

The Harmonizer

OFFICIAL PUBLICATION OF THE BARBERSHOP HARMONY SOCIETY NOVEMBER/DECEMBER 1980



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The Harmonizer

NOVEMBER/DECEMBER 1980 VOL. XL No. 6
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Cover

A young man who has never heard the voices of singing carolers because of a severe hearing loss and retardation has captured the "Sounds of the Season" with his felt-tipped markers. Dan, 19, from Minnesota, is one of 46,000 clients from all over the world with communicative disorders who has received training and therapy at the Institute of Logopedics.

Contributors

Jack Bagby . . . Ray Barrett . . . Don Clow . . . Ian Flemming . . . Tom Gilliland . . . Les Hesketh . . . Hugh Ingraham . . . Bob Johnson . . . Jack Macgregor . . . Lyle Pettigrew . . . Dean Snyder . . . Lloyd Steinkamp . . . Dick Young

Convention Calendar INTERNATIONAL

1981 Detroit, Mich.	July 5-12
1982 Pittsburgh, Pa.	July 3-10
1983 Seattle, Wash	June 27-July 4
1984 St. Louis, Mo.	July 1-8

MID-WINTER

1981 San Diego, Cal.	Jan 28-31
1982 Tucson, Ariz.	Jan. 27-30
1983 Sarasota, Fla.	Jan. 26-29



Thinking Aloud . . .

What's so magical about the number three? Funny question to ask when you're the executive director of a *quartet* society. But stop to think about it.

We *three* kings of Orient are. And how much of geometry and all its effect on your lives is dependent on the triangle, a *three*-sided figure. How many witches were there in Macbeth? Not two. Not four. But *three*. How many jokes start "Well, there were *three* men . . ." And, of course, many religious faiths are based upon the holy trinity.

Which is a long way to getting around to the point of these musings. Simply this. There are three things every Barber-shopper should experience.

First, singing in a quartet. There's nothing quite like it. Sure, chorus singing is great. No question. But singing in a quartet. Ah, that's really something. Where you alone are responsible for your part; it's just you and three other guys. "Music Man" composer Meredith Willson put it so well: "Barbershop quartet singing is four guys tasting the holy essence

of four individual mechanisms coming into complete agreement."

Second, attend an international convention. The only negative aspect is that once you've attended, you're hooked. I mean it. There's just nothing to prepare you for the electrifying shock of hearing the best quartets and choruses in the Society. I mean, this is it. The barbershop world series. It's an emotional event you'll never forget.

Nor will you forget number three. That's Harmony College. A full week of barbershopping with fellow-Barbershoppers. "Total immersion," Bob Johnson calls it. And he's right. Each year it's different. Different highlights. Different inside stories and jokes. Exhaustion. Exuberance. Exhilaration. About the only thing you won't find at Harmony College is someone on a diet.

Really, I mean it. After over 30 years of barbershopping there are three experiences I wish every member could have. Singing in a quartet. Attending an international convention. Being at Harmony College.


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Letters

Book a "Giant Step"

I would like to go on record as saying that I feel a giant step forward in the "preservation and encouragement of barbershop quartet singing in America" has been made by the publication of the book, "Laughter, Love and a Barbershop Song," by Fred Gielow, free-lance writer and baritone of the "Brotherhood Quartet."

The book is light-hearted, humorous and down to earth, depicting the true adventures of many quartets and individual Barbershoppers over a long span of time. It relays, by countless anecdotes, all of the excitement, joy (and even some sadness) which is available to all Barbershoppers who elect to sing in quartets.

As a contributor to this book in the name of the "Soundsmen Quartet," I found myself reading from cover to cover, at a single sitting, all of the fascinating adventures of fellow-Barbershoppers on shows, chorus appearances, conventions and every possible facet of our wonderful hobby.

I feel the true value of this work is that it will help to motivate budding quartets to try harder to become an active part of the many wonders depicted in its pages. Picture, if you will, a thousand Barbershoppers saying "Boy, those fellows in those stories had so much fun, why can't we? Let's do it!"

I highly recommend Gielow's book to every Barbershopper who wants to know more about the *real* happiness he's missing. For information contact: Fred Gielow, 33 Park Dr., Woodstock, N.Y. 12498.

Jack Macgregor

We Knew It All The Time

I became quite well acquainted with one of the older door men during convention week and he volunteered this welcome information, "I have worked almost every convention in the Salt Palace since it was built and the Barbershoppers group is the nicest, best-mannered organization I have ever had the pleasure of assisting," and — "kudos to the ladies," he said. "The lady attendant for the ladies' rooms told me that this was the very first

time that these rooms weren't messy and filthy; that our ladies were very neat and considerate and that her job, for a change, was indeed a pleasure."

Paul B. Davidson

An Invitation

I send greetings to all Barbershoppers of America and to let them know that the "BLACKPOOL & FLYDE BARBERSHOP HARMONY CLUB" rehearses every Wednesday at 7:45 in the Carlton Hotel, North Promenade Blackpool. Any Barbershoppers visiting England who are anywhere near Blackpool can be assured of a very warm welcome should they care to visit us.

Charles Gregson

Suggests Critiques at International Contests

Inherent in improving upon a given performance is the discovery of exactly where that performance was lacking. Analysis of numbers does little, if anything, to aid that process. Having recently returned from the International Contest in Salt Lake City, I realized that competition at the International level requires an even finer analysis of the nuance involved, yet it is the only point on the long contest grind at which *no* form of constructive critique is offered. In a category as wide as "Sound" or "Interpretation," precious little is gained from the knowledge that your performance was a "236" vice a "272." One was obviously considerably better, but in what ways did the lower scoring performance lack, or the higher one excel? More importantly, even for the "272," what can be done to *improve* the performance so as to provide the best possible singing experience to the audience and the judges?

Would it not be in the best interest of barbershopping from all aspects to provide a period with the judges after the International Contest similar to the analysis and review sessions provided at most district contests? The result, *better singing*, would certainly benefit all concerned, be it the enthusiastic performer or the ecstatic listener and that is, after all, the final objective, no?

Bruce Kenyon

Insignia Does Job

I thought I would pass along one of those delightful vacation incidents and give a commercial for Society products at the same time.

Following a most enjoyable tour of

Nova Scotia, we boarded the ferry for a six-hour ride to Bar Harbor, Me. Because of the wind, I was wearing a red cap with the SPEBSQSA insignia as my son and I ventured to the bow for some fresh air. As I paused for a moment, a stranger tapped my shoulder and asked, "Where do you do your barbershopping?" He no sooner got the words out of his mouth than another stranger sitting right behind me turned around saying, "Are Barbershoppers really everywhere?"

With a little consultation, we determined that we had a lead, bari and bass. Fortunately, I carry an emergency tenor with me. My wife Anne, a Sweet Adeline, sings a "mean" tenor with a men's trio. Well, the next obvious problem was finding what Stew Dummell, lead from Burlington, Ont.; Joe McWilliams of Alli-Kiski, Pa.; Phil Richards of Waterbury, Conn. and my wife knew well enough to not offend other boat passengers. The Polecat songs, plus a few other oldies, filled the bill.

Needless to say, the several hours on the boat passed all too quickly.

Clearly, I can endorse the Society products for use everywhere, not just at conventions. You never know where you might find a fellow-Barbershopper.

Phil Richards

More Jokes, Stories Than Songs

Something is happening to barbershop shows with increasing frequency that is somewhat disturbing. I'm writing about the increased talking by quartets between songs. Quartets are on for about 35-40 minutes, half of which seems to be used telling jokes and stories. If we get six to seven songs during this time that's about it. One or two stories aren't bad, but one between every song, and some longer than any song they sing, is a bit much.

I've had four occasions during the past ten months to attend country and western music shows and these performers give the audience what they want. During a two-hour show they give the audience about one hour and 45 minutes of singing. This is what their fans came to hear.

Maybe quartets should leave the jokes and stories for the toastmasters' clubs and the MC (and even he shouldn't do too many).

Probably one reason conventions are so well attended is because that is where we can hear singing and not too much talking.

Jim Lorge

Something for Everyone in San Diego

San Diego offers just about everything . . . warm days and cool nights, spectacular scenery, an easy jaunt to Mexico . . . harbor cruises through the Pacific Fleet's magnificent harbor . . . relaxed strolling through the new and quaint Seaharbor Village . . . a Show of Shows, featuring the best quartets in the world!

And, if that isn't enough to lure members from the winter wearies . . . a Friday Night at Sea World with Shamu, the friendly Killer Whale, performing (that's singing and dancing) with a top quartet . . . just for Barbershoppers. It all adds up to a power-packed Mid-Winter Convention.

The San Diego Committee, under the direction of Chairman Don McAvoy, has planned a week-long package of events and excitement, designed to make this one of the top barbershop events of the year.

Throughout the day, members and their families can visit the world-famous Star of India sailing ship, moored just across the street from Headquarters Holiday Inn at the Embarcadero. That's right next door to the two Anthony's seafood restaurants, noted across the land for outstanding cuisine and spectacular views from the dining room. Balboa Park, home of the top-rated San Diego Zoo, is just a few minutes away from the headquarters hotel on the handy "Thisaway/Thataway" bus circle. And, just down the shore, an easy stroll past the Tuna Fleet moorings, is the outstanding Seaharbor Village, a delightful haven of shops and restaurants offering a full day's enchantment of views, interesting boutiques and dining opportunities.

On Friday, a scheduled bus tour of San Diego will be offered for just \$6.10 per person, four hours that covers all the wonders of San Diego. Saturday presents

a six-hour swing to Tijuana, complete with authentic Mexican luncheon. A golf tournament is being planned, too, and complete details on this will be sent along with your tour order form and hotel registration card upon receipt of your convention registration.

Friday night's big outing is slated for Sea World, a massive park filled with amazing sights and sounds of the sea, from the awesome shark pond, the porpoise petting pool to the Pearl Garden where trained divers will pluck a pearl for you from the depths — it is guaranteed! There's a peaceful Japanese garden and a trip to the top of the 320-foot Sky Tower, and dozens of other things to see and do. The entire park will belong just to Barbershoppers for the night! To top it all, you'll enjoy an authentic Polynesian Luau in the pavilion prepared by the chefs of Sea World . . . and then over to the dramatic show, featuring Shamu and

Namu, Killer Whales, as they dive, cavort and dance along with several barbershop quartets. Shamu is being specially trained for the show by John Spafford, member of the San Diego Chapter, to sing right along with the audience. Soooooo, if you've ever wanted to sing with a whale, this is your chance.

You say that's still not enough? Well, then, how about a magnificent show featuring the "Boston Common," "Chicago News," "Roaring 20's," "Grand Tradition" and "Classic Collection" in San Diego's beautiful Civic Theater. That's all set for Saturday night. They'll be joined by the San Diego Sun Harbor Chorus in a production that will be one to be remembered for years to come.

Yes, there's something for everyone in San Diego and you can make your plans now by getting your registration (see next page) in soon.

See you all there!



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_____ Tijuana, Mexico Tour with Luncheon (Saturday AM, January 31/6 hours)	\$13.65

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All tour and show tickets will be held in the member's name at
the registration desk in the headquarters hotel for your arrival.

1981 MID-WINTER CONVENTION SAN DIEGO, CAL. - JANUARY 28-31, 1981 REGISTRATION FORM

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San Diego, Cal. 92103

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Make check payable to "SPEBSQSA 1981 Mid-Winter con-
vention."

(*Seats will be substituted and refund issued if chosen seats
are unavailable. Saturday night tickets will be made available
to the public on January 5, 1981).

