# The Hamonizer OFFICIAL PUBLICATION OF THE BARBERSHOP HARMONY SOCIETY MAY/JUNE

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Champions
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Detroit





Schmitt Brothers

**30th Anniversary** 

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See Page 6 for Order Blank

BARBERSHOPPER'S SHOP



MAY/JUNE 1981 VOL, XLI No. 3 A BI-MONTHLY MAGAZINE PUBLISHED FOR AND ABOUT MEMBERS OF SPEBSQSA, INC., IN THE INTERESTS OF BARBERSHOP HARMONY.

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#### Features

- 4 DETROIT WHEELS TURNIN', Final plans for 1981 Detroit International Convention revealed.
- 6 A REPORT TO OUR "STOCK-HOLDERS". Executive Director Hugh Ingraham comments on the 1980 fiscal year — a glowing report.
- 7 SOCIETY AND HARMONY FOUNDATION FINANCIAL RE-PORTS. A detailed auditor's report of our financial condition.
- 8 TOURING HARMONY HALL, Continued from last issue, we look at the second floor and the Music Department.
- 12 STORY OF A SONG: "I WON-DER WHAT'S BECOME OF SAL-ILY." Author Sperl lets us in on some little known facts about this barbershop favorite.
- 13 RAISING PLAGIARISM TO A FINE ART, Humorist "Bud" Harvey is at it again; this time he has some fun with barbershop songwriters.

- 14 EVOLUTION OF A CATEGORY. Sequel to a story written a few years ago, this article explains how the Stage Presence Category has changed over the years.
- 16 A SINGER'S TRAUMA. An active Barbershopper's attempt to continue singing "without a voice."
- 18 HOTEL FIRE SAFETY TIPS. A few important safety tips that could save your life.
- 20 PASSING FADS, A look at the Society of the future and what might happen if woodshedding becomes a lost art.
- 22 CONFESSIONS OF AN INTERNA-TIONAL CONVENTION ADDICT. Part two takes an in-depth look at two convention highlights, the mass sing and the Chorditorium.
- 23 RECORDING YOUR CHORUS CAN BE FUN (and profitable). An experienced voice in the field of chapter recordings shares some important information.

We dedicate our cover to two great champion quartets, the "Schmitt Brothers" and the "Suntones," both celebrating anniversaries this year. We feel sure, as the pages of Society history unfold, these two foursomes will have left indelible marks never to be forgotten. Surely their longevity records will remain a challenge for many years to come.

We doff our hats to these men and thank them for many past thrills. May their singing activities continue for many years.

#### Contributions

Bob Arnold . . . Barbara Davidson . . . Ed Flynn . . . Ray Glynn . . . "Bud" Harvey . . . Burt Huish . . . Hugh Ingraham . . . Russell Mathias . . . Dean Snyder . . . "Stasch" Sperl . . . Charles Youmans.

#### Conventions

INTERNATIONAL July 5-12 1981 Detroit, Mich. 1982 Pittsburgh, Pa. June 27-July 4 1983 Seattle, Wash. July 3-10

1982 Tucson, Ariz.

1984 St. Louis, Mo. July 1-8 MID-WINTER Jan. 27-30 Jan. 26-29 1983 Sarasota, Fla.

#### Also in this issue

- 2 THINKING ALOUD
- 10 THE PRESIDENT SPEAKS
- 17 THE WAY I SEE IT
- 3 LETTERS
- 24 HISTORICAL NOTES

27 CHAPTERS IN ACTION

- 19 MEN OF NOTE-ABILITY- NEW **CHAPTERS**
- 21 1982 PITTSBURGH CONVENTION REGISTRATION
- 26 LOGOPEDICS CONTRIBUTIONS -BARGAIN BASEMENT

THE HARMONIZER/MAY-JUNE/1981



# Thinking Aloud...

Those who have visited Harmony Hall know that I share my office with some of the greatest Barbershoppers who ever lived. As I look up from my desk, I can see on one wall 36 pictures, all of past international presidents. I've met all but three and have been privileged to know most of them well. It's almost intimidating, at times, to sit and work in the shadow of men who have contributed so much. So, to keep things in perspective, I've got some personal pictures sprinkled around the office.

There are pictures of Kath and the kids and the grandchildren; my favorite beach at Doctor's Cave in Montego Bay, Jamaica (it's great to look at when it's 15 below outside); the 30-foot Santana sailboat I crew on in the summer; the fastest schooner ever built, the "Bluenose," from Nova Scotia where I was brought up; and one of which I'm probably most proud, me singing with O. C. Cash.

It's from a 1949 HARMONIZER and shows me, just out of college, singing with "O. C." and three other guys at a chapter meeting in Calgary, Alba. He was in town on business and we were just getting the chapter off the ground. He was kind enough to take time to come to the meeting.

When people see this picture they ask me: What was he like? How'd he sing? What did he have to say about the Society? And, you know, to be perfectly honest, I hardly remember a thing about the occasion. I was too dumb to realize what was happening, and I never again got a chance to meet Cash personally.

What would our founder have thought

about the Society today? Who knows. Now with Co-founder Rupert Hall, it's a different story. His portrait, too, hangs in my office, for he was officially the Society's first president, And I did get to know "Rupe" well over the years. I remember especially, bringing him from Milwaukee to Kenosha for a board meeting. I also recall a delightful week spent with him and Polly (along with a number of other Barbershoppers) in Jamaica following the 1971 convention in New Orleans. I did ask Rupe about the early days, how the Society got started, and what he thought about the way we've turned out.

He was quite positive in his feelings about the growth of his "baby," felt that better musicianship and organized chorus singing of barbershop harmony were both good. Certainly he was a great supporter of the Institute of Logopedics, and was on the original committee that chose the Institute as our International Service Project.

From talking to Rupe, I have a feeling that O. C. would have felt the same way, that he would have been proud of the way the Society has grown and the impact it has had musically upon both the U. S. and Canada. He'd have marvelled, I'm sure, at the growth overseas. One thing he'd have quite a job adjusting to, however, is the seriousness with which we view our hobby. For Cash was a humorist, a guy with his tongue in his cheek a good deal of the time.

Yes, I think he'd feel we take ourselves pretty seriously at times. But then that's just my opinion.

Executive Director

#### International Officers

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#### And Past International Presidents

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Telephone: (414) 654-9111 Office Hours: 8 a.m. – 5 p.m. Monday – Friday (Central Time)

# Letters

Suggests Contest for "Senior" Barbershoppers

I want to promote an "International Seniors Open Quartet Classic." Any paid member over 55 could compete. It would be a "no holds barred" affair with all present contest rules going "by the boards" (well, most of them).

The words "barbershop harmony" would play no dominating part in the contest except as identification of the contest with our trademark.

Actually, on first thought it would appear to a great many that this sort of contest would be little more than a group of older men having a jam session of woodshedding . . . not so, please hear me out.

The two or three fundamental musical rules that have carried us through for so many years, even before barbershopping, will do very well for this contest. I think I could enjoy listening to some of our great Barbershoppers singing just plain close harmony.

Barbershop harmony is not listed in my music dictionary; "close harmony" is, and is defined thusly: "Harmony in which the notes or parts are kept as close together as possible."

Barbershoppers, declare war on me if you like. I'll want this contest to include the fundamentals of good, sound music. Then, too, I'd want my "seniors" to be allowed to use either sacred or secular music as a matter of choice.

No more at this time, but let's hope we've got something here that might attract a lot of interest, and might just help build a bridge between our style and that of others who love vocal music. There are far too many people involved in other types of musical activity who are ignorant about our style, and by the same token, we can be a bit aloof and snobbish (and we are).

George McCaslin

#### Finds a Happy Family

I've been a Barbershopper since February 1980 and, having recently attended my first competition, wanted to share my thoughts with others.

Both my wife and I were a bit apprehensive about this "first-time" venture, though looking back, I don't understand why. I have never been so readily accepted and made to feel at home. The people, the host chapter, my fellow chapter members and all Barbershoppers made us feel welcome and part of a large family. In fact, had I not known otherwise, I would have thought all those people must be related.

Both the Saturday show and evening Jamboree were of the highest quality entertainment. My own chapter's participation in the contest really opened my eyes to the work, dedication and joys of barbershopping.

We were also impressed with the noticeable lack of rowdiness, drunkedness and vulgar language. All the jokes were geared to a general audience — children included.

I guess what I'm really trying to say is this: "Barbershopping is the answer to bad nightclub acts and watching television re-runs all year long." It is truly great to be a Barbershopper!

M. A. Kieserman

#### Letter Receives Support, Non-Support

The January-February issue prompted me to write this letter and voice support for Paul Irsch and his article concerning declining membership.

I do not think Mr. Irsch is exaggerating when he states a potential member can't tell from our name that we also sing as choruses, and instant stage fright is indeed a reality.

Most people have difficulty remembering the abbreviation SPEBSQSA, let alone understanding the meaning of the letters.

More important, it is very difficult to relate our motto, "We Sing... That They Shall Speak," with the Society. I also understand from reading earlier issues of the HARMONIZER that barbershop singing is no longer limited to America.

I am darn proud to be a Barbershopper, and consider our chapter the finest organization in the city. In my opinion, we have more to offer than most charitable organizations. However, most citizens will never remember our group by its proper name, only as "that barbershop chorus."

W. H. Champion

(Editor's note: Our official motto song is "Keep America Singing;" our official theme song is "The Old Songs," and "We Sing . . . That They Shall Speak," our official service motto song.)

