

SOCIETY YEARBOOK 1979

THE

JANUARY • FEBRUARY 1979



1978's Top 10 Quartets

BLUE GRASS STUDENT UNION (Champs): Meet Me In Rosetime Rosie; Midnight Rose. GRANDMA'S BOYS (2nd Place): When the Toy Soldiers March On Parade; Alabama Jazz Bo Band. BOSTON COMMON (3rd Place): We Kinda Miss the Good Old Songs. ROARING 20'S (4th Place): Little Pal. NOVA CHORDS (5th Place): Looking At the World Through Rose Colored Glasses. VAGABONDS (6th Place): Get Out and Get Under the Moon. BALTIMORE & OHIO CONNECTION (7th Place): Ride the Railroad Tonight. RURAL ROUTE FOUR (8th Place): On the Farm in Old Missouri. FRIENDS OF YESTERDAY (9th Place): Down in the Old Neighborhood. CLASSIC COLLECTION (10th Place): My Little Silver Lady. \$5.50 U.S.; \$7.00 Canada

No. 4835



1978's Top 5 Choruses

LOUISVILLE THOROUGHBREDS (Champs): Sunshine of Your Smile; Grey Bonnet Medley; Wait 'Till the Sun Shines, Nellie. DALLAS VOCAL MAJORITY (2nd Place): Looking At the World Through Rose Colored Glasses; For the Sake of Auld Lang Syne; My Lady Loves to Dance. CINCINNATI SOUTHERN GATEWAY (3rd Place): If You Had All the World and Its Gold; All Aboard for Dixieland. ALEXANDRIA HARMONIZERS (4th Place): I Tore Up Your Picture When I Said Goodbye; No Wonder I'm Happy. MINNEAPOLIS COMMODORES (5th Place): Meet Me In Rosetime Rosie; When I'm Walkin' With My Sweetness Down Among the Sugar Cane. \$5.50 U.S.; \$7.00 Canada

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MOST HAPPY FELLOWS (1977 Champs): Dinah; 'Til We Meet Again. INNSIDERS (1976 Champs): If You Were the Only Girl in the World; My Buddy. HAPPINESS EMPORIUM (1975 Champs): Back in 1910; Good Old Days. DEALER'S CHOICE (1973 Champs): You Can Have Every Light On Broadway; Who'll Take My Place When I'm Gone? GOLDEN STATERS (1972 Champs): Mary, You're A Little Bit Old Fashioned; It Must Be That Look In Her Eye. FOUR STATESMEN (1967 Champs): The Preacher and the Bear; Let Me Be There. SUNTONES (1961 Champs): Baby Face; I Want A Girl. SCHMITT BROTHERS (1951 Champs): Let Me Call You Sweetheart; When Your Old Wedding Ring Was New.

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

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Features

Meet Ernie Hills	2
International Executive Committee	3
International Board Members	4
District Presidents	6
District Music Educators	7
A Capsule History of S.P.E.B.S.Q.S.A.	8
Conventions Yesterday, Today and Tomorrow	10
Bluegrass Student Union: Second Generation Barbershoppers	12
Agony With a Purpose	14
1978 District Quartet Champions	16
Conventions Through the Years	18
Together in Service ... Successfully	20
Young Men in Harmony	22
Harmony College, 1978	24
Old Songs Library: A Treasury of Songs	26
Your International Staff - How We Serve You	28
Map of Districts	30
District Convention and COTS Dates	31
International Committees	32
What Is PROBE?	34
International Competition: How We Choose Our Champions	36
District Activities Schedule	37
Fieldmen Schedules	38
Your International Office at Work	40

comment

Music Is the Way to Grow	4
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miscellaneous

Logopedics Contributions	42
Our New Chapters	45

contributors

Ernie Hills ... Larry Knott ... Burt Schindler ... Dean Snyder ... Wilbur Sparks ... Dennis Spetz

future conventions

INTERNATIONAL		MID-WINTER	
1979 Minneapolis, Minn.	July 2-7	1979 Sarasota, Fla.	Jan. 26-27
1980 Salt Lake City, U.	July 7-12	1980 Colorado Springs, Colo.	Jan. 25-26
1981 Detroit, Mich.	July 6-11		
1982 Seattle, Wash.	June 28-July 3		

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 Illinois, Walter R. Martin, Box 208, Island Lake, Illinois 60042
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 Northeastern, J. Curtis Roberts, 714 Tolland Stage Rd., Tolland, Connecticut 06084
 Ontario, Roy Cunningham, 359 Painted Post Dr., Scarborough, Ontario M1G 2M6
 Pioneer, John T. Gillespie, 712 Newgate Rd., Kalamazoo, Michigan 49007
 Rocky Mountain, Lyndon Levitt, Box 8201, Rapid City, South Dakota 57701
 Seneca Land, Jack Wooley, R.D. 1, Box 379 Vestal, New York 13850
 Southwestern, Al Feuerbacher, 110 Wildrose, San Antonio, Texas 78209
 Sunshine, Steward Nichols, 617 DeSoto Lane, Indian Harbour Beach, Florida 32937

And Past International Presidents

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MEET

ERNIE HILLS



Ernie Hills, a successful businessman from Medford, Okla., will lead us into the fifth decade of barbershopping. Hills became international president on January 1 and brings with him a vast background in administrative leadership from both in and out of S.P.E.B.S.Q.S.A. Ernie joined the Society in 1953 as a member of the Wichita Falls, Tex. Chapter. In 1956, he moved to the Enid, Okla. Chapter where he has held continuous membership since (except for a one-year hitch in the Dallas "Big D" Chapter while attending mortuary school). *

Like most of the administrators before him, Ernie has moved through almost all the administrative offices at chapter, district and international level. He has been program and administrative vice president, president and chorus director of his chapter. At district level he served as area counselor, division vice president, executive vice president and president (two terms). He has been an international board member, vice-president/treasurer and vice president before becoming international president. He is also a certified Interpretation judge.

A graduate of the University of Oklahoma, where he sang in the men's Glee Club, he is also a graduate of the Dallas Institute of Mortuary Science.

Born in Enid, Okla., Ernie has lived in Medford, Okla. all his life. He operates a family-owned furniture store and funeral home in Medford. A member of the Methodist Church, Ernie sings in the choir and is presently chairman of the board of trustees and chairman of the church building committee. A long-time secretary-manager of the Medford Chamber of Commerce, Ernie has always been involved with many civic projects.

Having given up almost all other activities in pursuit of his singing hobby, Ernie says he would like to go fishing when time permits.

President Hills has been married to Cathy for twenty-seven years. His family consists of a son, Ernie III, who has just received a Masters degree from New England Conservatory of Music in Boston and is now teaching music at Blackstone, Mass., and a daughter, Sue Ellen, a senior at the University of Oklahoma majoring in Spanish. ■

From left, wife Cathy Hills, son Ernie III and daughter Sue Ellen.



International Executive Committee

ROGER J. THOMAS, Immediate Past President, 3720 St. Andrews Blvd., Racine, Wis. 53405. A vice-president of international sales operations, Thomas has been a member since 1961. He resides in Racine, Wis. with wife Audrey. They have three grown children.



LESLIE HESKETH, JR., Vice President, 7467 Clifton Rd., Clifton, Va. 22024. A member since 1963, Hesketh is retired from U.S. Government service. He and wife Shirley have three grown children.



BURT HUISH, Vice President, P.O. Box 1925, Twin Falls, Ida. 83301. An insurance agent, Huish has been a member since 1963. He lives in Twin Falls, Ida. with his wife Gloria and three children.



MERRITT AUMAN, Vice President-Treasurer, 504 Sherwood St., Shillington, Pa. 19607. A member of the Society since 1956, Auman is executive vice president/treasurer of a savings and loan company. He belongs to the Lebanon, Pa. Chapter and lives with his wife Joan and three children in Shillington, Pa.



MUSIC IS THE WAY TO GROW

By International Pres. Ernie Hills



In reading the history of our Society I am impressed with the tremendous dedication of people, largely volunteers, who were willing to donate their time, money and energy to nurture their dream of this unique singing fraternity we call S.P.E.B.S.Q.S.A. It was vitally important to these men that our Society be successful and endure into the future. As the result of their efforts we have just completed forty glorious years as a vibrant, respected organization.

Now, where do we go from here? What do we do for an encore? What is it about our Society that made it worth the sacrifice of our volunteers these past four decades and makes us want to continue into the future? The answer might just be in this excerpt from *Melodies for Millions* quoting Past International President Charles Merrill: "The September 1954 HARMONIZER reported a speech of Merrill's containing the following: 'What do we (Barbershoppers) have? We have this: the power to stir men's souls through the medium of music to a degree seldom, if at all, known elsewhere in the entire field of music. It is the medium of participation music.' One sentence out of a speech — but it is the golden thread which supports our Society."

The key is PARTICIPATION MUSIC, each member HAVING FUN SINGING barbershop harmony. Are we having fun? Certainly many of us are, but over the

past forty years we have lost untold thousands of members whose collective message comes through loud and clear: I'm an individual, a real person who joined the Society to sing barbershop harmony because I thought it would be fun — but I'm not having fun singing; so now I'm bowling, golfing, watching TV, or _____ (fill in your own excuse), etc. It seems to me that if we are to really flourish as a Society we must provide an environment in our chapters so each member can get what he wants from his membership.

Because I am so concerned about this, the Society will provide, as part of my program, a "SONG FOR EACH QUARTER." The first of these, *Heart of My Heart (the Story of the Rose)*, has already been received by your chapter president. We hope you will learn it, sing it and make it a part of your chapter meeting night. This will make it "participation music." You will receive three additional songs by one means or another during 1979. These songs will be known as "MUSIC IS THE WAY TO GROW" songs. We are hoping to sing at least two of these together during the Minneapolis Convention.

We have very few membership problems in chapters which are singing well and have a strong musical program. In many instances this success is because of one man, the chorus director. Training

chorus directors is one of our top priorities this year.

Programming in the chapters is another vital area which contributes to a member having fun singing. I'm not thinking about the planned program at meetings, though, of course, that's part of it. Rather, I am thinking of a broader view of the entire chapter program — the music sung, the opportunities for quartet singing for everyone, singouts, participation in conventions, charitable activities — in other words, the whole week-by-week chapter program. We need to provide more tools to the chapter leadership so they can present an attractive and interesting program which will appeal to all members regardless of their varied interests. Our chapter meetings should be exciting, and they can be if we work at it.

People everywhere are attracted to success. If we have successful chapters we will attract new members, and, more importantly, retain the members we now have. Now is the time to start. Let's all take up the challenge to HAVE FUN SINGING barbershop harmony this year. Let's get a strong musical program going in each chapter and watch our membership figures soar. It's possible. We just have to focus our attention on a few basic areas and success will follow. Try it. I think you will agree with me that MUSIC IS THE WAY TO GROW! ■

International Board Members

(Continued on next page)

SAM ARAMIAN,
7202 W. Libby Ave., Peoria, Ariz.
85345. General manager of a
finance company, Sam joined
the Society in 1957.



PLUMMER F. COLLINS
216 Concwango Ave., Warren, Pa. 16365.
A finance company office manager, Collins
joined the Society in 1952.



F. RICHARD ELLENBERGER,
2476 Poersch Ct., Schenectady, N.Y.
12309. A member since 1954,
Ellenberger is a senior elec-
trical consultant. He joined
the Society in 1954.

CARDINAL — Ernie Nickoson
1702 Cameron Ct., Lexington, Ky.
40506. Joined the Society in 1964 and is
a department manager.



MID-ATLANTIC — Raphael S. (Ray) Glynn
2045 Arrowwood Dr., Westfield, N.J.
07090. A member since 1959,
Ray is retired.



CENTRAL STATES — Gil Lefholz
13316 E. 51st St., Kansas City, Mo.
64133. A 1954 member, Gil is an
airlines maintenance inspector.



NORTHEASTERN — J. Curtis Roberts
714 Tolland Stage Rd., Tolland, Conn.
06084. A computer specialist, Curt is
a thirteen-year member.



DIXIE — H. Steve Keiss
4828 Cole Rd., Memphis, Tenn. 38117. An
advertising account executive, Steve is a
nineteen-year member.



ONTARIO — Roy Cunningham
359 Painted Post Dr., Scarborough,
Ont. M1G 2M6. Joined the
Society in 1961 and is a tele-
phone company supervisor.



EVERGREEN — Jack Becker
1427 Regan Ave., Coquit-
lam, B.C. V3J 3B6. An eleven-
year member, Jack is an RCMP sergeant.



PIONEER — John T. Gillespie
712 Nowgate Rd., Kalamazoo, Mich.
49007. A 30-year member, John is a
partner in an accounting firm.



FAR WESTERN — Gil Jacobs
921 Glencliff St., La Habra, Cal. 90631. A
member since 1952, Gil is a plant engineer
assistant.



ROCKY MOUNTAIN — Lynden Levitt
Box 8201, Rapid City, S. Dak. 57701.
Joined the Society in 1970 and is
senior partner in a law firm.



ILLINOIS — Walter R. Martin
Box 208, Island Lake, Ill. 60042. A
29-year member, Martin is an
insurance salesman.



SENECA LAND — Jack Wooley
R.D. 1, Box 379, Vestal,
N.Y. 13850. A member since
1964, Jack works for a manufacturer.



JOHNNY APPLESEED — Howard "Bud" Deunk
21235 Parkwood Ave., Fairview, O.
44126. A member since 1958, "Bud"
is a machine engineer.



SOUTHWESTERN — Al Feuerbacher
110 Wildrose, San Antonio, Tex.
78209. A twelve-year member, Al is a
business executive.



LAND O'LAKES — Gordon Gardiner
Sub P.O. 26, Regina, Sask. S4S 3R0.
A seventeen-year member, Gar-
diner is a farmer.



SUNSHINE — Steward Nichols
617 DeSoto Lane, Indian Harbour
Beach, Fla. 32937. A twelve-year mem-
ber, Nichols is a branch manager.



District Presidents

CARDINAL — Bob Christie
1890 Midway, Columbus, Ind. 47201. A Society member since 1966, Bob is a pharmacist.



MID-ATLANTIC — Donald Vienne
6212 Farm Pond Lane, Columbia, Md. 21045. A 30-year member, Don is a communications director.



CENTRAL STATES — Jerry D. Easter
2426 W. 7th, Waterloo, Ia. 50702. A quality engineer supervisor, Jerry has been a member since 1967.



