



# The Harmonizer

OFFICIAL PUBLICATION OF THE BARBERSHOP HARMONY SOCIETY

MAY/JUNE



## Sing Out For Freedom

See Story — Page 4



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See Page 9 for Order Blank

**BARBERSHOPPER'S SHOP**

# The Harmonizer

MAY JUNE 1980 VOL. XL No. 3

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

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## Contributors

Ray Barrett . . . Herb Bayles . . . Jim Callery . . . "Bud" Harvey . . . Les Hesketh . . . "Bud" Hillier . . . Hugh Ingraham . . . Steve King . . . Richard Krueger . . . Dave LaBar . . . Ken McKee . . . Dean Snyder . . . Wilbur Sparks . . . Jack Wentworth

## Convention Calendar INTERNATIONAL

1980 Salt Lake City, U. July 6-13  
1981 Detroit, Mich. July 5-12  
1982 Pittsburgh, Pa. July 3-10  
1983 Seattle, Wash. June 27-July 4

## MID-WINTER

1981 San Diego, Cal. Jan. 30-31

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# Thinking Aloud . . .

"Wow, that's a big jump." So said wife Katharine Anne in Colorado Springs right after I told her that the board had approved a five dollars dues increase.

"Twenty percent," said I, but, since she'd promised to buy dinner that night, failing to mention the fact that her Sweet Adelines had not too long upped their international dues from \$15 to \$25. "But that's not nearly as bad as the hike we got right after we were married. Remember?"

"Aw, come on. No way we could afford an extra five bucks in those days."

"True, my dear, but that's not what I said. When I joined the Society in 1949 the dues were three dollars a year. In July, 1950 they went to four dollars; that's an increase of one third. And that's more than twenty percent."

"You're right (those were her very words); I guess you've got to put everything in perspective."

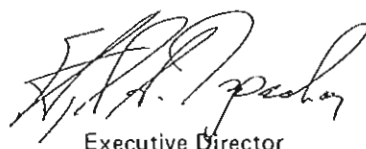
Yes, no question about it. You've got to put things in perspective.

When I joined in '49 I couldn't afford gas for a car (even at 25 cents a gallon) let alone a car. But I could have bought a car for about \$1,500. And that's a 1949 Mercury wagon with low mileage.

So I took the bus to the meeting, at 10 cents a fare. And after the meeting we could stop for coffee at five cents per cup. You want to put on an installation banquet? How about prime rib for \$1.90?

On non-barbershop nights, you could take your wife to a movie for 50 cents. Don't worry about walking and using shoe leather; good men's dress oxfords were less than \$10 a pair. Or if you had some spare time on a weekend you could look at display homes and dream of the time you could own one of your own. But how could you ever afford \$8,500 for a six-room house with garage? Especially when the old bank account didn't grow too fast with interest rates at two and a half percent.

Yup, I've got to keep everything in perspective.



Executive Director

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# Letters

## Appreciates One Man PR Effort

I'm a Barbershopper from the Midland, Ont. Chapter who likes to travel a great deal. In the past year I have been fortunate to see and sing with chapters in the Far Western, Evergreen and Sunshine Districts. Each chapter has something special to offer its visitors. We are always made welcome. Barbershoppers are the greatest!

However, Joe Burns of the Greater Canaveral Chapter in Florida had the neatest bit of barbershop promotion that I have seen yet. I had taken the two-hour tour of the Kennedy Space Center complete with live and taped commentary on the buses. When we arrived back at the depot, people slowly filed off the bus. Can you believe that we heard barbershop chords ringing over the bus public address system? You bet! Joe just happens to slip in a barbershop tape as everyone is leaving. What a great way to cheer us up and bid us farewell . . . and provide exposure to our favorite singing style.

Thanks, Joe, for your thoughts.

Robert J. Armstrong

## Articles Triggered Memories

Two articles in the March-April issue brought back recollections which are worthy of comment.

First was the "Saga of the Pipe," which recalled that back in the 1950s and the early 1960s, the Lombard (Ill.) Chapter was blessed with a great baritone and part-time director, the late Dick Shirer. He always used a cylindrical pitchpipe which he had inherited from his father.

Second was "Historical Notes" in which Dean Snyder commented that there was no record of any quartet ever singing "Play That Barber Shop Chord" published in 1910.

For the unofficial record, I sang this song with several pick-up quartets back in the late 1940s while I was with the old Wheaton-Glen Ellyn Chapter.

Just recently I gave a copy of that arrangement to "Buzz" Haeger (of "Four Renegade" fame), and wouldn't be too surprised if his now quartet, the "Gaslight Gang," includes it in their repertoire

— after it has been re-arranged as well as re-phrased to take out references to Bill Jefferson Lord which might not be acceptable by today's ethnic standards.

Matt Heuertz

## Recalls British Trips

Loved Martin Anderson's "A look at British Barbershopping" in the Nov. — Dec., 1979 HARMONIZER. It sure brought back pleasant memories for the "Four Statesmen." He did omit mentioning the Bournemouth Club, which was one of the four original clubs, along with Crawley, Tyneside and Brighton, we visited on the first of our three trips to England.

By the way, the "Statesmen," with Joe Richards (formerly with the "Connecticut Yankees" and "Top Hats") substituting for Dick Chacos, visited France this year. Even after retirement we can't stop traveling — and language is no barrier for Barbershoppers.

Doc Sause

## "Thank You, Canada"

I believe most of the people in Canada accepted the spiriting of the six Americans out of Iran as a natural and friendly act by our Canadian Embassy staff.

What a pleasant surprise it was to hear the Canadian National Anthem, "O' Canada," sung in barbershop harmony on our local radio station. The network program was coming from W. B. Z. Boston and was the station's way of saying "Thank You, Canada" for bringing the six Americans home. When the Anthem was concluded the W.B.Z. announcer commented: "That was the 750-member chorus of S.P.E.B.S.Q.S.A. Singing 'O' Canada." My curiosity and pride were aroused, and as I continued to listen I understood that this "Thank You, Canada" campaign was taking place across the United States at about 8:30 a.m. in each time zone and on a great number of radio stations. The impromptu network, to which our local station, C.F.P.L. London, Ont. was connected, included K.D.K.A., Pittsburgh; W.B.Z., Boston; C.B.L., Toronto; and C.B.O., Ottawa, Ont. We were overwhelmed by this response, to say the least, and all we can say is "You're Welcome."

But my surprises for the day weren't over. Later that same evening I received a phone call from a Dave James from the Montgomery County, Md. Chapter. He called to say "Thank you, Canada" for aiding in the return of the six Americans from Iran. He found my name in an old

Society directory and called me to pass the message to other Canadian chapters.

This was truly an exciting day in my life and I can only say to you guys: "You're Welcome! It is indeed great to be a Barbershopper!"

Jim Round

## Becomes a "V. M." Convert

Just finished reading my Jan.—Feb. HARMONIZER and was greatly impressed with three articles. I enjoyed reading about our current champion quartet, "Grandma's Boys," and that quartet singing demands patience. I also liked the article about Salt Lake City, site of our 1980 convention. I'm anxious to visit and compete there this summer.

It was after reading the third article that I decided to write. It concerns the story about the Dallas Metro "Vocal Majority," current chorus champions. I was one of those who put the "V. M." down because of what I'd heard about them from other Barbershoppers. Actually, the V. M. is very much like our own "Dukes of Harmony" Chorus (Scarborough, Ont.) which works on the same basics. I am 100% behind the V. M. and I hope someday to share the same stage with them. It would be interesting to see and hear!

R. A. Morrison

## Attended First Meeting

Thanks for your very kind letter. It is true that, at the invitation of O. C. Cash, I attended the first meeting of the Barbershoppers in the Roof Garden of the Tulsa Club on the evening of April 11th, 1938.

My quartet, the "Mainstreeters," won third place in Chicago in 1943. In 1946, we replaced the Sons of the Pioneers in a Western movie in Hollywood, starring Roy Rogers, Dale Evans and Gabby Hayes. That same year my company transferred me from Tulsa to their general office in Wichita. I was elected president of the Wichita Chapter in 1950, and after our Spring show that year, at my suggestion, we donated \$2,000 to the Institute of Logopedics. Ed Fahnestock, former international board member, was a member of my chapter board. I believe it was Ed who first presented the idea of adopting the Institute as the Society's UNIFIED SERVICE PROJECT to the international board.

Though presently inactive (at 84 years of age), I love this Society and will be a member as long as I live.

W. O. Palmer

# Sing Out for Freedom

By Jim Callery, 128 Betsy Brown Rd.  
Port Chester, N.Y. 10573

Eighty "Golden Chordsmen" took a swipe at tyranny with a quartet of emotions on Jan. 23, 1980. This un-named foursome is known as Enthusiasm, Determination, Sacrifice and America. The challenge of harmony versus defiance was not a flash of patriotism but more of an explosion of inspiration born from a national insult and stimulated by a chapter leader's belief in Americana.

The avowed purpose of the "Sing Out For Freedom," — to express solidarity, vigilance, vitality, resilience, commitment and honor for things American and foment for "America Held Hostage" in Iran — was indeed carried off with class and professional aplomb even in the face of competition from a Presidential "State of the Union" message at the same time.

As a part of that rebuttle to tyranny, a petition was prepared for voluntary signature which restated the resurrection of patriotism by the youth and maturity of our nation and the demand for the release of the unfortunate 50 men held hostage. More than two thousand signatures were garnered and forwarded to the White House with hopeful delivery of the ultimate message to the people of Iran and their authorities.

This appointment with patriotism — complete with celebrities from sportsdom, the political arena, clergy and super-patriots — was heralded in the local, national press, and broadcast media as a resurrection of good "old fashioned patriotism" with Westchester County's (N. Y.) Golden Chordsmen getting exposure on WNBC-TV, WCBS-TV, WPIX-TV (local channel 11), the "Today Show," in addition to live coverage from three radio stations.

The creator and catalyst in the event was Barbershopper Walter Peek, ably assisted by fellow "Westco"-man John Finkbiner, stage genius. Walter's talent procuring included: football All-American and N. Y. Jets linebacker Greg Buttle;

Anglican father Clayton Hewitt of Philadelphia's St. James the Less parish (whose self-sacrifice honoring the situation appeared on his 39th day of fasting, one day for each hostage); multi-decorated Congressional Medal of Honor winner Larry Joel; N. Y. Giants lineman J. T. Turner; leading NFL official Tony Veteri; boxing middleweight great and director of his own Cerebral Palsy charity in New York Chico Vejar; Army and Air Force units; color guards from the American Legion and VFW posts; Daughters of the American Revolution and auxiliaries; World and Eagle Scout Ethan Aloni-Charras; and the American Legion Oratorical Contest winner Susan Van Scoyoc.

The evening's success would have been impossible without the full and expeditious support and participation of the American Legion, which co-sponsored the event and shared honors with the Westchester County Chapter, and who obtained the "military" involvement and

guided the protocol.

It is most significant to highlight that the speakers, political and clerical, military and performers, all adhered strictly to our demand that nothing either political in nature or tending to be self-aggrandizement would be permitted.