In response to the letter in the Jan-

INTERNATIONAL CONVENTION FILMS 1970 - 1980Great for guest nights! Contact: Burt Schindler SPEBSQSA, P. O. Box 575 Kenosha, W1 53141 (414) 654-9111 Canada: Jack Haughie 9 Colony Rd., Scarborough Ontario M1R 3S1 (416) 755-6961 announcing . . . 1980 Salt Lake City film with: Boston Common Dukes of Harmony Mormon Tabernacle

uary—February issue about declining membership, I say "horse feathers."

The birth rate may be down, but look around you and you'll see plenty of young men who *could* become members of our organization.

Second, since when do we judge a person's ability to sing barbershop harmony by nationality?

Third, is the Society's name. It is quite obvious the writer of that letter has never sung in a quartet. A friend of mine told me that quartet singing is what this organization is all about, and he's right. Isn't that how the organization began? With a quartet? Nowhere in the organization does it say every quartet must be a district or international champ. The real champs are those who enjoy their hobby.

Might I suggest the declining membership may be our fault. Do you ever talk about your hobby to non-barbershop friends? Does your chapter encourage members to bring in new prospective members? Maybe the members of those YMCA choirs or church choirs would be happier singing barbershop harmony. We could be our own competition.

A rose by any other name . . . .

Gary J. Stadler

# Detroit

# Wheels

# Turnin'



More than 9,000 Barbershoppers and families will be rollin' to "Motor City" on July 5 for a week of fun and fellowship. And to add to the "International" flavor, we're expecting guests from New Zealand, England, Sweden and Australia!

Highlighting convention events are 20 special tours and outings sending Barbershoppers all over Detroit - and even Canada! Some of the attractions include: a 21/2-hour tour of Detroit; Greenfield Village (a 200-acre outdoor museum dramatizing American Heritage from the 1640s to 1800s); Henry Ford Museum (collection of machinery and transportation); Detroit Tiger Baseball Game against the Minnesota Twins (complete with barbershop harmony National Anthem and show); Stroh's Brewery Tour; Meadow Brook Hall Tour (tudor-style "little bit of England" mansion nestled in rolling hills); along with trips to Windsor, Ont.; the golf tournament; and numerous Barberteen activities.

Starting the quartet activities, the Parade of International Champions show on Wednesday night features the Schmitt Brothers (in their 30th year as champs), the Suntones (celebrating their 20th year), Happiness Emporium, Innsiders,

Bluegrass Student Union, Grandma's Boys, and headliners Boston Common.

In-between the quartet finals and semifinals is the Mass Sing, scheduled for 10 a.m. Friday morning in the Hart Plaza Amphitheatre. Here we treat Detroit downtowners with the biggest barbershop harmony chorus they've ever seen!

Wrapping up the week of harmony will be the Saturday Night Show featuring the newly medaled quartets, the 1981 International Chorus champs and retiring champs, "Dukes of Harmony" from Scarborough.

Scattered throughout this week is the international board, executive committee, PROBE, Contest and Judging, AH-SOW and dozens of other meetings. Of course, the Chorditorium will be open every night starting Wednesday.

All in all, a busy week seam-splitting with activities! (Remember, you can keep up with contest results through a special telephone number — see facing page.) And with 9,000 fellow singers and harmony fans, there's nothing that sets the goose bumps jumpin' like an International Convention. There's still time to register. See you there!

### DETROIT CONVENTION REGISTRATION ORDER BLANK

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I hereby order registrations as follows:

QUANTITY		RATE	TOTAL AMOUNT
	ADULT	@ \$30 00	s
	JR. (UNDER (19)	@ \$15 00	s
	TOTAL REGISTRATIO	TOTAL -	\$

TICKETS AND BROCHURES MAY BE SENT VIA UPS; THEREFORE A STREET ADDRESS IS PREFERABLE. IF UPS IS NOT CONVENIENT FOR YOU, PLEASE CHECK HERE. 1.7

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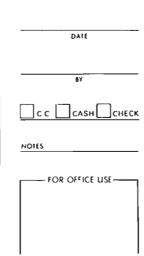
ORDERING BY MAIL: Fill out order form and mail with payment to

SPEBSQSA. PO Rox 575, Kenosha, Wis 53141 REGISTRATION FEE INCLUDES: Admission to all official events, reserved seat at all contest sessions, a registration badge and souvenir program.

Registration tickets and event information will be sent in the first weeks of April prior to the convention

If your owness changes before convention, please send a special natice to SPEBSQSA CON-VENTION OFFICE, BOX 575, KENOSHA, WI 53141

Make checks payable to "SPEBSQSA." Registrations are transferrable but not redeemable.



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### Convention Function Schedule

(All events are in the Detroit Plaza, unless otherwise indicated.)

CONVENTION OFFICE

REGISTRATION

BARBERSHOPPERS' SHOP

INFORMATION CENTER

LOGOPEDICS BOOTH **BULLETIN PRINTING OFFICE** AIDES ROOM LADIES HOSPITALITY BARRERTEENS CHORDITORIUM

MICHELANGELO ROOM (Level 4) Monday, July 6 through Saturday,

July 11 - Hours: 8 AM to 6 PM

MACKINAC BALLROOM (Level 5) Monday, July 6 through Saturday, July 11 - Hours: Mon. Noon to 7 PM; Tues through Friday 9 AM to 7 PM

Saturday 9 AM to Noon NICOLET A & B (Level 5) Monday, July 6 through Saturday July 11

- Hours: Same as Registration Above

MACKINAC BALLROOM (Level 5) Monday, July 6 through Friday, July 10

- Hours: Same es Registration Above

MACKINAC BALLROOM (Level 5) Monday, July 6 through Friday, July 10 MONET ROOM (Level 4) Monday, July 6 through Saturday, July 11 DA VINCI ROOM (Level 4) Tuesday, July 7 through Sunday, July 12 MARQUETTE A & B (Level 5) Monday, July 6 through Saturday, July 11 KENT ROOM (Level 3) Wednesday, July 8 through Saturday, July 11 RENAISSANCE BALLROOM (Level 4) Thursday, July 9 through Saturday,

July 11 - Hours: opening approximately 10:30 each evening

(All Times are Eastern Daylight Time)

#### MONDAY, JULY 6

Executive Committee - 9 AM - Renoir Room (L4) Registration Opens - Noon - Mackinac BR (L5) Ladies Hospitality Opens - Noon - Marquette (L5) Barbershoppers' Shop Opens - Noon - Nicolet (L5) Logopedics Booth Opens - Noon - Mackingo (L5) - Greenfield Village Tour - Leaves from HQ 12:30 PM - Detroit City Tour - Leaves from HQ 1:30 PM

#### TUESDAY, JULY 7

Dist, Assoc, C&J Committee - 8:30 AM - Joliet A (L5) Executive Committee - 9 AM - Renoir Room (L4) District Presidents Conference — 9 AM — Richard A&B (L5) District Presidents Luncheon - Noon - Duluth A&B (L5) Informal Board Meeting - 2 PM - Cartier Room (L4) Presidents Dinner - 5:30 PM Cabot (L4) President's Ball - 9:30 PM - Renalssance BR (L4) - Greenfield VIIIage Tour - Leaves HQ 10 AM - Detroit/Canada City Tour - Leaves HQ 11 AM

- Stroh's Brewery Tour Leeves HQ 1 PM
- Tigar Baseball Night Leaves HQ 6:30 PM

-- Stroh's Brewery Tour -- Leaves HQ 1 PM

#### WEDNESDAY, JULY 8

International Board Breakfast - 8 AM - Greco Room (L4) International Board Meeting - 9 AM - Cartier Room (L4) Int'l Contest & Judging Committee - 8:30 AM - Joilet A (L5) International Board Luncheon - Noon - Greco Room (L4) Barberteens Get-Acquainted Party -- 7:30 PM - Kent Room (L3) PARADE OF CHAMPIONS SHOW - 8 PM - Cobo Arena A Day in the Suburbs - Leaves HQ 9 AM - Greenfleld Village Tour - Leaves HQ 10:00 AM - Detroit/Canada City Tour - Leaves HQ 1:30 PM

#### THURSDAY, JULY 9

MC's & Song Leaders Breakfast - 8 AM - Raphael Room (L4) General C&J Meeting - 8:15 AM - Greco Room (L4)

C&J Category Meetings - 9 AM Locations to be announced AIC Breakfast Meeting - B:30 AM - Richard Room (L5) Dist. Logopodics Chmn. Breakfast - 8:00 AM - Renoir Room (L4) PROBE Annual Meeting - 8:30 AM - Brule Room (L5) Harmony Services Meeting - 9 AM - Jollet A (L5) Contest Judges Brunch - 10 AM - Renolt Room (L4) Ladles Luncheon - 9:30 AM - Cartier (L4) QUARTET QUARTER-FINALS NO. 1 - 12 Noon -- Cobo Arena QUARTET QUARTER-FINALS NO, 2 - 7:30 PM - Cobo Arena Chorditorium - 10:30 PM - Renalssance Ballroom (L4) - Detroit/Canada Cltv Tour - Leaves HQ 9 AM

- Barberteens Bob-Lo Park Tour - Leaves HQ 9 AM

#### FRIDAY, JULY 10

Decrepits Annual Meeting -8:00 AM - LaSalle Rooms (L5) Harmony Foundation Breakfast/Meeting - 8 AM - Renoir Room (L4) Public Relations Officer Workshop - 8:30 AM - Richard B (L5) Bulletin Editors Workshop - 8:30 AM - Richard A (L5) Decrepets Annual Meeting - 11 AM - Brule A (L5) MASS SING - 10 AM - Hart Plaze Amphitheater QUARTET SEMI-FINALS - 12:30 PM - Cobo Arena QUARTET FINALS - 8 PM - Cobo Arena Chorditorium - 10:30 PM - Renaissance Ballroom (L4) - Meadowbrook Hall Tour - Lcaves HQ 9:15 AM

#### SATURDAY, JULY 11

DACJC Breakfast Meeting - 8 AM - To be announced Logopedics Breakfast - 9 AM - Renaissance Ballroom (L4) CHORUS CONTEST - 1 PM - Cobo Arena THE SATURDAY NIGHT SHOW - 8 PM - Cobo Arena Barberteens Afterglow - 10:30 PM - Kent Room (L3) Chorditorium - 11 PM - Renaissance Ballroom (L4) A Day In the Suburbs - Leaves HO 8:30 AM

#### SUNDAY, JULY 12

Church Service - 9 AM - Mackinac Ballroom (L5) Farewell Coffee - 9 AM - Cabot Room (L4)

The telephone number to call for contest results in Detroit is (313) 259-9333.