NORTHEASTERN — Ronald Menard
60 Tufts Drive, Nashua, N.H. 03060. A member since 1962, Menard operates a vending service.

DIXIE — Charles P. McCann
307 Lipscomb Ct., R.R. 4, Brentwood, Tenn. 37027. A member since 1963, McCann is a self-employed structural engineer.



ONTARIO — Cliff Watts
234 Walden Blvd., Ft. Erie, Ont. L2A 1R8. A member since 1967, Cliff works in quality control.

EVERGREEN — Dick Williams
1809 N.W. 95th St., Vancouver, Wash. 98665. A division manager, Dick is an eleven-year member.



PIONEER — Doran McTaggart
890 Buckingham, Windsor, Ont. N8S 2C8. A school principal, Doran is a 26-year member.

FAR WESTERN — Beryl Caron
10809 Wellsworth Ave., Los Angeles, Cal. 90024. A member since 1957, Beryl is a national sales manager for a manufacturing firm.



ROCKY MOUNTAIN — Jack Smith
700 Valencia Dr. N.E., Albuquerque, N. M. 87108. A ten-year member, Smith is president of his own advertising agency.

ILLINOIS — Jim Vliet
807 W. Springfield, Urbana, Ill. 61801. Jim has been a member since 1970 and is a training specialist for the U.S. Air Force.



SENECA LAND — Karl Brigham
209 William St., Vestal, N. Y. 13850. A facilities project coordinating engineer, Brigham has been a member since 1970.

JOHNNY APPLESEED — Darryl Flinn
639 Hughes St., N.W., Canton, O. 44709. A member since 1961, Darryl is an insurance company district manager.



SOUTHWESTERN — Kent Cornwell
P.O. Box 7235, Tulsa, Okla. 74105. A finance company general manager, Kent is a 20-year member.

LAND O'LAKES — Thurman Slack
525 Wedgewood Lane No., Plymouth, Minn. 55441. A 28-year member, Thurman is a business manager.



SUNSHINE — Dick Ott
2525 Ringling Blvd., Sarasota, Fla. 33577. An electrical engineer, Dick has been a member since 1962.

District Music Educators

CARDINAL — James Luse
R.R. 6, Columbus, Ind. 47201. An insurance sales representative, Jim is a twelve-year member.



PIONEER — W.D. "Bill" Butler
33748 Pawnee Dr., Westland, Mich. 48185. Retired, Bill has been a member since 1947.

CENTRAL STATES — Don Farrell
Box 194, Vall, Ia. 51465. A thirteen-year member, Don is vice president of a corporation.



MID-ATLANTIC — William K. Park
Box 71, Mendenhall, Pa. 19357. A 21-year member, Bill is a domestic sales executive.

OIXIE — Robert F. Royce
3826 Lake Dr., Florence, S.C. 29501. A member since 1959, Royce is an industrial materials manager.



NORTHEASTERN — Dick Naas
32 Tilton Ave., Ashland, Mass. 01721. A sales representative for a merchandising firm, Dick has been a member since 1965.

EVERGREEN — John Shadden
361 NE 5th, Hillsboro, Ore. 97123. A member since 1962, John is an associate real estate broker.



ONTARIO — Stan Clark
2914 Constable Rd., Mississauga, Ont. L5J 1W8. A seven-year member, Stan is a school vice-principal.

FAR WESTERN — Jack Hines
4522 Phelan Ave., Baldwin Park, Cal. 91706. An insurance sales representative, Jack has been a member since 1951.



SENECA LAND — Philip Lambrinos
4251 Fireside Dr., Liverpool, N.Y. 13088. A member since 1958, Lambrinos is president of a television company.

ILLINOIS — Jay Giallombardo
832 Dell Rd., Northbrook, Ill. 60062. A music educator, Jay is a ten-year member.



SOUTHWESTERN — Ralph Ribble
P.O. Box 64639, Dallas, Tex. 75206. A bank senior vice president, Ralph has been a member since 1951.

JOHNNY APPLESEED — Frank Buffington
3054 Columbus St., Grove City, O. 43123. A member since 1966, Frank is an administrative assistant for a business firm.



SUNSHINE — Bob Boemler
825 Driver Ave., Winter Park, Fla. 32789. An aerospace engineer, Bob is a 28-year member.

LAND O'LAKES — Felix Spooner
2804 Bixby Ave., Bemidji, Minn. 56601. A member since 1969, Frank is an associate professor of music at a state university.



ROCKY MOUNTAIN — J. Thomas Smith
3066 West 134th Circle, Broomfield, Colo. 80020. An office manager for a manufacturing firm, Smith joined the Society in 1967.

A CAPSULE

H I S T O R Y

By Int'l Historian Wilbur D. Sparks
and Dean Snyder

OF
S.P.E.B.S.Q.S.A.



Wilbur D. Sparks



Dean Snyder

1938 On April 11, in Tulsa, Okla., Owen C. Cash and Rupert I. Hall organized the "Society for the Preservation and Propagation of Barber Shop Quartet Singing in the United States." "Propagation" was quickly changed to "Encouragement," and the "United States" became "America." During the first year the Society operated on an informal basis, with O.C. Cash the prime moving force. After Tulsa, chapters in Kansas City, St. Louis and Oklahoma City were next organized.

1939 First National Quartet Contest held in Tulsa, Okla. Twenty-three quartets competed. First Champions: Bartlesville Barflies. Rupert Hall assumed office as first President.

1940 First Mid-Winter Meeting held in St. Louis. First performance by an organized chorus: St. Louis, directed by Dr. Norman Rathert.

1941 First Society magazine published: "Barbershop ReChordings," four pages mimeographed. Editor: Joe Stern. First Society arrangement, *Sweet Roses of Morn*, by Phil Embury, carried on Page 4 of Vol. 1, No. 1. In fourth issue, name changed to *The HARMONIZER*. First district organized: Michigan. Had six chapters. Purpose: To stage a quartet contest. Each judge assessed all aspects of singing and staging excellence.

1942 First Society employee hired (part time): Carroll Adams, International Secretary. Geoffrey O'Hara's *The Old Songs* accepted as the Society's official theme song. Song Arrangement Committee formed to publish Society-approved arrangements. At Grand Rapids Convention, judging by category was initiated, but not with separate category judges. Code of Ethics was adopted.

1943 National Board approved 24 members as "qualified" judges.

1944 First judging by category submitted by Joe Wolff. First Canadian chapter chartered: adopted — designed by Dick Sturges, based on sketches submitted by JOE Wolff. First Canadian chapter chartered: Windsor, Ont. We became an International Society.

1946 First school for judges held at Cleveland Convention. Chapter Reference Manual, first officer text, approved and published.

1947 *Keep America Singing*, words, music and arrangement by Willis Diekema, first sung at Milwaukee Convention. Received instant acclaim and later adopted as the Society's motto song.

1948 Ten-Year History, "Keep America Singing," by Deac Martin, published by Society. With all districts organized, we started organizing areas within districts.

1949 Society started "certification" of contest judges.

1950 Armed Forces Collaboration Program adopted at Washington, D.C. Mid-Winter Meeting. First result: Society quartets started making trips outside U.S. to entertain troops. Among them: Harmony Halls, Mid-States Four, Buffalo Bills and Cardinals. An important bit of Society P.R. First organized quartet training session also held at this Mid-Winter Meeting.

1952 Concept of "barbershop craft," originated by Dr. Harold Arberg, first tried out in Alexandria, Va. Chapter.

1953 First contest for choruses at an International Convention, Detroit, Mich. Some contestants selected by district president, since district chorus contests did not yet exist in all districts. Winner: Grand Rapids,

Mich. First Society-sponsored long-range planning report and first "Keynote Address" (by Dean Snyder) presented to International Board and House of Delegates at Detroit Convention. Subject: "Our Dimensions and Our Opportunities."

1954 First International Chorus Champion crowned: Singing Capital Chorus, District of Columbia Chapter, Washington, D.C.

1955 "Presidents' Workshop," first district training session for chapter presidents, staged by Harold Schultz at Deltaville, Va. under auspices of Mid-Atlantic District.

1956 Harmony Heritage Series of barbershop songs in the public domain, conceived by Jean Boardman, was initiated. At Denver Mid-Winter Meeting, Association of Bulletin Editors (ABE) was organized with Mike Michel as president. Later became Public Relations Officers and Bulletin Editors (PROBE).

1957 Buffalo Bills open in "The Music Man" on Broadway. This quartet provided first-rate P.R. for Society in theater, movies and nightclubs until 1966. First Field Representative hired: Floyd Connett. Mission: To visit Society chapters and provide musical and administrative counseling. Society moved International Office from Detroit to permanent home, Harmony Hall, Kenosha, Wis.

1960 Harmony Education Program (HEP) weekend schools started at instigation of Rudy Hart; later developed into week-long Harmony Colleges under direction of Robert Johnson, Director of Music Education and Services.

1964 Society adopted Institute of Logopedics in Wichita, Kan. as International Service Project. During next 14 years, raised over \$2.5 million for this charity.

1965 Twenty-Five Year History, "Melodies For Millions," by Will Cook and Charles Wilcox, was published. U. S. Internal Revenue Service classifies Society and its U. S. districts and chapters as "educational" and declared them exempt from Federal income tax.

1970 First Auditions for Admissions sessions held as Society-sponsored program following adoption at Seattle Mid-Winter Meeting. This program originated by Peninsula, Cal. Chapter and recommended to Society by Far Western District.

1971 Society program for high school youth, "Young Men In Harmony," started after vote by Music Educators National Conference (MENC) to allow State MENC organizations to adopt "Barbershop Quartet" as an event in State high school festivals, accepting our style of singing as distinctive. East York, Ont. Chapter visits Crawley, Sussex, England Barbershop Harmony Club, leading to "missionary" trip later that year by Society staff, the first Barbershoppers' Tour of Great Britain in 1974, and affiliation of SPEBSQSA with British Association of Barbershoppers (BABS) in 1975. By 1978 BABS would count 38 clubs.

1972 Society-trained and financed Chapter Officer Training School (COTS) faculties made first presentations at all district COTS.

1975 Harmony Services Corporation established by Society to act as profit-making arm.

1975 First meeting of District Directors of Music Education at Society staff's invitation in Kenosha. Purpose: To develop basic music education program in all districts. Society purchased Harmony Hall West, providing much needed working space for staff.

1976 Society's largest Mid-Winter Convention staged in Washington, D.C., featuring performance of "Salute To America," celebrating U. S. Bicentennial, by 220-man chorus in Kennedy Center for the Performing Arts.

1978 Rocky Mountain District came into existence, the first new district since the 1950s.

For Additional Information, See:

"Keep America Singing" (4353) by Deac Martin. \$1.60

"Melodies For Millions" (4341) by Will Cook and Charlie Wilcox. \$1.05 ■



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Conventions — Yesterday, Today and Tomorrow

By Comm. Dir. Burt Schindler

They had traveled from the four corners of the continent and now were waiting for the light to change on the street corner on a warm July day. Suddenly smiles of recognition and handshakes all around. A pitchpipe appeared and the first strains of *Sweet Roses of Morn* were heard. A cab pulled up and the driver leaned out to listen. Noontime crowds stopped and clustered around them. From out of nowhere a TV crew moved in to capture the scene. It was another International Convention of the S.P.E.B.S.Q.S.A., and throughout the city similar encounters were taking place in hotel lobbies, on street corners and even in elevators, as Society members renewed old friendships and proved once again that Barbershoppers will sing anywhere at the drop of a pitch.

The appeal of an international convention can be irresistible. From the fellowship of old friends to the lure of the fabulous "mass sing," the convention offers Barbershoppers the opportunity to be completely immersed in all that is great in the Society. Probably few things can top the special electricity that fills the halls when quartets and choruses compete for international honors. And the afterglows... ah! the afterglows! As one long-time member was quoted, "if this isn't heaven... it ought to be!"

Each year at the July international convention the Board of Directors selects the site for the convention four years hence. Many cities and chapters will have competed for the opportunity to host "the big one." In the intervening years, steering committees will be formed, dozens of planning sessions held to prepare for the thousands of details involved in staging the contest, hosting the members, preparing for committee meetings, developing special tours and outings, handling publicity, etc. Then the week itself and everything seems to begin to blur in a whirl of activity that is practically non-stop.

IT'S A "FAST" WEEK

While most interest centers on the quartet and chorus contests, in the background are more than 30 meetings of various organizations and committees. The Society's ruling bodies, the Executive Committee and International Board,

spend more than three days in session reviewing every facet of the Society operations for the coming year. International Board meetings are "open session," and every member is welcome to attend to find out just what's happening in the planning and development phases.

Then suddenly, it's Sunday afternoon and everyone has gone home. The lobbies are silent for the first time in days... and the desk clerks go about their tasks a bit less happily... for the music is gone... and as we've heard after every convention, "What a wonderful group of people; they're always smiling and we'll miss them." Yet, for Mr. Barber-shopper, there's next year, and we'll do it all over again, and somehow it will be all new, and, if possible, even more exciting.

An international convention of our Society is big business. More than 150 men and women are directly involved in the operation of all activities, and planning starts over two years in advance. As for the cities, we are among the most welcome and are aggressively courted, for we fill their hotels during slack periods, keep their restaurants humming with as many as 10,000 folks and bring a very special "barbershop smile" to their towns. Considering the 32 district conventions (Spring and Fall), the 22 Chapter Officer Training Schools, 19 harmony education schools conducted each year, and the two international conventions (Winter and Summer), we're one of the largest convention planning groups in North America.

When one considers all these Society activities taking place each year, it appears that more than 32,500 Barbershoppers attend some kind of event on an annual basis... and that doesn't include chapter shows! You bet! We're big business in the convention field.

Our 41st Annual Convention and Contests are slated for Minneapolis from July 1 through 8, 1979. And it looks like a barn burner. Registrations for this convention have poured into the International Office at a faster pace than ever before in our history, necessitating some major decisions by the Board in an effort to accommodate as many members as possible.



Minneapolis Auditorium and Convention Hall — site of our contest sessions next July 5-7.

WE'VE OUTGROWN OUR FACILITIES

The seating capacity of the Minneapolis Auditorium is exactly 8,541; and when the bid was accepted by the Board four years ago, this seemed to be a reasonable figure. However, the interest in conventions in the intervening years has made most auditoriums inadequate. Last year, for example, in Cincinnati, it is estimated that well over 10,000 attended. And now, with sixteen districts in the fold, the level of participation is even greater than the past with an additional competing chorus and its hundreds of supporters.

