage that Saturday afternoon in Portland, Oregon, Ron and many members of the Southern Gateway Chorus cried. They cried because they knew they were but moments away from giving the audience an electrifying performance that would result in victory. "Electrify" is the key concept here. As later explained by Ron:

The chorus that has the electricity—the intensity—will win. Every man must get totally into his particular role and go out on stage radiating all the energy he can possibly muster.

In 1977, observers said that the champion Dukes of Harmony "looked hungry" on stage. Ron would have said, "They had the most electricity." (For a discussion of what stage presence is all about from the judging perspective, the reader is encouraged to refer to the excellent article by category specialist Ray Glynn in the November-December issue of the HARMONIZER.)

Finally, a brief word about Ron, the person. Throughout his two and a half year struggle against cancer he never once gave up hope or lost faith. In Philadelphia, he suffered from intense pain and spent most of the time in bed. But when the contest sessions approached, he would struggle to get dressed and then go off to meet his quartet. It was an incredibly profound act of personal courage in the cause of what he felt he had to do: entertain an audience in the barbershop style. That was what life was all about to Ron Riegler and he goes to rest wearing a beautiful bronze medal. But to me, and the thousands everywhere who dearly loved him, he will always wear the gold.

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Please send me ☐ Songbooks at \$5 each. Please send me the following albums and/or tapes (post paid). Canadian orders please add \$2.00. Mail to Sunrise Records, P.O. Box 15736, W. Palm Beach, Fla. 33406

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KEEP AMERICA SINGING			
A TOUCH OF GOLD			
FIDDLER			

Basic to the "Dukes'" success at Philadelphia was the belief that *it could be done* by an unpicked chorus with a strong organizational force to support it and a keen desire to win. It was the same incentive that brought them into the spotlight at San Francisco the previous year, and it had been produced by many years of trying to succeed in the face of adversity.

It seems probable that most of the Society's members would have the impression that "The Dukes of Harmony" came upon the international scene unheralded and unheard of prior to their second-place finish in 1976. True enough, they weren't in the competition in 1975, nor in 1974 and if you were to scan the results of the 1973 contest, you would observe that they placed a rather unimpressive ninth that year. The previous year, at Atlanta, they were just one spot better, but they gained some notoriety by staging a "snowball fight" with the Dundalk, Md. Chapter in a local park — under the watchful eyes of the Atlanta constabulary, of course. This event received some worthwhile television and newspaper publicity, but what a way to gain attention — snowballs in July!

Prior to that you would need a long memory indeed to remember that Scarborough, bearing the name "The Chorus of the Bluffs," had placed eighth at the Chicago contest in 1966 — or that 'way back in 1962, under the simple banner of "Scarborough Chorus," they had made their debut at Kansas City — and scored sixth place!

The fact is, that since winning the Ontario District championship in 1959 (not as important as an international

preliminary, but quite a thrill for a young chapter, just the same) we had been trying continually, with only sporadic success, to make our presence known internationally. During the eighteen years between the district and international championships we had no less than six musical directors. Two of these we lost due to heart attacks which occurred in both cases following an international preliminary contest. Throughout the 'sixties we were plagued by competition from two formidable opponents: The East York Barbershoppers (eleven times at international) and The London Men of Accord (seven times at international). Moreover, both of them had placed in the top five on several occasions, so it was only with East York sitting out that we made even the two appearances at international in those years. We did finally manage to out-point East York one year — and there was London in first spot, naturally.

So, just to out-point both of these great choruses was a notable feat in itself, and that didn't happen until the Fall convention of 1971, under the direction of Gareth Evans. This win took Scarborough back into international prominence and the results at Atlanta give them renewed confidence that they could hope to gain a top five position in the near future. Alas, in 1973 fate (and finances) contrived to reduce the chorus by about thirty members, so only forty-five stalwarts made the trip to Portland. The Dukes were the smallest chorus on stage, and having elected to sing two ballads (with no actions) they did well to place ninth. Regrettably, after Portland, Gareth decided to retire from the directorship of the Dukes, after

DUKES OF HARMONY

A STORY OF TEAMWORK

By Jim Smith, 1977 Int'l Bulletin Contest Winner,
20 Cree Ave., Scarborough, Ont. M1M 1Z4



District Pres. Al Hirst presents banner to Scarborough Pres. Ernie Heath after earning top points in Society-wide Promotion contest.



Don Clause on one of his many visits to coach The Dukes.



Sound Coach Ron Whiteside.



The Dukes of Harmony — Philadelphia, 1977 (1st), Director, Ray Danley.



Ray Danley receiving chorus trophy from Lou Laurel of the Phoenixians.

seven years at the helm.

AND THEN CAME SAN FRANCISCO – FINALLY

The baton now passed to the redoubtable Ron Whiteside – a popular choice with the troops as well as being a competent director. In his first appearance Ron led the Dukes to a second place finish at the 1974 Fall competition. By the following year he and the Dukes had polished their performance so well that they were once again selected to represent Ontario at the international level. This time they meant to make their mark in the top five at San Francisco! Now then, the impressive achievement of placing second (and of placing first in the "Sound" category) at 'Frisco was more dramatic and created a greater emotional response than the result in Philadelphia. This story should really contain more about the "Frisco" event, but space considerations and the element of repetition in the next year's operations suggest that we move along with only an appreciative glance at what was then the highest point in Ontario's chorus history.

HARD WORK AND LOTS OF FUN

The 'Frisco outing left only one place at which to aim in the next contest – FIRST! The preparations were very similar to the previous year and only three notable changes occurred: Ray Danley was appointed musical director (as pre-arranged) immediately following the return from 'Frisco; two new contest songs were put into rehearsal once the Fall preliminary

(Continued on page 25)



Scarborough Chorus – 1959 District Champs, Director, Les Collins



Scarborough Chorus – Kansas City, 1962 (6th) Director, Dick Pooley.



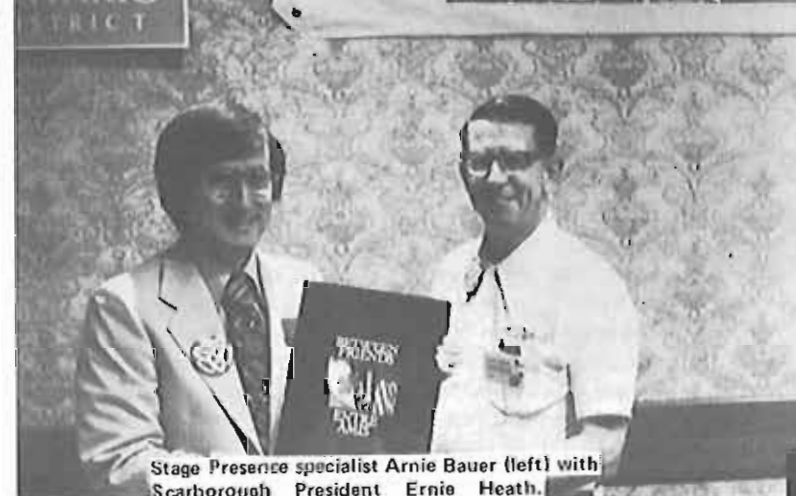
The Dukes of Harmony – Atlanta, 1972 (8th) Director, Gareth Evans.

1977 INTERNATIONAL CHORUS CHAMPIONS

Photos by Larry Boccialetti (East York, Ont.), Fred Wilson (Scarborough) and Dick Stuart (Cincinnati).



The Dukes of Harmony – San Francisco, 1976 (2nd) Director, Ron Whiteside.



Stage Presence specialist Arnie Bauer (left) with Scarborough President Ernie Heath.



Key men in Scarborough: Ray Danley, Ron Whiteside, Harry Wilson, Ernie Heath.



The "Dukes" encore: Saturday night at Philly.



The "Canadian Heritage," Imm. Past Int'l Pres. Sam Aramian, "Scarborough Fair."

Free Radio, TV Time Available

By Bob Arnold, Vice Pres., Public Relations,
Dallas (Metro), Tex. Chapter.
2910 Lucas Dr. No. 159, Dallas, Tex. 75219

(BOB ARNOLD is a public relations executive with the Lone Star Gas Company in Dallas, and previously spent eight years in the radio-TV industry.)