# A Report to Our 'Stockholders'

By Hugh Ingraham, Society Executive Director

What a delight it is to report on fiscal year 1980! As you'll see from the financial report on the facing page your Society budgeted \$11,300 income over expense for 1980 and achieved \$137,246, or \$125,946 more than budget. This means member equity was increased by \$140,568 in 1980 (including donations to the Museum Fund) to a new figure of \$405,279.

Your first reaction, and I wouldn't blame you, might well be: that's great, but how come you miss-budgeted by that much. Well, two reasons, mainly.

First, a big deviation in the budget for Chapter Officer Training Schools (COTS). This has been an item which killed us in the past. Just when it appeared we were going to have a tremendous year, we'd end up with a mammoth deficit in COTS. Thank goodness we changed that around this year. Matter of fact we exceeded budget by \$32,253. How? First of all, we held no COTS faculty training session in Kenosha. All faculty members were veterans and so we skipped the training session. This saved over \$10,000.

In addition, two districts, Land O' Lakes and Far Western, cut back from two schools to one. This meant less staffing and, consequently, less expense for us. We also pared expenses in every way possible. For instance, we purchased airline tickets three to four months in advance to take advantage of lower fares.

The second reason we were able to beat the budget by so much was a combination of good management and good fortune. We really did watch our pennies (a "must" when inflation is eating us alive), and were able to exceed budget in

a number of areas. These included printing supplies (\$7,136), equipment rental (\$7,670), Contest and Judging Committee (\$7,295), equipment maintenance (\$2,743) and general insurance cost (\$2,904). But we were fortunate, also. Due to a number of circumstances, we were unable to hire new fieldmen Ron Rockwell and Pat Warren until well into the year; yet the budget provided for two fieldmen for a half year. Thus, we saved a good deal of money on both salaries and travel expense. (Of course, on the other side of the picture, who knows how many more chapters we would have chartered had they been working all year.)

This might be as good a time as any to mention that membership dues and fees was one area where we did not make budget. We fell \$30,976 short in 1980. Fortunately, we were able to compensate in other income areas. For instance, conventions (mid-winter and international) came in \$13,608 over budget. Another area which helped immeasurably was investment income. Because of the extremely high interest rates during the year, the Society's investment income was \$16,188 more that we budgeted. We also had a plus \$8,373 in rental income.

Still on the income side I'm delighted to report that merchandise sales showed a gross margin of \$10,072 over budget. Merchandise and music sales were way ahead of what we had budgeted, while record sales, for some reason, were way behind.

Let's turn now to the expense side and see how we made out there. We've already mentioned the savings in travel and salaries. Also such things as committee expense, printing supplies and equipment rental were all pluses. But what about minuses? We obviously had a few.

One of the greatest areas of concern is Canadian exchange. When the Canadian dollar declines in relation to the U. S. dollar, as it unfortunately has in the past few years, we lose a great deal of money since we accept dues, merchandise payments and convention registration fees in Canadian funds. This year the loss was \$26,390 or almost \$6,000 more than we had budgeted. Obviously, this is a difficult figure to budget since it's dependent on the international monetary exchange rates.

Two other areas where we overspent, as far as budget in concerned, were employee benefits and building maintenance. Employee benefits, like money exchange rates, are difficult to calculate since they are dependent on government regulations, which vary from time to time, and upon staff situations, which again can vary in any given period.

Finally, building maintenance. This is one of those areas where situations can change in a hurry. This year we just had to have some work done on Harmony Hall, mainly extensive inside painting and a whole new front walk; and on Harmony Hall West, resurfacing the parking lot. Some of the work we had included in the budget, and some we hadn't. And indeed in some cases we took advantage of a surplus to get work done.

That pretty well summarizes the year for you, a good one financially for the Society. Please, if you have any questions, drop me a line or write Dal Lemmen, Director of Finance.

### Advance Order Blank for Records 1981

SHIP TO:	PLEASE RESERVE FOR ME:
NAMESTREET	PACKAGE No. 1 — 1981 Quartet and Chorus LPs Only Stock No. 4964 \$14.95 U.S.; \$18.50 Canada
CITYSTATE/PROV ZIP/POSTAL CODE	PACKAGE No. 2 - 1981 Quartet, Chorus and AIC LPs Stock No. 4965 \$19.95 U.S.; \$26.25 Canada
SPEBSQSA MEMBERSHIP NO	1981 QUARTET CHAMPIONS 2-Record Set Only Stock No. 4848 \$7.95 U.S.; \$9.75 Canada
CREDIT CARD CUSTOMERS ONLY Please charge myMaster CardVISA	1981 CHORUS CHAMPIONS 2-Record Set Only Stock No. 4849 \$7.95 U.S.; \$9.75 Canada  1981 Association of International Champions LP Only Stock No. 4931 \$5.50 U.S.; \$8.25 Canada
(No other credit cards accepted)  Account NoExpires	OFFER  I HAVE ENCLOSED MYCHECKMONEY ORDER EXPIRES
Signature	IN THE AMOUNT OFWITH THIS ORDER. 8/1/81

ORDER FROM: S.P.E.B.S.Q.S.A., Inc. P.O. Box 575 Kenosha, WI 53141

In accordance with the by-laws of the Society, our accounts have been audited by Houston, Naegeli & Co., S. C., Certified Public Accountants, 2106 – 63rd Street, Kenosha, Wisconsin, for the years ended December 31, 1980 and 1979.

The financial statements with audit report have been presented to the Board of Directors and a copy is on file at the International Office. A condensation of the financial statements is as follows:

SOCIETY FOR THE PRESERVATION OF BARBER SHOP QUARTET SIN CONDENSED BALAN	GING IN AME	
DECEMBER 31, 1980 ASSETS	AND 1979	
1.002	<u>1980</u>	1979
Current Assets:  Cash on hand and in banks	\$ 247,010	\$ 226,760
Accounts receivable-Less	242,281	263.285
Inventories, at cost	226,008	234,981
Prepaid expense and deferred charges	63,134	52,609
Total current assets	\$ 778,433	\$ 777,635
Investment in subsidiary	8,238	7,168
Property, Plant and Equipment, at cost, less accumulated de-		
preciation	491,064	464,934
Total assets	\$1,277,735	\$1,249,737
LIABILITIES AND MEM	BERS' EQUIT	Y
Current Liabilities:		
Current maturities of long-term debt		\$ 4,153
Accounts payable	\$ 68,300	118,807
District dues payable Others	34,244 47,438	36,220 77,724
Deferred income	677,421	705,778
Total current liabilities	\$ 827,403	\$ 942,682
Deferred Life Membership Income	45,053	42,344
Mombers' Equity	405,279	264,711
Total liabilities and	\$1,277,735	\$1,249,737
	- 1 Pro 1 W	

HARMONY FOUNDA		
CONDENSED STATEMENT OF IN FOR THE YEARS ENDED DECEME		
	1980	1979
Revenue:		
Rent received	\$ 6,000	\$ 6,000
Interest earned	22,551	13,567
Dividends received	7	34
Miscellaneous Income	138	610 001
TOTALIBVEHUE	\$28,696	\$19,601
Operating expense, including		
insurance, depreciation, etc	\$10,924	\$ 7,003
Grants, awards and contributions	14,247	1,500
Total expense	\$25,171	\$ 8,503
Excess of revenue over		
expense	\$ 3,525	\$11,098

SOCIETY FOR THE PRESERVATION OF BARBER SHOP QUARTET SING CONDENSED STATEMENT OF INC FOR THE YEARS ENDED DECEMB	ING IN AMER COME AND E	RICA, INC. XPENSE
	1980	
		<u>1979</u>
Finance and administrative		_
	\$1,526,115	\$1,432,842
Communications department	486,364	409,825
Music department	93,081	94,475
Total incomo	\$2 <u>,105,560</u>	<u>\$1,937,142</u>
Direct Cost of Income:		
· · · · · · · · · · · · · · · · · · ·		
Finance and administrative		A
	\$ 385,714	\$ 418,986
Communications department	329,238	323,778
Music department	80,220	86,890
	\$ 795,172	\$ 829,654
Sub-total	\$1,310,388	<u>\$1,107,488</u>
Operating Expense:		
Finance and administrative		
	\$ 828,523	\$ 751.620
Communications department	174,555	143,530
Music department	171,134	136,806
	\$1,174,212	
Total operating expense 3	51,174,212	\$1,031,956
Excess of income over expense		
· .	\$ 136,176	\$ 75,532
		,
Income From Subsidiary	1,070	1,961
Excess of income over expense \$	\$ 137,246	\$ 77,493
Excess of income over expense	7 101,240	<del>- 11,493</del>

HARMONY FOUNDATION, INC.		
CONDENSED BALANCE SHEET		
DECEMBER 31, 1980 AND 1979		
ASSETS		
	1980	1979
Current Assets:		<del></del>
Cash in banks	\$323,278	\$309,136
Account receivable	5,029	164
Interest receivable	3,884	2,942
Marketable securities, at cost	168,028	168,028
Prepaid expense and deferred		
charges	1,940	1,959
Total current assets	\$502,159	\$482,229
Property, Plant and Equipment,		
at cost, less accumulated depre-		
ciation	56,917	60,272
Total assets	\$559,076	\$542,501
LIABILITIES AND FUND BALANCES		
Current Liebilities:		
District and chapter contributions		
payable to the Institute of		****
Logopedics	\$170,141	\$145,699
Account payable	78	188
Total current liabilities	\$170,219	\$145,887
Fund Balances:	0400 000	6104.057
Unappropriated	\$128,382	\$124,857
Appropriated	260,475	271,757
Total fund balances	\$388,857	\$396,614
Total liabilities and fund	\$659,076	\$642,501
balances	\$0.09,010	3042,001







Continuing our tour through Harmony Hall, we move up the main staircase to the second floor. There are pictures of our champion quartets along the wall and beautiful stainedglass windows at the landing. The windows depict the story of knighthood and are a major point of interest.