The "sing out" aspect of the program was just that, and the attained goal was the total involvement by the audience in singing expression with support (vocal) by the Golden Chordsmen. Singer (?), composer, arranger and tenor, "eleven fingers" (Steve) Delehanty of "Note-Wits" fame provided the musical accompaniment for song leaders Fred (who else) Steinkamp and Harold "Salty" McVeigh. Martial band music was presented by the nationally-ranked Port Chester High School directed by Joe Telesco, and the Westchester County Police Emerald Society Piper band. The Golden Chordsmen Chorus was under the direction of Dan Rowland.

And typical of our Society, when the "Note-Wits" had to be excused at the last minute due to the local flu epidemic, the "Rumble Seat Ramblers" stepped in.

Left unmentioned are the legions of singers, promoters, technical and management staff of the Westchester County Center, who provided gratuitously all services for the artistically and patriotically successful "sing out."

To Barbershoppers everywhere, The Golden Chordsmen ask, "Why don't you do it, too?" Then we'd really keep the whole world singing.

The "Rumbleseat Ramblers" — from left, Doug Chapman, Dan Dannerlein, Dave Reynolds and Pete Turner. Below, Chairman Walter Peek expresses a moment of personal patriotism.





# Let's Program... for fun and growth



By Les Hesketh, Int'l President,  
7467 Clifton Rd., Clifton, Va. 22024

It has been my privilege to attend several international preliminary contests this Spring. It was during one of those weekends I got into a discussion with the leaders of one of our more successful chapters, both administratively and musically. Naturally, I asked them about the secret for their success and received this answer: "We work hard but also have a lot of fun doing it. We mix a lot of craft, quartet singing, woodshedding and like activities into every meeting." This only confirmed what I've felt — we can work hard and have fun while we're at it, if it is programmed properly for every meeting of the year.

Our theme this year is geared to developing programs at the chapter level which appeal to the majority of members. It is safe to say that if this is done the chapter is going to succeed because the men will be getting out of barbershopping that "something" which they expected

when they joined — fun. Every once in a while, however, I look at the other side of the coin and wonder if some of our men, who claim they're no longer having fun, are giving as much to barbershopping as they did a few years back.

In past articles I have referred to the "two-song syndrome" as being one of our biggest problems; many men have expressed concern about this problem. I've received a limited number of letters, too, accusing me of trying to undercut the Society's contest system, which has been such a big factor in the improvement of our singing over the years. I have assured each of these men that such is not the case; and that the contest system is an integral part of learning to sing better. I have also expressed concern, in some cases, that winning contests has been the overriding factor in chapter activity, to the exclusion of everything else. This, then, is where the problem comes into

the picture.

We CAN learn to sing better and have fun while doing it. This is where "programming for the fun" becomes so important. If we can just get our leaders sold on the idea that we can have fun while learning to sing better, I think we would have the problem solved. If we could devote the same amount of time and attention to learning all the songs in our repertoire as we do our contest songs, we'd have a lot more fun in the learning process. What we learn about proper singing techniques can be applied to all songs. If we were concerned about learning "fun" songs properly, we would have less need for dealing so painfully with every phrase of just two songs.

The subtlety of working "techniques" into everything we sing is the great secret that abounds in chapters which have successful choruses at all levels — in their shows and in contest situations.

## Society Wins Two Awards

The Society was presented two awards by the American Society of Association Executives (ASAE) at a ceremony attended by more than 1,600 people during ASAE's annual convention in Chicago. In the category of Management Achievement, our annual Chapter Officers' Training School (COTS) received an Award of Merit of development, and in the special Association IDEA FAIR, we received another award for our new AWARD OF HARMONY Program — judged one of the best out of more than 600 entries as a major public relations concept. Our competitors included the full gamut of associations, ranging from the American Medical Association through the Jaycees. The Society was also singled out as the only association to have received two awards.

Soc. Director of Communications Burt Schindler is shown (right) as he received the awards from Ellis E. Meredith, CAE, chairman of the board of ASAE.



# '80 Convention Well Worth Its Salt

The last details are in place and everything is set for the 42nd International Convention and Contests in Salt Lake City.

More than 9500 Barbershoppers and their families will be heading to the area for a week filled with fun and fellowship from Sunday to Sunday. The quartet contest promises to be one of the most exciting in years with 49 competitors rarin' to go. And the chorus contest on Saturday will fill the Salt Palace with music and moves rarely seen. To wrap up the week on a note of splendor . . . the "Saturday Night Show" will be repeated . . . featuring the newly crowned top five medalists, the champion and silver medalist choruses and the retiring champion "Vocal Majority." It's all included in your registration set.

To kick off the week of harmony, the Parade of International Champions on Wednesday night features eight of the best quartets in the Society, with "Grandma's Boys" headlining the show, plus the "Bluegrass Student Union," "Happiness Emporium," "Most Happy Fellows," "Schmitt Brothers," "Innsiders," "Suntones" and "Evans Quartet."

Throughout the week, more than 20 special tours and outings will have Barbershoppers thronging throughout the area to enjoy the magnificent sights of the Salt Lake scenery, from the Wasatch Mountains to the Great Salt Lake, the Mormon Temple Square and Brigham Young's Home and Office. Barbarteens and everyone else, for that matter, will enjoy day-long outings to famous restored Pioneer Village and Lagoon Theme Park. A trip on the "Heeber Creeper" steam train through the mountains to Bridal Veil Falls will probably be on everyone's list of things to do. When the folks are strolling through the city, they'll find Trolley Square's village of shops, boutiques and unique restaurants a pleasant afternoon's outing.

The annual Mass Sing is set for 10 a.m. on Friday, with the main street of town blocked off especially for our performance. The backdrop for this exciting event will be the famous Mormon Temple with Dr. Bob Johnson directing under the outstretched arms of Brigham Young.

In the midst of all this activity, the international board, the executive committee, PROBE and dozens of other groups will be holding meetings. The Chorditorium will open for business every evening starting Wednesday night. A brief mention here, that the international board decided at the meeting in Colorado Springs that liquor service will not be provided at events such as the Chorditorium in the Headquarters Hotel. However, liquor service may be provided in the various district and chorus hospitality rooms upon request. You'll not have any particular problems in this regard . . . there are several state operated liquor stores in the downtown area and most hotels have small "mini-bottle" shops right on their premises. Many restaurants, too, offer the same sort of service.

Members will be flying, busing and driving into the city from all parts of the continent. One special group will board the Amtrak "Harmony Express" and head up from San Diego, with stops in Los Angeles and Las Vegas to pick up other members for a total of more than 400. Thirty-seven folks from Great Britain will "wing it" to San Francisco and then form a "camper caravan" to head back to Salt Lake City.

The Mormon Tabernacle Choir is expected to be in town during the week and members will be welcome to their rehearsal on Thursday night and to the TV program on Sunday morning at 9:30 a.m. And it's true . . . the acoustics are so perfect in the Tabernacle that you can really hear a pin drop . . . they'll be mighty happy to demonstrate that for you.

Who will be the 1980 international quartet and chorus champions? Well, we'll know on Friday night and Saturday afternoon . . . but when the curtain opens on each competitor, each is a champion at that moment . . . and for the barbershop thrill that sets the goose bumps jumpin', there's just nothing like our international convention. See you there!

## SALT LAKE CITY CONVENTION REGISTRATION ORDER BLANK

Date \_\_\_\_\_

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

Gentlemen:

Enclosed is a check for \$\_\_\_\_\_ for which please issue:  
\_\_\_\_ Adult Registration @ \$30.00 ea. \_\_\_\_ Junior Registration  
@ \$15.00 (18 and under) for myself and my party for the 42nd  
Annual Convention and International Contests at Salt Lake City,  
Ut. on July 6-13, 1980. I understand that the registration fee  
includes admission to official events; a reserved seat at all contest  
sessions; a registration badge and a souvenir program. I clearly  
understand that the registrations are transferable but not  
redeemable.

NAME \_\_\_\_\_ PLEASE  
PRINT  
ADDRESS \_\_\_\_\_ DISTINCTLY

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

CHAPTER \_\_\_\_\_  
Make check payable to "SPEBSQSA"



# Convention Function Schedule

(All events are in the Hotel Utah, unless otherwise indicated.)

CONVENTION OFFICE	Monday, July 7 through Saturday, July 12 — GOLO ROOM Hours: 8 AM to 6 PM except Saturday 9AM to 1 PM
REGISTRATION	Monday, July 7 through Saturday, July 12 — LAFAYETTE BALLROOM Hours: Noon, Monday to 7 PM daily except Saturday 9 AM to 1 PM
BARBERSHOPPERS' SHOP	Monday, July 7 through Saturday, July 12 — JUNIOR BALLROOM Hours: Noon, Monday to 7 PM daily except Saturday 9 AM to 1 PM
INFORMATION CENTER	Monday, July 7 through Saturday, July 12 — LAFAYETTE BALLROOM Hours: Same as Registration Desk above
PRESS ROOM	Monday, Noon through Saturday Evening — ROOM 251
AIOES ROOM	Tuesday, July 8 through Sunday, July 13 — ROOM 264
CHOROIITORIUM	Wednesday, July 9 through Saturday, July 12 — GRAND BALLROOM
LADIES HOSPITALITY	Monday Noon through Saturday Noon — JADE ROOM
BARBERTEENS	Wednesday, July 9 through Saturday, July 12 — BONNEVILLE No. 5
AH-SOW	Wednesday, July 9 through Saturday, July 12 — BONNEVILLE No. 4

(All times are Mountain Daylight Time)

## SUNDAY, JULY 6

Executive Committee — 2 PM — Room 1002

## MONDAY, JULY 7

Executive Committee — 9 AM — Room 1002  
Registration Opens — Noon — Lafayette Ballroom  
Ladies Hospitality Opens — Noon — Jade Room  
Barbershoppers' Shop Opens — Noon — Junior Ballroom  
—Salt Lake City Tour — Leaves from HQ 9 AM  
—Park City Tour — Leaves from HQ 1 PM  
—Heber Creeper Tour — Leaves from HQ 1:45 PM

## TUESDAY, JULY 8

Executive Committee — 9 AM — Room 1002  
District Presidents' Conference — 9 AM — Presidents Room  
District Presidents' Luncheon — Noon — Pioneers Room  
Informal Board Meeting — 2 PM — Empire Room  
President's Ball — 9:30 PM — Grand Ballroom  
—Salt Lake City Tour — Leaves from HQ 9 AM  
—Snowbird, Alta Tour — Leaves from HQ 1 PM  
—Heber Creeper Tour — Leaves from HQ 1:45 PM  
—Lagoon, Pioneer Village — Leaves from HQ 6 PM