How many times have you or one of your chapter members said, "Why in the world can't we get some radio and TV coverage of our activities?" All of us realize that barber-shopping is the greatest thing to happen to the world since the Farrah-Fawcett tee shirt, right? How come we have such a difficult time convincing the news media — in particular, the electronic news media — about the interesting aspects of our marvelous hobby?

Maybe it's simply because we don't know HOW to present ourselves to these people in the easiest, most efficient way for them to use the information.

A recent article in an advertising trade publication, *SOUTHWEST ADVERTISING & MARKETING*, titled, "Why Agencies Miss Out On Lots of P.S.A. Time," contained some worthwhile advice for barbershop chapters in getting their message across to the general public. The "P.S.A." the article refers to is actually Public Service Announcements — the kind you generally see and hear on TV and radio stations late at night, or just after the Christmas advertising blitz is over. The American Heart Association, American Cancer Society, Boy Scouts of America, your local symphony orchestra concert or Jaycee fair — all these organizations regularly have spot announcements on the air to promote their causes. What's the secret for Barbershoppers?

First of all, it's important for you to realize that all radio and television stations MUST provide a specific amount of time each year for public service announcements (PSAs). It's a commitment they make to the Federal Communications Commission when they apply (or reapply) periodically for their license. So all non-profit organizations (like ours) have good access to the airwaves — at least as great as the other organizations which we consistently see and hear on the air.

OUR TAX-EXEMPT STATUS HELPS

In order to qualify for public service time, it will be up to your chapter to prove that our organization is non-profit AND tax-exempt. It's not very hard to convince anyone that we're non-profit; most groups like ours are. But it would help convince stations that we're also tax-exempt by making duplicate copies of the letter (reproduced in your chapter treasurer's manual) from the Internal Revenue Service indicating that S.P.E.B.S.Q.S.A. and affiliated chapters are exempt from paying Federal Income Taxes. Of course most states do not exempt barbershop chapters from state sales taxes, but that shouldn't hold you back from qualifying for tax-exempt status.

The SA&M publication quotes various television public service directors about their station policies regarding PSAs. One station executive commented, "Ask us if this subject does qualify for a PSA. Also ask, 'Will you air it, when will you air it, what length will you air and will you video tape it.' If I am asked, and I can get the production time, we will produce the spot here at the station."

Requirements on lead time vary from station-to-station, but a good rule of thumb is to make advance contact at least a month ahead of time. "It is wise to call and develop an initial contact with the public service director, but don't take an hour on the phone," commented one PS director.

Another director recommends personal contact. "That's one of the best things. Go and meet the person face-to-face. I prefer someone to sit with me and talk about the idea and what they want to do and how we can help. Maybe we can make a better campaign that way and it also saves a lot of time," commented a Dallas station executive.

LOCAL EVENTS PREFERRED FOR PSA

And just how do the public service directors go about selecting the PSAs for airing? There are not hard and fast answers to that one, according to SA&M magazine. One station director commented, "Generally, it is anything that is of benefit to the community. Take civic cultural events, for instance. The symphony or ballet would qualify."

Another Houston executive noted, "We stress localizing all of our PSAs and about 90% of what we air is local. The station commits itself to so much air time. I've been here seven years and my job has more than doubled since I started. We air about 1,200 spots a month."

"If slides are used in a spot," she continued, "it takes one slide for every seven to ten seconds of copy. And the slides should be different — not just variations of the same thing. And there is another mistake people make in using slides. They forget about TV cut-off. You lose an eighth of an inch on each side, and one-sixteenth of an inch at the top and bottom."

One of the Houston PS executives noted that she was a proponent of the "shared ID," that is an organization's message being combined with the station logo. "They can say a lot in a little time," she said. "The station's call letters and logo must appear on the slide with the organization's name and possibly phone number and logo."

All agreed that the shared ID can be effective, but one cautioned, "That's only if people already know about the event or the organization. You only have two or three seconds to get your message across. That's not enough time to tell a story. If people don't know about you, I would suggest cutting spots first and let them run for a while. Then later on, cut a shared ID to remind people that you are there."

The public service directors of Houston's five commercial stations have what they feel is an unusual working arrangement in that they will duplicate spots for each other. This can really benefit Barbershoppers, who must always operate on a shoestring.

FREE RADIO TIME ALSO AVAILABLE

So much for television. What about getting barbershop spots on radio? My first recommendation would be to make friends with a local radio station manager or announcer. This

one contact can help you produce a professionally sounding public service spot on tape for use on other radio stations in the area. Your contact at the station can also help you write the script to fit a specific time frame (usually 30 or 60 seconds in length), and can contribute one or more announcers to "voice" the spot in a professional manner. It would also help if you had some barbershop chorus or quartet albums of a good quality to add some variety to the spots. Many FM stations record their spot announcements in stereo, so make sure your barbershop recordings are of the highest quality possible. (A cassette recording of your chapter chorus in performance made on your home recorder is next to useless for radio productions.)

Stations in both large and small towns usually have a "Community Bulletin Board," where they periodically announce happenings of civic, trade and community groups. Merely a post card, or a more professional-looking "press release" sent to the station's public service director, will usually suffice to get one of your events announced on a bulletin board spot. And usually the spot is announced several times each day.

One request of many stations — both radio and TV — is that you include a "stop date" on each mailed piece of information. That way, they (or you) will not be embarrassed by running an announcement of your event the day after it occurs.

What kinds of barbershop chapter activities qualify as radio or TV public service material? The obvious ones would include annual shows, performances where the general public is invited, Auditions for Admissions and other membership drives, National Harmony Week (around April 11, the Society's birthday), National Harmony Month (April), or any event where you want the general community to take action in response to a chapter need. This year, especially, every chapter will be looking for every possible opportunity to tell the world of our 40th anniversary activities.

YOU MAY HAVE NEWS ITEMS

Don't confuse public service announcements with items which would make better "news" items, and which would normally be sent to the news departments of radio or TV stations. These would probably be written and handled much differently, and would be sent to the attention of someone other than the public service director.

There's lots of "free" air time available to barbershop chapters just for the asking. Ask! If you get turned down once, go back and talk some more with the PS director when the next occasion arises. The same basic rules apply for obtaining free radio and TV exposure as for selling any product or service: Persistence, an ongoing human relationship with each prospective "buyer," and presenting your product or service in a professional manner, and follow-up.

And speaking of follow-up — it certainly wouldn't hurt to write a letter saying "thank you" after a station airs your spot. Stations keep these letters in their file as proof that they operate in the public interest to serve the communities for which they are licensed.

One final note: *Always* put your name (or a designated chapter contact) on any written material you send or leave at the station. It sure helps when the station has inquiries about your group.

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

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

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(Strictly Contest Barbershop)

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Checks should be payable to: BLACKJACK PRODUCTIONS, 5211 Vanderbilt, Dallas, Texas 75206. Canadian residents add \$1.50; Allow 3-4 weeks for delivery. ©1976 Blackjack Productions.

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December 14, 1977

Mr. Robert D. Johnson
Director of Music Education and Services
SOCIETY FOR THE PRESERVATION AND ENCOURAGEMENT
OF BARBER SHOP QUARTET SINGING IN AMERICA
6315 Third Avenue
Kenosha, Wisconsin 53141

Dear Mr. Johnson:

I guess everyone knows - music has been my life. For many years it has been my philosophy that music was written to be enjoyed and the Barbershop Quartet Societies all over the world probably best exemplify the fun that this style of harmonization and vocalization provides. Songs were written to sing, and they must be sung to be songs.

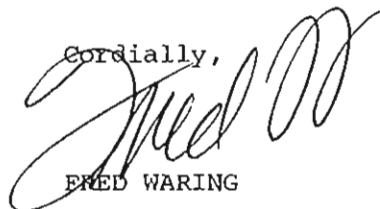
Barbershop singing is unique in that it encourages the singing for fun while sharing it with those who have fun listening. Whether the singers are competitive or non-competitive, it is a marvelous musical outlet.