Reaching the top of the staircase, you'll note the beamed ceiling and the highly polished bricks on the floor of the foyer (lower left).

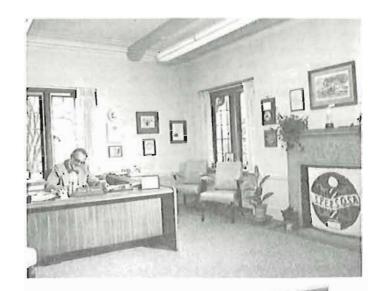
Crossing the foyer, we enter what used to be the master bedroom, located above the Founder's room and about the same size. Now the office of Ruth Marks, administrator for Harmony Foundation, this room houses our Old Songs Library, containing approximately 400,000 copies of sheet music published during the last 200 years. (The collection is reported to be the largest outside the Copyright Office of the Library of Congress.) Here you'll also see a handsome display case, a memorial gift to the Society from the family of deceased fieldman Chet Fox.





# **Touring Harmony Hall**

One of the rooms off the foyer is the office of Bob Johnson, Director of Music Education and Services. Though this was one of the smaller bedrooms, it has a carved stone fireplace, an unusual ceiling border and a private bath.



Another room off the foyer is large and was formerly a guest bedroom. Now the office of the four music department fieldmen, when they're all present (on rare occasions) Dave Stevens is seated directly opposite Dave LaBar (shown left) and Assistant Director of Music Education and Services Joe Liles occupies the desk in the alcove at the far end of the room. Lyle Pettigrew is shown right.

As we leave the Old Songs Library, we find the office of Jody Garland, a 22-year Society employee who is secretary to the music department (below, right). Formerly the master's dressing room, this room has several birch-lined closets containing drawers, shelves and shoeracks (now containing files, stationery, etc.).









# The PRESIDENT SPEAKS

By Int'l President Burt Huish, P. O. Box 1925, Twin Falls, Ida. 83301

For a long time I've advocated three things a Barbershopper should do before he dies. First, he should attend an international convention; second, he should attend Harmony College; and third, he should visit Harmony Hall and our new property in Kenosha.

Our conventions are moved around the country, so sooner or later, it is economically feasible for all of us to attend. This year, in Detroit, it is within range of over 60% of our membership, if we exclude the Evergreen, Far Western, Southwestern, Sunshine, Rocky Mountain and Northeastern Districts. However, you and I know there will be families attending from those districts. They'll be there because they've attended before and distance won't keep them away. The thrill and excitement of being a part of the atmosphere of this great event, from the Ball on Tuesday, 'til the religious service and farewell coffee on Sunday morning, must be experienced to be fully understood. (If your registrations aren't in yet, now is a good time — rooms and tickets are going fast.)

Harmony College is another of those "once-in-a-lifetime" barbershop experiences. It's difficult to describe and properly inject the excitement and enjoyment one feels by attending. Held each year the first week in August in St. Joseph, Mo. (centrally located for the whole Society), the Society's most important educational function starts on Sunday night and concludes the following Sunday morning.



Gary Bill
Gay 90's

Zuartet

Montevides

S.P,E.B,S,Q.S,A,

Gene

**CONTACT:** 

Dick Larson 127 Summit Avenue Montevideo, Minnesota 56265 Phone (612) 269-7457 Can you imagine six days of complete immersion in barbershopping, without phones, T.V.s or newspapers, just four-part harmony everywhere you turn? All you have to worry about is attending the classes you selected, plus the general sessions. During the general sessions you sharpen your ability to sight-read and are taught several songs (by the maestro himself, Bob Johnson) to be sung on the big Saturday night show. (Believe it or not, nearly 500 gallons of ice cream are consumed during that week!) Can you think of a better way to spend a week? Set aside some vacation time and be among the 500 students who are part of this exhilarating experience under Dr. Bob and his fine faculty.

And then there's Harmony Hall. Visiting Harmony Hall and our new building is a "must" if you are ever near Kenosha — or, for that matter, anywhere in the mid-west. You are seeing a photographic tour of our facilities in the HARMONIZER (see pages 8 and 9), but nothing equals walking through those beautiful marble halls and rooms. Here, again, it is impossible to put into words the feeling of pride experienced when visiting these magnificent buildings. You may want to include a visit in your travel plans sometime later — maybe as you're traveling to or from the Detroit convention.

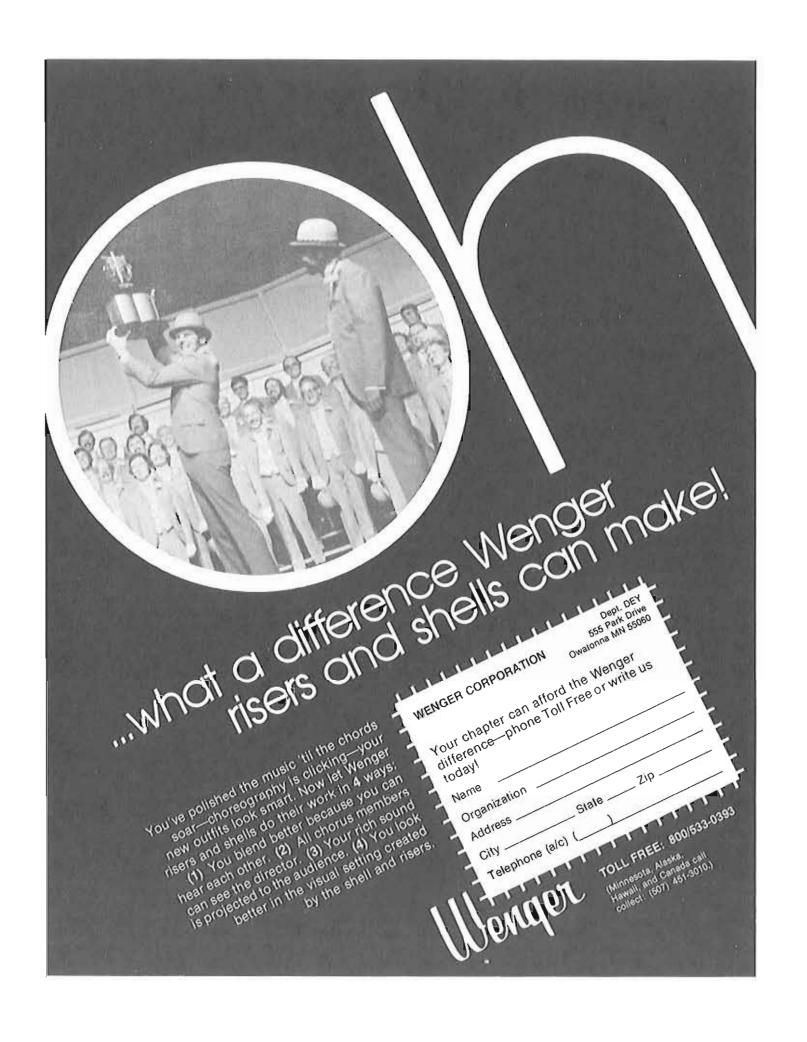
There is still another experience. I added this one this Spring, when I attended the annual meeting of the Institute of Logopedics trustees in Wichita, Kans. I spent the night on the grounds in one of their apartments and toured the facilities the next day. The "Happiness Emporium," our 1975 champs, sang for the meeting and also for the children. The kids loved the quartet, especially when they sang "Rubber Duckie." These kids love our quartets and they love Barbershoppers. They know and understand what we're doing for them; and to be where they can tug at your pants leg and say, "gimmie kiss," must be experienced to be appreciated. A walk through those physical therapy classrooms, where near miracles are performed just to get children to do the ordinary things we take for granted, is most gratifying. To see a gifted music teacher work and mold fifteen beautiful kids into a singing chorus is another miracle.

Yes, guys, miracles are being performed by this dedicated staff. If only every member could spend a couple of hours seeing it happen, all our pockets would be turned inside out. Believe me, it's a heart-warming encounter with reality. Those quarters and dollar bills you drop in the cup each week (and really don't miss) are being very well spent by the trustees who run the Institute.

Congratulations to all of you for the \$466,000 we sent them in 1980; let's top the half-million mark this year. Yes, "Barbershop is Love," and nowhere is our love better shown than by our support for the Institute of Logopedics.

Yes, fellows, put four things on your "want board": attend an International Convention and Harmony College, and visit Harmony Hall and the Institute of Logopedics.

For those who will be at the convention this year, please come by and say hello. I'd like to meet as many of you as possible during "1981 — the Year to Re-MEMBER!"