A series of major changes in contest format which will affect the Minneapolis Convention and those in the future,

(Continued on page 44)

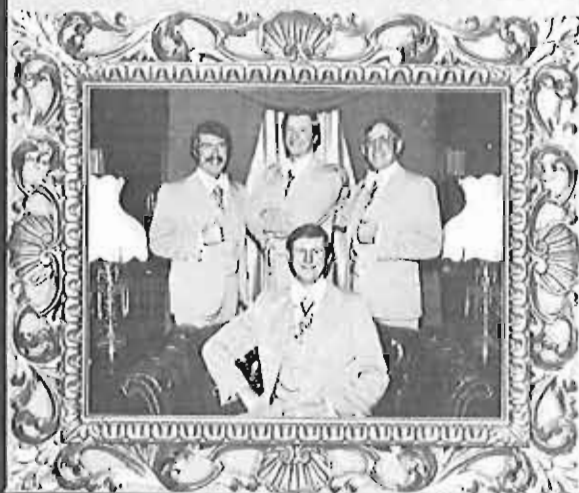
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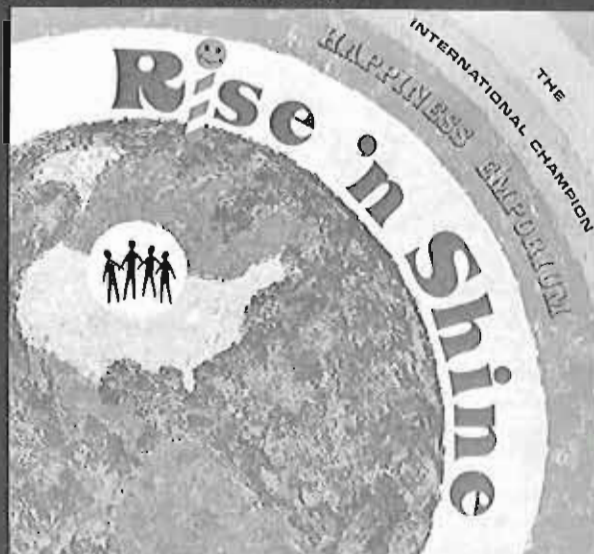


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AND I LOVE YOU SO
HEART OF MY HEART

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The Bluegrass Student Union:

By Larry Knott, 914 Nachand Lane,
Jeffersonville, Ind. 47130

(Author's note: This article is intended not only to recognize four fine young gentlemen who have attained the ultimate in the barbershop quarteting experience, but also to explore some of the influences, principles and motivations behind that achievement.)

This year's quartet champions are truly second generation Barbershoppers. This is significant for many reasons. For one, I believe it signals a coming of age of our great Society. That the barbershopping experience is attractive to the younger generation is a tribute to the Society programs, past international champions and the families of these young people. Anyone attending conventions must recognize the recent influx of younger men into our choruses and quartets. Now we can confidently say our art is going to be preserved.

Ken and Allen Hatton, Dan Burgess and Rick Staab all joined the Society at the age of sixteen. But their barbershopping actually began at a much earlier age.

Dan puts it, "I guess you could say we were barbershop brats."

Certainly, this is true of him and the Hatton brothers. Dan's father Jim has been a Society member for 26 years, has sung with the "Thoroughbreds" in four international champion choruses, in numerous chapter quartets and has been active in both chapter and district administrative work. Dan's mother Paula, at one time, sang with the Kentuckiana Sweet Adelines.

Al and Ken's father Dwight has been in the Society for 27 years, has sung in all five Thoroughbred champion choruses, in several quartets and has been an active leader at the chapter level. Their mother Mary Jo has been a Sweet Adeline for many years, recently directing the "Falls of the Ohio" chorus to a fifth place finish in international competition in Los Angeles.

Rick's love of harmony was directed toward barbershopping as a result of his older brother's participation with the chorus. Brother "E.J." sang in two international contests with the Thoroughbreds.

BACKGROUND BEGAN EARLY

As the boys grew into young men, they were continually exposed to the barbershop sound. Ken, Al and Dan all tell of attending shows as soon as they were old enough to sit still that long. Al and Ken have attended twelve international conventions; eight of them as Barberteens.

Dan attended his first convention in St. Louis in 1969. Three years later, in Atlanta, he was sitting with his mother at the quartet finals. She leaned over to him and said, "I'll give you five years to be up there." "I told her she was crazy," Dan recalls. "After all, I looked up to those quartets like a little leaguer would look up to Pete Rose." However, just four years later, Dick Chacos of the "Four Statesmen" was hanging a fourth place medal around Dan's neck in San Francisco.

Thus, the "rotten kids," as they were to become affectionately known in local circles, came to the Society with an enthusiasm, appreciation and love of the art, born of many years of family association with barbershopping.

What took place in the transition from barberteen to international quartet champion? The whole thing commenced

in 1973 when Ken, Dan, and Rick got together with Tenor Paul Morris to form the original "Bluegrass Student Union." The name seemed appropriate since all but Paul were students and he, a school teacher. At that time Al was away at Morehead State University, where he was majoring in music. It was with this combination that Dan says he really got hooked on quartet singing. They sang on a show with the Thoroughbreds in St. Louis in early 1973 and "got more applause than I had ever heard in my life," Dan says.

This phase lasted until June of 1973 when Rick graduated from high school and moved to Washington, D.C. to work for the government. During the next six months, the three remaining in Louisville tried to keep the quartet going but were unable to hit on a workable combination. In early 1974, Rick returned from Washington, disillusioned with government work, and entered the University of Louisville. When the quartet decided to enter the Cardinal District Prelims in April, Al had returned from college and joined the group as tenor.

FIRST TIME ON STAGE

The new BSU sang on their first Louisville show in February 1974. On Friday night they sang the only two songs they knew, and the audience fell madly in love with the quartet. The applause was thunderous, but they didn't have a third song for an encore. They got together Saturday morning, stole a song off a record and sang their first encore on Saturday night.

In their first international preliminary contest, in 1974, the BSU finished fourth. Encouraged by this success, they decided to look for some coaching. They turned to Mary Jo Hatton, who decided they should work mainly on vocal production. They feel this was a key factor in their ultimately winning the championship. Had they gone on before learning to sing with proper support, they probably would not have gone back and worked on it later. Mary Jo continued coaching them on their way to winning the Cardinal District Quartet Championship in October of 1974.

In the meantime, the four got their first "taste of gold" while competing with the Thoroughbreds when they won in Kansas City in 1974. The "kids" attribute much of their success to the solid basic training they received as members of the chorus. Allen describes most of his learning process as, "truly painful." Allen said Bob Netherton (tenor of the "Citations") and his elbow taught him how to sing on pitch and treat bruised ribs at the same time. The BSU made a tremendous contribution to the chorus winning the current championship. They assumed active musical leadership roles even while preparing for their own "big event." The relationship of the "Bluegrass" and the Thoroughbreds has always been one of a "mutual admiration society."

"CITATIONS" INSPIRE

The Citations also served as a great inspiration to the young quartet. After all (you'll please excuse this, Citations) the kids were watching the Citations perform when they were only ten and twelve years old. "Most of what I know about lead singing I learned watching Jim Miller," Ken says. The ambition of the BSU at this time was to someday share the international stage with the Citations as Cardinal District representatives.

After winning the district championship, they began work-



From left, Ken and Denise Hatton with daughter Jennifer Michele, and Allen Hatton. Below, from left, Dan and Cindy Burgess and Rick and Karen Staab and son Edward Nathaniel.

Second Generation Barbershoppers



ing the district show circuit. Those were days of long driving trips from one end of the district to the other. But they were thrilling audiences with their ringing chords and mature, beyond-their-years, stage savvy. Things did not always go smoothly, however. They remember a show in Bowling Green, Ky. in a refurbished movie house. Since there were no warm-up rooms, they were rehearsing in a prop trailer parked outside the theatre. As they sang someone shouted they were on in two minutes. Running down the rain-slick plywood ramp from the trailer, Ken fell and broke a finger. The other three agree he carried on like a real trouper, doing fine until the last song in the package (*The Auctioneer Song*) which required a hand clap. Ken had forgotten about the broken finger-----until then!

HELP ALONG THE WAY

Early in 1975, the quartet appeared at the JAD international preliminary contest as a guest quartet. Here they met Don Clause, who recognized the Bluegrass as a "diamond in the rough." "Don gave the quartet direction," Rick says, "We were finally on a program with objectives (and sub-objectives if these were reached before the next coaching session) which would eventually make it possible to attain our goal. He believed in us as potential championship material, and we believed in his ability to assist us in developing that potential."

In April of 1975, the BSU went into their second prelim contest. After the last shot was fired and the dust had settled,

they were announced as alternates to the '75 international competition, finishing ten points behind the second place qualifiers. The Citations again had the top scores in the contest.

The convention in Indianapolis proved to be exciting for the quartet. It was there they had their first coaching session with Clause. It was also in "Indy" that the quartet won the hearts of the international contest audience. Since the contest was held in their home district, they were chosen to be the mike testers.

The next months were spent in diligent preparation for the prelims to be held in April 1976. The quartet met with Clause in New York. It was there that Don introduced them to Arranger Ed Waesche. Ed had sent them several arrangements to try out even before they had met. After Don and Ed worked with the quartet on two songs, the quartet went home with a bundle of homework. After approximately six months of waiting and wondering, Don finally received a tape of the two songs. There had been no contact during that time, and Don was concerned that maybe the quartet had lost interest in him, or maybe they had broken up. The reason they had not been in touch was because they didn't want to take up any of his time until they had finished their assignment. Thus began a close relationship between coach, arranger and quartet. The first results of this team effort was the outcome of their third international preliminary contest.

WORK PAID OFF

Going into the contest, they hoped to qualify along with the Citations for the 1976 international. However, this was not to be. When it was over, the BSU had finished first and the Citations announced as alternates. This situation created more mixed emotions in their young lives than they had ever had to deal with previously. "This contest, turning out the way it did, gave us real motivation for doing well in San Francisco" Rick recalls. "We didn't want to knock them out of a chance of going and then finish last."

In their first international contest they earned a fourth place medal. "Appearing on the top ten stage was the greatest feeling before or since," says Ken. They had prepared only four songs for that contest. To me, personally, the medal was secondary. The real satisfaction was the thrill these four young men gave those Cow Palace audiences. It was at this point, the BSU knew they could win some day.

Then, by their own admission, they made some mistakes.

(Continued on page 47)

Agony With a Purpose

By Dennis Spetz, 614 Upland Rd.,
Louisville, Ky. 40206

As the curtain opened on the Thoroughbred Chorus that December evening in 1974, I got the introduction of my musical life. It was their annual show and... WHAMMO! Chords rang, my heart began to pulsate and the hair on my arms stood on end. That was *IT*! The ultimate choral sound... pure music... no elaborate electronic gadgetry... no echo chambers... no "reverb"... just a group of men who were obviously having a great time singing for that wildly appreciative audience. Barbershop singing looked like fun and I wanted "in." A few weeks later I had completed my application form, been voice-tested and accepted for membership.

The first meetings were anything but the pure fun I had anticipated. After all, this group was the international champion chorus, they had produced two successful shows, and they should be resting on their laurels, or so I had reasoned. I was wrong. The musical leadership of the chapter was talking about something called "craft" and assigning chapters in a green craft manual. The director, a stocky fellow named Jim Miller, was particularly vocal in urging members to work for improvement in all areas of vocal production. It was apparent that if barbershopping was ever going to be fun, it would first require hard work and dedication to detail.

Hard work it was, sometimes bordering on complete frustration. Practice sessions involved learning songs, but also learning barbershop craft. Attacks, releases, vowel targets, pitch... so many things of a mechanical nature I wondered if I would ever learn the words and notes to any songs.

Accompanying the director was a group of assistant directors and a graying sage named Ed Gentry. Always scowling, constantly puffing on a pipe and frequently shaking his head from side to side, Ed explained what this "fun" was all about. "In competition situations singers revert to their lowest level of proficiency... and it's my job to help improve that lowest level." That made sense... improving individual

performances was what this hard work was all about. It was agony with a purpose.

PROUD OF FIRST PERFORMANCE

My initial performance with the chorus was at the 1975 Indianapolis convention. There I participated in a bit of musical trickery which included the phrase "You made me what I am today, I hope you're satisfied" and involved at least a dozen key changes. I was pleased with the reception given the chorus and I felt the pride associated with a job well done. If I was totally satisfied the musical leadership wasn't. Post-convention practices included an analysis of what we had done correctly and constructive criticism concerning our mistakes.

As I reached the end of my first year I noticed that several members were no longer with the chorus. Some had work conflicts, some had moved, and others were simply tired of the physical work involved in producing a quality barbershop sound. New members were recruited and the gaps in our membership were filled thanks to the efforts of an energetic membership chairman.

The following year involved performances of the Bicentennial Package to raise money for our trip to the 1976 San Francisco convention. Practices always involved a short business meeting, learning new songs and perfecting old ones, and the regular craft session. It was obvious that being a member of the Thoroughbreds did not exempt anyone from the responsibility to keep up with vocal skills. The value of that philosophy was reflected in the performance of four younger chorus members when they won fourth place at San Francisco. If hard work could pay off for them, it would also pay dividends to the entire chorus. With that message in mind we began work on two contest songs for the 1977 competitive effort.

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CONTINUED PRACTICE PAYS

Practice sessions included more time spent in craft sessions, including some Saturday sessions. In spite of a turnover problem the chorus was able to replace members who took an active part in training for competition. We won the district competition in the Fall of 1976 and worked toward our competition in Philadelphia. There we finished second to a fine chorus from Scarborough, Ont. Following the second place finish I detected a new sense of dedication among chorus members. If we improve on our Philadelphia performance, we should have a better opportunity to win at the district and international levels next year. Once again, back to practice and back to the rigors of perfecting the barbershop sound.

The Cincinnati experience is now history. The time and effort spent preparing for that competition resulted in a fifth international championship. What had been agony with a purpose had now become an enjoyable experience. Perfecting a phrase and trying to "ring" a chord had become a source of immense personal satisfaction.

Relaxing after the Saturday afternoon competition, I had a long talk with a California Barbershopper I had met at Harmony College. During the conversation he asked "How do you guys do it year after year? What's the secret?" I told him that I was not aware of any "secret" except pride, determination and a lot of hard work. He thought for a moment and replied "You know, that's just corny enough to be true." "Believe it," I said, "It is true."