The first beginning of my Pennsylvanians' organization was a Barbershop Quartet which we called THE SCRAP IRON QUARTET and which won many competitions in central Pennsylvania during our teen years. For 4 years, it was the high-school varsity quartet, as well.

I belong to many clubs and organizations. One, of which I am most proud, is my membership in the Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America.

Congratulations on the celebration of the Society's 40th Anniversary! Best wishes for another great year and many more, as we join together in our quest to KEEP AMERICA SINGING.

Cordially,



FRED WARING

FW:fm

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62-200(3/77)

our blue heaven

The story of the building of "HARMONY HOUSE," the Stevens Point (Wis.) Chapter clubhouse.

By David Peplinski, Bulletin Editor,
2541 Peck St., Stevens Point, Wis. 54481



"Yeah. Our own clubhouse. A home of our own. Wouldn't that be great?"

It could be said that the chapter seriously flirted with the idea several years ago when an offer of land was made by one of our former members. Nobody knows why nothing was done at the time to follow up on the offer. Probably nobody ever will, although a lot of reasons and theories were always advanced at some board meeting when the "Gee, wouldn't it be nice to have a clubhouse" discussion came up. Like an unusual stone that you turn over and over in your hand to look at from different angles, we'd haul out the build-a-clubhouse stone about once a year and turn it over and over in our minds and our discussions.

About three years ago, in 1975, the character of the clubhouse discussions subtly changed. The board had begun to take the subject seriously enough to designate building contractor (and fine tenor) Eric Konkol to look for existing structures that we could adapt (we weren't thinking of building yet). Eric looked, and made some recommendations, but no substantial board action was taken. We didn't know it then, but the circumstance that was to finally set us on the course of getting a clubhouse was still more than a year in the future.

Something very significant had already happened though. For the first time, we came face to face with the nuts and bolts of such a project. Frankly, the enormity of it all, once the high-flying enthusiasm was stripped away, staggered us a bit. Doubts arose. Apprehensions surfaced. How in blazes were we actually going to *do* this? It wasn't merely an idle dream that we were looking at now, but a real possibility, with accompanying pluses and minuses.

The advantages were obvious — the most obvious, of course, was the simple fact of having our own *place*. No more board meetings and committee meetings in somebody's living room; no more properties, uniforms, music, awards, risers stored in ten guys' basements and garages; no more travelling across town or farther from our Elks' Club rehearsal location to a frequently changing weekly afterglow site. Nice.

But how about the problems? Where were we going to get the money? (By this time, we *were* thinking about building.) Who would build it, and how? And how would it affect chapter unity? Would the project come between our members? And — the big one — what if everything fell through once we had begun — would that destroy our chapter?

Then, in 1976, under the administration of Chapter President Richard Manthe, a couple of things happened that triggered our decision to actively undertake our building project. One thing was that our rehearsal hosts, the Elks, made it informally known to us that, due to rising costs, they might soon be compelled to charge us rent for the use of their facilities. Incredibly, these super people had never charged a cent for our weekly use of their hall over a period of nineteen years.

The other thing was that Doris Kabat, wife of baritone Pete Kabat, made available to us an acre of land at the edge of the city at a very reasonable price.

THE PLAN

So now we had some land and some big decisions to make. In the narrative that follows, we'll list the major areas of concern that came out of our final discussions, and deal with them one at a time.

CONSTRUCTION: After a lot of discussion, we formally decided to build a new structure on our land, rather than buying a building and having it moved. Also, we figured that we could save a lot of construction costs by building it ourselves with chapter labor. We knew that we could draw on a broad and diverse base of professional skills within the chapter. (As it turned out, the only things we hired outside help for were the excavation and the ready-mixed concrete we used for the footings and basement floor.)

Before ground was broken, though, we drew up a set of rules for the job, in order to head off some potential problems.

1. To avoid a counter-productive "too-many-chiefs" construction situation, one man, and one man only, Eric Konkol was given total responsibility for all construction. He was to make all work assignments, settle all arguments and answer all questions. Later, when the pressures of his own work became too demanding, Eric designated Paul Krueger to carry out this responsibility in his place.
2. *NO* alcoholic beverages would be permitted during working periods. After each day's tasks were completed, there would be ample time for relaxing. At other times, there would be coffee and soft drinks available.
3. All chapter participation was to be on a strictly voluntary basis. We wanted to scrupulously avoid putting any pressure on anyone to help, figuring that each member would find his own level of commitment. It is true that the number of workers decreased in the later stages of construction when progress became less visible, but, on the whole, the level of involvement was splendid.

FINANCES: We knew that some fundamental changes in our financial perspective would be necessary. After all, we had been a relatively comfortable chapter, financially, with sufficient revenues to meet our modest financial objectives. Now we found ourselves on the threshold of what seemed to us a huge commitment. To meet it, we set the following programs in motion.

1. To provide additional security for the mortgage, the entire loan amount was underwritten in personal notes by thirty-nine members.
2. One man, Keith Jahnke, was put in charge of all initial financial arrangements and negotiations.
3. We negotiated for a regular, primary renter. This failed. As alternatives, we arranged for regular rentals from the

local Head Start program, the Stevens Point Sweet Adelines, the Stevens Point Women's Club, the New-comers' Club, and the local Unitarian Church. We have also aggressively sought one-time rentals for such events as parties, wedding receptions, banquets, etc.

4. For the first time in our chapter's history, we decided to stage a double show in 1977, in order to increase our annual income potential. Our first double show on September 24, 1977 was highly successful.
5. We planned to continue promoting package shows in surrounding areas — a revenue source we had first begun exploring a couple of years ago. Our package-show concept involves charging a flat fee for a completely staged, two-hour production, utilizing our chapter chorus, quartets, MC and production staff. The sponsoring organization arranges for the performance location, publicizes the event, prints and sells tickets and receives all income over and above our fee. Three package shows were staged in 1977, and three more are planned so far for 1978.
6. We sought new sources of revenue. One recent, previously untried example that proved to be very successful was a public rummage sale organized by the chapter members' wives.

ADMINISTRATION: We could see that building a clubhouse would create a need for an expanded administration in order to deal with a whole new area of chapter activity. Thus our administrative board appointed Pete Leahy to the new post of VP-House, involving two major areas of responsibility. The first was to co-ordinate construction details and expenses with construction supervisor Eric Konkol, and secondly he would see to it that the completed building would be maintained on a day-to-day basis, while acting as liaison with renters.

The board also appointed immediate past President Dick Manthe to solicit and schedule rentals and determine rental fees. Both men were to work closely throughout with chapter Treasurer Mike Garon.

CHAPTER LIFE-STYLE: The most significant change was bound to be caused by money: not only would we have to find new ways to earn a lot more, we would also have to reduce general chapter expenses with greater vigor than ever before. The general membership would be asked to contribute large measures of its time and talent to the project, in the process sacrificing some of the relaxed atmosphere that had always prevailed. Through it all, it was our stated objective that not one member would be lost because of our decision to build a clubhouse.

BUILDING THE BUILDING

Ground was broken on Saturday, March 5, 1977, with a crew of 22 men present. Plans for the structure had previously been drawn up and cleared with the State Building Commission by professional architect Pat Waite. A supply of construction materials had also been accumulated through the efforts of Eric Konkol, Keith Jahnke and Pete Leahy, who had been collecting and storing needed supplies for several weeks in order to take advantage of bargains when and where they arose.

Later the first day, after the hole had been dug in the snow-covered ground, forms were constructed for the concrete footings, and street signs bearing the legend "Harmony Lane" were erected at the three intersections along the street fronting the property. (Attentiveness and a bit of luck enabled us to name the street. Ever-alert Dick Manthe had learned that our street was one of only two that had never been officially named by the township of Hull, where the property is located. So Dick, accompanied by Pete Leahy, made it a point to attend the next town meeting. The two suggested to the town board that the street should appropriately be named

(Continued on page 25)



Select a Good "Story" (song); "Tell" (sing) It Well

By Carl Sperry,
former member, Manhattan, N. Y. Chapter,
425 W. 263rd St., Bronx, N.Y. 10471

I've been a Barbershopper for over twenty years during which time I've held positions as chapter president and chorus director and competed in the district quartet contest. I haven't been active recently, but I decided to go to our district contest last month, my first in four years.