## WEDNESDAY, JULY 9

International Board Breakfast — 8 AM — Presidents Room  
International Board Meeting — 9 AM — Empire Room  
International Board Luncheon — Noon — Presidents Room  
Contest & Judging Committee Meeting — 8:30 AM — Room 263  
—Salt Lake City Tour — Leaves from HQ 9 AM  
—Park City Tour — Leaves from HQ 9 AM  
—Teens Heber Creeper Tour — Leaves from HQ 9:30 AM  
—Salt Lake City Tour — Leaves from HQ 1 PM  
—Snowbird, Alta Tour — Leaves from HQ 1 PM  
—Heber Creeper Tour — Leaves from HQ 1:45 PM  
Barberteens Get-Acquainted Party — 7:30 PM — Bonneville Room No. 5  
PARADE OF CHAMPIONS SHOW — 8 PM — Salt Palace  
Chorditorium — 11 PM — Grand Ballroom

## THURSDAY, JULY 10

MC's & Song Leaders' Breakfast Meeting — 8 AM — Minuet Room  
AIC Breakfast Meeting — 8:30 AM — Bonneville No. 1

District Logopedics Chairmen Breakfast — 8:30 AM — Presidents Room  
Meet the Judges — 8:30 AM Grand Ballroom No. 1  
PROBE Meeting — 8:30 AM — Empire Room  
Meet the Music Men — 9 AM — Bonneville No. 2  
Harmony Services Meeting — 9 AM — Room 263  
Contest Judges Brunch — 10 AM — Room 1002  
Ladies Breakfast — 9:00 AM — Grand Ballroom  
Decrepits Meeting — 9:30 AM — Bonneville No. 3  
—Great Salt Lake/Kennecott Mine Tour — Leaves from HQ 8:15 AM  
—Salt Lake City Tour — Leaves from HQ 8:30 AM  
—Barberteens Lagoon/Pioneer Village Tour — Leaves HQ 11:30 AM  
QUARTET QUARTER-FINALS No. 1 — 12 Noon — Salt Palace  
QUARTET QUARTER-FINALS No. 2 — 7:30 PM — Salt Palace  
Chorditorium — 11 PM — Grand Ballroom

## FRIDAY, JULY 11

Harmony Foundation Breakfast Meeting — 8:30 AM — Minuet Room  
District Associate C&J Meeting — 8:30 AM — Room 263  
Public Relations Officers Workshop — 8:30 AM — Grand Ballroom No. 1  
Bulletin Editors Workshop — 8:30 AM — Grand Ballroom No. 3  
Decrepits Breakfast Meeting — 11 AM — Pioneers Room  
MASS SING — 10 AM — Main Street Brigham Young Monument  
QUARTET SEMI-FINALS — 12:30 PM Salt Palace  
—Golf Tournament — Leaves from HQ 6 AM  
—Salt Lake City Tour — Leaves from HQ 8:30 AM  
—Barberteens Wild Wave Outing — Leaves from HQ 11:30 AM  
QUARTET FINALS — 8 PM — Salt Palace  
Chorditorium — 11 PM — Grand Ballroom

## SATURDAY, JULY 12

Logopedics Breakfast — 9 AM — Grand Ballroom  
CHORUS CONTEST — 1 PM — Salt Palace  
THE SATURDAY NIGHT SHOW — 8 PM — Salt Palace  
Barberteens Dance/Afterglow — 10:30 PM — Bonneville No. 5  
Chorditorium — 11 PM — Grand Ballroom  
—Park City Tour — Leaves from HQ 8:15 AM  
—Great Salt Lake/Kennecott Mine Tour — Lv. from HQ 8:30 AM

## SUNDAY, JULY 13

Church Service — 9 AM — Grand Ballroom No. 2  
Farewell Coffee — 9 AM — Empire Room

The telephone number to call for contest results in Salt Lake City is (801) 521-0297.

Eight hundred feet beneath the wing of our four-place Piper Cherokee the large, white letters on the airport runway read "NUT TREE." We had arrived at our destination: Vacaville, Cal., site of the fourth fly-in of the Far Western District's Flying Barbershoppers Association.

Born of an idea by Far Western District luminary Jack Hines (who, in addition to being a past district president circa 1975, a certified Stage Presence judge, and former District Music Educator, owns and flies his own airplane), the Association got its start with a small advertisement Hines placed in the March, 1978 issue of WESTUNES, the news magazine of the Far Western District.

The ad read, in part, "ATTENTION FWD PILOTS — There are known to be a

And so it was, nearly a year later, that I found myself guiding our Cherokee through the final approach to Vacaville's Nut Tree Airport, bound for the third scheduled fly-in of the FWD-FBA since that eventful first meeting.

Although a charter member of the Association and a co-member of its first steering committee, I had not been able to attend that initial meeting in Riverside. Neither had I made it to the first fly-in to Santa Ynez, where the pilots serenaded tourists visiting the nearby Danish village of Solvang, or to the second fly-in to Monterey, on California's scenic central coast, where fierce wind gusts across the airport runway provided the pilots with some short-lived white-knuckle experiences.

the airport, where 31 of us sat down in a private dining room for a mercifully short business meeting, followed by a sumptuous barbecued rib dinner.

Following dinner we all strolled to the Patio Garden, a nearby outdoor area, where we mingled with the shoppers and diners in the warm summer evening air. We were entertained by "Kidder And Sons Inc.", a Vacaville Chapter quartet well-known to the Far Western District competition stage, and by another local — though less well-known group — the quartet "Next Door" which featured our host Don Webb on bass.

At the close of the Patio Garden entertainment everyone returned to the Webb home where the party and the singing continued well into the "wee-smalls"

# Flying Barbershoppers? Got 'Em in FWD!

By Herb Bayles, 2302 West 171st St.,  
Torrance, Cal. 90504

number of private, commercial and airline pilots who are members of the Society in the Far Western District. There are also a number of pilots who own their own aircraft. For these reasons it has been suggested that a FWD Flying Barbershoppers Association be established . . . . Response to the ad was both prompt and positive. An organizational meeting was slated on July 23, 1978 and nine pilots in seven airplanes descended on Southern California's Riverside Municipal Airport for a brunch and their first face-to-face meeting.

At that meeting, organizer Hines declared that the demands of his district responsibilities would not allow him to assume leadership of the new group, so Arcadia Chapter's Frank Arnott was quickly railroaded (he swears) into the job as the new Association's first Chief Pilot. At his urging the attendees quickly formed a steering committee, designated regional correspondents, commenced planning for future activities and even suggested possible insignias to represent the group. Clearly, the Far Western District Flying Barbershoppers Association was well launched, off and flying!

Soon after we landed, tied down our airplane and unloaded our baggage, I placed a telephone call to our host for the weekend, Vacaville Chapter's Don Webb. Any apprehension that we might have felt at being newcomers to the group was quickly dispelled when moments after my call our welcoming committee drove up to the parking apron and hurried us into their auto to get to the party — already well under way — before the swimming pool was splashed dry. A short ride later we were at the Webb's home and as we passed through the house we could hear barbershop chords wafting from the rear yard; we knew we'd found friends.

A few moments and numerous handshakes later we were lifting a cool drink beside a sparkling pool and trying to fill in the bass to an unfamiliar, but unmistakably barbershop, song. We had, indeed, arrived!

The poolside songfest continued into the late afternoon. When it was over we out-of-towners were escorted to pre-arranged quarters at a nearby motor inn, to freshen up for dinner. We were then conveyed to the Nut Tree, a popular shopping and dining complex adjoining



"Ya' gotta' have a jacket!" Vacaville fly-in hosts Don and Dixie Webb proudly display their distinctive Flying Barbershoppers Assoc. jackets.

of the morning. At last we all retired so that we could arise, only moderately late, for a farewell brunch before winging homeward Sunday afternoon.

Though clearly devoted to exploiting to the fullest two of our fondest loves — flying and barbershopping — we in the Far Western District Flying Barbershoppers Association have also pledged ourselves to two noteworthy causes: We will, at all times, stress flying safety ("For flying, of itself is not hazardous . . . merely very unforgiving!") and we will endeavor to present barbershopping in its very best light whenever we touch earth to meet one another. Ultimately the Association hopes to put together an entertainment package that will allow us to drop in from the sky and promote the barbershop ethic wherever it is faltering or unknown throughout the Far Western District. If we can make it work here, surely similar groups could be formed elsewhere in the Society.

Though perhaps a mite premature, we of the Far Western District Flying Barbershoppers Association would like to consider ourselves as the founders of the S.P.E.B.S.Q.S.A. Air Force.

# Quartet Singing Builds Character

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

Every Barbershopper owes it to himself, his family and his friendly neighborhood psychiatrist to get in over his head at least once in his lifetime in a genuine, brass-bound quartet. Why? Because it's a character-building experience. According to statistics composted by the Ephemeral Research Laboratories in Bemidji, Minn., quartet singing has developed more characters than any contact sport with the exception of Japanese Mixed Pairs Bathing.

Let's consider the basic exercise in acquiring humility. Learning how to accept constructive criticism is Lesson No. 1. When you take into consideration the fact that there is more ham in an average barbershop quartet than you'll find in Smithfield, Va. and all its suburbs, this represents a massive sublimation of the ego. And, when you bear in mind



there is no such thing as *constructive* criticism when you're the target, learning to accept passively is an act of saintliness that should be called to the attention of the Pope. After all, just the fact that you are deigning to sing with these other

three clods is worthy of some kind of merit badge.

I clearly recall the rehearsal of the "Trumpetones" when I offered a mild bit of constructive criticism to Fitzpatrick, the tenor.

"How would you like to back off on the tag, Leo, so people can hear the lead?" I suggested.

"How would you like a fat lip?" Leo replied.

"He doesn't sing very good with a fat lip," said Miklusek.

"He doesn't sing very good without one," snarled Fitzpatrick.

Now this is the kind of constructive criticism which frequently brightens those tedious rehearsal sessions. Personally, I felt rather strongly that I sang rather well without a fat lip, but I accepted Leo's criticism in the spirit with which it was offered — seething with anger. But I made no reply, preferring to practice Christian forbearance — and preferring not to experiment with fat lip singing.

Then there was the rehearsal of the "Coconotes" in Miami, when Bob Ray turned to me and said, "You're flat."

So often this kind of constructive criticism draws fire from the object of the barb, but I just replied, with hauteur, "Like hell I am!"

"The judges at Key West said you were flat," he persisted.

I curled a lip.

"What the hell do the judges know?"

I demanded. "Especially in Key West!"

I had a point there, and Ray knew it.

"You have a point there," he said, rubbing a hand on my head.

You see, it's this friendly give-and-take of constructive criticism that makes a better man of the barbershop quartet singer. It doesn't make him a better singer necessarily, but it certainly adds



dimension to the man's character. And you can learn from these exchanges. I'm sure Bob never realized before that contest judges didn't know anything about judging tone quality, until I called it to his attention.

And there are honest differences of opinion which may be resolved in open forum during rehearsal. Like Bill Bishop's insistence that I sing the correct lyrics to "Redhead" all the time. Privately, I feel that there should be some latitude permitted in rearranging a song as the spirit moves — or as the memory fails. Perfection is a nice ideal, but I wouldn't want to *live* there. Would you?

(Your answer could win you an all-expense tour of the Hobe Sound Volunteer Fire Department. Or a fat lip.)