NAME _____

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Registrants will receive a housing form from the headquarters
hotel enabling them to obtain special group rates.

Harmony Frontier

Spreads to Sweden

By Jack Bagby, 900 Bellwood,
Norman, Okla. 73069

Saturday night, August 30, 1980, in Stockholm, Sweden, marked "a great moment in the history of barbershop music," as Music Services Director Bob Johnson aptly put it. A concert in Stockholm's beautiful Berwaldhallen concert hall, the Society of Nordic Barbershop Singers was born.

Bob, who might be called the attending physician, of course was right. But to this average Joe Barbershopper, U.S.A., the evening was more than history in the making. It was an eye-popping, jaw-dropping revelation!

Sure, we knew Sweden had barbershop harmony. At the 1974 International Convention in Kansas City, we had enjoyed the "Svenska Barbershopkvartetten" from Stockholm singing "Ballin' the 'Yack'" and other songs. So what? Probably at some time in Sweden an American group had been a hit, singing Scandinavian folk songs in fractured Swedish.

But this? In growing awe (not unmixed with discomfiture) we watched quartet after quartet, chorus after chorus stride confidently into the spotlight. Poised, thoroughly enjoying themselves and in virtually flawless English, they belted out barbershop chords that echoed to the far reaches of the hall.

The Svenska Kvartetten was still there — not working too hard at it these days, since all are members of other quartets, but still obvious crowd favorites for their role as pioneers. There was the "After Shave" from Gotenborg, who drive a red-and-white-striped van with their name emblazoned on the side; the "Good Time Singers" who (we later learned) attended Harmony College in Missouri last year, and a dozen other groups.

And the songs — *Little Pal, Please Don't Talk About Me When I'm Gone, If I Could Write a Song, Midnight Rose, Broadway Rose* — not to mention *Coney Island Baby* and *Nellie*.

The "Good Time Singers" are Sweden's leading quartet and have already produced their first album. They are Lars-Erik Bonnedahl (kneeling), bass; and (from left) Per-Arne Lindholm, lead; Olle Nyman, tenor; and Gosta Jacobsson, bari. Shown below is Hakan Akerstedt, SNOBS first president.



But not all were familiar. Occasionally the song was an American standard translated into Swedish, or an original arrangement of a Swedish tune, with verses in both Swedish and English. How many U.S. quartets can sing any kind of song in Swedish?

Bob Johnson was introduced at the opening of the show by Hakan Akerstedt, the president of SNOBS (acronym of the Society of Nordic Barbershop Singers). Bob told the near-capacity crowd of his previous two weeks in Sweden, working with quartets and choruses and conducting an abbreviated Harmony College the weekend before in Ronninge.

"It's been a great joy," he said, "to find out how enthusiastic you are and how well you sing barbershop harmony. We are so thrilled that you have learned to love the same kind of sounds that we love in America. Now it's going to be my pleasure to sit here, in a great moment in the history of barbershop music, and watch all the wonderful people from the Nordic Barbershop Society show us how to sing barbershop music."

And show us they did — from teenagers to septuagenarians, both men and women. Female barbershop singing is, if anything, even more firmly established in the country than the men's society. The women have competed in England and elsewhere and are officially associated with Sweet Adelines, Inc. The men who sang at the Stockholm concert became charter members of SNOBS.

The program had begun at 6 p.m. — an odd time, we thought, for a barbershop show. We soon learned why: to leave plenty of time for the afterglow. And what an afterglow!

It started at 9 o'clock with a sit-down dinner in the plush Restaurant Hassel-



backen, complete with formally attired waiters and waitresses, candlelight and wine, plus periodic interludes for group singing of both barbershop and Nordic folk songs. As they had been at the show, the five Americans present were the honored guests of SNOBS: Bob and Betty Johnson, my wife Peggy and I and Ernst Johansson from Minnesota, who had been visiting his parents in Norway when he heard about the show.

The courtesy was doubly appreciated since afterglow tickets, at 60 kroner (about \$15) per person, had long since been sold out.

The afterglow held more surprises. It turned out the 16 quartets and choruses which had performed on the show were only a small part of the groups eager to sing. Some were good, some not so good, but all — mainly because of their own obvious pleasure — were enjoyable. Despite the early starting hour, the festivities finally wound down at about the same time as most American afterglows — around 1 a.m.

Also as in America, "Boston Common" songs are popular right now; during the evening we heard most of the "B.C." repertoire. Nor is barbershop savvy limited to current arrangements. Want to know who won the international contest in 1969? Who placed fifth in Philadelphia in 1977? Most any Nordic Barbershopper can tell you — and then dig out his contest recording to prove it.

But probably our most conclusive proof that American-style barbershopping has arrived in Scandinavia came immediately after the show. As the crowd filed out of the theater, they found the Good Time Singers and their wives, set up at a table in the lobby, proudly hawking their latest stereo record. It's called "Yours in Harmony."

Johnson Reports Trip

It all began when my wife Betty and I were cleared through Swedish customs on Saturday, August 16th. As we entered the terminal proper, a group of 24 men started to sing *You're As Welcome As the Flowers In May*. The musical spell cast wasn't broken for three weeks when a similar group was heard singing *Let's Get Together Again* as we departed. Between those two emotional moments there was a continuous flow of musical fellowship.

* * *

The next day we had our first session, a meeting in Ronninge with the chorus directed by Hakan Akersted, our genial host for two weeks. Hakan had engineered the entire visit and had arranged all of the working and teaching sessions. This Sunday we concentrated on Interpretation and Sound. It didn't take long to learn that Swedish singers catch on quickly and are most eager to learn more about the style. They are wildly enthusiastic about barbershop harmony.

While the chorus was resting, I listened to two quartets and offered suggestions on how and what to practice.

Monday evening we attended the Stockholm chorus rehearsal. They are directed by Ollie Bollander, along with Gunnar Ericsson and Bjorn Hagerman. (It was Ollie, along with Hakan, who attended Harmony College in 1979.)

I was quite pleasantly surprised by their level of performance, even though I had heard this group in England and knew them to be a very well trained chorus. Interestingly enough, they have many of the same problems as our North American singers have. In other words, they haven't discovered a whole new set of problems just because they are Swedish. Again, while the chorus observed, I listened and tried to help three quartets.

During the next two weeks I conducted individual coaching sessions for several men's quartets, two young girl's quartets and one young men's quartet.

On Saturday and Sunday, the 23rd and 24th, there was a harmony school for anyone interested in barbershop harmony. They expected 80 men, but more than 100 showed up. We tried to establish an understanding of the history of the style, the place and purposes



of the Society, the definition of barbershop harmony, what is SPEBSQSA and what are the principles and characteristics we are trying to preserve. Much of this was discussed while learning a new song (using the barbershop method). Before the weekend was over, they were singing *All That I Ask Is Love* quite well. Frankly, we tried to cram as much as possible into those two days. We also covered the categories and held a question-and-answer session. In addition, each chorus and quartet participated in a coaching session. There were quartets attending that the school organizers had not heard of before. The men read about the school and were eager to take part.

The final week in Sweden was spent helping three choruses and several quartets prepare their acts for the Saturday, August 30th show (see accompanying article). They want so much to function at the level of an international competitor. They have one "short suit," however, — experience. They will quickly overcome this problem and, unless I miss my guess, we'll be hearing from our Nordic Barbershoppers very soon.

A special thanks to the "Good Time Singers" quartet which attended Harmony College in 1979. They are presently the best quartet in SNOBS and are all active in the organization.

Finally, my personal thanks to Hakan Akersted and his lovely Lisbet, who made us feel welcome in their home. They truly became as close as family, and Betty and I will always think of them as such.

the way I See It . . .

By Lloyd B. Steinkamp, Arrangement Category Specialist,
4324 East Darrell Road, Phoenix, Ariz. 86040

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

*(Andy Rooney article reprinted by permission of the Chicago Tribune -
New York News Syndicate, Inc.)*

Aside from reading the latest arrangement published by our International Office, probably the only other material an average Barbershopper reads is the sports page. All over the continent we see where this manager is replaced and that coach is fired. It never seems to end. So what else is new? But let's look at the similarity between sports and singing barbershop harmony . . . especially in the area of coaches. The following article by Andy Rooney of the *Chicago Tribune* appeared a short time ago in our local *Arizona Republic*, and it says it all as far as I'm concerned.

* * * * *

The word coach has taken on a new meaning and I don't like what it means anymore.

A coach used to be the person who helped organize a team and then showed the young people how to play the game. Not anymore. Now the coach dominates every aspect of the game. Players have nothing to say about strategy, and the coach manipulates them the way a general moves elements of his army at war.

Basketball and football coaches seem to be the most objectionable. In a televised basketball game, you can always see the coach stalking up and down the sidelines, waving his arms in wild gestures and screaming at both players and officials.

A few weeks ago the coach of Princeton and the coach of Columbia got into a fight after their basketball game. I'd fire both of them.

In the last year, there have been two cases where coaches have been fired for striking players. What kind of a way is this to play a game for fun? The kind of sportsmanship a lot of young athletes are learning from their coaches is going to make them eligible for competition on the pro tennis circuit with such good sports as John McEnroe and Jimmy Connors.

A coach used to be the person who helped organize a team and then showed the young people how to play the game . . . now the coach manipulates them the way a general moves elements of his army . . .

Baseball is the only game where they face the fact and call the person running the team the manager. He's the one who runs out on the field, sticks his nose up against the umpire's nose, and tells him off.

The coaches in other sports have learned how to do that, too. They always complain loudly about a referee's decision. No decision by the officials in all the history of sports has ever been changed because a coach or manager complained about it, but they still do it during every game.

The intrusion of the coaches into football is ludicrous. Deciding what play would be most effective at any point in the game is an important part of knowing how to play football. It is a decision that should be made on the field, by one of the players appointed to do that. Traditionally the quarterback called the plays. Now most of the plays in professional football are called by the coach on the sideline who gets advice from a man at the top of the stadium with whom he's in touch by telephone. High school and college coaches are, more and more, sending in plays.

It has not been so long ago that it was illegal for anyone on the sideline to give advice to any of the players. When a substitute came into the game, that player couldn't join the others in the huddle for the first play. The teammate next to him whispered into his ear as they went to the line of scrimmage so he'd know what the play was. This seems like the way it ought to be.

The whole point of sports is fun. It is a diversion from the seriousness of life. We all make decisions every day that makes a real difference to our happiness and our prosperity. Sports should provide a relief from that pressure. Sports don't make any difference. Vince Lombardi was absolutely wrong when he said, "Winning isn't everything, it's the only thing."

It has always seemed to me that if most of us set out in our lives to make nothing but money, we would do that. Fortunately, most of us set out to make something else and we make money incidentally. It's the same with sports. If a coach sets out to win, with no concessions made to fun or sportsmanship or more important factors in a young person's life, that coach can be a winner. I don't know any way that can be controlled but it always seems to me it's almost like cheating.

And please don't write and tell me there are a lot of good coaches. I know that and they agree with me.

* * * * *

Isn't that beautiful, gang? Now go back and substitute words like "contest" for "game," "quartet/chorus" for "team" and you begin to see that some of us have, with the best of intentions, taken the fun out of the game.

Another point . . . in studying the life of Coach Lombardi, I find that he never said: "Winning isn't everything . . . it's the only thing," but rather: "any person who possesses the talent and ability to win, cheats himself and his teammates if he doesn't give his best." That's a little different.

"The way I see it," all of us who coach, or at least offer whatever talents we possess to quartets and choruses in order to help them improve overall, should start thinking of ourselves as GUIDES. Can't we coaches simply GIVE our talents without "dominating every aspect of the game?" I think we'd best TRY or we may have no game left to play.