I felt a little shy, almost like a stranger to barbershopping, and it was perhaps this that made me sit back with the feeling of an objective observer. During the chorus contest, in particular, I experienced some strong emotions, had some insights and came up with a few radical ideas.

First, I agreed with the judges on the ranking of the top three choruses, but I realized I hadn't picked the winners using my traditional "ringing-chord-goosebump-scale" — (this may have been partly due to the poor acoustics). I picked them this way:

- One chorus was having such a good time telling me about the good old days, I was right back there with them.
- The other two choruses told ballads that made the tears run down my face.

Sure they were ringing chords, but what moved me was the *story* they told and *how* they told it.

"Wait a minute," I said to myself, "isn't that what it's all about? Aren't we trying to tell a story set to our own special type of music? Isn't that why I felt 'ho-hum' and 'itchy' when I heard many of the choruses throw out a bunch of chords and words tied together with a few obscure gestures?"

Then I thought about all my old chorus directors who implored us to "sell the song." About all that ever did for me was to make me smile a lot or try to look soulful depending on what I thought the meaning of the song was (which I usually never did). I realized that you have a problem selling a product you don't really understand.

So what's the answer? How do we get our chorus members to understand and feel what the story is? It's too late for the chorus director to yell at the chorus to "feel" the song at about the same time the last minute "stage presence" gestures are thrown in.

"Hey, you guys don't look like you're going to a parade," the director yells. But what about the chorus members who haven't been to a parade since they were kids and have forgotten what fun it can be. For the northern chapters, how many of your members have been to Dixie? Do they want to go back to Dixie? Do they know what grins are? Can they *feel* what it would be like to be in Dixie? You might ask if "Going Back to Dixie" is the right song for you.

What is the right song, then? And how can we get it across? Here are some of those radical ideas:

1. The chorus director and music committee should pick out a number of potential contest songs, sit down with

them and

— Read through the lyric and figure out what it is saying.

— Decide if the story is worth telling; if not reject it.

— Decide how it should be told in broad musical terms.

— Decide if the chorus is capable of telling this story; maybe it's too difficult or complicated or whatever; if so, reject it.

2. After selecting a short list, get a good chapter quartet, or the section leaders, to learn the songs and sing them for the music committee and director. Look for suitability of melody, arrangement and musical dynamics. Agree on the best song(s).
3. Now comes the magic moment when you tell the chorus about the new song(s), and here is where you have to start the psychological preparation *before* they even see the music. Hand out the typed lyrics and read them through together. Ask the chorus what the story is about. What is the message? What emotion is attached to the lyric? What feelings would we like to invoke in the listener? Get the chorus to talk openly, and, hopefully, get agreement on the meaning. If 90% of the guys think the story is for the birds, throw it out and pick another.
4. Now, the hard part is to get each member to build his personal fantasy about the story. For example, if the song is about "Sweet Sue," get each member to fantasize about his personal feelings when he first met his wife or girl friend. Go around the room and ask a few members to describe these feelings. Emphasize that each man should carry over these personal feelings to "Sweet Sue." Make it clear that these feelings are going to have to be in their gut when they learn the song, rehearse it, and finally present it at a show or contest.
5. At this point, you, as director, might even want to start thinking about movements that make natural accompaniments to the story; consider asking the chorus for suggestions on gestures they feel are natural, comfortable and meaningful.
6. Oh, yes, the last of the radical steps is to trot out a quartet to demonstrate the song and then pass out the music.

To conclude, I'll repeat that in my twenty years of barbershopping, I very seldom ever really *felt* what I was trying to say in word and music. When I was singing "You're the Only Girl for Me," all I was thinking about was that I should watch the director and smile a lot. Girl? What Girl? Our job is to tell a story we can truly feel. Without that, no matter how many chords are rung or hats are tipped, the result is a ho-hum music salad to the listener.

INTERNATIONAL PRELIMINARY SCHEDULE

CARDINALMichigan City, Ind.Mar. 31-Apr. 2
 CENTRAL STATESCedar Rapids, Ia.Apr. 21-23
 DIXIESpartanburg, S. C.Mar. 17-19
 EVERGREENSeattle, Wash.Apr. 21-23
 FAR WESTERNFresno, Cal.Mar. 17-19
 ILLINOISSpringfield, Ill.Apr. 14-16
 JOHNNY APPLESEED ...Columbus, O.Apr. 7-9
 LAND O' LAKESMoorhead, Minn.May 5-7
 MID-ATLANTICPhiladelphia, Pa.Mar. 10-12
 NORTHEASTERNWorcester, Mass.May 5-7
 ONTARIOHamilton, Ont.Apr. 14-16
 PIONEERLansing, Mich.Apr. 21-23
 ROCKY MOUNTAINDenver, Colo.Apr. 14-16
 SENECA LANDBinghamton, N. Y.Apr. 7-9
 SOUTHWESTERNDallas, Tex.Mar. 17-19
 SUNSHINEJacksonville, Fla.May 5-7

O. H. "KING" COLE

One of the Society's early leaders, O. H. "King" Cole passed away suddenly January 7 in Pelin Springs, Cal. He was the Society's eighth international president and served two terms, 1948-'49 and 1949-'50. It was King who started the Society's first expansion fund and whose dream it was to have our own International Office; this was finally accomplished with the purchase of Harmony Hall in Kenosha, Wis. in 1957.

A former Wisconsinite, King was a charter member and first president of both the Sheboygan and Manitowoc Chapters and retained membership in both. King retired from Wisconsin to Palm Springs several years ago. He had been active in the formation of the new Coachella Valley at time of death. A successful business man, King was instrumental in bringing Fred Waring into the Society as a member of the Sheboygan Chapter, where he's maintained his membership for the past 29 years.

Though it is not known at this time whether a memorial is being established, King's interest in the success of the current expansion fund was well known. He frequently wrote asking how the drive was going and whether he could be of assistance.

Funeral services for King were held on January 10. He is survived by his wife Mildred, daughter Ginny (who sang with the "Chordettes") and two grandchildren, all of whom reside in Palm Springs. Expressions of sympathy may be sent to Mrs. Cole at 2526-C Whitewater Club Drive, Palm Springs, Cal. 92262.

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A Summary of C & J Questionnaire Results

By Don Flom, Imm. Past Int'l C & J Chairmen,
107 Oakwood Drive, Scotia, N. Y. 12302

In the fall of 1976 the International Contest and Judging (C&J) Committee prepared a questionnaire on various aspects of C&J operations to learn how representative members of the Society feel concerning these aspects. The questionnaire was sent to international, district and chapter officers and to all registered quartets, chorus directors and judges. A further subdivision of the answers was made to get the opinions of those quartets which competed in one or more of the 1973, 1974, 1975 and 1976 international contests.

We received a total of 790 replies. If one considers the 244 quartet replies to represent four men each, the total number of answers more nearly represents 1500 Barbershoppers. Furthermore, if the chapter officers discussed the questionnaire with their respective boards or executive committees, the total is even greater. Thus, we feel that the answers reflect a significant portion of the Society's members.

The questionnaire consisted of nine statements and/or questions, each followed by multiple choice answers to determine agreement or disagreement. Following are the statements and the conclusions which emerged:

1. *The present practice on the publication of contest scores is to withhold publication of scores of all contestants who have survived any preliminary contest sessions until the end of the contest.*

The majority (69%) feel the present practice of publishing scores should be continued. One quarter (25%) of those responding feel all scores should be published after every session.

2. *The present practice on A/R (analysis and recommendations) sessions following a contest is that they are scheduled in 5-10 minute time slots for all competitors.*

Most (66%) want A/R sessions continued as now handled.

Chapter officers are closest to being unanimous on this (82%). About one quarter of the quartets in the four Int'l contests feel A/R sessions should be discontinued.