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(1) BARONS (Lexington and Mammoth Cave, Ky. — Cardinal) "Bud" Haggard, tenor; "Chuck" Morris, lead; Bill Woodward, bass; John Heaton, bar. Contact: Bill Woodward, 737 Glendover Rd., Lexington, Ky. 40502. Phone: (606) 269-2098.

(2) CHORD MOTOR CO. (Lincoln, Nebr. — Central States) Al Dittmer, bar.; Dale Comer, bass; Lance Powell, lead; Dale Heillger, tenor. Contact: Al Dittmer, 1111 N. 79th St., Lincoln, Nebr. 68505. Phone: (402) 464-0355.

(3) CRACKERLAND CHORD CO. (Athens and Macon, Ga. — Dixie) Lee Smollar, tenor; Dick Ensley, lead; Harry Smith, bass; Mike Cernal, bar. Contact: Harry P. Smith, 2579 Chelsea Dr., Macon, Ga. 31211. Phone: (912) 742-8523.

(4) NEW RENDITION (Lake Washington, Everett and Seattle, Wash. — Evergreen) Top: (from left) Gordon Smith, tenor; Dick Conner, lead. Bottom: (from left) Forrest Lamotte, bass; Joe Cordell, bar. Contact: Joe Cordell, 2031 - 92nd Ave. SE, Everett, Wash. 98205. Phone: (206) 334-2901.

(5) GRAND TRADITION (El Cajon and San Diego, Cal — Far Western) David Garstang, tenor; Dan Jordan, lead; Bob Gray, Jr., bar.; Terrence Monks, bass. Contact: Robert R. Gray, Jr., 8714 Lake Ashmere Dr., San Diego, Cal. 92119. Phone: (714) 461-2432.

(6) MALE DELIVERY (Belleville and Collinsville, Ill. — Illinois) Eldred Mueller, tenor; Lyle Willson, lead; Bob Cernal, bass; Rich Pilch, bar. Contact: Bob Cernal, 416 North Ninth, Mescoutah, Ill. 62268. Phone: (618) 566-8574.

(7) RE-ARRANGEMENT (Pittsburgh, Pa. and Elyria, O. — Johnny Appleseed) Dave Bash, bar.; Max French, bass; Ray Neikirk, lead; Wendell Pryor, tenor. Contact: Max French, P.O. Box 840, Elyria, O. 44035. Phone: (216) 365-3051.

(8) SOUND GALLERY (Greendale, Plymouth and Manitowoc, Wis. — Land O'Lakes) Top: (from left) John "Bo" Gibson, tenor; Duane Enders, bar.; Dave Olson, bass; Front: Joe Masotti, lead. Contact: John Gibson, 9063 N. 70th St., Milwaukee, Wis. 53223. Phone: (414) 354-1816.



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THE HARMONIZER

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9



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(9) **FOUR CRACKERJACKS** (Teaneck, N.J. — Mid-Atlantic) Top: (from left) Chris Slacke, bass; Tom Magarro, bar; Bottom: (from left) Andy Bain, lead; Frank Przybylinski, tenor. Contact: Andrew T. Bain, 36 Myrtle Ave., Edgewater, N.J. 07020. Phone: (201) 224-6107.

(10) **PILGRIM'S PRIDE** — Framingham, Mass. — (Northeastern) Courtney Davis, tenor; Ted Doran, lead; John MacDonald, bass; Mike Gabriella, bar. Contact: John F. MacDonald, 6 Ted Lane, Southboro, Mass. 01772. Phone: (413) 481-4854.

(11) **MELLO-MEN** (Kitchener-Waterloo and London, Ont. — Ontario) Ev Smith, tenor; Norm Himes, lead; Doug Petch, bar; John Darstine, bass. Contact: Norman Himes, 91 Westmount Rd., N., Apt. 1, Waterloo, Ont. N21 5G5. Phone: (519) 884-1872.

(12) **PERSONAL EXPRESSION** (Grafton Co., Mich. — Pioneer) Mike Bowen, tenor; Jeff Rayburn, lead; Bill Hirschman, bass; Jerry MacLaren, bar. Contact: Jeff Rayburn, 319 N. Jeffery Ave., Ithaca, Mich. 48847. Phone: (517) 876-4936.

(13) **HERITAGE WEST** (Sterling, Colo. — Rocky Mountain) Curt Kimball, tenor; Brad Anderson, lead; Dave Mann, bass; Al Luft, bar. Contact: Brad Anderson, 722 Taylor, Sterling, Colo. 80761. Phone: (303) 522-4226.

(14) **LOCAL CHORD CO.** (Binghamton-Johnson City, N.Y. — Seneca Land) Paul Figura, tenor; Gary Becraft, lead; Gerry O'Neill, bass; Jerry Schmidt, bar. Contact: Dr. Jerome Schmidt, 615 Alfred Dr., Endwell, N.Y. 13760. Phone: (607) 748-2541.

(16) **WONDERFUL DAZE** (New Orleans, La. — Southwestern) Standing: (from left) Jeff Fernon, tenor; Ron Redmann, bar; Allen Gasper, bass. Seated: Art Swanson, lead. Contact: Art Swanson, 9709 Robin Lane, River Ridge, La. 70123. Phone: (504) 737-5766.

(16) **GATORTOWN GOODTIME HARMONY FOUR** (St. Petersburg, Fla. — Sunshine) Standing: (from left) Randy Loos, bass; Rob Lotzkar, lead; Mike Lotzkar, bar; Horizontal: Jim Billings, tenor. Contact: Jim Billings, 6963 4th St. South, St. Petersburg, Fla. 33706. Phone: (813) 867-6747.

13



16



Conventions Through the Years

Convention Site	Int'l President	Quartet Champion	Chorus Champion
1939 Tulsa, Oklahoma	Rupert Hall	Bartlesville Barflies	
1940 New York, New York	Norman Rathert	Flat Foot Four	
1941 St. Louis, Missouri	Carroll Adams	Chord Busters	
1942 Grand Rapids, Michigan	Harold Staab	Elastic Four	(Chorus contests not held these years)
1943 Chicago, Illinois	Harold Staab	Four Harmonizers	
1944 Detroit, Michigan	Phil Embury	Harmony Halls	
1945 Detroit, Michigan	Phil Embury	Misfits	
1946 Cleveland, Ohio	Frank Thorne	Garden State Quartet	
1947 Milwaukee, Wisconsin	Charles Merrill	Doctors of Harmony	
1948 Oklahoma City, Oklahoma	O. H. King Cole	Pittsburghers	
1949 Buffalo, New York	O. H. King Cole	Mid-States Four	
1950 Omaha, Nebraska	Jerry Beeler	Buffalo Bills	
1951 Toledo, Ohio	James Knipe	Schmitt Brothers	
1952 Kansas City, Missouri	Edwin Smith	Four Teens	
1953 Detroit, Michigan	John Z. Means	Vikings	Grand Rapids, Michigan
1954 Washington, D.C.	Berney Simner	Orphans	Washington, D. C.
1955 Miami Beach, Florida	Arthur Merrill	Four Hearsemen	Janesville, Wisconsin
1956 Minneapolis, Minnesota	Rowland F. Davis	Confederates	Michigan City, Indiana
1957 Los Angeles, California	Joseph E. Lewis	Lads of Enchantment	Berkeley, California
1958 Columbus, Ohio	Joseph E. Lewis	Gay Notes	Memphis, Tennessee
1959 Chicago, Illinois	Clarence Jalving	Four Pitchikers	Pekin, Illinois
1960 Dallas, Texas	Clarence Jalving	Evans Quartet	San Antonio, Texas
1961 Philadelphia, Pennsylvania	John P. Cullen	Suntones	Dundalk, Maryland
1962 Kansas City, Missouri	Louis Laurel	Gala Lads	Louisville, Kentucky
1963 Toronto, Ontario	S. Wayne Foor	Town & Country Four	Pekin, Illinois
1964 San Antonio, Texas	Dan Waselchuk	The Sidewinders	El Paso, Texas
1965 Boston, Massachusetts	Albert L. Smith, Jr.	Four Renegades	Miami, Florida
1966 Chicago, Illinois	Reedie Wright	Auto Towners	Louisville, Kentucky
1967 Los Angeles, California	James Steedman	Four Statesmen	Livingston, New Jersey
1968 Cincinnati, Ohio	Wesly R. Meier	Western Continentals	Pekin, Illinois
1969 St. Louis, Missouri	Robert D. Gall	Mark IV	Louisville, Kentucky
1970 Atlantic City, New Jersey	Wilbur D. Sparks	Oriole Four	Livingston, New Jersey
1971 New Orleans, Louisiana	Ralph Ribble	Gentlemen's Agreement	Dundalk, Maryland
1972 Atlanta, Georgia	Richard H. deMontmollin	Golden Staters	Phoenix, Arizona
1973 Portland, Oregon	Charles E. Abernethy	Dealer's Choice	Western Hills, Ohio
1974 Kansas City, Missouri	Leon S. Avakian	Regents	Louisville, Kentucky
1975 Indianapolis, Indiana	F. Richard Ellenberger	Happiness Emporium	Dallas (Metro), Texas
1976 San Francisco, California	Plummer F. Collins	Innsiders	Phoenix, Arizona
1977 Philadelphia, Pennsylvania	Samuel Aramian	Most Happy Fellows	Scarborough, Ontario
1978 Cincinnati, Ohio	Roger J. Thomas	The Bluegrass Student Union	Louisville, Kentucky
Future Conventions			
1979 Minneapolis, Minnesota	1980 Salt Lake City, Utah	1981 Detroit, Michigan	1982 Seattle, Washington

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The Coalition

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What is Barbershop Harmony?

Barbershop harmony is a style of unaccompanied vocal music characterized by consonant four-part chords for every melody note. Occasional brief passages may be sung by fewer than four voice parts.

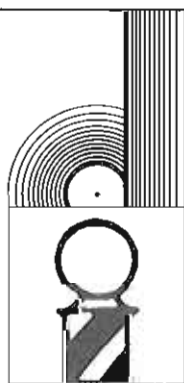
The voice parts are called tenor, lead, baritone and bass. The melody is consistently sung by the lead, with the tenor harmonizing above the melody, the bass singing the lowest harmonizing note below the melody, and the baritone completing the chord either above or below the melody. The melody may be sung occasionally by the bass, but not by the tenor except for an infrequent note or two to avoid awkward voice leading, and in introductions or tags (codas).

Barbershop music features major and minor chords and barbershop (dominant-type) seventh chords, resolving primarily on the circle of fifths. Sixth, ninth and major seventh chords are avoided except where demanded by the melody, while chords containing the minor second interval are not used. The basic harmonization

may be embellished with additional chord progressions to provide harmonic interest and rhythmic momentum, to carry over between phrases, or to introduce or close the song effectively.

Barbershop interpretive style permits relatively wide liberties in the treatment of note values — staying within proper musical form — and uses changes in tempo and volume to more effectively create a mood and tell a story artistically.

Relative to an established sense of tonality, the melody line and the harmony parts are enharmonically adjusted in pitch to produce an optimum consonant sound. The resulting pitch relationships are often considerably at variance with those defined by the equal temperament of fixed pitch instruments. Use of similar word sounds in good quality and optimum volume relationships by each of the voice parts further enhances the sensation of consonance by mutual reinforcement of the harmonics (overtones) to produce the unique full or "expanded" sound characteristic of barbershop harmony.



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International Logopedics Chairman Reddie Wright spends time getting acquainted with Institute children and their needs.

Oral communication comes more slowly for some than others . . . but determination and practice pay.



A special song . . . a warm smile and encouraging words . . . a hand up . . . financial support . . . these are facets of barber-shop charity that touch the lives of children on training at the Institute of Logopedics — special children with disorders affecting communication.

Clearly, Barbershoppers are Very Important People as far as the clients and staff at the Institute are concerned.

In 1964, the Society joined hands with the Institute of Logopedics in Wichita, Kansas, to give greater meaning to that section of S.P.E.B.S.Q.S.A. by-laws which states a goal of initiating, promoting and participating in charitable projects. Under the motto, "We Sing . . . That They Shall Speak," Barbershoppers internationally raise more than \$300,000 a year for their unified service project — a total of \$2,341,347 in the past 14 years.

Funds have been used to provide the cost of training for the communicatively handicapped, to provide clinical and classroom equipment and capital improvements, to provide scholarships for students in logopedics and special music education, to fund research in speech and hearing handicapping conditions and remediation approaches. Plus, Barbershoppers support to the Institute of Logopedics represents a healthy dose of encouragement!

Communicating, like singing, takes ability and natural talent with which some people are born — but which others must learn. The need to communicate is great, and many need help in fulfilling this potential. The Institute of Logopedics works to meet this need. Since 1964, 42,000 children and adults from all 50 states and 30 foreign countries have been served.

Assistance for the communicatively handicapped is provided by the Institute through (1) diagnostic, therapeutic, education and social development services for clients; (2) clinical practice and intern experience for university students and professional seminars and workshops; and (3) research and consultation services. Disorders treated include delayed speech and language, stuttering, articulatory defects, cerebral palsy, learning disabilities, hearing loss, aphasia, cleft palate and mental retardation. Many clients have multiple handicaps.

The multi-discipline approach used at the Institute is directed at meeting the emotional, intellectual, physical and social needs of clients in a coordinated program. Services provided include residential care in a home setting. THANKS TO YOU . . . many accomplishments: the 2,433 clients served last year, the new programs and even planning for the future . . . have been possible because many hundreds of individuals, choruses and quartets have elected to join others who identify with the Institute of Logopedics and provide necessary support.

In 1978, the Institute of Logopedics used a slogan, "Communication Requires More Than A Lot of Talk." This is a reminder that institutions as well as individuals need encouragement and backing to achieve the goals they have set for themselves. We are able to do more, because you care more, and show your concern in many ways. ■



Joey, a youngster with cerebral palsy, can now communicate with his parents and teachers since learning to use a head stylus and an electric typewriter.



Infants with development disability can be helped to utilize their inherent potential . . . and to become productive members of society.



Adult communication training/rehabilitation focuses on communication skills, self help skills and socialization for adult stroke and other trauma patients at the Institute of Logopedics.



It's fun to make a joyful noise . . . and for those who realize the difficulty involved in producing recognizable sounds, the pleasure is shared.