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It Could Only Happen at Harmony College

By Don Clow, 3075 S.E. Bonita St.,
Stuart, Fla. 33494

Even before the "Long and Short of It" knew they'd be a successful quartet they got matching T-shirts. From left, top photo, are Don Craig, Darryl Couch, Don Clow and Bill Countie.



It could only have happened at Harmony College. It probably has happened before, but not with the wild abandon and zaniness of this group.

I arrived at Missouri Western State College on Sunday afternoon with a collection of Barbershoppers we had accumulated since leaving Palm Beach (Fla.) International Airport early that morning. After checking in, we all went our separate ways to find our assigned rooms. I found room 431 — a complex of four bedrooms clustered around a spacious living room — eight of us would share this unit.

Being the first in my room, I picked out a bed and proceeded to unpack. Shortly (a good choice of word, come to think of it) my roommate appeared and introduced himself as Darryl Couch from the DuPage Valley (Ill.) Chapter. It came to me quickly that as I talked, I was able to look at him directly because he was also 5' 2".

As the various fellows checked in, we gradually became acquainted. The roommates across from us introduced themselves as Don Craig from Calgary, Alta, and Bill Countie from Beverly, Mass. As we talked, it became apparent that fate was cooking up a strange situation. Bill and Don both stood about 6' 4" and each tipped the scales at just short of 300 pounds. Also, we had a tenor, lead and two basses. We quickly converted Bill to bari and the woodshedding began.

Ms. Fate had also tossed in another ingredient: four wild extroverts whose crazy behavior fed on one another. It took until Wednesday night, for instance, before we could do a whole song without one of us breaking up the group with laughter.

Wednesday evening is a purely social evening at Harmony College, and at that time, we actually sang three whole songs and three Barbershoppers actually stopped and listened! That was the turning point: a quartet had been born!

Things moved fast after that. *The "Harmo-ssourian,"* our daily in-house paper, reported that a new quartet was coming out of room 431, but that no details were available. We decided that our name would be "The Long and Short of It." Don Craig came up with four shirts with our quartet name on the back and our personal names on the front. We signed up a personal photographer, Dick Elliott (Canoga Park, Cal.; a P. R. man, Norm Buerklin

(Ashland, Mass.); and a pretty fair coach, Terry Clarke (Hingham, Mass.).

After a picture and write up in Friday's paper, we were finally a quartet to be reckoned with. However, we still played it rather conservatively. Our strong point so far was organization and administration — not singing. We were doing well on stage presence; it was different each time, which made it interesting to us as well as our audience. Also, we finished each song with a "spread chord" which was gymnastic rather than musical. Another reason we kept our singing under wraps was the fact that we only had three songs, and it took us all day Friday to remember the name of our featured song.

Saturday was the busiest of seven busy days at Harmony College, and since three of us were in the Saturday night show, we had limited quartet rehearsals. We did decide, though, that: (1) we would practice once a week as soon as a means of getting together was worked out; (2) we would compete as soon as we could agree on which district; and (3) we would limit our engagements to the North American Continent. (Dr. Bob Johnson, head of the school and the Society's music department, tolerated this group all week, and suggested that we limit ourselves to engagements *off* the Continent — about 15 feet off!)

After the Saturday show, an impromptu afterglow was held in the cafeteria at which an "open mike" was available for any group to sing tags. We prevailed on Dr. Johnson to let us do a song instead, and in a moment of weakness he said "yes". As we did our big number (we finally remembered it was *Tell Me You'll Forgive Me*), someone reputedly turned to our coach and said "Terry, it's a good thing you guys won this year." (In all honesty, we were unable to substantiate this.)

Several hours of woodshedding followed, and as we sat down at 3 a.m. Sunday morning, we were already formulating plans as a quartet for Harmony College 1981. However, as we sang the strains of *Til We Meet Again*, we finally faced reality — that the chemistry had been just right for a once-in-a-lifetime experience, and it could not be recaptured again by any amount of planning. At that point "The Long and Short of It" quietly retreated to their respective rooms for a very short night's rest before flying home to the real world, and memories beyond belief.

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Woodshedding . . . Tried and True

By Tom Gilliland, 2713 North Glebe Rd.,
Arlington, Va. 22207

Anyone who has had the pleasure of attending a barbershop function conducted by Society Music Services Assistant Dave Stevens has heard him talk about how the "old timers" sang when he first got into barbershopping. Some time ago I asked Dave just how far into the past he went to identify those "old timers." His reply was something like this: "I guess I would be saying anyone who sang barbershop harmony before 1950." I am not going to claim old-timer status, even though in the 1940s I was singing barbershop harmony in high school; but, because there were several quartets singing in our area while I was growing up, I, too, claim to have heard the old timers sing.

I can remember my Dad's quartet going around to political meetings at various country schools during the 1936 presidential campaign. It was surely one of those old time quartets. Their renditions of *Grandfather's Clock*, *Castle on the Nile* and *Wabash Moon* were interspersed with speeches by local politicians. I won't attest to the quality of either the music or the speeches, but people came out to those schools to listen and history will show that our country voted right.



Usually two or three chords, changing every two to four measures, will take you through an entire song. Woodshedding works on this principle.

Today's attempt to "Keep it Barbershop" is an acknowledgement that their kind of singing was the base from which our craft evolved. Much of my early singing was the same style Dad's group used, and is the same style that a lot of afterglow singers still use today. That kind of barbershopping, of course, is known as woodshedding. Many kinds of singing have been incorrectly labeled woodshedding. First of all, choruses don't generally woodshed; gang-sing, yes; woodshed, no! Really, everyone should have been taken aside at an early time in their barbershop lives and given a short course on basic woodshedding. If that didn't happen to you then that's what this article is all about. Since these are my own thoughts on the subject, there may be many who will disagree with me for valid reasons.

First, let's define a woodshed quartet as opposed to a regular quartet. With a regular quartet one assembles a group consisting of a tenor, lead, baritone and bass. The lead sings the melody, the tenor above the lead, the bass sings roots and fifths below the lead, and the bari normally sings below the lead filling in the chords. Ideally, this quartet will sing at least thirty-five percent barbershop seventh chords. The woodshed quartet, on the other hand, consists of four singers. The one who sings the melody for that song sings lead. One singer will at-

tempt to sing above the lead; one will sing roots and fifths below the lead and one will fill in the rest of the chord, trying at all times to avoid "doubling" (singing a note someone else is already singing). Please note that I didn't say the lead sings melody, I said he who sings melody is the lead. Hopefully, he has a range that will let him sing higher than the bari and bass; but, if not, let someone else sing the melody.

While getting four voices singing in their proper ranges may enhance the sound of a woodshed quartet, it's probably not nearly important as the kind of song you choose to sing. Woodshedders should try to sing simple songs. Those old stand-by songs we've known all our lives are fun to sing and will give you a lot of satisfaction when you try them. Songs like *I Had a Dream Dear*, *Let Me Call You Sweetheart* or *Down by the Old Mill Stream* are ideal for our purposes and they should be heard often wherever Barbershoppers congregate. If more titles don't come to your mind, the Society has woodshed songs available. By the way, don't try to put fancy tags on these songs. Often times tags place the melody in the tenor notes, and the demand for volume just might "tear up" the guy singing tenor, especially if it isn't the range in which he ordinarily sings.



All songs have a natural melodic "road" which the melody and harmony both follow. Normally, the harmony will not have to change as often as the melody. Harmony singers should resist chord changes until the movement of the song literally forces them to shift. When the melodic line has forced a move, one should always attempt to make the next move back to the chord where you started. If the natural move is not back, but to still another chord, don't give up. Make the move back when the natural track of the song allows it to happen. Following this procedure, you will find most songs can be woodshedded with two or three harmony chords, and that four- or five-chord songs almost never materialize. To illustrate this point, check the sheet music for any popular song and note the guitar fingering. Usually two or three chords, changing every two to four measures, will take you through the entire song. Woodshedding works on this same principle.

If you will just take it easy, and not try to blow the back wall down, any four guys can take almost any song and woodshed it by just doing what comes naturally.

One word of caution: woodshedding is not what one would call a "spectator" activity; it is, rather, something you must participate in. Since woodshedding is, more or less, extemporaneous singing done by four people, the sounds may not always be the very best, especially if you're singing through a song for the first time. Keeping this in mind, it would be wise to choose a private place to do this kind of singing. Singing in private won't in any way detract from the satisfaction one derives from woodshedding, nor will it do anything to tarnish the Society's image. (Remember, that's what Canon six of our Code of Ethics is all about.)

Would you like more information about woodshedding? At the next get-together of Barbershoppers, whether it be a contest, show or whatever, seek out a member of AH-SOW (Ancient and Harmonious Society of Woodshedders), an officially recognized subsidiary organization of woodshedders. He'll be most happy to provide you with additional information. Even better than that, he'll probably seek out a couple of other woodshedders and give you a chance to "try your wings." If you'll remember some of what you've read here, you'll soon find Barbershoppers from far and wide will be around to sing with you,

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A Guide to Recruiting Members

By Ray Barrett, Salem Cove, RR 3,
Salem, N. J. 08079

Getting more members is a question of details. It is very much like successful advertising and selling.

In other words, good public relations and open houses are important. They are like the brand name advertising of a product. You have to create an image, make it well known and keep it in the public eye. But that alone won't be enough.

You must also figure out where the customers, the likely buyers, are and go after them specifically. To "close the sale" you've got to get to these customers, almost one by one, and show them you have a product they'll enjoy. This requires a lot of detailed work.

What we are about to discuss may seem almost simple-minded. Virtually all the points to be made will probably seem pretty obvious. These points, however, are advantages. They mean that nothing is very complex. Or, put another way, all of this is something we can understand *and do*.

How, then, does this apply to getting more Barbershoppers?

We are making good progress in the "brand name" advertising. Our international conventions and other barbershop activities are getting increasing TV and other media coverage. The Award of Harmony public relations program looks promising. And the Open House campaign obviously gets us a lot of exposure and new members.

The point, though, is that these steps are not likely to solve our membership problems. We need to back them up with "point of sale" contacts. In short, we have to figure out where likely Barbershoppers are and reach out to those target areas specifically.

Where do we find new members?

Let's look at the first step. Where are potential Barbershoppers likely to be found? Or, put another way, where are there men who like to sing? A few obvious answers are church choirs, vocal groups and community choruses.

We can broaden this somewhat. Where are there men interested in music? Orchestras, bands, music stores and organists leap to mind almost at once. Where do we find groups of men? How about the Rotary, Lions, Eagles and other service and fraternity clubs? Maybe even country club locker rooms, company bulletin boards, nearby military bases.

With some thought we can pinpoint these likely groups in our community. Simply checking the Yellow Pages can get us the names, addresses and phone numbers of most of them. Chapter members often have personal contacts with some of them. Grab those members to get them to take a few seconds and write down names and any useful details. In fairly short order you should have quite a list.

Some special words, before we go on, about young men in college musical groups. We seem to downplay this source of members. Maybe we think we'll lose them when they finish school and move away. That may happen — but barbershopping will gain them someplace else. And many will not move away, and the local chapter will retain them.

Never apologize for "our" kind of music

Or perhaps we think they won't like "our" kind of music. If that ever were true, it is not any more. The "big band sound" and singable music are clearly coming back. Lots of young folks are turned on by barbershop harmony once they experience its spine tingling sound. If you doubt that, notice the ages of our current and former international champions and check the young people showing up in quartets and choruses.