3. *How long a time period is best for an A/R session?*
Ten minutes is the preferred length of A/R sessions.

4. *For the purpose of definition, please indicate what degree of activity constitutes coaching. (1) Casual non-scheduled conversation between coach and competitor; (2) Participation in a planned A/R session in connection with a Society contest; (3) An infrequent or "one-night stand" type session; (4) Faculty participation on the part of the "coach" in HEP schools or at Harmony College in which the contestant also participates; (5) Listening to tapes of the competitor by the "coach" and giving commentary to the competitor; (6) Other.*

Many responders feel that, except for non-scheduled conversations, all of the other definitions listed above constitute "coaching."

5. *Keeping in mind your definition of coaching as established in question 4, consider the following: Many of the Society's certified judges are among those most frequently called upon to give coaching help to quartets and choruses. It is inevitable that they will, from time to time, be called upon to serve on a judging panel of a contest involving one or more competitors that they have coached prior to the contest.*

About one half feel that coaching does not affect a judge's objectivity. The rest are evenly divided on whether coaching causes a judge to be more lenient or more severe in judging. Almost two-thirds (62%) of the judges responding feel coaching has no effect on their objectivity in judging, while one-third (32%) feel it causes them to be more severe.

6. *The coaching activity of a judge should be:*

Nearly one half (43%) feel coaching activity should be regulated voluntarily. The rest are evenly divided between "no regulation" and "regulation by Society policy," except for the quartets from the four Int'l contests which favor more strongly "no regulation."

7. *The length of time which should elapse between the most recent coaching session and the contest at which the coach is also the judge should be:*

The quartets (44.8%) from the four Int'l contests are strongest in their opinion that there should be no minimum time limit between coaching and judging.

8. *The current weighting of categories is 200 points per performance per judge in the SOUND, INTERPRETATION and STAGE PRESENCE categories, and +/- 40 points (+/- 20 points per song) in the ARRANGEMENT category.*

Of the 57% who feel the present category weights should be re-adjusted, the suggested new weights are fairly consistent at 38% Sound, 28% Interpretation, 22% Stage Presence and 12% Arrangement. However, 43% believe the present weights are correct, i.e., 29.4% each for Sound, Interpretation, and Stage Presence, and 11.8% for Arrangement. If one combines all of these preferences, the average compromise weights become 34.5% Sound, 28.4% Interpretation, 24.9% Stage Presence, and 12.2% Arrangement.

9. *Regarding the use of stage props, the quartet and chorus contest rules state: "Quartets (Choruses) may use props. Props are defined as inanimate articles used to enhance or add interest to the visual aspect of the presentation. Quartets (Choruses) may not use intentionally sound producing props to produce sound except to take pitch. Musical instruments may be used as props but not for the production of sound, including the taking of pitch. The Stage Presence Judge(s) will evaluate props based on their appropriateness (as to costume, contestant's name, or other presentation features), effectiveness, good taste and deftness of handling, in arriving at his score for the Visual Presentation. Handling or display of any articles other than permissible props shall be penalized by the*

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Stage Presence Judge(s). "We feel the policy is:

The large majority (73%) feel the present Stage Presence policy on use of props is correct. Most of the rest (24%) feel the rule is too liberal and a small number (3%) feel it is too restrictive.

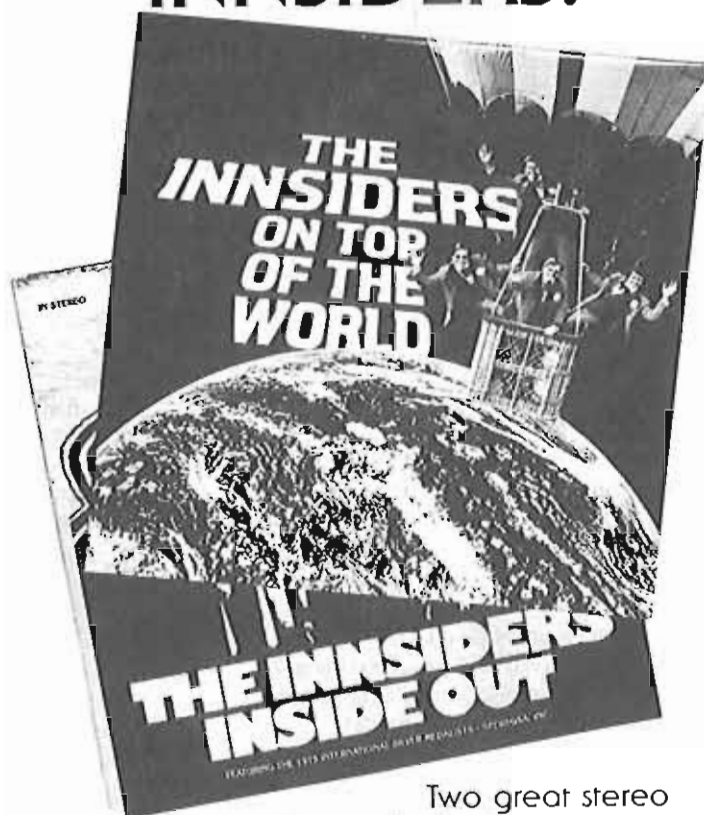
In addition to the checked-off answers, we received many comments in the questionnaire which reflect the great interest and some strongly-held opinions of many Barbershoppers. This is a healthy sign and the C&J Committee welcomes this expression of opinion. Many of these suggestions can be expected to appear in C&J policy during the coming years.

Some of the suggested changes require considerable discussion within the C&J Committee and then recommendation to the International Board of Directors who must vote for approval or rejection. One of the possibilities is a change in weighting of the categories. A system responsive to the results of Question 8 would be to assign 35% to Sound, 30% to Interpretation, 25% to Stage Presence, and 10% to Arrangement. This could be done in several ways. One would be to give 280 points per performance to Sound, 240 points to Interpretation, 200 points to Stage Presence, and + 40 points to Arrangement. Another way would be to judge on the same basis as now, i.e., 200 points each for Sound, Interpretation, and Stage Presence and then multiply the totals by 1.4, 1.2, and 1.0, respectively.

In summary, it is hoped that by communication of the type reflected in the questionnaire and by direct discussion with as many Barbershoppers as possible, the C&J system can be continually improved and administered in the best interests of the Society and its members. Incidentally, a copy of the complete questionnaire results is available upon request. Contact the C&J Dept. at the International Office.

MARCH-APRIL, 1978

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about *QUARTETS*

During the latter part of 1977, *Innsiders* contact man Guy McShan received the following phone call from a Portland, Ore. member who wishes to remain anonymous:

Guy: "Hello."

Caller: "Hi, I'm calling for the Portland (mumble) Chapter about our spring show."

Guy: "Oh, yeah. How are you?"

Then followed the usual exchange of pleasantries between amiable Barbershoppers. The conversation continued.

Caller: "Well, about our show on May 13..."

Guy: "Yup! It's in the book!"

Caller: "Well, ah, shouldn't we, ah, talk about, ah, fees and ah..."

Guy: "Where did you say you were calling from?"

Caller: "Portland, Oregon — the Evergreen district chorus champions!"

Guy: "Oh, my gosh! I thought you were calling from Portland, Maine! We're booked to sing on the Portland, Maine Chapter show on May 13, so I guess we can't do yours."

And that's how the *Innsiders* came within a hair's breath of committing themselves to sing on shows in Maine and Oregon on the same night. Probably a good reason phone conversations should always be confirmed later by letter. Incidentally, the *Innsiders* can be reached by contacting Guy McShan, 9007 Concho, Houston, Tex. 77036 — Phone: (713) 774-7742.

A change of address from Jay Giallombardo, contact man for 1977 seventh place finalist *Grandma's Boys* who has moved to 832 Dell Road, Northbrook, Ill. 60062 effective Feb. 1, 1978. Jay also mentioned that a new recording by the quartet will be coming out soon.