INSTITUTE OF LOGOPEDICS

2400 Johnson Drive
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Young Men In Harmony

In the early 1950s the San Gabriel, Cal. Chapter started a very successful high school quartet program which, through those early years, survived thanks to men like Russ Stanton, founder of both the Far Western District and the San Gabriel Chapter, Dick Schenck and O. R. "Marv" Marvel, all of whom have passed on.

The program faltered around 1960, but fortunately was revived and revised in 1965 by Barbershopper Abe Gould, a San Gabriel member who later became known as Mr. "Young Men in Harmony." Thus the "Young Men in Harmony" high school quartet program idea was born in the Far Western District, where initial presentations were enthusiastically received by state associations of school administrators, school board members and parent-teacher groups.

The Society's International Board of Directors, at its January 1971 Mid-Winter meeting in Seattle, approved the launching of a similar barbershop high school quartet program to commence in September of that year.

It soon became obvious that if any program to introduce barbershop harmony to our high school youths were to be successful, it would have to receive the blessing of the Music Educators National Conference (MENC). At a meeting with MENC President Dr. Francis Andrews and Executive Director Dr. Charles Gary on June 2, 1971 Imm. Past Int'l Pres. Wilbur D. Sparks submitted a Young Men in Harmony proposal. It was stated clearly at that time, and has been reiterated many times since, that the program would never be used as a new-member recruitment device. Basically, it consisted of including a new category for barbershop quartets in the long-established MENC music festival program. Contestants would not only be high school young men, but could also include some junior high students. The proposal received favorable response at that time, but had to be presented to MENC's state organizations at their National Assembly in August 1971.

At their August meeting MENC approved "the inclusion of a barbershop quartet category in competitive festivals in states where such a category is desired." This was tantamount to acceptance by the top legislative group of MENC of our style of singing as being distinctive. In November of 1971, MENC invited the Society to present a demonstration and explanation of our style of singing at their biennial convention at Atlanta in March 1972.

The Atlanta demonstration consisted of a group of boys from Ridgeville, Ga. High School (who had never sung

barbershop harmony before) demonstrating various aspects of barbershop singing under the direction of Soc. Dir. of Music Education and Services Bob Johnson. The demonstration was a complete success.

Generally speaking, it was at the Atlanta meeting that we were able to convince many music educators that we were indeed quite serious about improving our singing. Many of our techniques were readily accepted and would be used in the future by those in attendance.

Since 1972, Bob Johnson has appeared, at the invitation of music educators at state, national and provincial level, in 49 states and six provinces.

The general format for all these meetings was basically the same — explaining barbershop harmony as a style, our approach to learning a song and how to rehearse and interpret barbershop harmony. In each case the audience sang as a chorus and participated in a workshop experience. At many of the meetings boys were used as a workshop group. They usually are newcomers to the field of barbershop harmony and serve well to demonstrate our style. The meetings were designed, generally, to recruit, from the ranks of music educators, a large number of supporters of the barbershop style.

For the past five years, Johnson has appeared before MENC groups at both state and regional level on numerous occasions. He has, on occasion, been able to include some of our top quartets and choruses to help tell our story and promote our cause.

Since his appearances at these meetings started, the quartet contests at state music festivals have been included in many states. We now have thousands of boys singing in quartets and choruses throughout North America.

Several high schools have had boys' barbershop choruses for years. For example, the Bloomington, Ill. High School barbershop chorus, under the direction of Barbershopper/teacher Sam Anliker, made a six-day trip to Atlanta, Ga. last February, where they sang before a national convention of the American Association of School Administrators. They also appeared, along with the Sibley High (St. Paul, Minn.) and the junior high chorus from Hinsdale, Ill., before the MENC in Chicago during last April. Rounding out the barbershop harmony demonstration, which was called "Barbershop Quartet Day in Chicago," were the 1975 champion "Happiness Emporium," the 1976 champion "Insiders," current fourth

(Continued on page 48)

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Young quartet at Wednesday-night party.



Quartets were everywhere.



A pick-up foursome for Saturday night show.

Harmony C

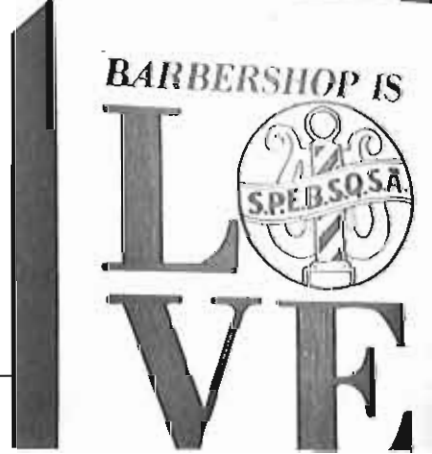


Joe White lectures during Show Production class.



"By the sea, by the sea, by the beautiful sea . . .

Show MC Eugene Fisher, St. Paul.



Our Champs were welcome guests.





That's Dr. Bob Johnson heading up a general session.

Joe Liles points the way.



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Wednesday night party chow line.

Photos on these pages courtesy
Ben Weddle
(St. Joe, Mo.)
and Eric Schlens
(Chesterton, Ind.).

Old Songs Library: a Treasury of Songs

The Old Songs Library, now occupying the large room directly above the Founder's Room (living room) at Harmony Hall, has been built up carefully over the years, mainly from Society members who have combed their attics and cellars and contributed their old sheet music to our collection. In 1959, a significant addition was made when the Geoffrey Wade Memorial Library, consisting of 60,000 copies of sheet music dating from the Civil War period to approximately 1940, was donated to the Society.

Although the major emphasis in the library has been in the area of "popular" songs, the collection has automatically included examples of opera, religious works, college songs, western and mountain tunes, and other forms of vocal music. The songs are valuable in that they trace the musical history of America over the past century, and provide an insight into the changing tastes and attitudes of the American people. As a single example, the copyrighting in 1941 of a song entitled "Remember Pearl Harbor" would seem to indicate that some songwriters are not above capitalizing on current events at the earliest opportunity! (Note that the bombing of Pearl Harbor occurred December 7, 1941.)

To date, the collection consists of over 200,000 individual pieces of sheet music, the earliest of which was probably produced in 1820. An evaluation of the collection was made in 1971 by Dr. D. W. Krummel, Professor of Library Science and Music, the University of Illinois at Urbana-Champaign. He appraised its worth at \$70,000.

As of this date, music is acquired almost solely by donation and primarily by members of the Society. We do buy or trade

music based on the current market and on our own and members' needs. We acquire out-of-print music for our members directly from music publishers as a service. We also deal with publishers for royalty fees on barbershop arrangements done by our members.

Repair is made to all song donations using cellophane tape, for the binding and magic transparent tape on the scores themselves. (Any repair decreases the value of the sheet music to a collector.)

What use is made of the library? First of all, it has become a valuable source of information for our members. Also, independent music collectors are interested in the works as music, as artwork (for the covers) or as historical material. It is also a great source for professional musicians and arrangers who are always searching for hard-to-obtain pieces of music.

The music is filed in alphabetical order by title in two separate files: (1) main collection — a "museum-type" collection which consists of one copy of each song we have ever received (these may never be sold); (2) duplicates — a file of exact copies of many of the songs in the main collection. These are possibly in poorer condition and are sold for \$1 each to anyone requesting the song.

What about the future of the library? At present a full-time librarian is hired by Harmony Foundation (actual owners of the library) who is working to preserve the music in as good a condition as possible. She is also available to supply as much information possible to collectors, musicians, scholars and members.

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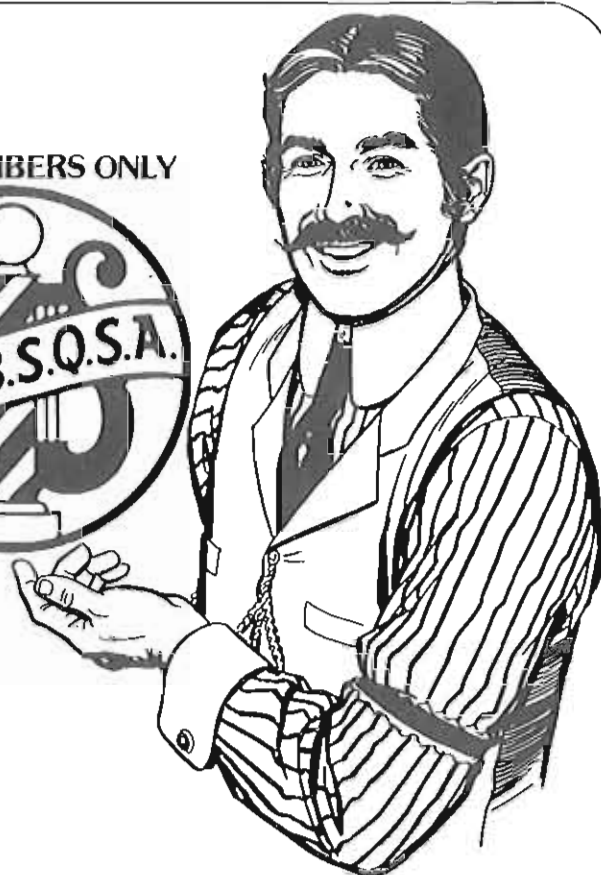


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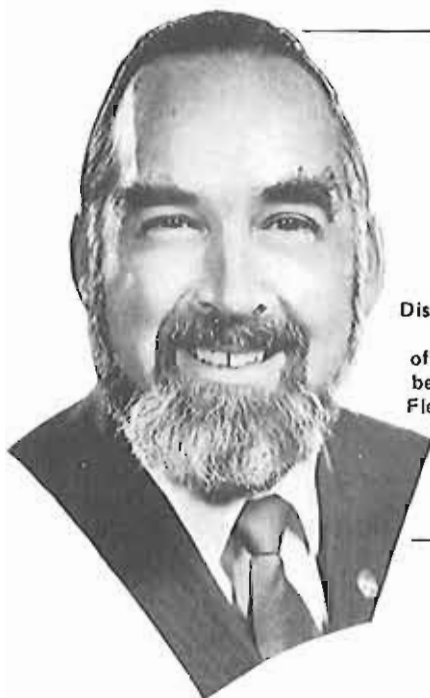
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Your International Office



HUGH A. INGRAHAM, Executive Director, is responsible for the day-to-day operation of the International Office and each of the individual chapter units in the Society. In addition, he is directly responsible for Society Policy and legal matters, International Committees, International Executive Committee and Board Meetings, correspondence and agenda items, District Presidents' Forum, Harmony Foundation, Harmony Services Corp., and the Society's official subsidiary organizations. A Society member since 1949, Hugh joined the staff as an Adm. Field Representative in 1962, became Director of Public Relations in 1963, Director of Communications in 1968 and was appointed Executive Director in 1977.



CHRIS NOIE, (upper left), Secretary to the Executive Director, is a 20-year staff member and will be retiring February 28, 1979. She will be replaced by **SHIRLEY PANOSIAN** (below) at that time.



ROBERT D. JOHNSON is the Staff Dir. of Music Education and Services and is responsible for the Society's Music Education and events, the Young Men in Harmony Program, music publishing, recordings, quartet registry and Contest and Judging. A member since 1956, Johnson joined the staff in 1962.



DAVID M. STEVENS, a Music Services Assistant, has charge of our music arranging, publishing and conducts seminars. A member since 1949, Stevens has been a staff member since 1969.



JOE E. LILES, a Music Services Assistant, has charge of chorus development, chorus directors training and conducts seminars. A Barbershopper since 1968, he became a staff member in 1975.



DAVID LABAR, a Music Services Assistant, is responsible for quartet development, vocal techniques and conducting seminars. A member since 1969, Dave joined the staff on January 1, 1979.

Staff . . . How We Serve You

DALLAS A. LEMMEN,
Staff Director of Finance
and Administration,
has charge of all
finances, sales and
purchasing; personnel;
building management;
printing; the Old
Songs Library and
archives. He has been
a staff member since
1969.



GEORGE DROLET,
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printing and mailing. A Society member since
1975, he joined the staff in 1977.



FRANK SANTARELLI,
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mailing services, chapter accounting and
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member since 1977.

BURT SCHINDLER,
Staff Dir. of Communi-
cations, is in charge of pub-
lic relations, conventions, the
Society field program
and chapter officer
training schools, officer
manuals, Society publications
and the audio-visual department.
A member since 1958, he became
a staff member in September, 1977.



TOM P. COGAN,
Field Representative, works in the
Field Program, extension, COTS and
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Districts. A member since 1958, he joined the
staff in 1974.