The college music programs are obviously fertile fields for exposing new people to the barbershop style of singing. We have our Young Men in Harmony program, but it is not, nor was it ever intended to be a source for new members.

Now is the opportune time to get men interested in barbershopping; Let's make ourselves known to these young people while they're in our high schools and colleges. If they like what they see and hear now, they'll be back with us later on.

Back now to our analysis of finding and reaching potential membership groups. We have a list of likely groups. Now we have to reach them.

There is one crucial step. Members must make the guest really feel welcomed. The more members involved . . . the better.

You are more likely to strike gold where there is gold. You are more likely to find men interested in barbershop music among folks already interested in music. They have probably at least heard about barbershopping and their curiosity may be piqued.

Contact them first by mail. (Post notices at country clubs, company bulletin boards, etc.) Address each person by name if at all possible. Develop a warm and personalized explanation of, and invitation to, barbershopping. Remember to give specific names and phone numbers of chapter members to contact. If you have access to word processing, do individual letters. If not, use form letters but get them nicely reproduced. Tie the letter to an invitation to an open house, guest night or other specific barbershopping event. Think of this as a person-to-person contact.

Personal contact a "must"

Then, make it an actual person-to-person contact. Telephone the addressee. Your letter will give you a peg for the conversation, get you over the awkwardness of calling people "out of the blue." If the person is one whose name you got from a member, use the latter's name as a personalized opening. Invite the person you are phoning to a chapter meeting. Offer to pick him up and bring him.

Try, too, to get names (and phone numbers) of others who might be interested. If you are talking to a church director, for instance, ask about any members of his choir who he thinks might be interested.

Of course, there's no guarantee of interest. Some folks will just turn you down completely. But some will not. You may well have more rejections than acceptances. However, you are more likely to strike gold where there is gold. You are more likely to find men interested in barbershop harmony among folks already interested in music. They have probably at least heard about barbershopping and

their curiosity may be piqued. Certainly the odds are far better, even though you'll still get plenty of rejections, than broadscale, scattershot efforts to the general public.

Getting more members is a question of details. It is very much like successful advertising . . . good public relations is important . . . like the brand name advertising of a product.

Details become important

Obviously this involves a lot of telephoning — often repeated and follow up calls. With a considerable amount of record keeping on who has been called and their replies. A great deal of work is also needed to arrange for these folks to be brought to chapter meetings and welcomed.

The answer, of course, is that other guys need to help. The membership vice president needs a membership committee. Don't fight apathy. Pick fellows you know are "doers." Membership is too important to be left to those who won't really work. Divide up the telephoning. Try to get guys who gave you names to call those folks they know.

Maybe the membership committee can get together at someone's office (where several phone lines may be available) and make a bunch of calls. This provides mutual encouragement and suggests telephone techniques that seem to work. Record keeping is easier, too. And, of course, the session can be interrupted occasionally for some singing and refreshment.

Assign a specific member to pick up and bring each invitee. Again, if the member that gave you the name can do it, that's the easiest. Index your chapter membership by the areas in which they live. This can take some time, but it only has to be done once. Then you can identify a member living reasonably close to the invitee to pick up the guest. It is also a good idea to phone the member the day of the meeting to remind him.

The member bringing the guest can help him on arrival at the meeting. It adds a great deal if someone is waiting to greet him, give him guest music and introduce him to members. One of the membership committee can be "on duty" at the door each night, with a list of expected guests and with music ready.

There is still one more crucial step. Members must make the guest really feel welcomed. Certainly those on the membership committee must make it a point to talk with each guest. Chapter officers and board members, too, can make that an important part of their responsibilities. The more members involved the better, but if the committee and the officers do this, the guest will receive a lot of attention. And this has the guest singing. Round up three other parts to try some woodshedding with him. One good chord and few guys can resist joining!

Yes, this approach requires a lot of detail. Yes, it requires a good deal of time and effort — and, yes, it brings results! Ask any good salesmen you know. Or ask the leaders of any organization you know that's growing.

To get barbershopping to grow, we need the same careful attention to detail it takes for us to sing well. It's "doable."

Let's Program... for fun and growth



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

As we approach the end of another year, it's time to consider where we are and where we're going. Fortunately, there have been many positive aspects in 1980.

Membership figures continue slightly ahead of last year. We are operating on the plus side of the financial ledger, although it's becoming increasingly difficult to live with the economic pressures imposed on us.

Our conventions continue to be successful. Based on comments of those who attended our Salt Lake City Convention, it was the greatest ever.

There are areas, however, which are causes for concern. The loss of approximately 7,500 members per year tells us we have successful membership recruitment programs, but we're missing that important element which makes members want to stay with us. In far too many cases, the reason given for dropping out is "I'm not having any fun."

Financial matters continue to be an area of prime concern. Every indicator points to a worsening economic condition for some time in the future. The constantly increasing cost of travel, food, lodging, building maintenance, fuel, etc. is something with which we must continue to cope.

We have no control over some of the conditions with which we have to live. However, the focal point of our activity, the chapter, is the one facet in which you and I can, and must, play an important part. Both our administrative and musical leadership share equally in the responsibility for successful and enjoyable chapter activities. As I've said in earlier articles, "fun" is still the nature of our hobby — the "name of the game," so to speak. To some, this means high achievement in competitive circles. To others, it's a lot of quartet activity. In some cases, it may be a tremendous amount of

community service activity. In any event, we must plan and program to satisfy the needs and desires of the majority of our members.

It would be well for every membership vice president to take a long, hard look at every chapter member, focusing especially on those who have missed several meetings, or whose interest in chapter activity seems to be waning. Soon many of these "luke-warm" members will be receiving renewal notices. Special attention to these men now may spell the difference between a "drop-out" and an active member next year.

It is important, too, that we learn to sing well, thus adding even more to our enjoyment, as well as to those in our audiences.

In closing, please accept my sincere thanks for the pleasure each of you has given me this year. It has been a busy, fun-filled year which will remain in memory forever.

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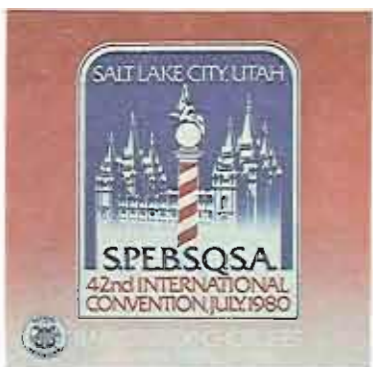
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5604 Lyre Necklace 5605 Clef Necklace
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Each member of this special quartet holds its own share of beverages beautifully! The newest is the derby coffee cup (top left) that features a Tenor/Lead/Bass/Bari Barberpole Quartet . . . both sides illustrated. A traditional 8-oz. shavin' mug (bottom left) and big, 14-oz beer stein are done in classy ceramic emblem designs. At right, the colorful 15-oz heavy glass quartet mug has old-time harmonizers and our official motto. They're perfect gifts for mug collectors or anybody else!



5835 Derby Coffee Cup
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5836 Classic Shavin' Mug
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Our new solid pewter Norman Rockwell spoon will make a natural addition to any Barbershopper's collection. This beautifully-sculptured 3-dimensional piece is 6 1/4" tall, from the handsomely-carved singer on the handle to the delicately-etched reproduction of Rockwell's famous quartet in the bowl. Gift-boxed.

5824 Rockwell Pewter Spoon \$36.75 U.S. Only



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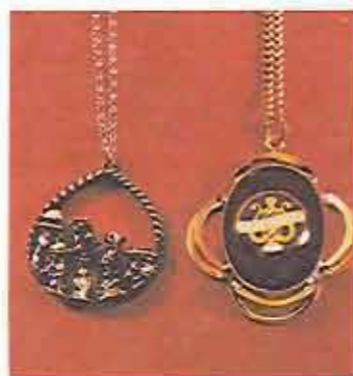
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Two lovely necklaces that need no introduction are the popular Quartet Teardrop rendition (left) in silver only, and the classic Onyx Emblem Pendant in gold.

5770 Quartet Teardrop Necklace
\$2.95 U.S. \$4.70 Canada

5724 Onyx Emblem Pendant
\$5.20 U.S. \$7.00 Canada



The joy of Barbershop singing is captured in this solid pewter 3-dimensional figurine. Modeled after a singer in Rockwell's "Close Harmony" quartet painting, this 2 1/2" tall piece is finely-detailed front and back, and comes in a handsome gift box.

5825 Rockwell Pewter Quartetter \$26.25 U.S. Only

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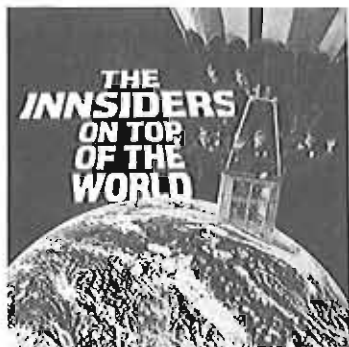
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When It's Night Time in Dixie Land
True Love
I Really Don't Want To Know
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Make checks payable to THE INNSIDERS, and mail to THE INNSIDERS, 9007 Concho, Houston, Texas 77036. Canadian residents same price (U.S. funds)! Allow 2-3 weeks for 4th class shipment (postage paid).

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

Quartets Produce More Believers Than You Think!

By Jack Macgregor, 12 Country Lane,
Trumbull, Conn. 06611

Anyone who has really become involved with barbershopping, and especially active quartet men, has surely had to "defend," from time to time, our Society and/or its product, barbershop harmony. Many of us have spent frustrating moments trying to convince the doubter and the skeptic how wonderful it is to be a Barbershopper. See if what follows doesn't have a familiar "ring."

Picture, if you will, a scenario in which any one man of a busy quartet is explaining his hobby and busy schedule to any one of several "unsympathetic" types. Type one: the semi-professional musician, who has been playing alto sax in "Benny Finkelstein's Hot Shot Five" in local bistros for many years, and doubles on trombone for weddings and Bar Mitzvahs.

"Yeah, I heard about you barbershop guys," he mumbles. "Somethin' about Society for the Prevention of something or other. Great stuff, but how can you perform in public with no trainin'? How could you ever do four or five hours at an Irish wedding when you've got no brass section?" Fellow quartet men, how can a "trained" Barbershopper explain the warm glow he gets singing for a spell-bound audience of barbershopping fans, or the tingle produced by waves of laughter and/or thunderous applause? And a barbershop parade is *hardly* an Irish wedding.

Next, how about the dedicated church-choir-singer type (semi-matronly) who is sympathetic and gracious to a fellow vocalist, but whose mind bogs down at anything less aesthetic than Handel's "Messiah" or (in a daring moment) "Porgy and Bess." She will gush over your triumphs, and in the same breath, express incredulity at how you manage to be so popular. "How do they

hear about you in Cleveland or Richmond or West Cupcake, Indiana?" she will ask. "You must have good publicity." How do you explain to this one about the contests, the international and district standings or, in the case of a good comedy quartet with little or no title, the just plain "word-of-mouth" praise that takes them from show to show in an ever-widening circle?

Then there the ordinary garden-variety scoffer who has no special talent, but *does* have a secret desire to be in "show biz." His musical performance is limited to concerts in the shower, and around a piano with friends, and his special talent is shooting down people *with* talent. "Do you mean to say that people pay good money to hear four guys in fake moustaches sing *Sweet Adeline*?" he will ask (if he has a big enough audience).

"Do you mean to say that people pay good money to hear four guys in fake moustaches sing 'Sweet Adeline'?" No amount of horn-tooting on your part can sway him.