The Museum of History and Technology at the Smithsonian Institution was the site of a special holiday barbershop treat, as barbershop quartet performances were presented each day during the holiday week between Christmas and New Years. Underwritten by a grant from the McDonalds Corporation, the series, "A

Christmas Memory," featured the *Bonded Blend* (Arlington, Va.), *Federal City Four* (Washington, D.C.), *Nightcaps* (Fairfax, Va.), *Good Life* (Washington, D.C.) and the *Midnight Special* (Sweet Adelines). This is the second time the Smithsonian has had a series featuring quartets. Strolling quartets were used in a similar program during the long 4th of July Holiday weekend last year.

Occasionally interesting bits of information are included on quartet registration forms. A newly registered foursome (Dec. 28, 1977) chose the name *Dad's Dream*, which really isn't all that exciting until you find out who's singing in the quartet, and see that their first name choice, *My Three Sons*, had already been taken. William G. Schwebel, 143 N. Broad St., Lancaster, Pa. 17602, is contact man for the quartet, and sons David, Donald and Gerald make up the balance of the group. A "*Dad's Dream*," indeed.

When the *LaCrosse*, Wis. *Harmony Heralds* sang as part of the talent for the

Our current champions, the "Most Happy Fellows," posed in the Old Songs Library at this handsome archives display case, a gift to Harmony Foundation from the wife and children of Chet Fox, deceased Society Field representative. The quartet toured Harmony Hall before appearing at a reception held in their honor on January 22nd.





The 1976 Ontario District Champion "Tri-City Slickers" chose a humorous selection when they sang their "swan song" as retiring champions at the Fall convention in Toronto. From left, are Morgan Lewis, tenor; Elmer Down, bass; Dunc Macgregor, bar; and Matt Short, lead.

JayCee's "Toys for Tots" telethon in early December, they offered their singing services "free" to anyone who contributed \$25. The quartet's challenge was accepted within two minutes! Other performances during November and December included a show afterglow, library Christmas Party, wedding anniversary and a senior citizen bowling league party. The "Heralds" also take an active part in all chapter activities.

To honor the memory of the late Ron Riegler, an original member of the "Roaring 20's," talented coach, teacher and Society leader, a scholarship fund has been established to "provide funds as a means and incentive for new barbershop quartets to improve their performance in barbershop competition by attending Harmony College." Though additional details about the fund will be published later, contributions can be sent to Jim Gentil, one of the trustees of the fund (along with other members, present and past, of the foursome) who is fund administrator. Jim can be reached at 6142 Kilrenny Dr., Loveland, O. 45140.

The Harmony Hounds (Battle Creek, Mich.) have added a new man to the foursome and switched parts a bit. Former lead Dick Smith is now singing bass replacing Ron Mell, who has retired due to business pressures. Dick Spear has re-joined the quartet singing lead in place

of Smith. Spear previously sang with the 4 "D" Minors (1975 district champions) and also sang lead with the "Hounds" several years ago.

Word from "Chuck" Wadsley, contact for the Blue Knights (Buena Vista, Ia. Chapter), tells us their quartet made four singing church performances on Sunday, August 14, in the neighboring town of Royal, Ia. The quartet has performed many times in area churches and wonders if their recent accomplishment might not be a record. Can anyone top four church singing-outs on one Sunday morning?

Baritone John Hohl of the eighth place finalist Nova Chords (Alexandria, Va.) toured Europe for two weeks this past summer with the Missouri Youth Chorale, directed by a former quartet buddy, Steve Parker. Steve and John were joined by two young men in — you guessed it — a barbershop quartet. We picked this little news bit out of the Alexandria, Va. bulletin, the "Echo", editor Wilbur Sparks.

We'd heard about Nostalgia's offer to pay half the registration fee of any new quartet to enter competition, and wondered if anyone ever took them up on the offer. Learned this week that twelve quartet registration fees were partially paid by the foursome as a result of their offer.

Sure wish space would allow printing the entire diary kept by "Bub" Thomas detailing the adventures of the Dapper Dans of Disney World during a tour of Europe which found them as singing ambassadors for the state of Florida — Tourism Division. His many friends can well imagine what a piece of written material "Bub's" account is.

Recent changes in quartet personnel in the order they were received follow. Larry Manlove has replaced Jon Lowe in the Sussex Counts Quartet (Seaford, Dela.), and new contact for the quartet is Jim Marberger, 109 Ramblin Rd., Salisbury, Md. 21801... New tenor and lead in the Casualaires (Town North, Tex.) are Roger Roof and Warren Gale, who have replaced Don Wagner and "Chuck" McSwain in the foursome... Bryan Hogan has taken over the bari spot in the OK-4 (Oklahoma City, Okla.) replacing Bill Thompson.

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Our First Convention

By John Van Wissen, R. R. 2,
Alliston, Ont. L0M 1A0



Here's a happy picture of the tallest Barbershoppers in the Society. It's our first-ever picture taken at our first-ever district convention. That's Dave McCaffrey, our chorus director. They put him down on one knee because he stands ten feet tall. Dave is the only one who wears a blue, arctic sweater, but that's because of Bruce, the guy with the arctic beard and wearing glasses, second to the right of center, third row. That's Bob Jackson, last row, dead-center. Bob wears black instead of dark-blue pants, and that's also because of Bruce. You see, two weeks earlier, Bruce was shipped "up-North" by his boss on a special assignment. But they couldn't keep him up there. On the day of our very first convention, he escaped; wouldn't miss it for all the Arctic Circle. He flew back to Toronto just in time, but without a uniform. I'm standing at the end of the second row, on the right. Both my big toes are doubled-up. "Roly" McLean is the guy in the last row on the left. His toes are alright. He wears my brown shoes, but even a Stage Judge couldn't tell.

Less than ten minutes before this picture was taken we won a war. We performed our two contest songs in front of some fifteen-hundred people including fifteen judges. For the first time ever, we went through the trenches and "over the top" of meeting room, warm-up room and ready room. That's not pancake make-up you see on our faces, that's war paint. The last in a long row of well-wishers were the stagecrew: "Dukes of Harmony," no less, International Champions from Scarborough. "Good Luck, Guys! Let 'm have it!" Then they opened the curtains and we saw the battlefield: a black, gaping hole flanked with blinding searchlights. "From Barrie, Ont.,

The "County Chordsmen!" That's us. We smiled like tons of cheese while from the crater-hole a nerve-shattering noise erupted that grew to galactic proportion — all that, just to welcome the Cinderella Chorus of the convention! We knew our stuff: Eyes glued on Dave! Pitch-pipe! Leads AHI Chord! And . . . "Oh, How We Roared in the Twenties!" We sang our hearts out while the penetrating gazes of fifteen laser beams judged us into second-last place. See that stratospheric look in our eyes? Great picture of winners, what?! Every one of those guys pays fifty cents each rehearsal night to pay for the hall. If we want to practice on risers, we have to borrow them. We've gone from a chapter bulletin to an occasional news-sheet, and we couldn't afford a hospitality room either. In fact, in the neighborhood where we rehearse things are so depressed that even the canaries sing bass.

You can't tell from the picture, but we won both the achievement and the plateau awards. That's not because we are note-perfect. It couldn't be for finishing last in Stage Presence. It must have been because they noticed fire in our bellies! At any rate, our young chapter generated more adrenalin than any other chapter. We never before felt more together and we know that "Together We Are Something!" We are winners because we were most keenly aware of being alive! We were no more heroic than is required to struggle honorably for a place in the sun, for briefly standing tall! Our glory resides in bold self-assertion, in unusual cunning of the socially harmless variety. Our first-ever convention made us all ten feet tall because in our struggle for recognition we drank at the fountain of life and tasted the pangs of passion!

A STORY OF TEAMWORK — (from page 11)

had been successfully passed; and the Dukes now realized that winning the international championship was a very strong possibility for them.