# WONDER WHAT'S BECOME OF SALL

Although I realize that I'm probably dating myself, when I was a kid my whole family used to listen to the EDDIE CAN-TOR SHOW. This weekly radio musical comedy show was really at its peak in those days, and Cantor's reedy-sounding tenor added his magic to many of the old favorites. Now, you're really over 40 if you recall that Eddie Cantor always ended his shows by singing I LOVE TO SPEND THIS HOUR WITH YOU. However, he also did a nice job on a song that remains one of my all-time favorites to this day. I'm sure you older Barbershoppers recall that this song was quite popular done in four-part harmony. It's called I WONDER WHAT'S BECOME OF SALLY.

The music was by Milton Ager (1924) and the words were by Jack Yellen. According to Jack Yellen, this million-copy song hit came into being as a "counterseller" — a "counter-seller" being a ballad not plugged professionally, but which the girls behind the music counters plugged at their pianos through friendship for favored song salesmen. Yellen had friends among such girls in various cities around the country.

Yellen's first opinion of "SALLY" wasn't exactly favorable, since he once described the song as a "night's work that turned into an ear of corn." Yet, he retained a gut feeling that he and Ager had written something more than a "counterseller."

Jack Yellen was to later recall just how he went around finding out if a particular song had any potential for popularity. "My test of a song was the reaction I got after singing it for a perOur Biggut Ballso The Van & Schence

By "Stasch" Sperl, 1139 Hemlock Lane, Waukesha, Wis. 53186 former. I was in our office early one morning waiting for an actor so I could try out 'SALLY.' Well, Black Face Eddie Nelson came in. I hustled him into a piano room, sang him the chorus, and immediately saw his eyes light up.

"I then rushed to the Pennsylvania Station for a train to Philadelphia, where Gus Van and Joe Schenck were appearing as vaudeville headliners. Schenck was, in my opinion, the greatest ballad singer in show business. His peculiar half-tenor, half-soprano voice sold millions and millions of copies of sheet music. I sang the song for Schenck just once.

"The following Monday, Van and Schenck headlined the bill at the Palace Theatre in New York and I WONDER WHAT'S BECOME OF SALLY made its public debut. Within a week, our professional offices were jammed with vaude-villians waiting to rehearse. Even the great Al Jolson sang and recorded 'SALLY' which certainly helped to propel its total sales over the million mark."

I WONDER WHAT'S BECOME OF SALLY was interpoled in Cole Porter's screen biography, "Night and Day" (Warner, 1946), sung by Ginny Simms. Ginny Simms was one of the foremost female vocalists of the time and a standout performer with Kay Kaiser's band. Although Ginny Simms did a respectable job on "SALLY," it never did enjoy any kind of rebirth in popularity.

"SALLY" remains a very good quartet vehicle to this day, with several good four-part arrangements available at a very modest cost. However, like so many of the "golden oldies," it is shunned by most of our present-day quartets.



Despite desperate efforts by ASCAP (American Society of Composers, Authors and Publishers) to stamp it out, an underground organization known as ASPAC (American Society of Plagiarists and Copywrongers) is continuing its relentless quest for the "formula."

The American genius for mass production is reflected in the activities of ASPAC. This handful of valiant, if amoral, musicologists is determined to develop a foolproof formula for composing the perfect barbershop ballad — mechanically. Step one, of course, is to compile the essential ingredients, both musical and lyrical. Step two will consist of perfecting the ASPAC Song Machine which, at the whim of a keyboard operator, will grind out standard barbershop ballads like sausage links.

The memory bank of the Song Machine already has been well stocked with key elements — Ireland, Dixie, cabin or cottage, rose or roses, silver-haired Mothers, sidewheel steamboats, etc. And, in a test run behind the women's dormitory during the last Sunshine Sizzle (Sunshine District's Fall school), a tone-deaf geology major was recruited to try his hand at composition. Striking the keyboard at random, he punched out this opus, stealing the first phrase of the melody line from that old chestnut, *Down In the Old Cherry Orchard*. You will recognize the haunting variations:



Also, you will notice that he managed to work the "sham-rock" and "Dixieland" into the opening line. An excellent start. For his second phrase, he borrowed freely from *That Wonderful Mother Of Mine* and sketched in a stock Georgia "Cabin":



# Raising Plagiarism to a Fine Art

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

For his third phrase, the lad at the console returned to the original theme from Old Cherry Orchard, but now he painted in the mandatory "silver-haired Mother":

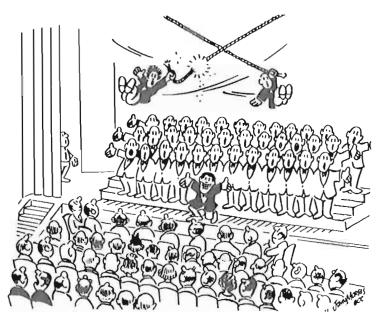


You'll notice that, in the interest of maintaining the integrity of his rhyme scheme, the composer-geologist lopped off one of the old lady's hands. This is a nice touch. It adds a special note of pathos to the ballad. Whose stony heart won't be touched by the tableau of this poor old woman, sitting there in the squalor of her cabin, wringing one hand?

And now our student rounded off the verse to his ballad by sneaking in a little bit of *The Pal That I Loved Stole the Gal That I Loved* and dressing up that shabby cabin with a wall clock, strongly suggesting that the old lady knew better days and a more genteel home where a wall clock wouldn't be such a clashing anachronism:



What a perfect verse! Here we have several elements of the basic barbershop ballad, all strung together on a rosary of stolen musical themes from time-tested ballads. And it opens up a chorus to answer a multitude of questions presented by the portrait of the old girl sitting there, wringing her remaining hand, while the clock on the wall ticks away her days. Or nights. And what the devil is she doing there at three o'clock in the morning? Insomnia? Rheumatoid arthritis? Did she let her little spaniel out and he hasn't returned? Maybe it's three p.m. and she's watching As The World Turns. A host of questions cry out to be answered in the chorus — which ASPAC hopes to publish in time for Harmony College.



# **Evolution of**

By Ray Glynn, Member, Stage Presence Category Board of Review, 2045 Arrowwood Drive, Westfield, N. J. 07090

"Stage Presence: Grading shall be done on poise and natural presentation with deductions made for awkwardness and gawky presentation. Each judge shall start with 40 points, deducting points for violation and adding points for successful poise and presentation. Total points possible, 50 for each judge.

"Costume: 50 points will be allowed for each judge for this feature and no deductions will be made for costumes which represent uniformity of dress or period. Quartets appearing in ordinary modern street clothes will be penalized the full 50 points by each judge."

(Contest Procedure and Official Rules of Judging, revised Jan. 19, 1946.)

THAT'S THE WAY IT WAS "THIRTY-FIVE YEARS AGO." And while the relative weighting of Stage Presence has varied over the years, its importance in our contests has always been recognized – – well, almost always. There seems to have been at least one exception. The judging rules of 1946 state: "In International Sectional Preliminary Contests only three judges with one alternate will be used as the feature of Stage Presence and Costume is not judged." These same rules specify that "the International final contest shall be judged by 8 judges -2 in each category." (Note that Stage Presence, while not part of the Preliminary judging panel in 1946, was definitely part of the International finals.)

#### ONE JUDGE FOR EVERYTHING

Checking back into those earlier quartet contest rules, one discovers that contestants were judged on an *overall basis* and not by categories. By 1941, however, the weighting of categories was

spelled out with 50% for Harmony and Blend; 25% for Song Selection and Originality; and 25% for Stage Presence. The following year, 1942, the rules were changed to 25% for Harmony Accuracy; 25% for Song Arrangement; 30% for Voice Expression; and 10% for Song Selection; with Stage Presence and Costume reduced to 10%. By 1951, the judging rules were again changed, and the Stage Presence weighting was increased to 20% of the score, and Harmony and Blend were split into two categories.

The books, "Keep America Singing" and "Melodies for Millions," make for interesting reading on the evolution of our Contest and Judging Program. For example, our ten-year history records this decision of 1948: "Enunciation was given to the Stage Presence judge in order to ease the strain on the Voice Expression solon in following the several elements which make up voice expression." But those days are gone — and the judging of enunciation is no longer part of the Stage Presence category.

In "Melodies for Millions" one learns that several new judging rules were in effect at the 1948 International Contest in Oklahoma City — and two of them dealt with Stage Presence. One mentioned that "the entrance and exit of the quartet were part of their Stage Presence." The second emphasized that "period costumes will not win points over uniform dress." Let's consider how these factors are judged today.

#### NON-SINGING TIME

Yes, we still recognize the importance of "entrance" and "exit" as part of Stage Presence. We have also added a third segment, called "break-acceptance," which is the time between the two songs. We refer to these three parts today as non-singing

time (NST). Previously, the NST portion of the presentation was evaluated in the overall score. Under current rules each segment — entrance, break-acceptance and exit — is scored separately on the basis of plus or minus 4 for a total of plus or minus 12 for the non-singing portion of the performance. The key elements in evaluating NST are confidence, effectiveness, enthusiasm, pitch-pipe technique, applause acceptance and timing.

#### COSTUME - UNIFORM DRESS DIF-FICULTIES

Those early rules also mentioned "period costume" and "uniform dress." and up until about two years ago our performers had to be concerned with the regulations governing those same two types of attire. If what they wore did not meet the specifications of what constituted 'costume' or 'uniform dress,' the penalty was loss of the Stage Presence score. Probably no rule in the category has caused more concern, discussion and unhappiness over the years. And so, after careful study, and based on the recommendation of the Stage Presence Board of Review and the ICJ Committee, the International Board approved a major change in the attire rule. As a result of the Board's action, all reference to costume and uniform dress has been removed. Contestants can now select their attire with unlimited latitude, and there is no penalty or loss of the Stage Presence score associated with what they wear. Attire is now scored in the range of plus or minus 8, and it is based on grooming, good taste, appropriateness, etc. The rule change covering the scoring of attire has been viewed as a major step forward by contestants and judges alike.