No amount of horn-tooting on your part about the thousands of miles traveled, or the thousands of people who have heard you sing, can sway him. With some original witty remark like "Everybody to their own taste" or "I couldn't care less," he will disclose that he once heard a barbershop quartet at the tail end of an all-day picnic, comprised of one bar-

tender, one tired third baseman and two truck drivers (all non-Barbershoppers). Can you blame him?

Worst of all is the professional teenager whose musical world is wrapped up in the "top 100 all-time, all-time hits," going back almost as far as 1968 (if you please). His special "thing" is to hear the "Chocolate-Covered Kitchen Stoves" lip-sinc-ing "My Wig's On Fire 'Cause You Blew My Mind" with full electronic ballalaika, psych-background movies and firing squad.

This one is almost impossible to beat, because he starts spouting million-record sales and money earned by his idols. You may point out that he and his teen-age contemporaries are responsible for all this money, as they have been for generations past, but all you will get is a shrug of the shoulders and a laconic "Don't knock it till you've tried it." He *has* you there, you know.

Well, buddy, who can explain to these people the hours of sweat and strain to reach a point where you are *not* just four guys in striped blazers and moustaches singing *Sweet Adeline*. Who can measure the conscientious effort *not* to be (heaven forbid) four guys murdering *Shanty In Old Shanty Town* in some bar.

Sometimes it's a lost cause, but we know, don't we, fellows? We know the thrill of an audience captured. We know the fullness of a job well-done, and the pleasure in a pat on the back, and a sincere "Great show boys!" from the people we meet.

Sure, you have "heard that song before," and you will never convince them *all*. But don't despair, boys, you are producing more and more "believers" every time you get on stage and do your usual good, clean, entertaining bit!



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By Dean Snyder, Assoc. Historian,
1808 Hunting Cove Place,
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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.

A letter to all members of September 8, 1980 transmitted a new brochure of general information and background titled: "An Introduction to Contest and Judging." It is truly gratifying to review C&J progress since the first annual contest in 1939 won by the "Bartlesville Barflies!" Then the judges were casually picked (some from the audience), they made notes on the backs of envelopes, conferred briefly back-stage, had two leading contestants sing an extra song, and announced a winner . . . as simple as that. The second contest, at the New York World's Fair in 1940 in New York, was similarly judged. Categories of judging and score sheets were unknown.

Category judging was first attempted at the Grand Rapids, Mich. contest in 1942, writes Carroll Adams, SPEBSQSA President that year (see the HARMONIZER for March-April 1972, page 14). But the first printed "Judges Score Card" of which we have a record was used at the Chicago contest the next year, 1943. Joe Wodicka (recently deceased) was one of seven judges on that occasion and has reported that they sat two seats apart in the balcony of the theater and each judge marked all categories, with maximums as follows: Harmony accuracy — 25%, Song arrangement — 25%, Voice expression — 30%, Song selection — 10%, Stage presence — 10%. Each judge then marked a total percentage score, and the percentages were averaged to select the winner.

The following year — 1944 at Detroit — was the first contest for which separate category judges were selected, and a point system of scoring established — 1000 points distributed as follows: Harmony accuracy — 300; Voice expression — 300; Arrangement — 300; Stage presence and costume — 100. There were eight judges in Detroit that year — two to each category. The rules also provided for four alternates (presumably also category experts) "who shall keep the score of each quartet available for use, if and when needed." (HARMONIZER, March 1944, pages 4-5).

Joe Wodicka of St. Louis, a prominent early officer and board member and previously mentioned on this page, was also a judge at the Detroit convention in 1944. Reminiscing with your Historian in July 1978, he told this story to illustrate the informality of early judging procedures: "The first quartet in that contest sang only one and one half minutes and sang well with few mistakes. The Harmony Halls (adjudged the winners) sang for six minutes. Other quartets sang in between. In those days there were no time limits, so "Molly" Reagan, who was a judge and also an engineer, took out his slide rule and all scores were mathematically adjusted to the six-minute level."

The first printed brochure of C&J rules was a 4 X 8 inch pamphlet of six pages published in advance of the 1945 contest. This was the first year in which preliminary sectional contests were held (now called international preliminaries). At each of four sectionals that year the same panel of judges was used. At the conclusion of all sectionals a composite listing of all scores was made and the twelve quartets scoring highest (irrespective of the sectional contest they had entered) were the final competitors at the contest held for a second year in Detroit and won by the "Misfits."

In 1940, when the Society was young, Sigmund Spaeth published the second edition of his book, "Barbershop Ballads," and dedicated it to "all men who have sung close harmony in the past or will sing it in the future." But earlier than that, in 1932, six years before the Society was born, Deac Martin published "A Handbook for Adeline Addicts." In it Deac said "I am addressing simon-pure amateurs . . . and particularly some seven million baritones who have substituted for tenor briefly . . . when assured that they might shift to low bass immediately afterward." Both of these writers (both well-remembered Society "greats") assumed that what we now call woodshedding was not, in fact, a lost art. If living today, each of them would enthuse over one of our fast-growing subsidiary organizations, AH SOW, or "The Ancient and Honorable Society of Woodshedders." Books like these are long out of print, but occasionally may be discovered in second-hand book stores "for a song" (i.e. 25 cents) as Forrie Haynes of the international champion "Mid-States Four" recently reported to this writer.

A second item on books: every history buff in the Society should have the following four books, available through our International Office in Kenosha — (1) "Keep America Singing" (The Society's first ten years), (2) "Melodies For Millions" (our 25-year history), (3) "Musical Americana" (Deac Martin's richly illustrated and beautifully bound story of popular music — especially barbershop) and (4) "Laughter, Love, and a Barbershop Song" (Fred Gielow's recently published behind-the-scenes glimpses of barbershopping at its best — an excellent, heart-warming compilation of true stories).

The first chapter east of the Mississippi was Detroit, the site of our next annual convention. It was organized soon after several men from Michigan read a news story that led them to put together a carpool and drive to Tulsa, Okla. for the first quartet contest in June 1939. Ed Schwoppe of Lansing, Mich. led the caravan and was promptly named by O. C. Cash as one of the national vice presidents that year.

Showers, State Fair and Song

Between 4½ inches of rain, 142 Barbershoppers and 10,000 Illinois State Fair attendees, the first Barbershop Harmony Festival became an annual event.

The entire program was coordinated between George Holtzcher, Illinois District Music Educator, and Viola Suits, Illinois State Fair Coordinator of Special Events. Originally, five quartets and two choruses were to sing at special intervals during the fair. The rain downpour cancelled many outdoor events and left the Barbershoppers as the main attraction!

And so they were! The five quartets — "Scholastics," "Spec-Session," "Brooks Brothers," "Third Edition" and "McLean County Chord Company" — performed between the Bloomington's "Sound of Illinois" chorus and the 18-chapter massed chorus. Three shows were staged across the State Fair grounds for an entire day of barbershop harmony between the rain showers!

The crowd was marvelous! The music, sensational! The men, terrific! And the weather? Would you believe the rain stopped ten minutes before the rehearsals and started again after the park had cleared that evening? Some "basso profundo" above was really watching.



After registration (1), a few chords (2), some handshakes (3) and rehearsals, the show was on! With Illinois District President Jim Vliet as MC (4), the performance of the "Scholastics" quartet (5) sampled barbershop harmony between the Bloomington Chorus (6) and massed chorus singing directed by International Office Music Services Assistant Dave Stevens (7).

(All photos by Pat Duffey)

An "official foursome" preview the day's activities — (from left) Illinois District President Jim Vliet, Illinois District Music Educator George Holtzcher, Music Services Assistant Dave Stevens and Illinois International Board Member Walt Martin.



STRICTLY BARBERSHOP

A collection of favorite songs arranged in the Barbershop style for male quartets and choruses.



By Lyle Pettigrew, Soc. Music Services Assistant

"When do we get to sing some old songs?" Can you remember the last time you heard someone ask that question? Probably not. Because most of our members associate "old songs" with *My Wild Irish Rose*, *Down Our Way* or *Sweet Roses of Morn*. Not that those songs aren't good, it's just that we've sung them over and over. It's time for some new old songs! One reason we overwork a few songs is that too few of us have ever bothered to learn any others. But there are others . . . and they're every bit as good as those we're singing now.

Recognizing the need for more of those kinds of songs, the Society, several years ago, gathered twenty typical barbershop "standards" into one book called **STRICTLY BARBERSHOP**. *Aura Lee*, *Love Me and the World Is Mine*, *Sweet Rosie O' Grady* and *My Gal Sal* are just a few of the great titles in this folio.

Let's take *Aura Lee*, for example, as one song that is as new today as it was at the turn of the century (thanks to the late Elvis Presley). The fact that Presley's version of *Love Me Tender* became so popular tells you something about the enduring quality of that old melody.

Everyone, at one time or another, has had a chance to sing the tag to *Love Me and the World Is Mine*, but most have never seen the rest of the song. This all-time favorite is in 12/8 time, but don't let that bother you. It "feels" like 4/4, and learning to sing the entire song will make the tag even better.

Or perhaps you prefer a tune in waltz time. Then *Sweet Rosie O' Grady* might be more to your liking. Here's a song almost everyone is familiar with and a sure crowd pleaser. Just watch the faces in your audience light up when you sing this song. And you'll enjoy singing it, too.

Do you like to sing songs that have an interesting story behind them? *My Gal Sal* has a dandy story with it. It seems that composer Paul Dresser left Indiana to seek his fortune in the New York music world. As with so many others, he soon was destitute. He was taken in by a lady who gave him food and shelter until he was "on his feet" again. Although his lady friend did not enjoy a good reputation, she was a "gem" to Paul Dresser, for she had made his success possible. It was in her honor that he wrote *My Gal*

a collection of "new" old songs to please your ears

Sal. Doesn't that background give the song a completely new meaning?

The book also has its share of fun and bouncy up-tune songs like *Honey Gal* or *In the Good Old Summertime*.

Need a patriotic song for a show? **STRICTLY BARBERSHOP** has a great arrangement of *America, the Beautiful*.

How can you use **STRICTLY BARBERSHOP** in your chapter? Start by ordering ten or more and get the price break — 75 cents per copy. That's less than 4 cents per song; and you don't need an order number . . . just ask for **STRICTLY BARBERSHOP**. Next, ask your director or program vice president to set aside a few minutes of each meeting to sing one or two of these songs. This should not be "fill-in" material; rehearsing these songs should be part of your planned program. Some of the less familiar tunes may have to be taught, but none should require more than ten minutes.

Here's an opportunity for your assistant directors, section leaders or others who may want to be involved in your chapter's music program, to make a real contribution. Get working on some of these "new-old" songs each week and, as they become known, guys will start to use them in the quartet activities of the chapter.

What are the long-term benefits? New members and guests (and maybe some of your present members) will delight in doing these easy-to-hear "chestnuts." They will be easy to learn and you can sing them well because they're just what the title says — **STRICTLY BARBERSHOP**. New and old members alike will be pleased to become acquainted with the kind of music that really brought the Society to where it is today. They'll be thrilled and amazed at how easily they can "ear sing" good, solid barbershop songs. And there isn't an easier way to sell people on our great singing hobby. **STRICTLY BARBERSHOP** is indeed a way to grow!

"Tattoo" — Nova Scotia Style

By Ian Flemming, 70 Lorne Ave.
Dartmouth, N. S. B2Y 3E7

"I've seen some tattoos in pretty weird places, but a *naval* tattoo?"