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THE HARMONIZER/MAY-JUNE/1980



# Alexandria, Va. — Three-time

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

Start in 1948 with one trained musician and 18 nondescript singers chartered as an SPEBSQSA chapter. Add assistance by one experienced and far-seeing Barbershopper. Then add organizational stability, expert musical leadership, unusual friendliness, pride of accomplishment, a consistently rising interest in quartet singing, imaginative showmanship during shows and contests, an intentional leadership balance between new faces and the "old guard," and constant curiosity about barbershopping "beyond the horizon." As the years go by, add "ups" and "downs," but more "ups."

Look again in 1980, and what do we find?

We find a large, active, musically challenging chapter — the Alexandria, Va. "Harmonizers" — which has been recognized for a record-breaking three years — 1977, 1978 and 1979 — as the Society's "Champion Chapter," the winner of the International Achievement Award. Not since this competition started as the ProTention Award in 1967 has another chapter, during three successive years, won the top award for activity, membership gain, quartet activity, member participation and organizational excellence.

How did this come about?

Out of the founding of this chapter by a trained musician, Eugene Barnwell, and an experienced Barbershopper, Dean Snyder, came much of its early stability. Through its adoption by the Alexandria Department of Recreation, of which Barnwell was director, the chapter immediately was provided (and keeps to this day) an important public recognition, a meeting place and a musical director. Through its sponsorship by the prominent District of Columbia Chapter, it learned much about the "right" way to function.

A long-time Society axiom is that a chapter lives or dies as the result of its musical leadership and the Alexandria Chapter story is proof of this rule. One of its early directors, known widely throughout the Society, was Dr. Harold

(Bud) Arberg, classically trained in music education but with an abiding interest in popular music, who conceived and taught "barbershop craft," first to the Harmonizers and then to the whole Society, and who became a prolific barbershop arranger. Next came the late M. O. (Oz) Newgard, very active as a coach and judge, who brought new verve and skill to the chorus. Next was Scott Werner, the lead of the "Nova Chords," who as the Harmonizers' director for the past ten years, must be given a major share of the credit for their current musical status. An associate director and arranger, John Hohl, contributed vitally to the chapter music team in the 1970s, and an array of nine certified judges in the chapter throughout its history provided important expertise.

With all this musical leadership, the Harmonizers remained chorus bridesmaids — top also-rans in the 1950s, usually third to eighth in the 1960s and the early 1970s, always considered talented but just out of the running. Not until 1977 did they win their first title in the strong Mid-Atlantic District. In 1978 they repeated, earning fourth and second place medals at Cincinnati and Minneapolis. In 1980 they are heading for Salt Lake City.

A decision in 1973 to accept only singers for chapter membership; a five-year plan, advocated in 1975 by Mike Everard, calling for a more thorough teaching and learning process and for weekly riser singing; an agreement in 1976 to demonstrate familiarity with contest songs by singing them in quartets; and a decision in 1977 to compose the chorus of chapter members who prove knowledge of the performing repertoire have contributed to this desired musical growth.

Like other chapters in its area, the Alexandria Chapter often has been blessed with members having leadership qualities arising out of their employment in the Federal Government. Such a member, John Adams, provided crucial leadership as membership vice president and as

president during a significant watershed period (1965-66). It was then the chapter decided to handle guest and member relations in a more systematic, yet friendlier manner. Applications for membership were entertained only after an extended period, and detailed orientation for new members was conducted regularly. Every meeting schedule and the entire year's activities were thoroughly planned. The musical leadership started a program of working each week on barbershop basics. A downward trend in the chapter was reversed, and these new programs became a hallmark of the chapter's character.

Yet these federal employee members, who contributed so much from time to time, were transient and often left the chapter without warning. (In 1980, there are fifteen dues-paying Harmonizers in five foreign countries, nine other States, and at sea.) Such transient membership could have proved a severe disadvantage if the Harmonizers had not established a tradition of using membership talent very soon after it appeared. The rule of its nominating committees and chapter presidents became: regardless of experience in the chapter, the best man should be asked to serve where he fits best. Thus a one-year Harmonizer, Dick Bodle, became one of the chapter's best membership vice presidents, and a two-year Harmonizer, "Chuck" Walts, proved to be one of its strongest presidents. On the other side of the coin, Chris Morrow, believed by many to be the best chapter secretary in the Society, has been serving in this slot continuously since 1964.

Alexandria Chapter Co-founders (left) Dean A. Snyder and Eugene L. Barnwell. Shown right are the "Cheese Honchos" — standing, from left, Jim Wilson and Don Johnson; in front, Terry Jordan and Dick Hall (cheese selling champs) and Jack Pitzer, originator of the money-making project.



# "Champion Chapter"



The "Nova Chords,"  
from left, John Adams,  
Scott Werner, Dick White-  
house and John Hohl.

A corollary to this rule arose out of the fact that in a very large and active chapter, logistical needs became enormous. Many, many workers are required in addition to the usual officers and board of directors. Thus the corollary became: Use as many different men as possible in chapter organization. This brought greater involvement, and where wise choices were made, a better overall performance resulted. Now, 83 different chapter members are carrying out 138 different jobs.

The Alexandria Harmonizers have been blessed with an unusual group of wives and sweethearts, who formed an extremely active auxiliary, the "Harmonettes." This group has assisted with make-up and costumes, provided auditorium help at shows and offered plot ideas for scripted shows. They have earned and contributed substantial financial assistance for chorus travel.

Quartet singing has always been an important tradition in this chapter. When it had only 40 members in the early 1950s, there were three registered, working quartets. While this proportion was not always maintained as the chapter grew into Century Club status, it continued giving strong backing to its organized quartets, encouraged their entry into competition and generated new quartets through frequent intrachapter contests.

Most important, its "dream quartet," the "Nova Chords," (organized in 1963) won the district championship in 1967, and was chosen to represent the district in the international contest during every

year from 1967 through 1978, winning Third and Fifth Place Medals in 1976 and 1978. It was great to have such a quartet carry the chapter's name into so many contests and onto so many show stages, but to have its members actively serving the chapter as major leaders during these same years made us even more appreciative. Two of them served as chapter president, three as musical director and associate or assistant director, and two as Music Committee chairmen. That kind of support is hard to find!

In recent years many more Harmonizers are having the "quartet experience." The chapter has twelve registered quartets, only two of which involve members of other chapters. A "put-together contest," which last month saw 21 quartets formed within the chapter for one intrachapter contest, has become a tradition. Woodshedding and other quartet activity starts early and ends very late on meeting nights, and the din sometimes shakes the meeting hall.

Showmanship became a tradition in the Alexandria Chapter during its earliest years. Scripted shows by Carter McFarland, who wrote the Society's first scriptwriting manual, started in 1953. In a day when simple parades were the rule the chapter bought its own permanent stage sets and footlights; it expected to "tell a story" during each annual show. Its package shows were meticulously prepared, and with the arrival of Mike Organ in 1975, it started aiming for a stage presence plan for every chorus song. With its own Stage Presence judge, Jack Pitzer, preparing competition packages in the 1970s, it became even "tougher" on the contest stage.

Community service has always been a hallmark of this chapter. Its annual Christmas carol singing began in 1951. It has annually received the Harmony Foundation Award for contributions to Logopedics of over \$10 per member, and it contributed almost \$3,000 to the Expansion Fund when Harmony Hall West was being financed. For over fifteen years it provided an annual college scho-

larship to a high school graduate or funded a visiting director at the high school music festival.

Early in the chapter's history, its members developed an interest in other chapters. In 1950 the chapter hosted its first district convention. Only fourteen quartets competed, and not more than 50 rooms were needed for the event. This was a far cry from 1962, 1970 and 1978, when Alexandria-hosted conventions were attended by more than 4,000 people.

Observation of district and international events generated unusual interest among Alexandria members in the corresponding governing bodies, and soon Harmonizers were serving them in administrative capacities. During its history, ten members of the chapter have served as area counselors, five as district officers, and two as district bulletin editors. Four have served as international officers and five as international committee chairmen. Through its involvement, the chapter has become more conversant with, and understanding about, district and international affairs.

Out of these traditions, this enthusiasm, this pride and devotion, have come the Alexandria Harmonizers of 1980 — 176 members strong. With members aged 14 to 78, its active Harmonettes, and a growing number of father/son combinations in the chapter (ten so far in its history), an intense family feeling permeates its ranks. The chapter has thrived because its members believe this "way of life" can't be beaten, and so it has 23 current Men of Note who have each brought at least five new members into the Society.

What has made the Alexandria Harmonizers a champion chapter? In a nutshell, it is all the activities, traditions and challenges which have generated a special camaraderie, known as the Alexandria Spirit, openly expressed through the locking of members' arms during "Keep America Singing" every Tuesday night. Believe me, it should happen to your chapter!



# Thank God for Barbershopping

By Richard Krueger, 826 N. 24th St.,  
Denison, Ia. 51442

Rick, my oldest son, was eleven years old when we learned that he had diabetes. He has been dependent on daily insulin injections for the last six years.

It is well known that diabetics are prone to stroke and other circulatory problems. In November of 1976, Rick suffered a stroke. It caused a partial paralysis of his right side, gave him amnesia, reduced his educational level from ninth grade to fourth grade and completely removed his ability to speak.

We were living in St. Louis at the time. Rick was admitted to Cardinal Glennon Memorial Hospital for Children, one of the group of hospitals at St. Louis University. He began daily rehabilitation sessions with the speech therapy department. I am sure that some of the methods used were developed at the Institute of Logopedics. Within a month, Rick no longer needed the "magic slate" on which he had written his messages. He was able to speak well enough to crudely communicate with others.

Rick was allowed to return home after a hospital stay of ten weeks. The paralysis had gotten progressively better; his memory was returning and, although it was quite rough, he could now speak. He continued speech therapy at the hospital as an "out patient."

Rick returned to eighth grade with considerably less than his previous ninth grade level of intelligence. His outward personality had now become extremely inward. His equilibrium was poor, and he was forever picking himself up from the floor.

Almost immediately we realized that Rick had many problems to face. He had always excelled in sports and loved the competition, but he was now the least agile in his class. He had led his class in mathematics, but now found himself below minimum class levels. He was always the first to participate orally in class, but now his fear of inadequacy caused him to stammer and twist his speech.

He was promoted to high school, based on the grades that he carried before the stroke and on the hope that something magical would happen to him over the summer vacation.

That summer, we moved from St.

Louis to Denison, Ia. Rick spent the entire summer sitting in the family room, staring out the window. He was unable to make friends and afraid to even try.

When school began, we expected problems and we weren't disappointed.

He didn't do very well in his classes. He ate lunch alone, without any friends. Things went that way all through his Freshman year. His speech was far from being normal.

The next summer was about the same. Rick's younger brother, Randy, detasseled corn. Because of Rick's health, we wouldn't allow him to join Randy in the fields. This created more problems. He badly wanted to work, but couldn't.