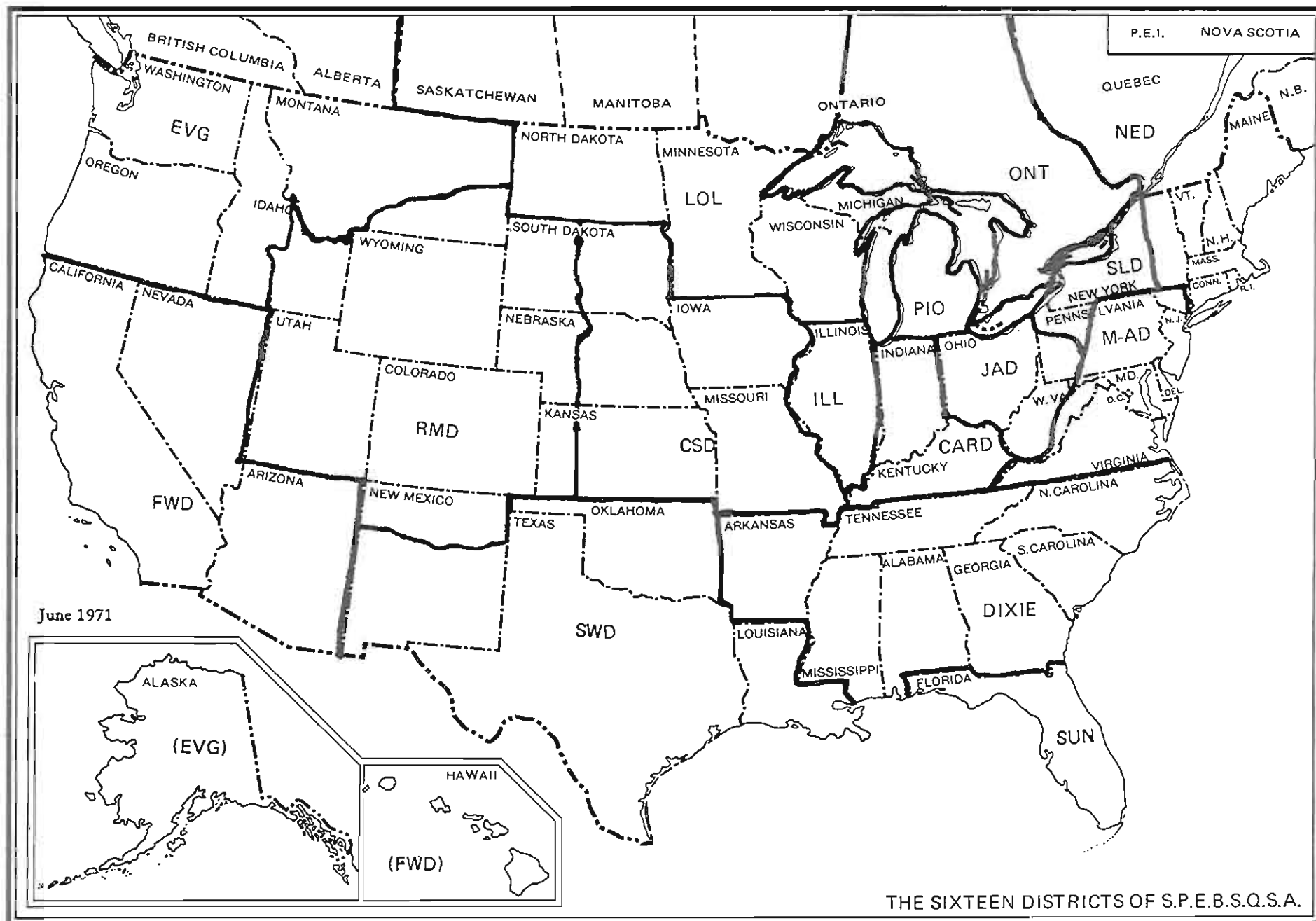
JOE JENKINS,
Field Representative, works in the Field
Program, extension, COTS and officer
manuals. His territory covers the FWD,
EVGN, RMD, LOL, PIO, SL, NE and
ONT Districts. Joe joined the Society in
1966 and the staff in 1976.



D. WILLIAM FITZGERALD,
Comm. Assistant, has charge of
district and chapter admini-
strative services, licensing and
chartering chapters, chapter
incorporation and income tax
forms (990s), service project
records and directives, member
services and membership programs,
COTS and Field Program scheduling. A mem-
ber since 1947, he joined the staff in 1966.



LEO W. FOBART,
HARMONIZER Editor, is responsible for editor-
ial content, layout and production
and advertising operations of the HARMONIZER.
He is also Int'l Office liaison for PROBE (Public
Relations Officers and Bulletin Editors) serving as
its Sec'y-Treas. A 25-year member, Fobart joined
the staff as Assoc. Editor in 1961
and became Editor in 1963.



District Convention and COTS Dates

INTERNATIONAL PRELIMINARY SCHEDULE

CARDINAL	Indianapolis, Ind.	Mar. 30-Apr. 1
CENTRAL STATES	Manhattan, Kans.	Apr. 27-29
DIXIE	Atlanta, Ga.	Mar. 16-18
EVERGREEN	Bellingham, Wash.	Apr. 27-29
FAR WESTERN	Sacramento, Cal.	Mar. 16-18
ILLINOIS	Evanston, Ill.	Apr. 20-22
JOHNNY APPLESEED	Columbus, O.	Apr. 6-8
LAND O'LAKES	Winnipeg, Man.	May 4-6
MID-ATLANTIC	Lodi, N.J.	Mar. 9-11
NORTHEASTERN	Nashua, N.H.	May 4-6
ONTARIO	Toronto, Ont.	Apr. 20-22
PIONEER	Saginaw, Mich.	Apr. 27-29
ROCKY MOUNTAIN	Colorado Springs, Colo.	Apr. 20-22
SENECA LAND	Rochester, N.Y.	Mar. 30-Apr. 1
SOUTHWESTERN	Dallas, Tex.	Mar. 23-25
SUNSHINE	Ft. Lauderdale, Fla.	May 4-6

FALL CONVENTION SCHEDULE

CARDINAL	Louisville, Ky.	Oct. 5-7
CENTRAL STATES	Omaha, Neb.	Oct. 5-7
DIXIE	Columbus, Ga.	Oct. 19-21
EVERGREEN	Calgary, Alta.	Oct. 19-21
FAR WESTERN	Bakersfield, Calif.	Oct. 12-14
ILLINOIS	Peoria, Ill.	Sept. 28-30
JOHNNY APPLESEED	Akron, O.	Oct. 19-21
LAND O'LAKES	Green Bay, Wis.	Oct. 26-28
MID-ATLANTIC	Ocean City, Md.	Oct. 12-14
NORTHEASTERN	Montreal, Que.	Oct. 26-28
ONTARIO	Toronto, Ont.	Oct. 19-21
PIONEER	Kalamazoo, Mich.	Oct. 19-21
ROCKY MOUNTAIN	Salt Lake City, Utah	Sept. 28-30
SENECA LAND	Olean, N.Y.	Sept. 28-30
SOUTHWESTERN	New Orleans, La.	Oct. 26-28
SUNSHINE	Sarasota, Fla.	Oct. 26-28

1979 CHAPTER OFFICER TRAINING SCHOOL (COTS) SCHEDULES

NORTHEASTERN
SUNSHINE
ILLINOIS
MID-ATLANTIC

November 10-11

CARDINAL
DIXIE
SENECA LAND
CENTRAL STATES

November 17-18

MID-ATLANTIC
SOUTHWESTERN
ROCKY MOUNTAIN
LAND O'LAKES

December 1-2

MID-ATLANTIC
LAND O'LAKES
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EVERGREEN

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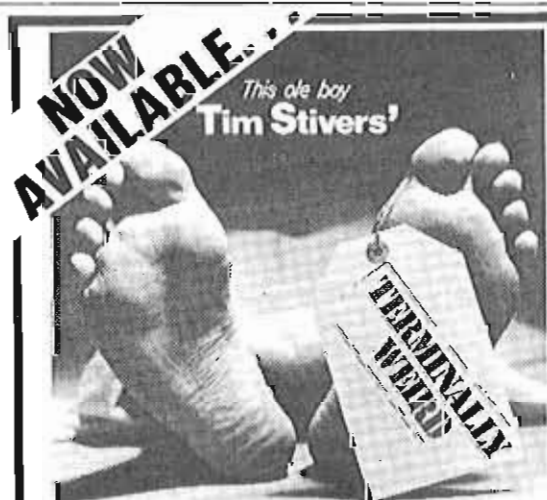
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what is PROBE



You'd think that after nearly 20 years as an officially recognized subsidiary organization within the Society we'd no longer hear the question: "What's P. R. O. B. E.?" However, such is not the case. Obviously, P. R. O. B. E. hasn't done a good job of creating awareness within the rest of the Society.

P. R. O. B. E. is an acronym standing for "Public Relations Officers and Bulletin Editors." Its members like to refer to themselves as "the Society's most influential fraternity." The organization was founded in 1959 as the successor to A. B. E. (the Association of Bulletin Editors).

P. R. O. B. E. serves as a clearinghouse for Society information related to public relations, publicity and bulletin editing. Its membership (over 1,500) is made up of chapter public relations officers and

bulletin editors; the international president and board members; executive committee; public relations officer, bulletin editor and officers of each district; P. R. O. B. E. officers and editors; the Society public relations committee and other interested Society members.

Among the more important functions of P. R. O. B. E. are the preparation of instruction manuals for public relations officers and bulletin editors; publication of a bi-monthly bulletin for members (PROBEMOTER); publication of P. R. O. B. E. news releases on a monthly basis; and furnishing instructors for P. R. and B. E. classes at Chapter Officer Training Schools (COTS).

P. R. O. B. E., through its various publications and classes, is constantly trying to bring about improvement in the quality and quantity of Society publicity.

One way in which this effort is carried out is through P. R. and B. E. workshops and seminars at both international and district conventions. It also endeavors to increase the number of chapters with regular bulletins and active P.R. officers.

Any member interested in Society public relations or bulletin editing may become a member of P. R. O. B. E. Those who are officially reported as chapter or district bulletin editors or public relations officers receive membership at no cost. For all others, the membership fee is \$2.50 per year. We welcome new members; if you wish to join send your check for \$2.50 to P. R. O. B. E., P. O. Box 575, Kenosha, Wis. 53141. ■

International PROBE Officers — 1979

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Advisor	Wilbur Sparks, 6724 N. 26th Street, Arlington, Va. 22213
Advisor	Dee Paris, 13110 Holdridge Road, Silver Spring, Md. 20906
Editor of PROBEMOTER	Roger O. Morris, 325 East Wardlow Rd., Highland, Mich. 48031
Int'l Bulletin Contest Chairman	Bob Stevenson, 902 1230 Nelson St., Vancouver, B.C., Canada V6E 1J6

DISTRICT PROBE REPRESENTATIVES

CARDINAL Paul Izdepski, 1739 Southwest Dr., South Bend, Ind. 46614	MID-ATLANTIC Dee Paris, 13110 Holdridge Rd., Silver Spring, Md. 20906
CENTRAL STATES Don Doering, 1131 W. 16th Ave., Davenport, Ia. 52804	NORTHEASTERN Ronnie Menard, 50 Tufts Drive, Nashua, N. H. 03060
DIXIE Don Hawkins, 1723 Dorrie Lane, Memphis, Tenn. 38117	ONTARIO Norm Himas, 91 Westmount Rd., Apt. No. 1, Waterloo, Ont. N2L 5G5
EVERGREEN Don Anderson, 11910 S. W. Denney Rd., Beaverton, Ore. 97005	PIONEER Roger O. Morris, 325 East Wardlow Rd., Highland, Mich. 48031
FAR WESTERN (None Reported)	ROCKY MOUNTAIN Howard Bruns, Rte. No. 1, Rupert, Ida. 83350
ILLINOIS Patrick Duffey, 812 S. Mercer Ave., Bloomington, Ill. 61701	SENECA LAND Jay (Bob) Kelchner, 4511 Jackson Hills Rd., Montour Falls, N. Y. 14863
JOHNNY APPLESEED Dick Stuart, 9387 Arnold Lane, Loveland, O. 45140	SOUTHWESTERN Robb Ollett, 1410 E. Brockett St., Sherman, Tex. 75090
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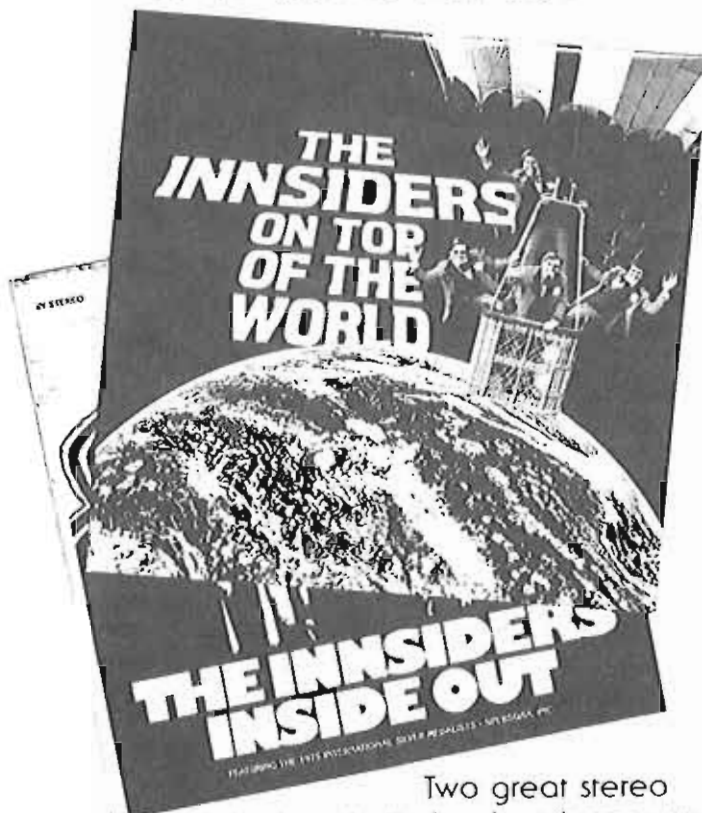


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International Competition — How We Choose Our Champs

The Society's judging rules have been developed over the years as its experience grew. There are 12 judges in International Contests — four (or eight) in District and Regional Preliminary Contests. Judging falls into four classifications as follows, with three judges assigned to each of the four categories.

SOUND — This category adjudicates accuracy of intonation to the tonal center and between harmony parts, uniformity of word sounds in good quality, proper volume relationships between voice parts, precision of execution and synchronization of word sounds.

INTERPRETATION — This involves such

important details as meter, variations in tempo, dynamic variation, diction and phrasing. This category judges the artistic presentation of a song.

STAGE PRESENCE — The judges in this category are delegated to watch for the degree of professional deportment and appropriate and effective costuming which the members of the quartet or chorus present to the audience.

ARRANGEMENT — This judge is the guardian of the barbershop style. He assesses the acceptability of the song and of the arrangement and awards bonus points for creativity and penalty points for infractions of the style. Each judge has a possible 100 points

per song for scoring purposes except the arrangement judge who has a range of +20 to -20.

To avoid time penalties and to give the contestants relatively equal exposure to errors in performance, a quartet or chorus must consume, in its two numbers in each contest session, a total of not less than 240 seconds, and not more than 360 seconds of actual singing time.

It is difficult for the audience listener to predict with any degree of accuracy who the winner will be. Even the judges have no way of telling until the Secretary of Judges and his assistants have computed the scores at the end of the contest.



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District Activities Schedule

(Where sites and exact dates are not shown, they are not known at this time.)