"No! No! That's a *naval* tattoo, with an 'a', not an 'e'," "Oh! That's more like it. Sailors always liked tattoos. But a 100-man chorus in tattoo? That's a big, big tattoo! I'd like to see the size of the guy with that tattoo."

"Perhaps I'd better explain a little further..."

Although this conversation never took place, the origination of the term "tattoo" does need explanation. Back in the 19th century in Holland, it was the custom each evening to recall British soldiers, who were billeted with the townspeople, from the local inns by marching a drummer through the streets. The drum was a warning to the pub owners to turn off the tap, which in Flemish is "Doe Den Tap Toe." The phrase became contracted by the soldiers to "Tap Toe" and eventually anglicized to "Tattoo." The custom was carried back to England, where more musicians joined the drummer till finally a form of military entertainment evolved.

The Nova Scotia Tattoo 1980 was a modification of the normal military tattoo. This year's version included a mixture of military and civilian personnel in a complete theatrical setting, with extensive lighting and sound, colorful costumes and a pit band.

The participation of Barbershoppers in the Tattoo happened almost by chance. In February, a fellow-Barbershopper, "Bud" Burbridge and I were interviewing Col. Ian Fraser regarding another matter when we happened to mention that we belonged to the local chapter of Barbershoppers. Col. Fraser's somewhat austere countenance brightened considerably as he stated, "Just the guys I've been looking for!"

It turned out that Col. Fraser was the producer/director of the upcoming Tattoo. This was not his first experience with

Tattoos, as he had also produced the N.S. Tattoo in 1979 and the 1967 Centennial Tattoo in Montreal. Col Fraser described to us his ideas for the Tattoo and our part in the show. We would have one scene to ourselves, and would take part in the finale by singing *Abide With Me* and the national anthems of Canada, the United States and Great Britain. Before I realized what had happened I had been volunteered as the Item Coordinator for the Barbershoppers Chorus (Burbridge always was a smooth talker).

In March preparations began in earnest. A production meeting was held each week right up to the week of the Tattoo, July 1-4. The theme for the show was the Royal Canadian Navy, which was celebrating its 70th birthday, and the setting for our scene was a ship's quarterdeck, where a bunch of off-duty sailors (World War II vintage) were relaxing by singing "typical" wartime navy songs.

Syd Mitchell, the music director for the Halifax "Atlantic Swells" Chorus, was asked to come up with an arrangement in barbershop harmony which he would direct in the show. According to Syd, the arranging was the easy part. The hard part was finding songs with words clean enough to sing in a family

show. After searching through manuscripts and songbooks containing words that would make the most seasoned bosun blush, we eventually found enough suitable selections which Syd arranged into the *Mess Decks Medley*.

No military operation was ever planned in more meticulous detail than the 1980 Tattoo. All items from the construction of the stage, the costumes, the lodging and feeding a cast of over 800, the timing and marshalling of individual scenes (we were given five minutes, 15 seconds), to the final dress rehearsals were reviewed and updated time and again. When the day of the first performance arrived, everything had fallen into place.

Or so I hoped. For the Barbershoppers to provide a 100-man chorus, I had to call on chapters outside the Metro area to help the Halifax and Dartmouth Chapters. Since it wouldn't be fair to ask one or two choruses to travel 100 or more miles each night to attend the Tattoo, I decided that as many chapters as possible should have the opportunity to participate in at least one of the four performances. Eventually we wound up with a number from the not-yet-chartered Yarmouth Chapter joining us for all four nights, with assistance from the Kentville, Liverpool, Lunenburg and Truro Chapters on different nights. In total, over 200 Barbershoppers took part.

We did have some problems. It was impossible for everyone to get together to learn the medley because of the distances involved. Therefore, copies of the music, along with a tape cassette of Syd's interpretation, were mailed to each chapter. The other big problem was costumes. We were to be dressed in the World War II sailor's uniforms which,

(Continued on page 36)

The Halifax and Dartmouth men rehearsed in their special Tatoo T-shirts.



MUSIC: Another Language

For children at the Institute of Logopedics, music class is a weekly activity that's met with eager anticipation. Here's one place they can excel. And their teachers know that experiencing music will help their students grow.

While language skills are taught by teachers and clinicians at the Institute, another language is taught in the music room. As a sign on the wall suggests: "Music is a language. We can sing and play this language by learning to read it."

Other colorful signs in the room invite participation. "A composer writes music," "Each note says a tone . . . the tones can run and jump," and "We can say I'm happy or I'm sad with music played by different instruments."

The music program at the Institute is a unit within the special education division. Through singing and using instruments, music instruction reinforces lessons learned in the classroom. "Music not only deals with musical concepts," according to music supervisor Verlene Warner, "but aids in developing motor, visual and manipulating skills." Music educators are also trained to offer the exceptional child benefits including emotional release, personal awareness and an orderly sequence of educational experiences.

Methods used in music education here differ as widely as do the abilities of the children. From choirs and instrumental ensembles to rhythm games and listening practice, each person is considered an individual, with special needs and unique talents.

During one class session, the cymbals ring and clarinets squeak under the tentative fingers of a beginning player, marking a new experience.

In the next session, Ann and Tommy practice the lyrics to a new song.

Later that day, three severely multiply-handicapped boys learn the difference between slow and fast by listening and trying to play a drum in time to the music they hear. It's a time of learning comparisons, too.

"See this heavy drum? It wears a sign that says 'heavy.' It is heavy to carry. It also plays heavy tones of music. Hear it?"

"This ball is heavy. As I bounce this heavy ball, you try to play the heavy drum."

Or with the tambourine . . . "Play the tambourine fast like this with the fast music. Now the music's slower. Play the tambourine slowly now."

Music is a form of therapy that's been used throughout the years. It has been said that music is one of the keys which can unlock many doors. At the Institute of Logopedics, music is an enjoyable experience AND a special way to communicate.

Top photo: Some angels are more reluctant than others, but Cindy is bent on encouraging her fellow performer in the Institute's holiday pageant. Middle: Intense concentration shows real dedication and a desire to achieve as Sheila puts in practice time on the trumpet. Bottom: This language called music sometimes involves study of music theory as a preliminary to singing or playing instruments.





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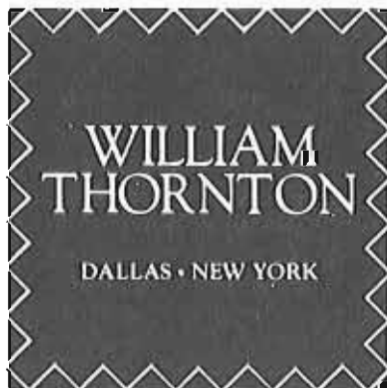
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It's a collection of songs from their 1980 show that includes: "Ride The Railroad Tonight", "California, Here I Come", "I'm Going Back To Carolina", "So Long, Dearie", "Who'll Dry Your Tears When You Cry", and "Glory Special".

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NED's Mobile Museum a First



By Dick Young, Historian, Northeastern District,
Homestead Farm, Moultonboro, N. H. 03254

"I don't think we gain much by transferring clutter from one closet to another," replied Dave Brooks, past PROBE president and winner of an international public relations award. I had written Dave asking if he might be willing to donate some old photographs and other memorabilia to my new project as district historian.

Dave was right. We needed some sort of a headquarters to house the anticipated collection, but the district's budget of one dollar wouldn't rent a suite at Boston's Prudential Tower. The idea of a mobile museum, built from an old travel trailer, seemed as if it might be within reach.

Ron Menard, Northeastern District (NED) President at that time, supported the plan. That was all I needed to get started. The NED Board reviewed the budget and found one account with a \$500 surplus. The motion carried unanimously, and the search for a trailer began.

The local grapevine back home again proved itself, as shortly I learned that an old trailer was detracting from the beauty of a friend's back yard, and he wanted to sell it. Needless to say, it didn't take long to settle on a price, and before too long the district had a trailer.

My report to the Board showed the \$350 purchase price, \$16.50 for license plates and \$133.30 expended for two tires and tubes. (I was about one mile down the road, heading home with my new toy, when both tires blew.)

My wife June and the kids joined in on the fun as we removed closets, partitions, beds, stove and refrigerator, etc. to make room for the growing collection of mementos.

Over one hundred letters had been written to NED brethren thought to be holding certain goodies that might adorn



the museum walls. I had signed these communications as the district "garbage man." A Quebec friend directed his letter — "*Cher Richard, le cache-pot.*" I think that was nice, but I'm not sure. Another letter came addressed to the Curator of the NED Museum. Boy, I liked that title.

The Alton Bay Jamboree, a NED Barbershopper's weekend gathering, was coming up soon. It would be our maiden voyage, the unveiling of my pride and joy. And then June had an accident: she had been on a three-foot step ladder, helping to prepare the old beauty for a new paint job, and leaned too far. She had broken her back — in two places.

It was now beyond reality to think that the museum could be at Alton Bay. Nothing was more important than June's recovery.

Ron and Linda Menard came to visit June, and then back at the house, we discussed our plight.

They volunteered many late nights, driving the four-hour round trip from their home, to scrape, wash and polish the trailer. On one of these visits, Ron

told me that he had talked his Nashua (N. H.) Chapter Board into donating five hundred dollars for a professional paint job at our local body shop. My own Laconia (N. H.) Chapter paid to have it lettered, again professionally. What friends there are in barbershopping!

With this help, the museum made it to the jamboree. It was the hit of the weekend.

That was last year. Now, we are veteran voyagers to our COTS weekend, the Fall Convention in Montreal, this year's Spring Convention in Newport, R. I., and another Alton Bay Jamboree.

The most popular items are old photographs of NED Barbershoppers back when crew cuts were in style, or when some had hair in any style, OR BEFORE THEY HAD HAIR! One visitor was overheard telling a well-known quartet man that she had just seen his baby pictures. Yes, even an occasional tear has been spotted, as memories are stirred of days gone by, and of friends now gone.

A three-tier floor tile display rack has greatly expanded the gallery area. The old barber chair may have to give way to other samplings of NED generosity. A complete set of HARMONIZERS showed up, including two issues of "Barber Shop Recordings," forerunner of the HARMONIZER. Whole scrapbooks have arrived, with photos and newspaper clippings. Show programs, listing quartet personnel, are invaluable for reference work. Old district bulletins and directories add to our reservoir for research.

Is the project completed? No, it could never be. History is being made at every chapter meeting, every chapter show, every barbershop gathering.

And June, recovering wonderfully, will ride with me as we haul the museum to the Fall Convention next month.

News About Quartets

Together only five weeks, Vaudeville, one of Alexandria, Virginia's newest quartets, captured the Mid-Atlantic Southern Division Championship. Comprised of Scott Warner and John Hohl, lead and bari of the 1976 and 1978 international medalist "Nova Chords," Harold Nantz, tenor; (formally with twice international quartet semifinalist "Male Order Music Company" from the Dixie District) and Bill Cody, bass. Scott Warner is contact man for the new foursome and can be reached at 3302 N. Bradford Street, Woodbridge, Va. 22193 — Phone: (703) 670-2668.

Word from Fran Schmitt, contact man for a very famous brother foursome, the 1951 International Champion Schmitt Brothers, that the quartet has been chosen as this year's winner of the Wisconsin Music Educator's Conference community service award. This award is given to "an individual or individuals outside the music teaching profession who have rendered outstanding service to school music in their community." The award was made at the annual meeting of the Wisconsin State Music Conference in

Madison on October 23. Our congratulations to the "Schmitts" whose reputation and record of outstanding community service has been officially recognized by the State of Wisconsin.