Just before the beginning of his Sophomore year, Rick got a job as a bagger at a local supermarket. (The owner, Bob Davitt, and assistant manager, Jerry Ferris, were both members of the Denison, Ia. Chapter.) We were criticized for letting him take that job. He was having a difficult time in school, and the job would limit his available time for

After a month or two of barbershopping, and Randy and I singing at home, Rick decided that he too wanted to try our new singing activity. We were apprehensive, since he still wasn't speaking very well. How would he be able to sing? But Rick became the third Krueger to join the chapter. (Since that time, our son Rob has also joined.)

Our apprehensions were warranted, Rick had difficulty staying "on pitch." But due to our fantastic director, Don Farrell, and an exceptionally great bunch of friendly guys who accepted him and encouraged him, Rick "hung in there."

Rick's progress continued. His job and barbershopping didn't hurt his school work but instead, allowed him to come out of his shell. His grades improved, as evidenced by the "A" he received in accounting that year. He even began to sing "on pitch" more and more.

Rick is now in his Junior year and doing very well. His recovery is about complete. I consider the fine speech therapy (Logopedics) and barbershop-

The "Sontunes," from left, Dad Richard Krueger, sons Rob, Randy and Rick.



study. However, we felt that his being with other people would help him to become more outward. We couldn't have been more right; he began to improve immediately.

Meanwhile, Randy, a Freshman that year, was introduced to barbershopping by a classmate and joined the Denison Chapter. Due to Rick's problems, I had been spending less time with Randy, and now he was beginning to develop some problems. I thought that by joining the chapter, too, I would be able to do something along with him and perhaps get a little closer.

ping to be the two major causes of his recovery. Logopedics techniques got him speaking again; barbershopping brought him the rest of the way.

Rick now sings lead in "The Sontunes," our own Young Men in Harmony quartet. He will also be our 1980 Logopedics chairman.

Recently, we watched a film about the Institute of Logopedics which showed some of their therapy methods. Smiling, he looked over at me and said, "Dad, I remember doing all of those things." There was a smile on his face, but there was also a tear in his eye, and mine too.



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# Let's Count Our Blessings

By Ray Barrett, Salem Cove RR, No. 3  
Salem, N.J. 08079

What's right about barbershopping? Maybe it's well to take some time and recall the pluses we have. Every organization must change. And we properly spend lots of energy worrying about and working on ways to improve. We should not lose sight, though, of what we do have going for us. Many more things are right about barbershopping than is true of most other organizations.

The sheer joy of music is obviously one. Music is beauty. It also does wonders for the human psyche. Music can soothe us. It can stir us. It can make us feel romantic. In lots of different ways music can help us be better and happier human beings. And not just the singer but also all those listening to him. Not many other hobbies speak that directly to the human condition.

Barbershopping is fun. Busting a chord is surely one of life's true pleasures. It is more, though, than just the music making us feel good. Lots of times there is humor in how we sing and present our music. Our audiences often get to really laugh. And, too, we get lots of just plain fun and laughter in our efforts to put our singing together. The kidding at any chapter meeting may often be corny, but it reflects the give-and-take of a bunch of guys enjoying themselves. The key to happiness is the job of doing something you like. How many other hobbies feature fun and humor?

Fellowship is one of the first things a Barbershopper usually mentions when he speaks of our Society. Getting together each and every week with a gang of like-minded fellows is a real plus not to be overlooked; this regular camaraderie is not a characteristic of many other hobbies. Furthermore, we get to know lots of other likeminded guys around the continent, at competitions and other get togethers. When we are together we have an immediate *entre* to friendship — singing together. Harmony, after all, is the essence of fellowship.

Barbershopping is relaxing. Fun and

fellowship are part of it, but not all. People often comment that they seldom see Barbershoppers angry. Other folks can get "up tight" on crowded buses or waiting in long lines. Barbershoppers sing instead. Not just in these frustrations, but at our regular chapter meetings we can lose ourselves in song. In short, we are reducing stress, one of today's gravest problems. It is not just a slogan — barbershopping *is* good for you, in a real and unique way.

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*"When we are together we have an immediate entre to friendship — singing together. Harmony, after all, is the essence of fellowship . . ."*

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Barbershopping is measurably good for us in another way — self improvement. Specifically, we learn a lot about how to sing better. The musicraft and teaching alone are worth the price of admission. We also learn a great deal about showmanship and even about the mechanics of putting on a successful show. Harmony and stage presence also show us the values of cooperation. And competition reaches that urge within all of us to strive to be better — and sometimes brings the enormous human satisfaction of a job well done.

We don't just help ourselves in barbershopping — we help others. We who know the joys of sound and singing directly help others handicapped in communicating. The Institute of Logopedics is "real" for Barbershoppers because it touches us so closely. Other groups have service projects, but few, if any, so directly and poignantly tied to their activities. "We sing . . . that they shall speak" is so close to us it hurts.

Our hobby brings pleasure to many others of our fellow humans. Every year Barbershoppers entertain in hundreds of hospitals, nursing homes and other institutions. If it were ever totalled, we undoubtedly bring some joy to the lives of tens of thousands of other lives. Add to that all those in the general public we entertain at shows, competitions and other singouts. Sure we "bomb" once in awhile. But the overwhelming majority enjoy our performances thoroughly. In our tense world, making so many people feel better once in awhile is another real plus for barbershopping. How many other hobbies can say as much?

How many hobbies contribute directly to enriching our heritage? Barbershopping is so much fun for us and others that we often overlook its significance. Barbershop harmony is a unique American art form. Society Founder O. C. Cash was joking to a degree when he named our Society. There is a real meaning, though, to those words "preservation" and "encouragement." Some precious parts of our heritage have disappeared or faded in recent decades. Barbershop harmony has not. The founding, growth and vitality of our Society probably saved it. Our hobby has kept barbershopping alive and well for future generations to enjoy.

The roster of good things about barbershopping is long, but let's not forget another important aspect — our hobby is not expensive. Our dues are really modest in today's inflationary world. Going to contests can cost, but such trips still seem less expensive than meetings of other organizations. The costs are truly minimal.

Yes, the good things about barbershopping are impressive when we sit down and list them. Even more impressive is noting that few, if any, other hobbies have *all* these great advantages going for them. Quite literally, "It's Great To Be A Barbershopper!"



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- |                                 | U.S.    | Canada  |
|---------------------------------|---------|---------|
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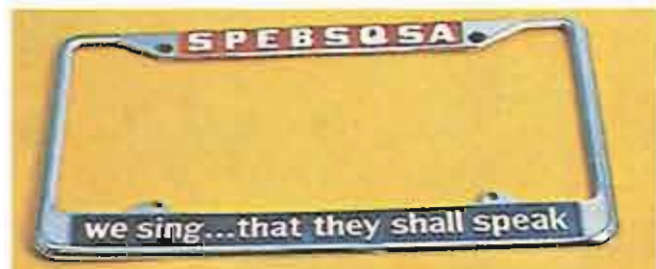






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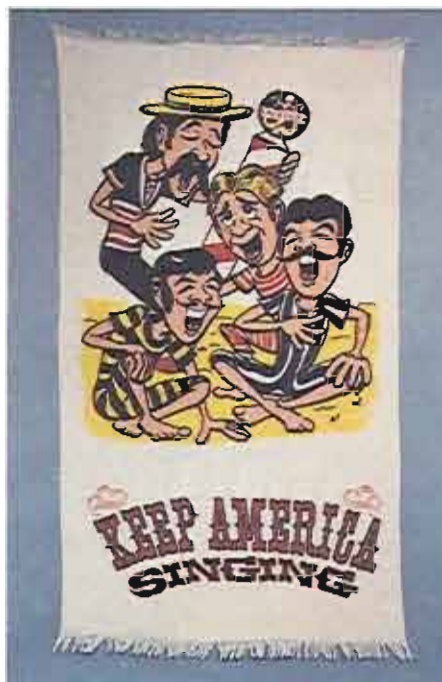
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Harmony is an important part of every Barbershopper's life—when you are singing and when you aren't.

The main purpose of SPEBSQSA is to help promote membership harmony on stage—from providing sheet music to arranging competition.

A secondary—and very important—purpose of the Society is to help members achieve harmony in their lifestyle, as well. An excellent example of this purpose is our SPEBSQSA Group Insurance Program.

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"IN THE GOOD OLD SUMMER-TIME" . . . can be just that if you start thinking about summertime barbershop activities now and plan accordingly. Sure there are obstacles to overcome during the summer months, but they can be dealt with and you can be just that much stronger when Fall rolls around. You can keep interest relatively high during the summer months by planning activities you can't hold any other time. For instance, an area picnic with other nearby chapters is always a winner; a "mystery" bus trip might be in order; or what about organizing an inter-chapter bowling league; a beach party, theatre party or a dinner dance. Some of these ideas may bring out members whom you'd never see otherwise. Don't let the summer months slump — make plans right now to meet any possible slow downs head on. You can do it with careful planning . . . and your summer, like all other months, can be filled with super singing.

**RECYCLED NEWSPAPERS EQUAL \$\$\$** . . . they've learned in the Livingston, N. J. Chapter. Member Jack Lindner talked the chapter into a paper drive to help pay expenses of refurbishing the chapter's trailer (used to haul risers, etc.). Everyone brought their papers in the last meeting night of the month and before long the chapter had raised \$600, and it really didn't take a great deal of effort. The excess paper from about 25 homes will total about a thousand pounds. It's really surprising how fast you can accumulate a considerable amount of paper . . . and much needed extra bucks.

**WHY GET IN QUARTETTING** . . . well, why not? There are a host of reasons men give for not wanting to sing in a quartet. You've probably heard all of them: "My voice isn't good enough." Baloney! Very few Barbershoppers have outstanding voices; but blended with three others with identical formed vowels, the overtones created will keep you striving for more. "I can't read music." An awful lot of us can't, so why not learn new songs with the help of a section

leader, or use the popular voice-part tapes. "I don't have the time." When you consider everyone's time commitments, it's a wonder that anything is accomplished. So, why not start out with your chapter's repertoire. This should save both your and your director's time. These songs can be supplemented with barberpole cat songs. This will assure you of at least twenty songs in case you're ever asked to perform publicly. If you should ever have that opportunity, especially to sing before a non-barbershop audience, you'll be hooked for life. (See article — Page 24.)

**HAVE YOU TRIED SWITCHING DIRECTORS?** Here's an idea you could work out with a neighboring chapter. Invite their director to your meeting, with full authority to direct your chorus any way he chooses for that one night. You can help him by providing a list of the songs you are currently singing to help him prepare. He should be free to do what he wants, though. You'll enjoy the "switch" for this one night, and perhaps your own director should do the same with like courtesies extended.

**A GREAT IDEA** . . . from Soc. Comm. Dir. Burt Schindler in his April, 1979 newsletter. He noted that a chapter had ordered HARMONIZER subscriptions for thirteen local libraries. At only \$3.50 per subscription, it's a great on-going publicity tool. Should you want to do the same in your city, send the addresses of your libraries, with a check for \$3.50 for each address, and we'll see these subscriptions are placed on the HARMONIZER mailing list.

**HERE'S A REVOLUTIONARY IDEA** . . . for your next guest night. Make the price of admission to this special night *one guest*. In other words, no one gets in without a guest. If you add some special feature to your guest night (guest quartet, speaker, refreshments, convention movie, etc.), you'll get everyone interested in attending.