CARDINAL			COTS	Nov. 10-11	
Spring Contests	Mar. 30-April 1	Indianapolis, Ind.	DELASUSQUEHUDMAC	Nov. 16-18	Bolling Springs, Pa.
Fall Contests	October 5-7	Louisville, Ky.			
CENTRAL STATES			NORTHEASTERN		
Mini HEP School	Feb. 17	Overland Park, Kans.	Board Meeting	Feb. 3	Springfield, Mass.
Spring Contests	April 27-29	St. Joseph, Mo.	Division 4 HEP School	Feb. 10	
Summer Board Meeting	July 21	Des Moines, Ia.	Division 4 & 6 Contests	March 3	Canton, Mass.
Fall Contests	October 5-7	Omaha, Neb.	Division 5 (A&B) Contests	March 17	Norway-So. Paris, Me
			Division 1 and 2 Contests	March 24	Lake Placid, N. Y.
			Division 3 HEP School	March 10	
			District Board Meeting	April 7	Springfield, Mass.
DIXIE			Spring Contests	May 4-6	Hartford, Conn.
Confederate Harmony Brigade	Sept. 7-9	Pine Mountain, Ga.	Divisional Contest	May 12	Moncton, N. B.
			Mini-HEP School Division 1 and 2	June 2	
EVERGREEN			Newcaneveng (Dist. Honor Soc.)	June 8-9	Springfield, Mass.
Division IV Pre-lims	April 21	Salem, Ore.	District Board Meeting	June 16	Alton, N. H.
International Pre-lims	April 27-29	Bellingham, Wash.	Alton Bay Jamboree	Aug. 10-11	
District Board Meeting	April 27	Bellingham, Wash.	Harmony Pilgrimage	Aug. 17-19	
Division II Pre-lims	May 12	Yakima, Wash.	District Board Meeting	Sept. 8	Springfield, Mass.
Salmon Barbecue	July 28-29	Anacortes, Wash.	Division 5 (A&B) Director Schools	Sept. 15	
Barbershop Campout	July 28-29	LaPine, Ore.	Division 7 (A&B) Director Schools	Sept. 22	
Fall Contests & Board Meeting	Oct. 19-21	Calgary, Alta.	COTS	Nov. 10-11	Concord, N. H.
			Maritime COTS	Nov. 17	Truro, N. S.
			District Board Meeting	Dec. 8	Springfield, Mass.
FAR WESTERN			ONTARIO		
Santa Ana Novice Quartet Contest	Jan. 20	Orange, Cal.	Spring Convention	Apr. 20-22	Toronto, Ont.
Walnut Creek Novice Quartet Con.	Feb. 17	Pleasant Hill, Cal.	Fall Convention	Oct. 19-21	Toronto, Ont.
Pal-Pac Comedy Quartet Contest	May 26	Escondido, Cal.			
Dls-Organized Quartet Contest	June 16	Reno, Nev.			
ILLINOIS			PIONEER		
Mini-HEP School	Feb. 16-18	Champaign, Ill.	Spring Convention	Apr. 27-29	Saginaw, Mich.
Spring Convention	April 20-22	Evanston, Ill.	Fall Convention	Oct. 19-21	Kalamazoo, Mich.
Fall Convention	Sept. 28-30	Peoria, Ill.			
JOHNNY APPLESEED			ROCKY MOUNTAIN		
Rome Division Mini-Chorus School	March		Mini-HEP School	May 25-27	Ft. Collins, Colo.
Rome Division Novice Contest	April		Mini-HEP School	June 8-10	Salt Lake City, Utah
Rome Division Picnic	July 22	Kennywood Pk., Pa.	Bear Lake Family Campout	Aug. 17-18	Bear Lake, Utah
Warren Sports Spectacular	July	Warren, Ohio	Mountainglow	Sept. 7-9	Estes Park, Colo.
Middle Bass Jamboree	August 11	Lake Erie Islands	COTS	Dec. 1-2	Ft. Collins, Colo.
Rome Division Campout	Sept. 29				
Spring Conventlon	April 6-7	Columbus, O.			
Mini-HEP School	June 7-10	Gambier, O.			
Eastern Div. Conv. & Contests	Sept. 8	Washington, Pa.			
Fall Convention & Contests	Oct. 19-20	Akron, O.			
LAND O'LAKES			SENECA LAND		
Mini-Harmony College East	Jan. 19-21	Oshkosh, Wis.	Spring Contests	Mar. 30-Apr. 1	Rochester, N. Y.
Southwest Division Contest	March 10	Faribault, Minn.	Fall Contest	Sept. 28-30	Olean, N. Y.
10,000 Lakes Division Contest	March 17	St. Cloud, Minn.			
Division One Contest	April 7	Two Rivers, Wis.			
Packerland Division Contest	April 28	Kau-Little Chute, Wis.			
Spring Convention	May 4-6	Winnipeg, Man.			
Red Carpet Division Contest	May 4-6	Winnipeg, Man.			
Northwest Division Contest	May 4-6	Winnipeg, Man.			
District Small Chorus Contest	May 4-6	Winnipeg, Man.			
Mini-Harmony College West	June 8-10	Bomidji, Minn.			
International Convention	July 2-7	Minneapolis, Minn.			
Fall Convention and Contests	Oct. 26-28	Green Bay, Wis.			
COTS (South)	Dec. 1-2	Stevens Point, Wis.			
COTS (North)	Dec. 8-9	Moorehead, Minn.			
MID-ATLANTIC			SOUTHWESTERN		
Winter Board Meeting	Jan. 20	Bellmawr, N.J.	Spring Contests	Mar. 23-25	Dallas, Tex.
Contest & Judging Seminar	Feb. 24-25	Reading, Pa.	Fall Contests	Oct. 26-28	New Orleans, La.
West Central Division Convention	May 5-6	Harrisburg, Pa.			
North Division Convention	May 12				
South Division Convention	May 18-19	Norfolk, Va.			
North Central Division Convention	June 1-2				
East Central Division Convention	June 6-7	Abbington, Pa.			
Trailblazers Campout	June 22-24	Front Royal, Va.			
Summer Board Meeting	August 18	Reading, Pa.			
Mini-HEP School	Aug. 23-26	Newark, Del.			
Trailblazers Campout	Sept. 1-3	Mt. Holly Springs, Pa.			
			SUNSHINE		
			Mid-Winter Convention	Jan. 25-27	Sarasota, Fla.
			District Convention & Contests	May 4-6	Ft. Lauderdale, Fla.
			Labor Day Jamboree	Sept. 1-3	
			District Board Meeting	Sept. 29	Tampa, Fla.
			Fall Convention & Contests	Oct. 26-28	Sarasota, Fla.
			COTS	Nov. 10-11	Tampa, Fla.

B.A.B.S. CONVENTIONS — A NEW LOOK!

The British Association of Barbershoppers (BABS) decided at their last council meeting that their next jamboree would be in October 1979 at Caister, Norfolk, where a "hiccup" in the system would be executed and only a chorus competition held. No quartet competition! The top sixteen choruses would go forward from this "mid-term" convention to compete in the next full-scale BABS competition, possibly at Blackpool in May 1980. This will be a four-day — Friday through Monday — affair covering the 1980 May Day public holiday.

For more details write: Ron Hope, Chairman-elect, 10 Albyn Gardens, Sunderland, Tyne and Wear, England.

Fieldmen Schedules

MUSIC FIELDMEN SCHEDULES

Mus. Services Ass't. to work in chorus development (not hired at this time).

Central States	February 16 - 18	(school)
Illinois	March 19 - 25	(visits and weekend school)
Far Western	April 2 - 8	(visits and weekend school)
Rocky Mountain	May 21-27	(visits and weekend school)
Evergreen	June 1 - 3	(school)
Land O'Lakes	June 8 - 15	(weekend school followed by visits)
Southwestern	July 20 - 22	(school - Dallas, Tex.)
St. Joseph, Mo.	August 2 - 12	(Harmony College)
Evergreen	September 17 - 23	(visits and weekend school)
Cardinal	October 22 - 26	(visits)
Southwestern	Nov. 26 - Dec. 2	(visits and COTS)

Rocky Mountain	May 21 - 27	(visits and weekend school - Ft. Collins, Colo.)
Evergreen	May 28 - June 3	(visits and weekend school - Tacoma, Wash.)
Land O'Lakes	June 4 - 10	(visits and weekend school - Bemidji, Minn.)
Southwestern	July 16 - 22	(visits and weekend school - Dallas, Tex.)
St. Joseph, Mo.	August 2 - 12	(Harmony College)
Northeastern	August 17 - 19	(school - So. Easton, Mass.)
Central States	August 20 - 26	(visits and weekend school)
Central States	September 7 - 9	(school)
Far Western	September 10 - 16	(visits and weekend school - Davis, Cal.)

Mus. Services Assistant Dave LaBar

Dixie	January 22 - 28	(visits and weekend school - Birmingham, Ala.)
Ontario	February 5 - 9	(visits)
Pioneer	February 12 - 15	(visits)
Illinois	February 16 - 22	(weekend school - Champaign, Ill. followed by visits)
Evergreen	March 5 - 9	(visits)
Far Western	March 12 - 18	(visits)
Mid-Atlantic	March 26 - 30	(visits)
Southwestern	April 2 - 6	(visits)
Cardinal	April 16 - 19	(visits)
Northeastern	April 29 - May 6	(visits)
Central States	May 21 - 25	(visits)
Johnny Appleseed	June 7 - 14	(visits and weekend school)
Land O'Lakes	July 9 - 13	(visits)
Southwestern	July 20 - 22	(school - Dallas, Tex.)
St. Joseph, Mo.	August 2 - 12	(Harmony College)
Northeastern	August 17 - 19	(school - So. Easton, Mass.)
Rocky Mountain	August 20 - 24	(visits)
Sunshine	August 27 - Sept. 3	(visits)
Seneca Land	September 10 - 13	(visits)

Mus. Services Assistant Joe Liles

Dixie	January 26 - 28	(school - Birmingham, Ala.)
Sunshine	Jan. 29 - Feb. 4	(visits and weekend school - Orlando, Fla.)
Mid-Atlantic	February 12 - 18	(visits and weekend school)
Johnny Appleseed	Feb. 26 - March 4	(visits and weekend school - Mt. Vernon, Ohio)
Northeastern	April 30 - May 6	(visits and weekend festival)
Ontario	May 22 - 27	(visits and weekend school - Toronto, Ont.)
Seneca Land	June 1 - 3	(school - Syracuse, N.Y.)
Johnny Appleseed	June 7 - 10	(school - Mt. Vernon, Ohio)
Dixie	June 18 - 24	(visits and weekend school - Charlotte, N.C.)
Sunshine	July 20 - 22	(festival)
St. Joseph, Mo.	August 2 - 12	(Harmony College)
Northeastern	August 17 - 19	(school - South Easton, Mass.)
Mid-Atlantic	August 23 - 26	(school - Newark, Del.)
Ontario	September 8 - 9	(school - Toronto, Ont.)
Pioneer	September 10 - 16	(visits and weekend school - Ypsilanti, Mich.)
Seneca Land	October 8 - 11	(visits)

Mus. Services Assistant Dave Stevens

Land O'Lakes	January 19 - 21	(school - Oshkosh, Wis.)
Dixie	January 26 - 28	(school - Birmingham, Ala.)
Central States	February 2 - 4	(festival - Sioux City, Ia.)
Illinois	February 12 - 18	(visits and weekend school - Champaign, Ill.)

ADMINISTRATIVE FIELDMEN SCHEDULES

Joe Jenkins

January 1 - June 15, 1979

(All travel time devoted to development of extension sites.)

Far Western	January 4 - 8 - (COTS - South)
Far Western	January 9 - 19
Evergreen	January 29 - February 9
Rocky Mountain	February 19 - March 2
Land O'Lakes	March 12 - 23
Pioneer	April 2 - 12
Ontario	April 23 - May 4
Seneca Land	May 14 - 25
Seneca Land	June 4 - 15

Tom Cogen

January 1 - May 25, 1979

(All travel time devoted to development of extension sites.)

Ontario	January 4 - 8 (COTS)
Northeastern	January 9 - 11
Mid-Atlantic	January 15 - 19
Mid-Atlantic	January 29 - February 2
Dixie	February 5 - 9
Sunshine	February 19 - 23
Dixie	February 26 - March 2
Southwestern	March 12 - 23
Central States	April 2 - 12
Johnny Appleseed	April 23 - May 4
Cardinal	May 14 - 18
Illinois	May 21 - 25

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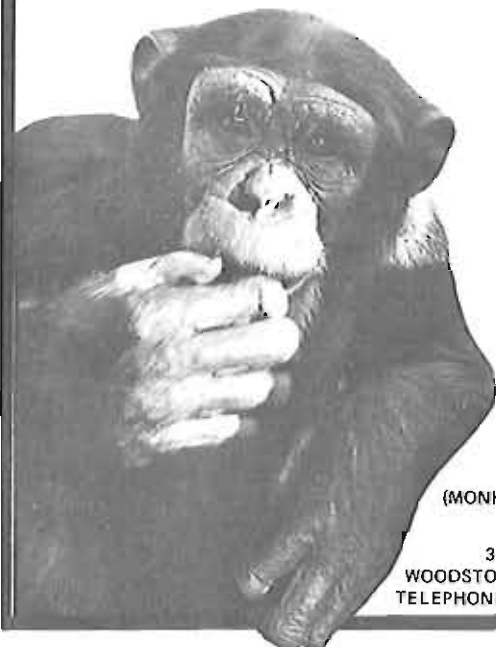
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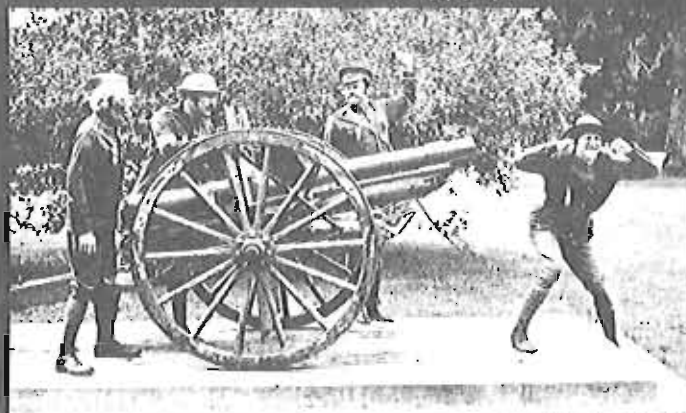
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Your International Office at Work

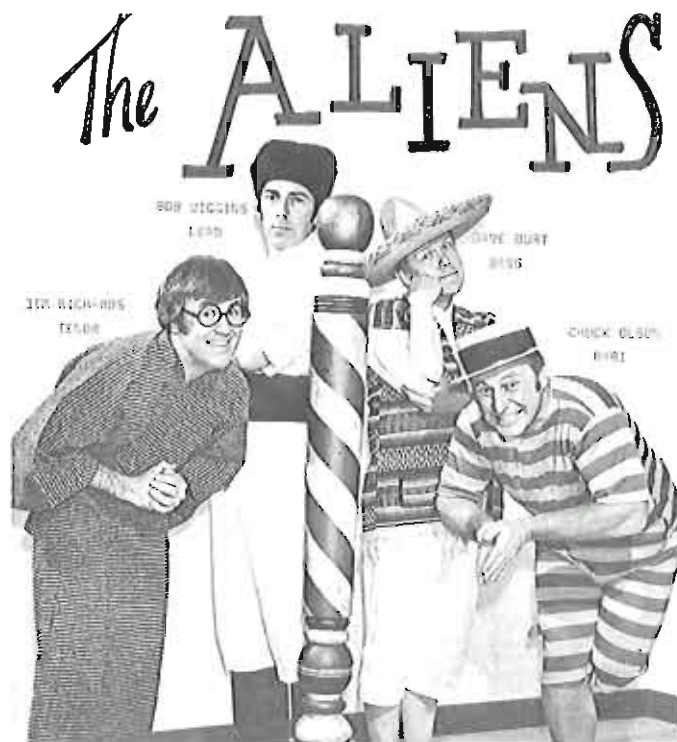
"I thought you guys would be singing here all day." That statement is heard rather frequently from visitors to Harmony Hall, the Society's International Office in Kenosha, Wis. Often times guests are surprised to find that your International Office is filled with the sounds of typewriters and phones, and not the thrilling parts of a barbershop chord. But, that's just the way it is — it's a working office — and not just five days a week, often seven days. Since our members are active throughout the week, we are, too.