The victory at Philadelphia was the result of a prodigious effort on the part of the entire Scarborough organization, with help from members of Ontario District and from two great coaches from the U.S.A. The Dukes worked diligently for six months on the two contest songs and averaged two practices each week. Sometimes they met to rehearse just the Stage Presence and simply "talked" through the words; the facial expressions and actions were rehearsed with painstaking deliberation. Still, these preparations were always accompanied by a lot of fun and enjoyable activities. This aspect of barbershopping was promoted — and obtained — throughout the period of the contest preparations. Quartets and quartet promotion were a special feature in our plans. We had both of Ontario's competing quartets at Philadelphia in our chapter and two more registered quartets — all (except one member from another chapter) adding their voices and experience to the Dukes of Harmony. We held two chapter novice quartet contests during the period wherein twenty-one foursomes gained valuable singing experience. (One of them eventually made its debut at the district level this Fall and won the novice quartet trophy.)

TEAMWORK AND ORGANIZATION

There is no possible way to assign an order of importance to the individuals and groups who made the ultimate victory possible. *All were important.* In the final analysis it was the one hundred and five men on stage at Philly who brought it all together. Nevertheless, the support lines which enabled the Dukes to win were a truly magnificent piece of organization. We had two exceptional coaches — Don Clause and Arnie Bauer — both of whom devoted many hours and travelled hundreds of miles to help us; we had an outstanding chapter administration presided over by Ernie Heath. Most of the members retained their offices from the previous year to ensure stability in 1977. Their efforts had earned Scarborough the achievement award of "Champion Chapter for 1976." We had the support of "The Music Mates" (our ladies auxiliary) which raised both money and morale for the Dukes; a resident staff of talented chorus coaches and section leaders, headed by Ron Whiteside and Harry Wilson; a multitude of supporters from the Ontario District who gave us moral and financial support; the Kitchener-Waterloo Chapter members who were on hand at Philly to help wherever needed; a chapter bulletin which won the 1977 international bulletin contest and served to heighten the self-esteem of our members while at the same time publicizing our activities to nearly two hundred other Society members; committees and individuals dealing expertly with matters ranging from the best hotel accommodation and several methods of transportation, to uniforms, publicity, communications and coffee-making; we even had a cheering section which noisily acted as a final spur to the Dukes before the curtain raised on their electrifying performance.

And we had Ray Danley.

Ray takes special prominence (just as Ron did at San Francisco) as the man who turned the key to open the final door to success. Though he had a hundred and four co-performers on stage with him, Ray had to give a superb solo performance and one wrong move from him could have spelled disaster. As it turned out he was absolutely splendid in his role as director and held fast the reins which guided the Dukes to

MARCH-APRIL, 1978

OUR BLUE HEAVEN — (from page 17)

"Harmony Lane", and the board agreed.)

Construction proceeded through the early spring — snow or not. By April 2, the walls were framed in and the roof joists were in place. By April 9, the structure was covered, with doors and windows installed. On Thursday, April 21, enough of the interior detailing had been completed that we were able to have our first rehearsal at the clubhouse. We continued to hold rehearsals and meetings there all through the summer, although finishing work was still proceeding. The building was formally dedicated at our family picnic on August 21, 1977, although final touches were still being added and probably will be for a long time to come.

What we wound up with is a single-story, ranch-style structure measuring approximately 28 by 54 feet. Painted a light blue in color (hence the title of this story), the building has a 27' x 41' rehearsal hall on the first floor, along with a kitchen, rest rooms and storage spaces. The full basement (semi-finished at this point) features a fireplace, bar, and built-in tables. Ceilings are high, both upstairs and downstairs, in order to permit the use of risers during rehearsals.

And that's our story.

If there's a clubhouse project on your horizon, we'd like to share a few thoughts with you that might enable you to benefit from our experiences.

SOME CONSIDERATIONS

1. Be very certain that a permanent home is what your chapter really *needs*. If a rental or regular use situation serves your purpose, stick with it. On the other hand, if you decide that you have to have a home — don't hold back. Attack the project vigorously and enthusiastically, and get it done. Having a place of your own does not have to be an impossible dream.
2. Have a clearly defined plan and follow it carefully. Consider Financing, construction details and the social effect on your chapter membership. Bear in mind, by the way, that the initial investment (the mortgage) is only one aspect of the financial question. There are also continuing operating expenses to be considered.
3. By all means, make it a chapter project, but don't let the project stand in the way of member retention. Remember, not everyone can contribute at the same level or in the same way.
4. Be prepared for some changes in your chapter life style. Obviously, an undertaking as big as a clubhouse is bound to have a measurable effect on the way you live.

* * *

In our case, we have become convinced that our decision was the right one. Our sense of chapter identity and purpose has been brought into sharper focus. Our bond of friendship and sense of mutual trust have been strengthened. We have learned anew another definition of the word "harmony." In our view, "Harmony House" stands as a monument to the way we feel about each other.

It can be done.

victory in masterful fashion.

In conclusion, we must emphasize that the Dukes are, after all, simply the basic unit of our Society — Joe Barbershopper. But they collectively yearned for a moment of glory and by perseverance they got it. As Imm. Past Int'l Pres. Sam Aramian would say, "Together We Are (Really) Something."



RANCHO BERNARDO, CALIFORNIA
... Far Western District... Chartered December 23, 1977... Sponsored Palomar-Pacific, California... 41 members... C. William Collins, 18137 Sencillo Dr., San Diego, Cal. 92128, Secretary... David W. Cobb, 13755 Tierra Bonita Rd., Poway, Cal. 92064, President.

CARTHAGE, MISSOURI... Central States District... Chartered December 30, 1977... Sponsored by Springfield, Missouri... 35 members... Lee Ware, 1013 S. Main, Carthage, Missouri 64836, Secretary... Paul Lindeman, 718 Euclid, Carthage, Missouri 64836, President.

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			In 1977	7-1-64 To 12-31-77
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CENTRAL STATES	15,967	166,170	6.65	45.69
DIXIE	3,815	88,702	8.63	57.82
EVERGREEN	4,453	90,911	5.02	40.38
FAR WESTERN	8,969	277,405	9.96	69.82
ILLINOIS	7,467	154,164	9.54	71.54
JOHNNY APPLESEED	9,465	152,921	6.99	51.51
LAND O'LAKES	18,721	204,000	9.49	58.00
PIONEER	3,371	87,814	7.87	60.48
MID-ATLANTIC	11,677	337,246	7.56	63.54
NORTHEASTERN	6,496	133,208	6.74	40.37
ONTARIO	1,101	72,798	6.17	41.67
SENECA LAND	3,834	94,719	6.85	64.92
SOUTHWESTERN	4,308	87,825	8.15	52.72
SUNSHINE	2,852	83,952	7.14	70.02
HARMONY FOUNDATION	-	9,938		
OTHER RECEIPTS	(1,826)	113,932		
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(As of December 31, 1977)

Society Rank	Total Members
MID-ATLANTIC	
1. Dundalk, Maryland	181
5. Alexandria, Virginia	138
14. Livingston, New Jersey	124
20. Westchester Co., New York	118
21. Montclair, New Jersey	115
25. Cherry Hill, New Jersey	112
28. Wilmington, Delaware	110
29. Fairfax, Virginia	109
36. Allentown-Bethlehem, Pa.	103
42. Richmond, Virginia	100
FAR WESTERN	
2. Phoenix, Arizona	159
6. Peninsula, California	133
7. San Diego, California	132
8. Whittier, California	132
24. Fresno, California	112
33. Salt Lake City, Utah	105
38. Pomona Valley, California	100
CENTRAL STATES	
12. Kansas City, Missouri	127
27. Denver, Colorado	110
39. Mason City, Iowa	100
ILLINOIS	
13. Arlington Heights, Illinois	124
19. Bloomington, Illinois	118
26. Lombard, Illinois	111
JOHNNY APPLESEED	
23. Maumee valley, Ohio	113
31. Western Hills (Cincinnati), O.	107
41. Canton, Ohio	100
PIONEER	
9. Detroit No. 1, Michigan	131
34. Grand Rapids, Michigan	104
35. Oakland County, Michigan	104
SOUTHWESTERN	
10. Gtr. New Orleans, Louisiana	132
16. Dallas (Metro), Texas	121
17. Houston, Texas	121
CARDINAL	
3. Gtr. Indianapolis, Indiana	141
22. Louisville, Kentucky	113
LAND O'LAKES	
11. Minneapolis, Minnesota	129
32. Winnipeg, Manitoba	106
ONTARIO	
15. Scarborough, Ontario	124
37. Ottawa, Ontario	102
SENECA LAND	
18. Rochester, New York	119
40. Binghamton, New York	100
DIXIE	
30. Atlanta, Georgia	108
SUNSHINE	
4. Miami, Florida	138



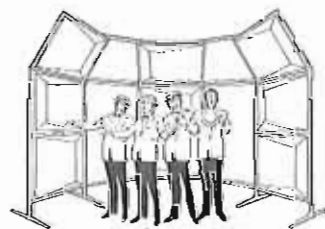
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REQUEST FROM BRITAIN

Reading, England

I am Pete Powell, Chairman of the Contest and Judging Sub-Committee of the British Association of Barbershoppers. My job, nearly as impossible as its title, is to develop and maintain a program for the training of judges and secretaries for our own contests in this country. For this we rely heavily upon, and are indebted to, the Society for all the experience that it is able to pass on to us. Without this support we in Britain would not have progressed even to the stage we are at now.