**NEED MONEY FOR SOME PROJECT?** What chapter doesn't! Why not try a car wash? Get your chapter mem-

bers to turn out en masse (makes the work load lighter) on a Saturday for a chapter Car Wash Day. Let's face it, the kids do this quite successfully all the time. And we have a built-in draw . . . our singing! You can entertain as you wash.

**WHERE DO YOU LOOK FOR NEW MEMBERS?** Jim Fulks, last year's membership vice president and bulletin editor of the Louisville, Ky. "Thoroughbreds" Chapter, tried a different approach. He sent a letter to 185 local choir directors (addresses taken from the Yellow Pages of the phone directory) and brought out 250 guests, both men and women. (The women's addresses were placed on their show mailing list.) One hundred of these guests were men who had been singing in the city's choirs, men who were prospective members. Why not try Jim's idea for your next guest night? If the idea doesn't work for you, don't be afraid to try something else.

**DID YOU KNOW THAT SEVERAL CHAPTERS** . . . print their show tickets in red and white and in the shape of a barberpole with the Society insignia in the ball on the top? Members then carry a ticket at all times in the handkerchief pocket of their suitcoat. The barber-shop insignia sticking out of the pocket attracts attention and, of course, when the person takes it out to explain what it is, he has already half sold a ticket right then and there.

**YOU'LL KNOW WHAT THE KEY SIGNATURE IS** . . . if you want to cut the information out of this column as shown below. Just take this chart and tape it to the inside of your music book or on your pitch pipe. It'll help solve a lot of problems.

No. of Flats	Key of	No. of Sharps	Key of
1	F	1	G
2	Bb	2	D
3	Eb	3	A
4	Ab	4	E
5	Db	5	B
6	Gb	6	F#



By Dean Snyder, Assoc. Historian,  
1808 Hunting Cove Place,  
Alexandria, Va. 22307

## HISTORICAL NOTES

*The purpose of these Notes is to bring together some little known or sometimes forgotten facts and oddities concerning barbershop tradition and the Society and its members. Comments and contributions are invited for future HARMONIZER use. Items should be of Society-wide interest.*

Reference to the 1910 song *Play That Barbershop Chord* in these *Notes* in the March-April HARMONIZER requires some further elaboration. Your Historian well remembers vaudeville and chautauqua quartets of that by-gone era, and also (in his earlier career) he researched out-of-print early quartet arrangements in the musty, dusty files of Tin Pan Alley music publishers in New York. But he never heard (or found) any quartets singing (or early arrangements of) this entertaining song. However, some SPEBSQSA quartets *have* used this song in recent years. The author of these *Notes* has three recent letters to prove the point: from Bill Ilsey of Bowie, Md. (with a tape cassette), from Bob Dykstra of New Brighton, Minn. (lead of those great competitors of earlier years, "The Hut Four") and from Bill Lydecker of St. Peter, Minn. whose quartet, "The Jefferson Lords," made it their theme song. Many thanks to these correspondents! (Ed. note: see "Letters" page 3).

Those attending the Salt Lake City convention should be sure to meet and greet Glenn Howard (and wife, Catherine) who will be attending his 42nd consecutive annual convention — the only Society member who has *never* missed our annual gathering. It began in 1939 when Glenn competed with his quartet in Tulsa. His unique record includes being a quartet competitor in our first seven annual championship contests.

Each annual convention is now a week-long recreational experience — truly a gathering at which there is something for every member of the family, and often with add-on, special excursions planned for the following week. It hasn't always been so. At first our conventions were two-day affairs and those attending from out-of-town were mostly of the masculine gender. But as early as Los Angeles in 1957, the HARMONIZER could report "It was a family convention" with "visiting ladies and teen-agers interestingly occupied." The appeal of barbershop singing and associated events is universal — no longer confined to men alone as it seemed to be in the early days. All aboard for Salt Lake City in July!

Quartet champions in the Society's first three annual contests were all from the Southwest (there was no Southwestern District, however, at that time.) The winners were: (1939) "Bartlesville Barflies," Bartlesville, Okla.; (1940) "Flat-Foot Four," Oklahoma City, Okla.; (1941) "Chord Busters," Tulsa, Okla.

Later champions from the Southwestern District have been: (1955) "Four Hearsemen," Amarillo, Tex.; (1957) "Lads of

Enchantment," Albuquerque, N. Mex.; (1958) "Gay Notes," Tulsa, Okla.; (1969) "Mark IV," San Antonio, Tex.; (1973) "Dealer's Choice," Dallas, Tex.; (1976) "Innsiders," Houston, Tex.

Why are there so many champions from the Southwest (nine in all)? Past International President Jim Knipe was once heard to quote an unnamed member who said, "That is because the climate of the Southwest is so kind to singers' throats." What about the six international champions that have come from the Chicago area? Could that result from the chilly breezes off Lake Michigan?

One of the greatest of the greats in Society history is Bill Diekema of Holland, Mich., long since retired as president of his pharmaceutical manufacturing company. Bill made hundreds of quartet arrangements sung by leading quartets of an earlier day. He is perhaps best known as the author of words, music and arrangement of *Keep America Singing*. This stirring song was first "unveiled" at the Milwaukee Convention in July 1947. It is the musical climax of all our chapter meetings and public performances today.

Of distinct historical interest is a project recently approved by the international board and now in the planning stage — to create in HARMONY HALL in Kenosha a repository of early records, publications, pictures, historical objects and other Society memorabilia from the early days. To be known as the TULSA ROOM, this room and adjoining space would be developed to professional museum standards and could be an added incentive to visit our beautiful International Office buildings. More on this later.

Early printed publications issued by the Society are hard to come by — there just weren't that many. Perhaps the first was a small booklet of 24 pages issued in May 1941. It contained two pages of "history," the Society's newly adopted "constitution," and the "official list of chapters." There were 74 chapters in 28 states, and applications for 18 more chapter charters were "pending." Interestingly, in the early days some chapters had been started "by local newspapers as a newspaper promotional feature." Some chapters undoubtedly were in name only — Bing Crosby, for instance, was listed as heading the Hollywood No. 1 Chapter.

The Society became "International" when the first Canadian chapter was organized in the Spring of 1944 — in Windsor, Ont.

# ... a word to small chapters

By Steve King, 503 W. Overmeyer,  
Algona, Ia. 50511

Has your chapter membership gone below 20 members? The threat of this happening is ever present in many of our small chapters. The maintenance of a chapter that sings well becomes a major chore when membership falls below 20. We, in Central States, have several of these chapters . . . chapters where the cities are small with little population to draw from.

The following is the story of a chapter which was virtually facing extinction, but has since picked itself up "by the bootstraps." We tell our story in hopes of inspiring other chapters which may be existing in similar circumstances.

Algona is a small town of 6,000 people located in North Central Iowa. Our chapter was founded in 1958 and presented its first annual show in 1959. At one time the chapter had over 40 members, but the 1970s were not kind. In September of 1977 our membership had slipped below 25 (then known as "associate status"); our director had moved from town and general discouragement had set in. No suitable director could be found and membership continued to dwindle. With only a weak program to offer, and without musical direction or education, membership dropped dangerously low. Many of our members drove 20 to 40 miles to participate in our activities. Understandably, they soon lost interest in singing with us. By June of 1978, our membership "bottomed out" at 14, meetings had become very irregular and there was talk of the chapter "folding." Though we were afraid to admit it, Algona had reached the pits!

The eight to ten members who remained active met to survey the wreckage and to decide what should be done about the future. We were determined not to let barbershopping in Algona die without a fight. A program of growth was talked about and carefully planned. On September 13, 1978 an all-out "war" was launched! We had hired a director, and ten members, their wives and the director

held a pot luck organizational dinner. We were on our way!

Our first major goal was to rekindle the fire under members who were still active. All the parts needed to sing four-part harmony were still with us, and before long we were getting twelve to fourteen men at meetings. Though there were some temporary set backs, by the end of October we had a slightly larger group committed to making barber-shopping come alive in Algona. We held our elections, put one of the two new members we'd recruited in as membership vice-president and started to look ahead. Our new membership vice president's enthusiasm was contagious and things began to look up.

The rest of 1978 was used for more planning, reviewing what had happened, exploring new ideas and trying to get more people interested. No stones were left unturned, nor any new ideas left undiscussed. By year's end three new men were singing with us regularly, but had not yet joined. We were granted another six months to get off "associate status." Coincidentally, that six-month extension would take us to the date of our 20th Anniversary Parade. We were determined that it was not to be our last.

Our December board meeting was crucial. We now had sixteen active members. We decided to really push membership and our MVP, George Perry, presented us with a well planned offensive. On January 17, 1979 we held our guest night or membership kickoff night. Due to careful organization and adver-

tising, plus an extensive personal contact campaign, 34 men showed up and participated in our evening of fun and harmony. Long-time Barbershopper Dick Johnson of Fort Dodge was our guest director. He really thrilled our guests and members with his knowledge of barber-shopping. We sang nothing but the basic barber polecat numbers and all 34 men went away with happy smiles on their faces. We had won a battle, now we had to win the war.

The MVP's master plan included the successful strategy of personal follow up. All guests were contacted personally and thanked for coming and asked to return again. This contact was kept up until they were coming regularly or had definitely turned us down. Perhaps the single, most important side effect of this membership campaign was the renewed enthusiasm of the old members. We knew with this kind of new excitement we would win the war. Membership grew steadily and rapidly: 17 on January 31; 21 on February, 21; 24 on February 28 and by March 7, the 25th and 26th men had joined the chapter. We had licked "associate status!"

What were the ingredients of this successful campaign? Number one was enthusiasm, genuine and in quantity. Second, was the organization and planning of the board of directors. Third, was the fresh, new master plan of the membership vice president. Fourth, was the extensive follow-up campaign. We learned that finding people to sing is not impossible. You do have to get organized and not be afraid to try new ideas; get people to join you and give them a product that is laced with fun and enjoyment.

Where are we a year later? We now have 31 active members and have established a new set of goals. We think if we continue to have something to work toward we can maintain interest and our chapter will continue to develop in the process.

---

*"We had won the battle . . .  
now we had to win the war."*

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# Logopedics Chairmen Tour Institute

"Eat it, breathe it, live it . . . Logopedics" charged Reddie Wright, International Service Chairman, during the February visit of District Logopedics Chairmen to the Institute in Wichita, Kans.

Wright challenged each of the Logopedics chairmen with the responsibility of informing Barbershoppers about the Institute's mission and its services to the communicatively handicapped. The responsibility is important because of the recent achievement of \$3 million in contributions to the Institute's programs.

While in Wichita, the district representatives toured the facilities and met with staff members to discuss procedures and offer ideas to increase effectiveness in their districts. They also learned the value of horticultural therapy — a teaching method to introduce the children to their environment. This greenhouse setting is one of many learning situations where vocationally-related skills are taught to the children.

The highlight of the visit included demonstrations of clinical infant stimulation, oral muscular therapy, and adult

communicative training and rehabilitation.