# a Category



Contests.)

### SONG PRESENTATION IS ALL-IM-PORTANT

There's no question about it -the most important part of a Stage Presence performance is the presentation of the songs. And it's reflected in the scoring, where 90% of the 200 points allotted to the Stage Presence category is assigned to the Song Presentation. Each song presentation is scored from 10 to 90 points or a possible 180 points for both songs. That's why, with these increased values for Song Presentation, performances have changed from vesterday's mostly static presentations based on costuming and poise, to today's emphasis on the visual presentation and interpretation of the songs. The result enhances viewer enjoyment as performers dramatize mood, lyrics and tempo. When well-conceived Stage Presence is performed with sincerity, naturalness and believability, the audience just has to be entertained. And the degree of artistry achieved by the performers is reflected in the score they receive. As a popular commercial says, "They earned it!"

In evaluating Song Presentation there are four general categories: below average; average; above average; and superior. When the performance gets you totally involved, gives you "goose-bumps" . . . you know you've seen a superior performance. When the very opposite is true, you're probably watching a below average performance. The majority of Stage Presence performances generally fall into the middle two categories.

### FORFEITURE AND DISQUALIFICATION

Our current quartet contest rules list three infractions that call for *forfeiture* of the Stage Presence score and three that call for disqualification, and therefore loss of the score in all categories.

The following infractions will result in *forfeiture* of the Stage Presence score:

- 1. Singing entrances and exits are prohibited as is verbal comment to the audience by the performers during their non-singing time on stage. A quiet "thank you" during the applause is not considered verbal comment. Comments between quartet members necessitated by pitch pipe considerations are not considered verbal comment.
- 2. A quartet may make only one entrance and one exit, and no person not a member of the quartet may appear on stage with them during their presentation. The latter prohibits the use of additional individuals to enhance the performance.
- 3. No quartet or quartet member may wear in contest a 1st through 5th place medal or facsimile previously won in International competition a safeguard lest the judges be influenced by past achievements.

The most serious penalty in a contest is disqualification, since this results in the loss of the entire score in all categories. At the present time, three infractions call for disqualification:

- 1. Action in bad taste: if a quartet or member of quartet uses actions deemed vulgar, suggestive and not in good taste.
- 2. The use of "blackface," which is prohibited.
- 3. Female impersonators and female role-playing. Ours is an all-male, four-part singing art form which we are dedicated to preserve. Use of female impersonators is deemed to be non-stylistic and is therefore prohibited. (NOTE: This rule was approved Jan. 1981 by the International Board and is effective immediately; however, it does

#### THE USE OF PROPS

Early contest rules make no mention of props, which are so much in evidence today. Props are defined as "inanimate articles used to enhance and add interest to the visual performance." Intentionally sound-producing props are prohibited, The Stage Presence judge evaluates props on whether they are effective, appropriate, well handled and in good taste. The handling, or display, of any articles other than permissable props is subject to penalty. When you see props being used, be assured that the Stage Presence judge is evaluating them carefully. If they are not permissable, he is including a penalty in his scoring. If they are permissable, add interest, and enhance the performance, he is rewarding accordingly.

### CONTEST AND JUDGING -- AN ACTIVE FORCE

This bit of "history" certainly reveals the advances made in the Stage Presence category since Frank Thorne, "Molly" Reagan, Johnny Means, Phil Embury, Bill Diekema and others labored so successfully to build the Contest and Judging system and to make it an active force in the presentation of barbershop harmony.

What does the future hold? Surely, more of the same. No one has ever said that our judging system is perfect . . . so the search for refinements and approvements will go on. Today's audiences, like those of "thirty-five years ago," love what they hear. But now, more than ever before, they also enjoy what they see . . . and that's Stage Presence!



George Gross

# A Singer's Trauma

By Russell Mathias, 2403 Bresler Dr., Whitfield, Reading, Pa. 19609

George F. Gross, a member of the Reading (Pa.) Chapter for 30 years and a three-octave range singer, is now a singer "without a voice."

Some months ago, George lost his voice to throat cancer. On Nov. 16, 1979, at the Reading Hospital, Dr. Gianfranco Toso removed his larynx. George, a pipe smoker for many years, thought cancer would never happen to him. But when it did happen, Gross rationalized, "Why not me? I'm no different than most people," he said.

It all started with hoarseness and he was urged to take it easy. However, hoarseness persisted and a biopsy proved malignant. Radium treatment was prescribed. After another biopsy the larynx had to be removed.

Lillie, his wife of 43 years, says "the trauma has not gotten the best of him." His seven children and 22 grandchildren have accepted the trauma as a matter of fact and a "run of the mill" thing.

George visits therapist James O'Neill, himself a laryngectomee for 15 years, to learn to speak all over again. This is known as the "Burp Method." One takes in air and learns to turn controlled belches into audible words. George prac-

tices this method constantly.

Recently, George directed two numbers in the annual show. Needless to say, the audience was thrilled; so were we and George was at his best. He taught the chorus Zip A Dee Doo Dah and Heigh Diddle Dee Dee without being able to sing a note.

George is better known to the Reading Chorus as "Mr. Barbershopper." In 1975 he was voted the Barbershopper of the Year for his many years as music director of the Reading Chapter. Presently he is associate director of the chorus. He was active in the Reading Civic Opera Co. for many years before becoming a Barbershopper. He held both chapter and district offices. His last office was that of area counselor of the Penn Dutch Area (Mid-Atlantic District).

As a certified judge, he has travelled to all parts of the U. S. and Canada. He was also involved with chapters in New York, New Jersey, Maryland, Delaware, Virginia, Washington, D. C. and Pennsylvania. Recently he organized the contest and judging seminar of the Mid-Atlantic District. He is presently Mid-Atlantic District Associate Contest and Judging Chairman.



TO THE HIGHEST RATED

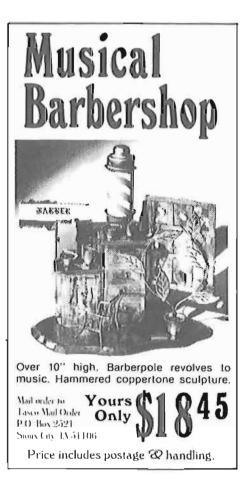
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# the way I See It.

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

By Charles Youmans, 414 Edenderry Way, Florence, S. C. 29501

Several weeks ago I was in a friend's music store giving him some music for his quartet, and talking barbershop! We had begun to diseuss some of the problems that face our Society when he had to wait on a customer. While he was doing this, I began to look through some of the books he has for sale. I came across the "New Revised Harvard Dictionary of Music."

Well, you can imagine that of all the words I could look up in a dictionary, I would look up the word "barbershop." When I turned to it and began to read the definition, I was shocked and stopped dead in the sentence . . . "a banal form"

Other dictionaries define "barbershop" as four-part harmony; close four-part harmony; close, highly chromatic four-part harmony, and use other adjectives and adverbs to define, technically, our music form. But the Harvard Dictionary of Music had called it "a banal form" and that disturbed me. It may not disturb others as it did me, but then I don't consider our participation in this unique form of music as a "hobby" either.

It then dawned on me that a philosophy toward our music as a "hobby" would coincide with the word "banal." I am aware that some people in our Society see their chapter meetings as a way to fulfill a kind of "hobby" drive in them, but the result has been an image that needs to be improved in the eyes of the public and the music world.

I thought, and the word "vocation" came to me. It better describes what we should be doing with our music. The definition of "hobby" is . . . an activity or interest pursued for pleasure or relaxation and not as a main occupation." The definition of "vocation" is " . . . a particular business or profession, a strong impulse to follow a particular activity or career."

You are probably saying to your-

self, "Youmans is all hung up on definitions and not on what we are about." Well, that is not entirely true. You see, I am trying to point to a deficiency in our current philosophy of barbershop.

We have not only chosen to perform our music on the stage for paying audiences, but we have also chosen a form that is extremely difficult to perform well. Conversely, it is also true that it is a form that can very easily be performed poorly. And it is this which has given our music the reputation of "banality." Maybe not in that word, but in general attitude. It is a general observation that many of our performances leave something to be desired.

I want to say, and maybe I should have said it earlier, that I love barbershop harmony. I love it so much that I get nauseated when I go to shows and see performances that live up to the definition of "hobby." I have also been to shows that could live up to the reputation of "occupation." But the fact remains the same, many of our shows are not up to the standard they should be.

I understand that pulling off this kind of expert performance in some of the less dense population areas, where the talent pool is not as high, is another issue. I am saying that our Society is suffering from an image problem that may or may not be explained, but it is legitimate. We are still singing to people as if they had nowhere else to go, or nothing else to do with their money and time. You say that the people still come to hear us. And you are right, but not in the numbers that would come if we performed better.

I'm hard on the Society because I'm a member, I'm one of us. I do think that we can't change or resolve many of our problems until we change the philosophy about our Society. Remember, that many of the popular barbershop songs we sing were written during the 1890s and into the 1920s. The exceptions being those gifted-member-writers who are writing new music for us. These songs were

written before we had radio, television and even big bands. If a song were to be successful, it has to be singable.

But today, there are so many music forms competing for the public's attention and its dollar, that we cannot continue to perform our music as if we had a captive audience. If we don't change this attitude and philosophy toward our music, we are going to be performing for those who just happen to like us. Or, for those few committed to the nostalgia of what great music it used to be.

I believe that the root of the problem is at the administrative level. Until the administration adopts a philosophy that sets a high standard for our performances (excluding competition), we are going to experience problems that seem insoluable. We want to attract talent and keep it. But the first step is to give our membership a standard worth being proud.

I know the world is full of shoddy products, and I certainly don't want us to add to that list. What we have is a rare and beautiful music form. I think it may be a hybrid.