Perhaps a few statistics might help provide a better picture of the headquarters operation. Last year, we mailed more than 900,000 pieces of mail and packages to members, answering inquiries, handling problems, setting up new chapters, arranging Chapter Officer Training Schools, mini-harmony education schools, filling merchandise orders, preparing for the two annual international conventions, etc. And while this was going on, our four fieldmen were spending more than 250 days each on the road, visiting chapters, conducting schools, organizing new chapters, training officers and providing music training.

There are 35 people engaged in the operation of your International Office in three divisions. The Music Education and Services department is responsible for the 19 mini-hep schools each year, the annual Harmony College, production of music education manuals, preparation of new song arrangements for all members, Society recordings, registering new quartets and supervision of the contest and judging program. In addition, the Music Department operates the Young Men in Harmony Program and works with the American Society of Composers, Authors and Publishers (ASCAP) to keep our music program in line with current policies.

The Communications Department is charged with development and execution of the Society's overall public relations programs and providing ideas and materials for individual chapter PR efforts, including the Harmony Month Kit and the "second-effort" publicity kit released in August. In addition, this department manages all details and planning for the two Society international conventions each year, and is also responsible for the planning and management of the Chapter Officer Training Schools (COTS), preparing the manuals and curriculum for each course, and selecting and training the faculty. All chapter charter records and related items are managed by this department, along with the production of the HARMONIZER, all audio-visual materials, such as the annual convention film, training films and the 52-week radio show series which is now being featured by about 35 radio stations in the U.S. and Canada.

The Finance and Administration Department watches over Society funds in conjunction with the International Board and the Finance Committee. In addition to handling personnel, property maintenance and rental management, an important part of this department is the membership services unit, which



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records all membership data in the computer, and maintains an on-going control of financial operations through a sophisticated data processing system. With more than 250 address changes each week (yes, almost one-third of the Society moves every year), the computer bank of membership records is vital to the constant flow of communication. Another important operation of this department is merchandising. Literally thousands of recordings, pieces of music, assorted jewelry and Society-oriented merchandise are sold each year.

Some other activities which are spread throughout the staff include management of the Society's Service Project contributions with all attendant acknowledgements and records. A few services available which may not be generally known include blanket bonding for chapters and districts; liability insurance covering injury and property damage for chapters and districts; preparation of chapter patron lists and labels, supervision of chapter financial records, and tax reporting data.

As with any association or international business, it takes an enthusiastic and dedicated team to ensure that things keep moving. It is the purpose of the staff at your International Office to make your hobby a rewarding experience and to provide as many opportunities as possible to enjoy singing "the old songs."

Although there's rarely any singing going on in Harmony Hall, we hope you will agree that the "spirit of harmony" prevails in everything we do.



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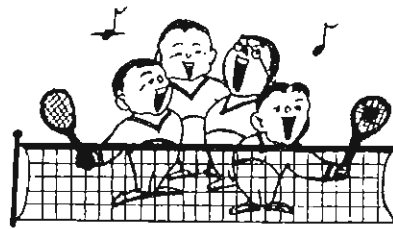
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CENTRAL STATES	441	165,864	4.13	45.69
DIXIE	3,050	101,206	8.78	57.82
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ILLINDIS	3,393	166,026	5.98	71.54
JOHNNY APPLESEED	1,156	163,611	3.84	51.51
LAND O'LAKES	1,162	221,872	5.35	58.00
PIONEER	2,691	95,391	5.44	60.48
MID-ATLANTIC	12,851	370,594	6.60	63.54
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ONTARIO	1,087	79,120	3.87	41.67
SENECA LAND	1,508	102,732	6.13	64.92
SOUTHWESTERN	1,102	92,650	3.14	52.72
SUNSHINE	1,946	90,530	6.05	70.02
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HARMONY FOUNDATION	50,000	59,938		
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INTERNATIONAL CONVENTIONS — (from page 10)

were voted by the Executive Committee during a recent meeting.

For example, the quartet quarter-finals will start a bit earlier on Thursday, July 5, with session No. 1 kicking off promptly at 12 noon. Session No. 2 will start at 7:30 that evening. The reason for this schedule change is to move through the 49 competing quartets with time allowed for the audience to enjoy a relaxed dinner and the evening Chord-itorium show in the HQ Hotel (The Leamington Hotel in Minneapolis).

Bigger changes take place on Friday, July 6, with the quartet semi-finals beginning at 12:30 that afternoon. THEN . . . the quartet finals will be held on Friday evening at 8.

The chorus contest will be held at the customary time on Saturday afternoon starting at 1 p.m.

And, now for the biggest change of all — Saturday Night Show — at 8, which will feature the top five quartets selected on Friday night and the top three choruses chosen Saturday afternoon. The Saturday Night Show will be the showcase of our Society and an opportunity to see and hear barbershop harmony at its finest.

MAJOR TELEVISION SHOW PLANNED

Along with all of the above, we are planning an outstanding public relations event with a major PBS Network show — possibly of three hours length — highlighting all of the convention and contest events. The show would be aired across the continent possibly in early November, 1979 on more than 250 PBS stations, hosted by one of America's best known TV personalities.

If you are among those who have never experienced the special thrills of our international conventions, make plans now to include this activity in your barbershop future. International conventions are set for the next few years and the 1983 site will be approved by the International Board in Minneapolis. In 1980 we'll assemble in Salt Lake City; in 1981 it's Detroit and 1982 will find us by the thousands in Seattle. Will you be with us?



Calvin Yoder, Lead
Willard Yoder, Bass
Jim Bagby, Baritone
Everett Roth, Tenor



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BLOOMFIELD, NEW JERSEY...
Mid-Atlantic District... Chartered October 31, 1978... Sponsored by Livingston, New Jersey... 40 members... Paul Reichlyn, 66 Davis Avenue, Bloomfield, New Jersey 07003, Secretary... Donald Thiele, 170 Berkeley Avenue, Bloomfield, New Jersey 07003, President.

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The next year provided an exciting new experience. They had bids coming in from all over the country. I guess you could say they had made the "big-time" in the barbershop show circuit. But through it all, they continued to work hard pointing toward Philadelphia. However, they feel their attitudes got a little out of line. "We got a case of the tight-hat," Rick candidly remarked. Mistake number one: the desire to win became all-consuming. They worked five, six, seven days a week. They knew they were expected to make a great showing in "Philly." They over-rehearsed and when they got to Philadelphia, they didn't have the spontaneous reaction that this quartet demands on a contest stage. "I guess we were being too careful," Rick said. Mistake number two: they took a song into international competition that they had never used in a contest situation. Mistake number three — and you're out. The result was a drop to sixth place in 1977.

A LESSON IN HUMILITY

I believe the 1977 contest provided a great lesson to those young men. Ed Gentry, the chorus coach who is known as the "silver eagle," had always told them, "gentlemen, you should always remain modest because you have a heckuva lot to be modest about."

One of the fascinating things about following the BSU through the years has been to watch them grow as singers, as Barbershoppers, and as men. It is to their credit that they did not react to this setback as they might have. They did not blame someone else. They did not blame the "System." They realized there was something wrong with the way they performed. Something was missing.

It was time to re-group, re-define objectives and get back to basics. A part of this process involved going back once again to the sources from which had come much good advice and inspiration in the past. The top quartets that year had done a considerable amount of comedy. Should they try comedy? Advice from Don Clause, Jim Miller and Ed Gentry went something like this. The battlefields of past international contests are strewn with quartets which lost while trying to please last year's judges. You can't expect to beat the other man playing his game. You have to do what you do best and hope it is good enough to beat him doing what he does best.

After careful consideration, it seemed the best plan of attack was to stick with the things with which they were most comfortable. They went back to once-a-week rehearsals. In doing so, each man came to rehearsal anxious to sing. Thus, the excitement and fun returned to their singing.

During the next year, another problem: the late Ron Riegler had worked with the BSU on stage presence, and with Ron's untimely death, the quartet lost not only a good friend, but a super stage presence coach. Ron's genius provided them not only routines for given songs, but the basics of stage presence from which to develop their own routines. He always seemed to be able to get appropriate response in a song at the appropriate time.

Ken contacted his high school drama teacher to get a fifth opinion on their staging. Gene Stickler, a non-Barbershopper, brought some fresh ideas to the quartet. They credit him with devising the SP for the *Girl's Medley*. Gene was invaluable to them in their final preparation for the 1978 contest.

ACTIVE IN CHORUS

During this time the quartet was also very busy helping the Thoroughbreds prepare for competition. They functioned as

section leaders and were instrumental in the success of the chorus in Cincinnati. This demonstrates another phase in their growth; while they were growing as a quartet, they were making real contributions outside the quartet.

The rest is history. On July 8, 1978 the Bluegrass Student Union sang in the afternoon with the championship Thoroughbreds and went on Saturday night to sing in the final round of the quartet competition, winning the championship gold for the second time in a single day. Their long journey to the pinnacle of the barbershop world had ended.

Lest you have the misconception that what the BSU accomplished was easier for them because of their youth, let me fill you in on what was happening in their personal lives while all this was going on.

Ken Hatton married Denise four and a half years ago, and they have a beautiful three-year-old daughter Jennifer Michele. Ken works full time as a stock clerk for Wayne Supply Company, a local Caterpillar dealer. He also sells real estate part-time for Hatton Company Realtors, his father's firm.

Brother Allen is a full-time realtor for Hatton Company. He has a little over a year to finish a music degree which he hopes to complete beginning in January. He is the only one who is still living the carefree life of a bachelor.

Dan Burgess completed his Bachelors Degree in Broadcast Journalism at the University of Louisville in 1977. He married Cindy in April of 1978. While completing his education, Dan worked as a news intern for WAVE TV, the local NBC affiliate. He is now employed as news director for an FM "rock" station, WLRS, in Louisville.

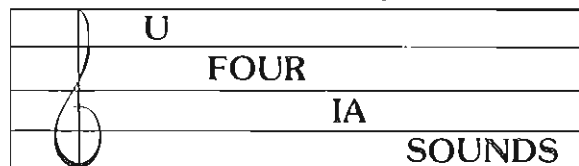
After returning from Washington in 1974, Rick Staab entered the University of Louisville. He married Karen in September 1976. A graduate of U. of L. in 1978, he has a Louisville wholesale grocery firm. In August of 1978, Rick and Karen became the proud parents of Edward Nathaniel Staab.

The support of their families was vital to the BSU during their climb to the championship and this they received in quantity. The quartet realizes there are many, many people who contributed to their success. To all those who played role, they say simply, "Thank you and God Bless." ■

GARRETT WOLVERTON
Lead

DOUG ERNST
Tenor

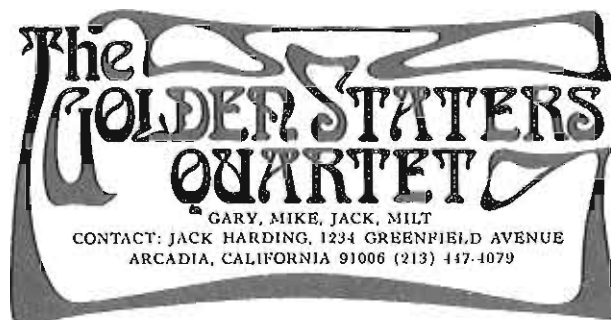
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Baritone

Contact
BOB LUNDQUIST
Bass



YOUNG MEN IN HARMONY — (from page 22)

place medalists "Roaring 20's" and the Illinois District's "Chords Unlimited." You may recall that the Sibley High Boys' chorus, under the direction of St. Paul Barbershopper Gar Lockrem, recorded the "Young Men in Harmony" songbook and learning cassettes.

The most recent educational tool developed by Johnson, "A Syllabus on Barbershop Harmony for Music Educators," was introduced in May of 1978 (stock No. 4039 — price: \$2.50 each). The syllabus is available to Barbershoppers, but it is intended to encourage music educators to consider barbershop harmony as an added dimension to their present school vocal music offerings. Hopefully, by offering boys an opportunity to sing barbershop music, they may be attracted to the school's vocal music program. This kind of exposure to barbershop harmony early in their lives may ultimately lead them to become participants in their adult life in our chapters throughout the Society.

In addition to continuing his barbershop harmony demonstrations before state MENC meetings, Johnson is also scheduled to appear at Division MENC meetings as follows:

Southwestern — Colorado Springs, Colo. Feb. 1-3, 1979

Eastern — Atlantic City, N.J. Feb. 8-10, 1979

Southern — Nashville, Tenn. Mar. 1-3, 1979

Northwestern — Billings, Mont. Mar. 22-24, 1979

Western — Anaheim, Cal. Mar. 29-31, 1979

North Central — Indianapolis, Ind. April 19-21, 1979 (includes appearances of the 1978 Champion Bluegrass Student Union quartet and Thoroughbreds Chorus, both from Louisville, Ky.).

No question but what the Society's "marriage" to MENC has been a happy one which has produced thousands of "Young Men in Harmony" — who might someday become members of our Society. ■

A Syllabus on BARBERSHOP HARMONY For Music Educators

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