But the best part of all was the Institute children offering special smiles of gratitude to the visitors representing the many gifts of love and hope.

Logopedics chairmen participating were: Reddie Wright, International Chairman, Far Western; George Houk, Cardinal; Bill McLatchie, Central States; Lee Wynne, Evergreen; John Burby, Far Western; Dick Tarr, Illinois; Arland Krueger, Johnny Appleseed; Bill Dorow, Land O'Lakes; Joe Craig, Mid-Atlantic; Curt Roberts, Northeastern; Fran Durham, Pioneer; D. K. "Duke" Nowlin, Rocky Mountain; Dick Daniels, Seneca Land; Greg Elam, Southwestern; and Charles Grinyer, Sunshine. A special participant was Gil Jacobs, member of the International Logopedics Committee (Far Western).

Institute Director Dr. Frank Kleffner extended an open invitation to all Barbershoppers and their families to visit and see "first-hand" the work accomplished through Harmony Foundation and the Institute of Logopedics.



Chairman Reddie Wright and friend Daymond, a pre-vocational student.



Bob showed George Houk and Dick Tarr his latest art masterpiece.



A West Virginia student, Sarah, showed Gil Jacobs the intricacies of her "job" (caring for plants).

Horticultural therapist Becky Houtz explains the value of a natural setting in teaching pre-vocational skills to George Houk and Joe Craig.



Curt Roberts and Arland Krueger listen as music teacher Verlene Warner shares techniques she finds effective in teaching handicapped children.

# S.P.E.B.S. S.A. . . .

## something's missing!

By Dave LaBar, Soc. Music Services Assistant

"In the beginning there was . . .

The year, 1938, the place, Roof Garden of the Tulsa Club, Tulsa, Okla. the reason, a songfest of barbershop quartet style music."

And that, my friends, is how it all got started. But have we kept up with the times?

In all our official publications and materials we are referred to as the barber shop QUARTET Society who sing barbershop QUARTET songs in the barbershop QUARTET style. Down through the years, though, our emphasis on quartetting has shifted to other areas. Today, *most* men in our Society aren't having a "quartet experience" on a regular basis.

Just what do we mean by a "quartet experience." Many members believe "quartet singing" refers only to men who sing in a *registered* or *working* foursome. "Quartetting," as we've coined the word, refers to any four men singing together in a quartet situation: woodshedding, tag singing, quartet activities or whatever. We need to make quartetting an integral part of each man's membership. In order for this to happen, philosophies toward this end need to be adopted by chapter boards, music directors and you, the chapter member.

Why do we need to involve everyone in quartetting? According to the psychologists we all have certain human needs: love and belongingness needs; esteem needs — the esteem and respect of others; self-actualization needs — the feeling of fulfillment; and the need to know and understand — intellectual development. What better way to achieve all these needs than through some form of quartet participation. After all, if a man enjoys something, contributes his efforts to it and realizes some rewards for that effort, he's obviously getting a lot out of it.

During my first year as a staff man, I've visited 76 chapters in 34 States and Provinces in all 16 districts. As I travel

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*"No matter how informal the activity may be, it still needs to be planned and presented in an organized manner . . ."*

---

from chapter to chapter, I am repeatedly asked, "How can we get more men to sing in quartets?"

Quartets are formed as a result of regular weekly chapter quartet activity. Many chapters do not have any quartet activity until after the regular meeting has been completed. This is not conducive to good quartet participation as many of those members that a chapter should try to get involved have already left for home.

Quartet activity, then, should take place during the regular meeting as a part of the planned program. This responsibility, of course, is that of the program vice president or the quartet promotion man.

Another frequently asked question is, "We've tried everything to involve men in planned quartet activity and nothing works. What do we do?" The answer is, "How well were these activities planned?" In the PVP manual it defines planned programming as: "Knowing *in advance* what will take place when your group is together."

Too many times the quartet segment of the program is not thoroughly planned. Someone gets up and "wings" through some activity in a haphazard fashion. This lackadaisical approach to quartetting turns men off. No matter how informal the activity may be, it still needs to be completely planned and presented in a very organized manner which reflects a positive attitude toward quartetting. With such an attitude and a well planned program, men will get involved in quartet singing and enjoy it! So, plan your

activities well and hold them during the meeting time so every chapter member can be involved.

A well organized plan is the first step to success. Planning is the short cut to your destination. If you don't know where you're going, how can you expect to get there?

Total involvement in our organization includes more than just singing in a chorus. Get the most for your barbershop dollar. Sing with three other guys.

### "MUSIC MEN ON THE ROAD"

Following is the schedule of the Society's music men during May and June: Dave LaBar — Northeastern (May 2-8), Central States (May 12-17), Rocky Mountain School (May 23-25), Evergreen (May 27-June 3), Seneca Land School (June 6-8), Rocky Mountain (June 9-15), Land O' Lakes (June 16-22) and Far Western (June 23-29).

Dave Stevens — Cardinal School (May 2-4), Central States School (May 17), Ontario (May 23-30) Seneca Land (June 2-8), Johnny Appleseed (June 12-19) and Dixie (June 20-27).

Joe Liles — Cardinal (April 28-May 3), Illinois School (May 10), Central States (May 12-17), Rocky Mountain (May 19-22), Ontario School (May 23-25), Evergreen School (May 30-June 1), Rocky Mountain School (June 13-15), Land O' Lakes (June 20-26) and Far Western School (June 27-29).

Bob Johnson — Texarkana, Tex. (Festival) May 17; Ontario School (May 23-25), Seneca Land School (June 6-8), Dixie School (June 20-22).

The new Barbershop Arranging Manual (No. 4031 — \$20/in U. S. and Canada) is available and recommended reading for all members who are concerned about our style of harmony.

Chapters should consider putting copies in university and college libraries where it could serve as a reference text for music students.

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# JAD's New Generation Barbershoppers

By Jack Wentworth, 6414 Lexleigh Rd.  
Raynoldsburg, O. 43068

The Johnny Appleseed District, fifth largest in the Society, is a very proud district with a proud heritage. Our accomplishments have constantly placed us either at, or near, the top in barbershopping activity for a number of years. We are proud of our motto, "Harmony Is The Key In The J.A.D.," and we work very hard to make it a meaningful slogan, and not just meaningless words.

Now there are two more reasons (or five, depending on how you look at it) for pushing our chests out just a little further, standing just a mite taller and being a whole lot prouder. What are those reasons? They are (1) "Ric" Roberts, and (2) The "Harrington Brothers."

Ric is, we believe, the youngest full-time music director of a barbershop chorus, and the Harringtons are, we know, the youngest quartet registered with the Society. Here's how it all came about . . .

Richard A. ("Ric") Roberts was a freshman at Lexington, O. High School and, as most young men of his age, was involved in almost everything, but espe-



"Ric" Roberts

cially baseball, football, track and the school choir. One day a member of the Mansfield, O. "Fun Center" Chorus visited Ric's choir and gave a presentation about the Society, the local chapter and barbershopping in general. As he concluded his program he invited all who were interested to an up-coming guest night. Ric attended and absolutely fell in love with barbershop harmony.

Ric continued to attend chapter meet-

ings and finally joined the chapter in December, 1975.

When he suffered a very serious knee injury in a football game that put an end to all of his sports activities, he decided to concentrate on music.

In January, 1977, just a little more than a year after becoming a Barbershopper, he had an opportunity to direct Keep America Singing at the close of a meeting.

After this heady experience, Director Dave Kracker told Ric he had a natural feel for the music and that he should follow it up by attending a district directors' school scheduled for June of that year. He did, and the rest is history. An avid student of the art, Ric likes to study and talk with every director he can. He credits Dave Kracker with getting him interested and Glenn Gibson and Joe Liles with having the strongest effect on his directing style.

In October, 1977, Ric auditioned and became director of the Knox County Chapter in Mt. Vernon at the tender age of 17. What Ric lacks in experience he more than makes up in leadership, taking his new chorus through two very successful annual shows and a 4th place finish in the J.A.D. Small Chorus Contest.

The Harrington Brothers story is somewhat similar.

These young men, Jeff (16), Mike (15), Dave (12) and Doug (11) are the sons of Lois and Parker Harrington. They burst on the barbershopping scene in March, 1979 when they attended an Open House jointly sponsored by the Buckeye and Columbus Chapters in Columbus.

Although having sung together all of their lives, and in public for approximately five years, they have been singing barbershop harmony for only a few months. That came about when Mike, who had always sung lead, woke up one morning with a bass voice — courtesy of Mother Nature. Suddenly they had all four voice parts, and barbershop harmony was their next challenge.

They quickly learned two songs, *My Wild Irish Rose* and *I Had a Dream Dear*. Not long after adding these two



The Harrington Brothers

"oldies" to their repertoire, their Mother read about the "open house" to be conducted by the two Columbus Chapters and asked her sons if they would like to attend. All agreed. They sang and captured the hearts of everyone of the 200+ people there — Barbershoppers and audience alike. After singing only one song the response was so great they returned to the front of the group again at which time Jeff said, "I sure hope they don't ask us to sing a third song — we only know two."

Since that momentous day the boys have become members of the Buckeye Chapter and the darlings of music lovers everywhere. They are very much in demand and credit the coaching of Mike Morris of the Singing Buckeyes and Scott Brannon of the "Cincinnati Kids" quartet for much of the success they are enjoying. Two examples of that success — a 5th place finish in their first district quartet contest, and a date to share the mike with the current International Champion "Grandma's Boys" on the Akron, O. show along with the "139th Street Quartet." Not too shabby for a quartet with less than a year in the Society and whose oldest member is not yet 16.

So — another J.A.D. claim to fame — the youngest director and the youngest quartet in the Society, and all products of Society programs readily available to all chapters. (Ric Roberts — Young Men In Harmony) (The Harrington Brothers — The Open House Program).

Yes — Harmony is the key — in J.A.D.



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# Writer Finds Warmth, Humor in Society

*Q. What's this book project of yours all about?*

A. I thought you'd never ask! The book is a collection of more than 200 barbershop stories, anecdotes, and experiences, all true, contributed by more than five dozen Barbershoppers from throughout the United States and Canada. About three and a half years ago it occurred to me that an awful lot of quartet and chorus experiences are so delightful, funny, or touching, they should be shared. I knew there must be a multitude of Society members with great and glorious times to tell about, so I began to collect stories, organize them, edit them, and finally produce a book that describes the joy of barbershopping. It's my hope that the book will show what a truly happy and harmonious hobby we have.

*Q. Who are some of the contributors?*

A. I've been really pleased that some of barbershopping's best known and most talented people have stories in the book. For example, there are tales by Terry Clarke (BOSTON COMMON), "Buzz" Haeger (FOUR RENEGADES), Carl Hancuff (SALT FLATS), Ken Hatton (BLUEGRASS STUDENT UNION), Forry Haynes (MIDSTATES FOUR), Freddie King (ORIOLE FOUR and PROS AND CON), Frank Lanza (FOURSTATESMEN), Vern Reed (BUFFALO BILLS), Joe Schmitt (SCHMITT BROTHERS), Harlan Wilson (SUN-TONES), and many, many more.