However, "the way I see it," the philosophy we adopt about our music will determine what kind of shows we perform for the public. It is this same philosophy which will determine whether we can sell high school and college music directors on our music form. It is this same philosophy which will determine if our Society is to attain what nearly fifty years of tradition has been pushing us toward. It will be this same philosophy which will help determine if our Society is to be a viable contributor to the legacy of music, or, if it is to be relegated to the dictionary as "a banal form of close, highly chromatic harmony which is performed in small groups for small groups,"

The way I see it, our music should be exciting, fresh, entertaining, emotionally demanding on our audiences as well as us. It can be this way with a greater frequency than it ever has before, when we no longer look at our rehearsals and performances as a "hobby."



Since the disasterous MGM fire last November, there have been at least 18 other hotel fires reported through the media. These 18 hotel fires have injured more than 1,000 guests, killed nearly 150 people and forced 14,000 guests out of their rooms.

Many Barbershoppers travel extensively and spend a good deal of their time in hotels or motels. Then, too, there are conventions, sales meetings and seminars. With this in mind, The HARMONIZER felt it would be both timely and valuable to present an article which provides tips on what you and your family might do when faced with a hotel or motel fire.

The experts tell us that the majority of the people killed in hotel fires did not have to die. Smoke and panic are the two main causes of death in a fire — not the fire itself. If you can learn to cope with these two lethal culprits, you might prevent a tragedy and perhaps save your life.

First, let's deal with panic. The dictionary defines "panic" as follows: "a sudden, overpowering terror, often affecting many people at once." Panic is the product of your imagination on a rampage; it takes over when you're lost, disoriented or you don't know what to

do. It's almost irreversible; once it sets in, it seems to grow. Panic will make you do things that could kill you. People in a state of panic are rarely able to save themselves.

Knowing what to do in case of fire is the best way to prevent panic. Committing the following basic rules to memory, and perhaps developing them as habits, could mean the difference between being a fire survivor rather than a statistic.

#### 1. Locate the nearest exit.

After you've found your hotel room, make an immediate "about face," go back into the hallway and find the nearest exit. Develop the habit of checking for the nearest exit the moment you've dropped your luggage in your room. It won't take 30 seconds, but it's critical that you take care of this first (you may never get another chance).

If you're not alone, everyone sharing the room should know where that exit is. Make mental notes about it: Is it on the left or right? Do you have to turn a corner to reach it? Check the door to see whether it leads directly to a stairway, or is there another door involved? As you return to your room, count the number of doors on the way. Remember, you may be faced with a smoke-filled hallway and have to feel your way to

the exit by counting the doors.

#### 2. Call the fire department.

At the first sign of smoke, call the fire department. Silly, you say? Not at all. Hotel staffs cannot be depended upon to call fire departments. They will "handle" the fire themselves, they say, rather than disturb their guests or risk attracting the unfavorable publicity the presence of fire equipment might create. Suffer any embarrassment it might cause, but you call the fire department! The firemen will be glad you did.

#### 3. Get out of the hotel.

Once you've detected smoke, your prime objective should be to leave the hotel as quickly as possible. Since smoke rises, the best supply of fresh air will always be near the floor. Therefore, it may be important that you get on your hands and knees as you leave. (Smoke can be most difficult to deal with. You have no idea how irritating it is to the eyes. Your eyes will take only so much irritation, then they automatically close. Try all you want, you'll be unable to open them as long as smoke is present. It's one of your body's uncanny built-in defense mechanisms.)

Check the door before you open it, to make sure the door knob or the door itself isn't hot. If you feel heat, don't open the door; the fire could be just outside. If you can proceed, do so cautiously, opening the door slowly as you check the hallway for smoke. If you find the hallway clear, you can continue.

Be sure you have your room key with you in case you are forced to return to your room. You should be sure to close the door behind you as you leave. A closed door could mean the difference between returning to find your property in good shape or completely destroyed. As you find your way to the exit, stay against the wall on the side of the exit, counting, if necessary, the doors as you go. Once you've located the stairwell, be sure you close the exit door behind you.

#### 4. Don't use the elevator.

Elevators, by law, are not considered to be "exits." They are complicated devices that sometimes seem to have minds of their own. Elevator shafts normally extend through all floors, and besides the shaft filling with smoke, there are hundreds of other things that could go wrong and probably will. Everyone tries to get on the elevator in an emergency. Fights break out, and people get seriously injured. Smoke, heat and

fire affect elevator call buttons in peculiar ways. Some elevators are heat sensitive and may deliver you to the floor where the fire is. Then, too, a power failure could leave you trapped in an elevator.

#### 5. Use the handrail in the stairway,

People will be shoving pushing and trying to run; hanging onto the handrail could keep you from being knocked down and trampled on. Should you find a smoke-filled stairwell, turn and head for the roof. After reaching the roof, prop the door open to let any smoke out of the stairwell. The roof is the safest place to be if you can't leave the building. Stay there! It may take a while, but eventually you'll be rescued with a helicopter, or firemen will come to lead you to safety.

### 6. Steps to take if you stay in your room.

If you find your door is hot and the hallway filled with smoke, do not leave your room. There are several steps you can take that will make your chances for survival much greater. First, check to see if the air is clear outside. If it is, you may be able to open your window to vent smoke. If fire or smoke is near the window, close it and pull the drapes closed. Any flammable materials should be moved away from the window. If your windows are stationary, do not break them. Not only are you liable to cut yourself, but smoke gathered outside your window will be sucked into the room making conditions worse instead of better.

If your phone still works, let someone know where you are. Next, stuff wet sheets and towels in the cracks around your doors and vents to keep out smoke. Fill the bathtub with water and bail water from the tub onto any hot walls, floors or doors to keep them cool. The bathroom's exhaust fan should be turned on. Remember, too, a wet cloth over your mouth will help filter smoke.

#### 7. Never jump from a window.

Few jumpers, especially if they're higher than the third floor, ever survive. You're much better off to fight the smoke and fire in your room than risk jumping. Even though it may seem like an eternity, resist the temptation to leave your room until you're sure it's safe to do so. Firemen will be looking for you and will lead you to a safe departure if you'll just be patient.

Well, the rest is up to you. Only you can condition yourself to react sensibly in a hotel fire emergency.

# Men of Note-ability

The following men, inadvertently omitted from the listing appearing in the 1981 YEARBOOK, have brought new members into the Society since the Man of Note program began. (The computer, in its search for "Men of Note" among the 1980 membership, omitted those members who had already renewed into 1981.) We do not mean to diminish in any way the tremendous effort you men are making, and hope you will continue to do an outstanding recruiting job.

recruiting job.	
(15 new 1	nembers)
Thomas W. Davis	Columbia, SC
Jack Fischer	Gtr. Alton Area, IL
Morris Jennings	Marion, IN
Carl Lehman	West Unity, OH
Larry L. Findlay	Western Hills, OH
Don Gray	Western Hills, Oll
James D. Richards	Minneapolis, MN
Bruce Gray	Mankato, MN
E. A. Vande Zande	Hudson, MI
John C. Anderson	Ridgewood, NJ
Charles H. Williams	Red Rose, PA
Brian J. Branagan	Alexandria, VA
Ron Tutrone	Brooklyn, NY
Hubert A. Atkinson	Fredericton, NB
Harold A. Bing	Gtr. Little Rock, AR
Clarence Parks	Clearwater, FL
(16 new i	members)
Charles F. Walsh	Long Beach, CA
Paul Woodall	Whittier, CA
Loton V. Willson	Boyne City, MI
John Miquelon	Wayne, MI
John Marriott	Burlington, VT
Walter F. Hastings	Painted Post, NY
Gary A. Fisk	Hornell, NY
Peter C. Anderson	Gtr. New Orleans, LA
Jim Zuur	Santa Rosa, CA
Robert A. Gray	San Diego, CA
James H. Clark	Champaign-Urbana, IL
Y2 1 1 Y 13	01 1 117

Edward J. Ryan

Jere L. Richardson

Patman Byers

Fred King	Dundalk, MD
Richard C. Gardner	Greater Lawrence, MA
(17 new	members)
Larry W. Lewis	Appleton, WI
(18 new	members)
Edwin M. Johnson	Hilton Head Island, SC
Charles Osborne	Centralia, WA
Gordon Gardiner	Regina, Sask.
George II. Stothard	Rochester, NY
Gayle T. Irvine	Boise, 1D
(19 new	members)
James E. Hawkins	Tucson, AZ
Earl A. Limerick, Jr.	S. Bend-Mishawaka, IN
Richard Malloy	Columbus, IN
Recse E. Olger	Lansing, MI
Russel E. Speicher	Stroudsburg, PA
(20-29 ne	w members)
Don J. Doering	Davenport, IA
Ivan R. Yoss	Waterloo Cedar Falls, IA
William J. Flanigan	Seattle, WA
William J. Bernard	Elyria, OH
Francis Frye	Winchester, VA
Vincent Purello	Brooklyn, NY
J. Bedford Wooley, Jr.	Binghamton, NY
Fred Witt	El Paso, TX
Leslic C. Terry	FHT— Cardinal
Buz Smith	Modesto, CA
Carl E. Porter	Gtr. Alton Area, IL
Lowell McCulley	Jacksonville, IL
Paul A. Extrom	Portland, OR
Lawrence Swan	Sarasota, FL
Lynden D. Levitt	Mt. Rushmore, SD
Fred N. Koch	Tucson, AZ
Henry S. Hammer, DD	
•	w members)
William Hochfelder	Daytona Beach, FL
Thomas P. Cogan	Northern Kentucky, KY
L. D. Goldsberry	Brunswick, ME
Mathias Frueh	Racine, WI
	w members)
Patrick R. Mulherin (4	
Charles Hunter (43)	San Jose, CA
Maryon J. Spellman, J.	r. (46) Kearney, NE

# New Chapters —

Teancck, NJ

Fairfax, VA

Alexandria, VA

BRAINERD AREA, MINNESOTA . . . Land O' Lakes District . . . Chartered March 11, 1981 . . . Sponsored by Little Falls Area, Minnesota . . . 32 members . . . Dr. Mark Munson, 307 W. Washington, Brainerd, Minnesota 56401. President . . . Carly Anderson, Route 1, Deerwood, Minnesota 56444, Secretary.