Veteran quartet men, especially from the Illinois District, will be saddened to learn of the death of Wayne "Doc" Ruggles on May 5, 1980 in Hilton Head, S. C.. "Doc" sang with the Varsity Four and the Illinois District Champion Kord Kings was a certified judge in the old voice expression category and a former director of the Westowns (Lombard), Ill. Chorus.

Insider's tenor Jim Sikorski has again retired from active barbershop (his first retirement took place in 1976 when he left "Grandma's Boys" to attend the University of Wisconsin — Whitewater to obtain a degree in vocal music education). Jim will fulfill his present teaching commitment in Houston, then intends to pursue a career in opera, something he has wanted to do for some time. Auditions for two summer opera programs — Santa Fe Opera and the Oglebay Summer workshop — led to job offers from both groups in the summer of 1979. After this acceptance, he decided to re-evaluate both his musical career and his musical hobby. Presently musical director of the Houston "Tidelanders" Chorus, Jim expects his future will be filled with lots of study in preparation for more important auditions next spring. John Devine has taken over the directing chores at Houston, while Ken Litman is the new "Insiders" tenor.

"Due to a previous commitment to The Smithsonian Institution we will be unable to comply with your request for our show costumes to hang in Harmony Hall after our retirement." Signed The Manhatters. This tongue-in-cheek mailgram to Society Executive Director Hugh Ingraham announced the end of a 22-year singing career for the zany Manhatters of South Bay, Cal. Members

of the foursome who are hanging up their tuxedos for the last time are Dave Briner, John Ford, Dick Williams and Don Galvan. One of the better comedy quartets in the Society, these four men will definitely be missed.

Good news from "Buzz" Haeger, bass and contact man for the Gaslight Gang, who tells us the quartet is going strong despite the fact that lead Bob Tilton had to leave because of business reasons. New lead is Roger Nyberg (Lombard, Ill.), who will be singing along with Dave Ehst, tenor; and Bill Brander, bari. Their shows include a variety of music featuring solid barbershop, "contemporary" barbershop and even a little comedy. The quartet plans to compete in the international preliminary contest next spring. You can reach "Buzz" at 921 N. Spring Ave., LaGrange Park, Ill. 60525.

Did you know that Ron Carlson, baritone of the Evergreen District University Way, was introduced to barbershop harmony at the tender age of 11 by his Godfather, Don Beinema, a member of the 1967 International Champion "Four Statesmen."

Competing for the first time at Salt Lake City, "Frlands," from the Illinois District, were joined by their parents, who met for the first time in Salt Lake City. The quartet, from left, are Dick Kingdon, Doug Smith, Rick Anthony and Mark Keever. The parents, from left, are Gene and Edythe Kingdon (Huron, S. Dak.), "Hobe" and Jane Smith (Oxford, O.), Bart and Val Anthony (Lake Wales, Fla.), and Burt and Nancy Keever (Dolton, Ill.).

The "Nashville Class" boasts George Luken (standing rear) as the tallest bass in the Society at 6 ft. 10 in. (or 6 ft. 22 in. as George figures it). The Nashville, Tenn. foursome has been in business about a year. Others in the quartet are David Meech, Bill Long and Mark Lindecker.



Chapters in Action

By Leo Fobart, Editor



Illinois Barbershopper Jack Baird (left) and Val Hicks (Cal.) seemed to enjoy listening to early quartet recordings at Harmony Hall, as they developed material for Val's Smithsonian Institution project.

The Westchester County, N.Y. challenge which appeared in the July-August HARMONIZER has elicited almost as much response as any other single item ever published in the HARMONIZER. Letters from five chapters, Bloomington, Ill.; Phoenix, Ariz.; Livingston, N.J.; Kansas City, Mo.; and Dundalk, Md., all claimed more than 14 past presidents still active in their respective chapters.

In an unrelated item we were reminded several times about the special barberspole which was erected at the time of the 1973 International Convention in Portland. Several letters from the Evergreen District were more than happy to point out that their pole was 71 feet tall and is, to the best of our knowledge, a record breaker. One lesson has been learned from both these claims: there isn't a better way to get people to respond to HARMONIZER material. It does mean that somebody is actually reading the magazine from time to time.

Easy to find out what's going on in the Greater Indianapolis, Ind. "Pride of Indy" Chapter. If you happen to miss a meeting or an announcement at a chapter meeting, all you do is call their special "hot line" at any time of the day or night and ask for the "barbershop mes-

sage." All the pertinent details concerning upcoming activities are recorded in a special message, which we think is a neat way of communicating.

The Iowa City, Ia. Chapter is changing its regular meeting night from Thursday to Tuesday to avoid the conflict they were experiencing with broadcasts of the University of Iowa basketball games. Apparently a lot of good basketball fans in their area.

Many men had to leave their place of employment by 3:30 in the afternoon in order to make a singout at the Babe Ruth World Series game for which the Warren, Pa. Chapter provided the pre-game entertainment on August 14. Their performance was well received and they have been invited back in 1983 when the series again will be held there.

They take their quartet activity seriously in the Hutchinson, Kans. Chapter, where they've gotten solidly behind the "nine by nine quartet program." Many foursomes are encouraged to take part in the activity and they plan a Polecat Quartet Contest — a "playoff" — each Spring. Judges make awards for the "most inspirational quartet, strangest, heaviest, best, most amazing, quietest, weirdest, funniest and most promising." Everybody had a chance to get into the

act, and they've had one or two quartets continue to sing together after taking part.

About 135 Barbershoppers and family members from eight states gathered in the Black Hills of South Dakota August 22-24 for the second "Harmony Happening" in the heart of the hills. Sponsored by the Rapid City, S.D. Chapter, the event included picnicking, camping, a ride through the countryside on a locomotive-drawn train and a massed-chorus singout at Mt. Rushmore. One of the highlights of the gathering was a pickup quartet contest which attracted more than ten quartets.

The week of September 14-20 was proclaimed "Fun Center Chordsmen Week" by the mayor of Mansfield, O. in honor of the Fun Center Chordsmen, who have appeared in many civic and charitable performances in the greater Mansfield area. The chapter has 70 members from Richmond, Ashland and Crawford Counties.

The St. Louis No. 1 Chapter has been invited to participate in a special Christmas tree promotion by Stix, Baer and Fuller, one of the largest and most respected department stores in St. Louis. The chapter will decorate the special tree to represent their organization, and it will be displayed in one of the Stix

The Rapid City, S. Dak. "Shrine of Democracy" Chorus witnessed an exchange of U. S. and Canadian flags during a ceremony which took place at Mt. Rushmore during "Canadian Visitors Week" in South Dakota. The chorus presented a 35-minute concert before the formal program got underway.



Pictured in front of the Sioux City, Ia. "Siouxlanders" are, from left, Chorus Director Merle Dickenson, Tracy Hall, Granddaughter of Co-Founder Rupert Hall; and Chapter President Al Tasker. An ad agency vice-president, Tracy called upon the chorus to assist her in the opening of a new shopping center in Sioux City.



stores (nine in St. Louis and three in Kansas City). Written bids will then be accepted for the trees, and the money received from the sale of the trees will be passed on to the Arts and Educational Council of greater St. Louis.

The Riverside, Calif. Chapter was paid off in "goose bumps" after 7,000 Kiwanians from more than 71 countries gave them a momentous standing ovation when they concluded their 20-minute performance for the international Kiwanian convention with *God Bless America*.

Thirty-six Barbershoppers and their families from Appleton, Wisconsin Rapids, Stevens Point, Beloit, Burlington, Janesville, Neenah and Ripon, Wis. camped at North Wood County Park near Pittsfield, Wis. for three days over the Fourth of July holiday. The fourth consecutive year for this event was filled with singing throughout the three days and climaxed with a quartet contest.

The Mankato, Minn. Chapter has the state's champion pork cookout king in its midst. Jeff Grimmer, an industrial arts teacher and part-time hog raiser, revealed the secret to his success: "You gotta cook it slowly."

Great news to know that former Society executive director Barrie Best is not only very active in the Society as director of the San Gabriel, Calif. Chapter Chorus, but is the leader in their chapter's member-recruitment effort having brought in his 11th new member.

The Leavenworth, Kans. Chapter includes cookies for their refreshment breaks. The guys chosen to bring the cookies for the entire month are known as "cookie monsters."

The lemonade booth manned by the Baton Rouge, La. Chapter at their annual Arts and Crafts Fair cleared \$570.

Here's another "pork" story: the "Happiness Express" chorus of the Denison, Ia. Chapter entertained 7,000 hog producers who attended an annual farmland foods open house in their city.

The "Harmony Helpers" auxiliary unit of the Winnipeg, Man. Chapter were proud to make a presentation of \$2,000 to help the chapter cover expenses . . . the Alexandria, Va. "Harmonettes" came through with \$2,200, proceeds from many activities, to help their men along.

Bargain Basement

MOVING TO FLORIDA? Come to beautiful little Naples, a great place to sing. Contact: Jim Davenport, Public Relations Director, Naples Chapter, 172 Pebble Beach Blvd., Naples, Fla. 33942. Phone: (813) 774-3544.

WE BUY AND SELL - Vintage phonographs with horns, out of print LPs, 45s, and 78s, barbershop albums, jazz sheet music, piano rolls. The Olde Tyme Music Scene, 915 Main St., Boonton, N.J. 07005. Closed Mon., Tues. - open rest of week (201) 335-5040.

FOR SALE - Choice of four formal wear uniforms. All jackets are lined, machine-washable and in excellent condition. With or without black tuxedo trousers. Up-to-date styles available in mauve, coral, light tan, and sky blue. Can fit each uniform to size of member. Contact: Murray Litin, 22 Kennedy Rd., Sharon, Mass. 02067, or call evenings (617) 784-2352.

WANTED TO RENT OR BUY - 6 dozen duster-type coats, hats, gloves and goggles (Auto Towners style), 6 dozen vests, hats, arm garters. Call Terry Fenech, Grand Rapids, Mich. (616) 364-6111 COLLECT between 9-5 Monday through Friday.

A Chicagoland Barbershopper is tired of hearing excuses why men aren't in quartets. He has placed himself in the role of "matchmaker" and is doing his best to get men interested in singing in a quartet together. Jeff Ebner is the man's

(continued on next page)

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CHAPTERS IN ACTION — (From page 33)

name and he is not a bit shy at all about asking anyone and everyone to become a part of a quartet.

Building and appearing on award-winning float kept the Kearney, Neb. members busy through much of the early summer months.

Barbershop chords may soon be ringing in Iceland. Captain Peter Smith, USN, past president of the Peninsula, Calif. Chapter, will be taking over as commanding officer of the U.S. Naval Station there on September 4. An active quartet man in the Peninsula Chapter, he'll more than likely find three other

important for the Denison, Ia. "Happiness Expressions" Chorus. Their 25 men, complete with police escort, journeyed from their city starting at 6:45 in the morning to neighboring Carroll, Ia., where they sang as part of eight different church services that morning. They estimate that over 1,500 people were exposed to their good music that morning.

Eleven members of the Phoenix, Ariz. "Phoanicians" were featured as part of the "Round-up," employee communications newsletter of the Motorola, Inc.

Proving that learning the Polecat songs is probably something that should



This float in the Santa Rosa, Cal. annual Rose Parade was viewed by 30,000 and brought 23 guests to an open house held two days later by the Santa Rosa "Redwood Chordsmen" Chapter.

parts, even if he has to issue orders. His address is: Commanding Officer, U.S. Naval Station, Keflavik, FPO New York 09571, in case any Barbershoppers find themselves adrift in that part of the world.