*Q. Are the stories exclusively about quartetmen?*

A. Oh No! There are tales about choruses and quartets, show and sing-outs, contests, and other phases of barbershopping, too. For example, famous arranger/composer Val Hicks tells of some highly unusual judging experiences. Past Int'l. Pres. Reddie Wright has a couple of great Society president tales. Society Exec. Dir.

Hugh Ingraham gives a few behind-the-scenes looks at international conventions. Veteran Barbershopper/arranger Lou Perry describes several interesting coaching experiences.

*Q. Is the book intended to present a history of barbershopping?*

A. No, it's intended to simply describe some of the most humorous or heart warming or interesting or entertaining moments of barbershopping. Lloyd Steinkamp tells about an incredibly hilarious chapter show disaster. One of the manuscript reviewers said that when she read his description she nearly fell on the floor with laughter. Tim Stivers relates quite a tale of woe concerning a CLUB HOUSE FOUR performance requested by the Coleman Company in New Orleans. It's both laughable and lamentable. Thom Hine presents a powerful collection of recollections from the MIDNIGHT OILERS' trip to Viet Nam. Past Int'l. Pres. Phil Embury describes his first meeting with O. C. Cash and his first exposure to real, live barbershop harmony. There are tales of singing successes and failures, good times and bad, quite a slice from the barbershop scene.

*Q. I understand that besides the duties of editor, you've also assumed the role of book publisher.*

A. That's true. Last year I spent quite a bit of time trying to decide whether or not I should publish the book myself, and I finally decided to do so. You see, when you publish yourself, you have to do all the design, proofreading, typesetting, and printing yourself, and that takes lots of time and money. On the other hand, it gives you the opportunity to make all the decisions, and that can be very satisfying.

*Q. How much time have you invested in this project of yours?*

A. Just for fun I've kept a record of the

time I've spent in work directly connected with the book. So far I've spent more than 1400 hours on the project.

*Q. Have you had some help with this undertaking?*

A. I'm also indebted to Walter Latzko, who reviewed the book, made valuable editing suggestions and provided the foreword. I should also point out that people at the International Office helped with initial Barbershopper contacts, copyright information (what a job Ruth Marks did!), and with early manuscript review (Hugh Ingraham was the first to examine the initial draft), but no Society funds have been or will be used in any aspect of this project. I never asked for financial backing from the Society.

*Q. I understand you intend to make a contribution to the Society based on book sales. Is that true?*

A. Yes. Of course I hope to at least recove my financial investment in this project. After that, though, I've said from the beginning that I'll contribute 75% of my net book profit to the Society. It seems only proper to make such a pledge, since so many Society members have given



Author Fred Gielow

so freely of their time and effort for the book.

Q. *How will the book be marketed?*

A. I'll be doing that, too. The Society may accept some copies on consignment for sale at international conventions, but I expect to handle the bulk of the marketing via direct mail and *Harmonizer* ads, and I expect to handle distribution from my home.

Q. *When will the book be available?*

A. I took the manuscript to the typesetter in January. I sent out typeset copies of contributed stories for final contributor review in February. In March I received the reviewed materials, and I also sent the manuscript away for a final editing pass by a professional proofreader. At the same time I went through the exasperating process of getting copyright approval to use excerpts from a number of copyrighted songs. (Some song owners asked for \$50 in royalty fees to allow use of a single song phrase in the book!) I expect to take camera-ready masters and art work to the printer this month (April), and I hope to get the first copy off the presses in June. If this schedule holds, I'll be ready for distribution just in time for the international convention in July!

Q. *How many pages in your book?*

A. It will be a hard-cover book of close to 300 pages.

Q. *How do you feel about your project now that the release date is near?*

A. It's terribly exciting! I guess I feel a little like a mother-to-be must feel as the labor pains become frequent. It's exciting to be sure, but a little scary, too. A good deal of money and more than three years of effort are tied up in this. For the time being I'm assuming an attitude of cautious apprehension. I won't start worrying in earnest until at least a few more months go by.

Q. *What are your plans for the future?*

A. If the book sells, I'll be busy packaging copies, addressing labels and tending to the other aspects of book distribution. I suspect that could keep me out of trouble for perhaps a year or two. Beyond that, I have no idea what I'll get into. In the meantime, though, I expect to continue doing what I enjoy most, quartet singing, with the "BROTHERHOOD!"

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## New Chapters

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**ORANGE PARK, FLORIDA** . . . Sunshine District . . . Chartered February 15, 1980 . . . Sponsored by Division IV . . . 39 members . . . Allen F. Rust, 5673 Pine Ave., Orange Park, Florida 32073, Secretary . . . James W. Gordon, 1724 Plainfield Ave., Orange Park, Florida 32073, President.

**DARTMOUTH, NOVA SCOTIA** . . . Northeastern District . . . Chartered February 15, 1980 . . . Sponsored by Halifax, Nova Scotia . . . 36 members . . . Gerald R. Bent, 3 John Cross Drive, Dartmouth, Nova Scotia B2W 1X1, Secretary . . . Stanley J. Williams, 9 Skeena St., Dartmouth, Nova Scotia B2W 1P7, President.

**GREATER FT. SMITH, ARKANSAS** . . . Southwestern District . . . Chartered February 27, 1980 . . . 37 members . . . George Musgrave, Rt 3 Box 418, Van Buren, Arkansas 72856, Secretary . . . George W. Spicer, 2608 S. "Q", Ft. Smith, Arkansas 72901, President.

**TUNKHANNOCK AREA, PENNSYLVANIA** . . . Mid-Atlantic District . . . Chartered February 27, 1980 . . . Sponsored by Scranton, Pennsylvania . . . 38 members . . . Robert C. Wheeler, Rd 3 Box 339, Meshoppen, Pennsylvania 18630, Secretary . . . Paul E. Miller, Maple Lane, Rd 3, Tunkhannock, Pennsylvania 18657, President.

**COLDWATER, MICHIGAN** . . . Pioneer District . . . Chartered March 27, 1980 . . . Sponsored by Battle Creek, Michigan . . . 42 members . . . James Salm, 831 Union City Rd., Coldwater, Michigan 49036, Secretary . . . Robert Huntley, 344 Hull St., Coldwater, Michigan 49036, President.

**BENNINGTON, VERMONT** . . . Northeastern District . . . Chartered March 27, 1980 . . . Sponsored by Saratoga Springs, New York . . . 34 members . . . Francis Douglass, Cutler St., Bennington, Ver-

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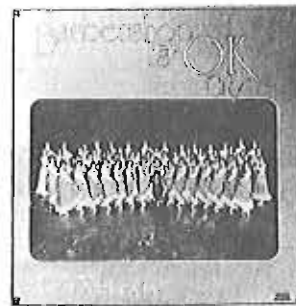
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# What's Happening in AH-SOW

By "Bud" Hillier, AH-SOW Administrator  
2007 - 33rd St., Kenosha, Wis. 53140

At a meeting March 21, 1980 in Dallas, Avery Hall and Tom Helzer, two of AH-SOW'S Co-founders, along with Roger Steffen, Sunshine District AH-SOW Director, formulated policy for AH-SOW's continued growth and direction. This was subsequently revised by "Bud" Hillier, Administrator, and approved by all to be presented as follows:

1. The present policy of handling membership, new and renewal, and issuing badges at district level by the directors, in most cases, is not practical. All unissued badges are to be returned to Hillier, AH-SOW Administrator.

2. From this date on any district director can accept renewal dues and requests to audition. Completed qualifying cards and funds will be forwarded to the Administrator who will enter the name on the membership roster and mail badges and any other necessary in-

formation to the new member's home address.

3. **AH-SOW MEMBERSHIP WILL BE LIMITED TO 350 TOTAL.** We now have 303 members on the roster. Only 47 new and renewal applicants will be accepted until the general meeting is held during the 1980 international convention. The general membership will decide if the 350-member ceiling will remain or if it should be raised or lowered.

4. Starting with the 1980 Fall conventions, the AH-SOW Administrator will send to each district convention chairman a request to set up a woodshed room to give men who want to sing in quartets a place where they can sing during the convention weekend. Each district director will follow up with the convention chairman and appoint AH-SOW members to host the room and possibly set up programs.

5. A program of activities for AH-SOW members at Salt Lake City is

planned as follows:

- a. AH-SOW room opens Tuesday at 10 a.m. and will remain open before and after contest sessions.
- b. Every AH-SOW member must wear his badge while at the convention.
- c. Your badge will be your means of admission to the AH-SOW room. Only members will be admitted unless an open house is designated.
- d. Thursday, 10 a.m. — General Membership Meeting.
- e. Friday, 10 a.m. — Mystery Song Woodshed Quartet Funtest.
- f. Saturday, 10 a.m. — Finals Woodshed Quartet Of The Year Funtest.
- g. All qualifying and auditioning for new members will be done by request and appointment only.
6. Due to cost, only one membership roster will be sent out each year. This will be done within three months after the international convention.

## DETROIT CONVENTION REGISTRATION ORDER BLANK

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

Gentlemen:

Enclosed is a check for \$ \_\_\_\_\_ for which please issue:  
\_\_\_\_ Adult Registration @ \$30.00 ea, \_\_\_\_\_ Junior Registration @ \$15.00 (18 and under) for myself and my party for the 43rd Annual Convention and International Contests at Detroit, Mich. on July 5-11, 1981. I understand that the registration fee includes admission to official events; a reserved seat at all contest sessions; a registration badge and a souvenir program. I clearly understand that the registrations are transferable but not redeemable.

NAME \_\_\_\_\_ PLEASE PRINT  
ADDRESS \_\_\_\_\_  
DISTINCTLY

(City) \_\_\_\_\_ (State or Province) \_\_\_\_\_ (Zip/Postal Code) \_\_\_\_\_

CHAPTER \_\_\_\_\_  
Make check payable to "SPBSQSA"

## IMPORTANT NOTICE

To those who may have forgotten, the executive committee instituted a policy for handling advance registrations for international conventions in 1973. The policy has been in effect since that time and is really quite simple. Advance registrations for Detroit (see registration order blank on this page) will be accepted, *no more than ten per person*, anytime until July 15, 1980. Registrations may be made either at the Salt Lake City Convention or by mail to the International Office. All registrations received up until July 15 will be drawn by lot to determine the eventual order in which the tickets will be assigned for the auditorium in Detroit.

Registrations received in excess of ten per person will not be assigned until after July 15.

All registrations received after July 15 (any number may be ordered after this date) will be assigned in order of receipt.

Registrations will not be processed, either at Salt Lake City or at the International Office, unless accompanied by cash, check or money order to cover the cost of the registrations — adult, \$30; junior (18 and under), \$15.



1972 L.O.L. DISTRICT CHAMPIONS



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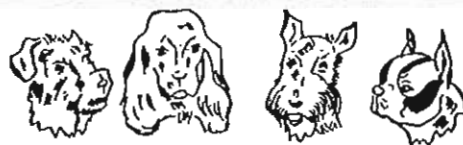
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