My point in writing to you is to ask, through your columns, that if any Society judge, at whatever level of certification, is coming to England any time, and is willing to share his knowledge with us, he should contact me well in advance so that arrangements can be made. Of particular value would be to have a Society judge practice score any of our contests so that we can ensure that we are not straying too far from Society ideals in our judging program. With sufficient notice, seminars could be arranged, but even if time only allowed a meeting with our category specialists, that would be of immense help.

Pete Powell

10 Tyle Rd., Tilehurst, Reading RG3 4TF
Berkshire, England

SUGGESTS EXPERIMENTATION

Charlotte, N.C.

I like what we are doing with our music. Every year we get better at whatever it is we do, and every year we attract better musicians to our cause. I wouldn't go back to 1949 for anything, though at the time I felt no greater thrill could ever be found in music.

We should thank two groups of Bar-

bershoppers for our progress: the dedicated "preservationists" and Society "watchdogs," and also the occasional genius that the watchdogs are watching.

The latter group are the few men (and women) who are breaking new ground and making new mistakes. We need to recognize, and encourage, and use these people; to continue to adopt what we feel are their good results, and to continue to reject (in a nice way) their lesser efforts. This is obvious, from a study of arrangements made over the past 35 years.

We need these people, but they don't need us; they will take what we have to contribute and, if we insist, they will go elsewhere for recognition. Certainly, no genius will bother to plead his case before people he thinks are "out of it."

Our Society today is mature enough, intelligent and secure enough, to establish some kind of forum for experimental works. Our Arrangement Judges could agree rather quickly on a broader set of guidelines for such a forum: something that would permit us to evaluate songs in the minor mode; the oddball chord progressions of the '30s; some blues, perhaps; the popular music of the last 30 years (— yes, even mixed male and female voices!). Not a contest, now — just a "get-it-off-your-chest," "take-it-or-leave-it" forum.

I'm not afraid of being "contaminated" by these people. I am concerned that we make an effort to keep them with us, because it is evident to me that they have contributed to the vigorous, dynamic progress of our art form.

No, I don't know where such a bold move will lead us. I do know it would be exciting fun to find out!

Bruce H. Schrier

TIME PENALTIES TOO STIFF?

St. Peter, Minn.

In spite of somewhat superficial variances of opinion among the membership, barbershopping is, and Barbershoppers are, on the move. As one who was in barbershopping during the late 50s and early 60s (and on the "outside" for almost ten years — I thought I'd kicked

the "habit"), and recently returned to the fold, I'm impressed and delighted with the changes and improvements which have taken place. Headquarters, and those among the membership elsewhere who have accepted responsibilities, are to be commended.

Recently, we were asked to respond to a questionnaire concerning contests and judging of same. This exemplifies the continued desire to make improvements through "grass roots" contacts. It would be interesting to get reactions about one aspect of competition which bothers me somewhat: the time penalty. It is, of course, necessary that there be a time limit for contest performances for a number of good reasons. However, since most barbershop arrangements are generally about the same length, is it important and/or necessary to assess such a heavy penalty for time over or under? How about one or two points instead of the present five points per second?

Any other opinions?

Phil Knautz

LISTEN WITH EYES CLOSED

Wilmington, Mass.

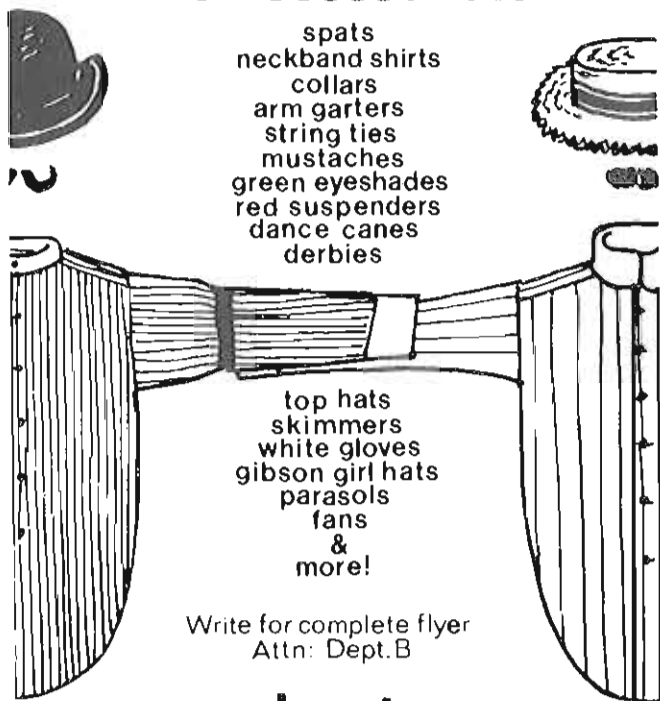
Having just read "More to SP Than Meets the Eye" in the July/August HARMONIZER, I have to agree entirely with the title of that article only. Most people enjoy singing by using their ears. Hasn't everyone, at least once, shut their eyes when they were so absorbed in listening to a song that was particularly enjoyable to them? This can and does happen with barbershop music either at rehearsals or at contests. It is hard to notice the moves with your eyes shut, but the music comes through beautifully.

I do not suggest that the SP judge shut his eyes, but it does seem that the weight now given to SP is not only disproportionate but also unfair. We should be judged according to the senses that perceive the music, not as "actors or showmen." I would encourage an attempt to solicit the opinion of all members on this point.

Sanford N. Bearse

(Editor's note: See results of questionnaire on page 20 in this issue.)

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Advance deposit:
\$100 per quartet.
Balance payable by July 30.

- ✓ Quartet Workshop (coaching six hours per day)
- ✓ Advanced Coaching Seminar (six hours per day)
- ✓ One added optional course

SCHOOL #2 FOR ALL OTHERS — AUGUST 6 - 13, 1978

Remember, the cost of these schools, including transportation, is a legitimate chapter expense. Be sure your chapter sends at least one representative.

All this, including room, board, tuition and materials, for just \$150.00

Send check or money order payable to SPEBSQSA covering advance deposit (\$30 or more) to:
HARMONY COLLEGE 1978,
P.O. Box 575, Kenosha, Wis. 53140.
Balance payable August 6.

- ✓ Chorus Directing (for new and assistant directors)
- ✓ Chorus Directing (advanced)
- ✓ Chorus Director Seminar (four hours)
- ✓ Barbershop Harmony Theory and Arranging (for beginners)
- ✓ Intermediate Arranging
- ✓ Advanced Arranging
- ✓ Arrangers' Workshop
- ✓ Quartet Coaching (beginning) or (advanced)
- ✓ Vocal Techniques (required)
- ✓ Chorus (required)
- ✓ Script Writing
- ✓ Show Production
- ✓ Music Reading (repertoire)
- ✓ Craft
- ✓ Physics of the Barbershop Sound (basic)
- ✓ Physics of the Barbershop Sound (advanced)
- ✓ Staging a Chorus
- ✓ How to Write a Song
- ✓ Introduction to Barbershop
- ✓ MC'ing
- ✓ New: The Judging Categories