The August issue of "Kodakery," international house organ of Eastman Kodak Company, included a story about "Musictime" (Rochester, N. Y.), which competed in international competition at Salt Lake City this year. Two of its members, Keith Clark and Jan Muddle, are Kodak employees. The article came about as the result of a conversation Seneca Land International Board Member Clark had with another fellow Kodak employee when returning from the Salt Lake City Convention.

Understand our 1979 Champion Vocal Majority (Dallas Metro, Tex. Chapter) Chorus will provide the halftime entertainment for the Pittsburgh-Dallas game on December 21. Let's hope they receive the kind of television coverage this great chorus deserves.

Singing at church services is very

be required of all members, 26 men rehearsed the songs for about ten minutes and were pressed into action to sing out on Sunday after the big Mormon Tabernacle singfest was over on the final day in Salt Lake City. Men from all over the Society (Southwestern, Land O'Lakes, Pioneer, Rocky Mountain) made up the chorus which performed seven songs in such a manner as to receive a standing ovation. What a way to close out what had already been a fabulous week of harmony. Hearing about this kind of activity leaves little doubt about this wonderful hobby of ours.

Warren and Youngston, O. Barbershoppers, along with the "Supreme Chord Decision" (Canton, O.), were instrumental in presenting a benefit show for a young man who had developed leukemia. Their joint effort was a complete success and the proceeds were gratefully received by the family.

Did you know that since 1973 the Association of International Champions (A.I.C.) has provided over \$34,600 in scholarships to deserving Barbershoppers and their male children who are pursuing

the study of vocal music in accredited colleges and universities? Each year A.I.C. allocates a portion of the net proceeds of its Parade of International Champions Show toward the funding of these scholarships.

Lonnie Odbert, who sings bass with the Kearney, Neb. "1733 Chorus," logs a total of 202.6 miles every time he drives to a chapter meeting. He also makes it to most singouts and other activities and has been doing this since June of 1974! And some of us complain about driving a mile or two to our meetings.

Let's hear it for "tater pig power"! The Missoula, Mont. Chapter's second season of "tater pig" pushing at the Western Montana Fair was a completely successful venture which allowed them to pay off their capital investment. Next year it will be all profit.

The Columbus, O. "Singing Buckeyes" will be on stage at the Palace Theatre in downtown Columbus performing for McDonald's restaurants. The Ronald McDonald House will be the beneficiary of the proceeds from the performance. The Ronald McDonald House provides a "home away from home" for parents and families being treated at childrens' hospitals for grave illnesses, and will help ease the financial burdens for families of seriously ill children.

Ten men of the Town North (Dallas), Tex. Chapter man a concession booth at each of the Dallas Cowboy home games at Texas Stadium. The Lawrence County, Kans. Chapter is involved in a similar operation for their Kansas University home games.

We've seen many mistakes made in the Society's name — most often, the word "preservation" appears as "prevention" — but think they may have come up with a "first" in the Brunswick, Me. *Times Record*, where the caption under a picture of Brunswick Chapter President Howard Butler and Northeastern District Vice Pres. David Mann read "members of the Society for the PREVENTION of the EXTINCTION of Barber Shop Quartet Singing in Americal"

New Chapters

OWENSBORO, KENTUCKY . . . Cardinal District . . . Chartered July 25, 1980 . . . Sponsored by Evansville, Indiana . . . 35 members . . . Roy Bauman, R.R. 3, Box 333A, Rockport, Indiana 47635, Secretary . . . James W. Diamond, 4012 Fogle Drive, Owensboro, Kentucky 42301, President.

YARMOUTH, NOVA SCOTIA . . . Northeastern District . . . Chartered August 22, 1980 . . . Sponsored by Liverpool, Nova Scotia . . . 30 members . . . Les Sanford, Box 4485, R.R. 4, Yarmouth, Nova Scotia, Secretary . . . Gerald Somers, Box 27, Arcadia, Yarmouth Co., Nova Scotia, President.

WATERTOWN, WISCONSIN . . . Land O' Lakes District . . . Chartered August 27, 1980 . . . Sponsored by Menomonee Falls, Wisconsin . . . 50 members . . . Peter Krotje, 703 Western Avenue, Watertown, Wisconsin 53094, Secretary . . . Arnie Van Hoosen, 1209 North Second Street, Watertown, Wisconsin 53094, President.

TYLER, TEXAS . . . Southwestern District . . . Chartered September 5, 1980 . . . Sponsored by Longview, Texas . . . 31 members . . . C. L. Barlow, Jr., 1215 Barbara, Tyler, Texas 75701, Secretary . . . Joe Williams, 201 Clemson Drive, Tyler, Texas 75703, President.

COLBY, KANSAS . . . Rocky Mountain District . . . Chartered October 6, 1980 . . . Sponsored by McCook, Nebraska . . . 31 members . . . Lloyd Irwin, 1230 E. 8th, Colby, Kansas 67701, Secretary . . . Fred McCreary, 917 Court Terr., Colby, Kansas 67701, President.

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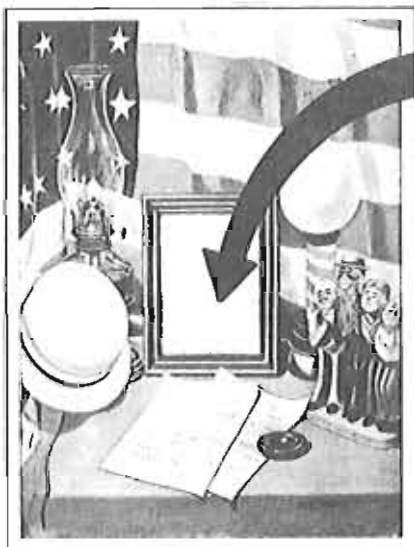


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"TATOO" – NOVA SCOTIA STYLE (from page 27)

needless to say, are in extremely short supply. However, by begging, pleading, and with a bit of juggling, the costume coordinator managed to come up with enough uniforms for everyone.

The last weekend before the Tattoo was dress rehearsal weekend, and the majority of Barbershoppers from out of town were able to make at least one of the rehearsals. On Monday afternoon, the final rehearsal scheduled for that evening was cancelled. I was unable to notify the out-of-towners of the cancellation, but this turned out to be a blessing in disguise. For the first time we had full use of the stage for over an hour, and I was able to rehearse getting everyone on and off the stage in the dark taking no longer than 15 seconds. With all this practice drill, the guys must have thought that they were really back in the military.

On the nights of the performances everything went off as planned. We played to a full house of over 8,000 each of the four nights. All the hours of preparation and waiting around to be on stage for less than six minutes was worth

it, once we heard the applause. It was deafening! After the second night, Col. Fraser told us that he might go against tradition and allow us an encore. Unfortunately, the tradition was not broken during the remaining two performances.

The Nova Scotia Tattoo 1980 gave barbershop harmony tremendous exposure, not only in the Maritimes but also across Canada. As well as performing before more than 32,000 people, our segment of the Tattoo received more than two minutes coverage on the CBC national evening news.

For all those who were part of the Tattoo it was a lot of hard work. Our scene was made more complicated by having different members in the chorus each night. However, in the usual Barbershoppers' style, everyone gave maximum support and full cooperation which made my job as Item Coordinator

The 1980 Tattoo is still one of the main topics of conversation when Barbershoppers get together. The question is being asked: "What are we going to do for an encore in next year's Tattoo?"

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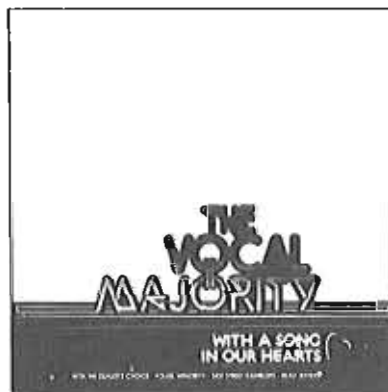
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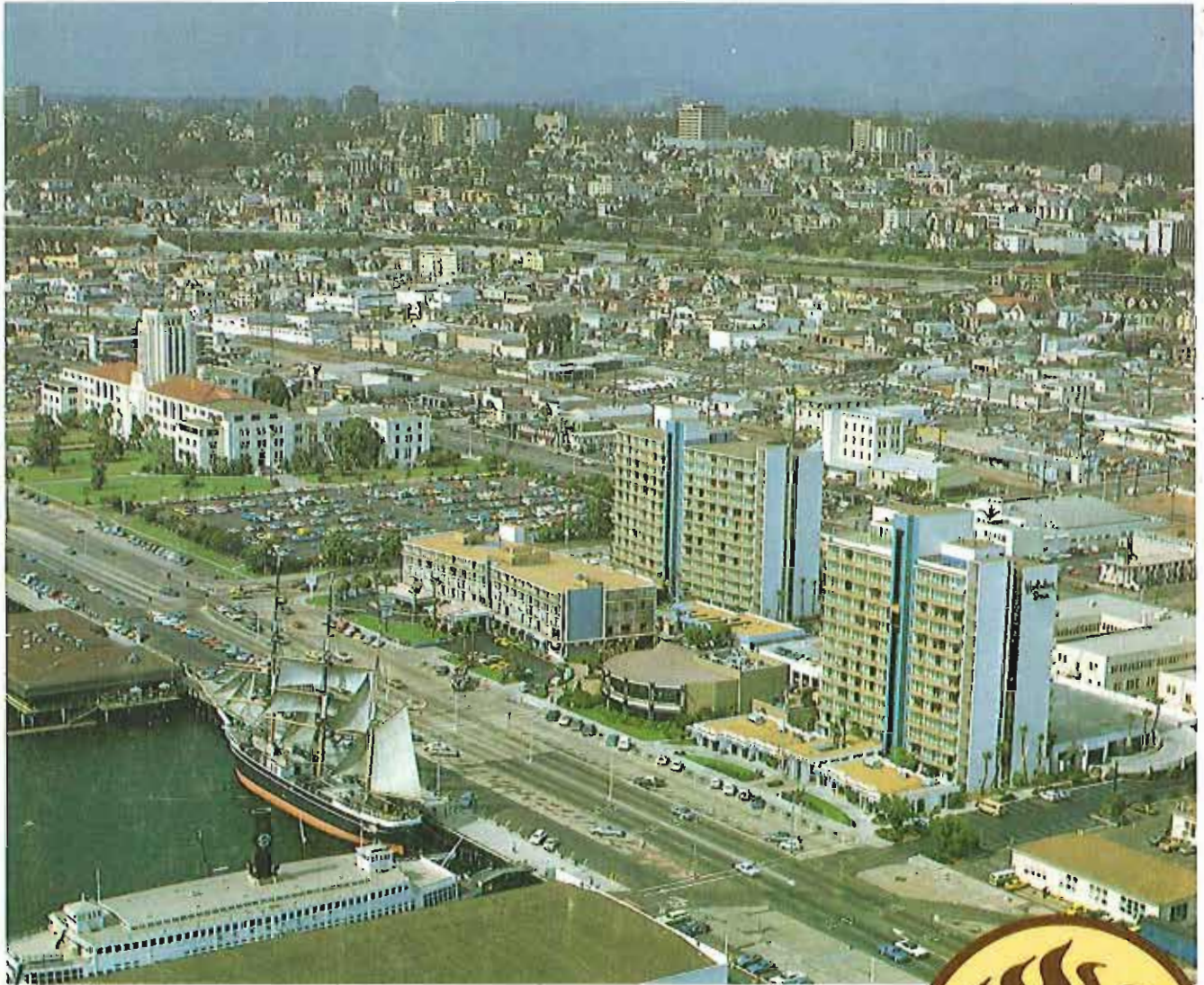
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