MEDINA COUNTY, OHIO . . . Johnny Appleseed District . . . Chartered March 19, 1981 . . . Sponsored by Wayne County, Ohio . . . 32 members . . . Thomas H. Soctt, 1114 S. Danbury Circle, Medina, Ohio 44256, President . . . Guyles Clifford, 5989 Ryan Rd., Medina, Ohio 44256, Secretary.

STONE MOUNTAIN, GEORGIA . . . Dixie District . . . Chartered April 1, 1981 . . . Sponsored by Atlanta, Georgia . . . 31 members . . . Larry Grabb, 45999 Ginson Drive, Tucker, Georgia 30085, President . . . Paul Aland, 75 Cemetery St., Norcross, Georgia 30071, Secretary.

Dist. of Columbia, DC

David E. Thaler (59)

SEDALIA, MISSOURI . . . Central States District . . . Chartered April 1, 1981 . . . Sponsored by Kansas City, Missouri . . . 30 members . . . Brad Skaith, 820 West 3rd, Apt. B, Sedalia, Missouri 65301, President . . . Harry Curnell, 710 West Hillside, Marshall, Missouri 65340, Secretary.

# **Passing Fads**

By Ed Flynn, 306 Holly Hill Drīve, Pit⊠burgh, Pa. 15237

It's becoming extremely difficult to sit back, relax and truly enjoy just plain barbershop. We're all caught up in a frustrating effort to achieve perfection and sometimes lose sight of what's really important.

Any quartet, from the international champions to the local chapter four, is constantly striving to please its audience, and when that audience consists of Barbershoppers, the foursome is subject to close scrutiny.

The concern of this close scrutiny shows on the face of every quartet member as he works and works to please the critics. He knows that instead of merely enjoying the quartet's performance, we're listening for imperfections and will immediately categorize them in relation to other quartets we've heard.

And because of this, another curtain will soon descend on our Society, obscuring one of the very reasons for its origin:

The art of woodshedding is nearly

I call it an art because it truly is. While woodshedding is generally frowned upon by the more sophisticated members as being "crude" or "not refined enough," it should be noted that it is actually a tough challenge for creative singers.

We all realize how important it is to present our music to the public in the most professional manner possible, but within our own environment we mustn't lose sight of one of the more enjoyable aspects of barbershopping.

Thirty years from now a quartet relaxes in Bob's family room after finishing a tough rehearsal . . .

"Hey, did you guys ever hear of woodshedding?" asks Bob.

"Woodshedding!" Tom exclaims.

George thinks for a moment, suddenly snaps his fingers, and proudly announces . . . "It's a term given to a tree that loses its bark."

Bob smiles, "Not quite, George . . . woodshedding was a form of barbershop singing. I ran into old Charlie Smith last night and got into a very interesting discussion with him. Seems he used to belong to the Society about 40 years ago, and during the course of our conversation, he told me that woodshedding was popular back then. He said that four guys would get together and allow the lead to sing a song of his choice, while the other three parts tried to improvise barbershop chords around the melody. The interesting thing is that none of them had ever seen an arrangement of what they were singing, if indeed there was one."

"Sounds crude," says Frank. "Imagine four grown men, lacking musical degrees, choosing a song of *their* liking and trying to perfect it in one evening without an arrangement."

"But that's Just it, Frank," Bob explains. "Charlie told me that sometimes they actually hit some bad chords which they tried to resolve through trial and error."

"How common was this practice?" asks Tom.

"Oh, he said lots of guys used to participate back in the '50s and '60s... and not just average members, either. Sometimes registered quartets would do it for a diversion. In fact, he told me a story of two certified judges who actually woodshedded."

A hearty laugh fills the room. Tom holds his side, almost unable to control himself.

"This' is the silliest thing I've ever heard," George says. "How did we finally

eliminate this ridiculous spoof of barber-shopping?"

Bob answers with a puzzled look on his face. "That's an interesting question, George, which I can't quite figure out. Charlie told me that back then, the Society actually encouraged it."

"Utterly ridiculous," Frank says. "I suppose next you'll tell me they promoted it by conducting classes on woodshedding at the various H.E.P. schools."

"No," Bob answers, "but Charlie thought they should have. He told me the Society was losing about 5000 members a year back then, and their major reason for dropping out was that they weren't having any fun."

"And he thought that woodshedding was fun?" Tom asks.

"Well, you know how basic and simplistic Charlie is, Tom," smiled Bob. "He feels that the only ingredients necessary in building a successful chapter are a group of men who enjoy singing songs in the barbershop style, a qualified musical director, an effective administrative board, and ..."

"I'll bet his chapter never won any contests by woodshedding," George interrupts.

Bob laughs. "No, you're right, George. Although they competed regularly, the prime reason for their existence was their combined love of barbershop harmony and of each other."

"Yeah, but did they actually ever win?" Tom asks.

"Oh, sure," Bob answers. "Every time they got together."

"C'mon, Bob," George says. "I asked you before. When did this woodshedding thing end?"

"Well, Charlie told me that it started to die out in the '70s when the Society became more sophisticated. Without any promotion, the new members weren't exposed to it and the old-timers faded away, and with that, an end to an era."

Frank finally breaks the long silence. "Look, guys, I realize that we have some problems, but do you really think that an active woodshedding program would change anything?"

"I think it's worth a try," Georgs says.
"Do you think we could get old
Charlie to come to chorus rehearsal next
week?" Tom asks.

Bob pauses for a moment. "We can try, and who knows . . . if we put a little fun back in this thing, maybe we can expand the Society membership to 8000 next year."

# Bluegrass Student Union

# After Class

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# Register Now For Pittsburgh!

If you want to be among the early registrants for the 1982 Pittsburgh Convention, you'll need to use the registration form shown below.

In case you've forgotten, the executive committee instituted a policy for handling advance registrations for international conventions in 1973. The policy gives you an opportunity to register by mail (until July 15, 1981) and be in the

drawing along with those registering at the Detroit Convention. Remember, though, no more than ten per person will be accepted; registrations received in excess of ten per person will not be assigned until after July 15.

You will note there has been a \$5 increase in the registration fee for both adults and juniors. The fee was added to cover shuttle-bus service.

PITTSBURGH CONVENTION
REGISTRATION ORDER BLANK

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

Registrations will not be processed either at Detroit or at the International Office, unless accompanied by cash, check or money order to cover the cost of the registrations — adult, \$35; junior (18 and under), \$20.

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	TOTAL REGISTRATIONS	TOTAL -	s

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INSTRUCTIONS -

Registration Fee includes: Reserved seat at all contest sessions; registration badge (identification at all official events); souvenir program and shuttle-bus service.

Registration fickets and event information will be sent in the first weeks of April prior to the convention.

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# Confessions of an International Convention Addict

By Barbara Davidson, 520 Bellevus Way S. E., Bellevus, Wash. 98004

#### PART II

Imagine, if you will, that you are an office worker in the center of a large city. Because it is a beautiful sunny day in early July, you decide to walk a couple of blocks to the square to eat your lunch, You set off down the street, brown bag in hand, and as you approach your destination, your ears begin to pick up an unfamiliar sound. What is it? People singing? As you get closer you realize that not just people, but a LOT of people are singing, and in harmony at that! When you reach the square, you can't believe your eyes. There are literally thousands of them standing there belting out Coney Island Baby and they all have their eyes on a tall man directing them from a balcony.

What you are witnessing is not a hallucination brought on by the July heat, but the annual massed sing of an International SPEBSQSA Convention. The songsters are being led by the Society's Bob Johnson. The massed sing is always held on Friday morning in a generally central location, and usually outdoors in a square or park. Bob is always perched on something high above the crowd, if possible, sometimes on a specially built platform.

Everybody sings — men, women, kids, anyone who halfway knows the song — and those who don't know the parts very well are drowned out by those who do. The weather always smiles benignly on this event, and it rarely rains.

To me, this event is the high point of the convention, because it sums up what barbershopping is all about. The sight and sound of all those people harmonizing is one great big indescribable turn-on! I still get goose bumps remembering the "sing" in the Regency Hyatt House atrium in Atlanta in 1972. The lobby goes all the way to the top of the hotel, surrounded by balconies on each floor. The floor of the lobby and the first floor

balconies were filled with singers. Someone released a huge mass of balloons, and they floated to the roof to the strains of Shine On Me.

Well, the Society's motto song Keep America Singing and the Sweet Adeline's Harmonize the World have the right idea. If there were some way we could get those billions of people together regularly for a massed sing, we could get rid of most of the hostility in the world and even eliminate war forever. How could you harmonize with somone on Let Me Call You Sweetheart one day and drop a bomb on him the next? Well, maybe it wouldn't be that simple, but you have to admit, it sure would be one heckuva sound!

The scene now shifts to the grand ballroom of the headquarters hotel. It is 1:30 AM on a July morning in the late '70s. There has literally been a parade of quartets entertaining the audience for two hours. Between songs people drift in and out of the room. Some of them have settled in for the night. A quartet has just finished its last song, and waving good-night to the audience, leaves the stage. The man doesn't join the rest of the audience in their applause. He has been listening to some of the best quartets in the world, and so far has shown no reaction, is it possible that even too much excellence can become boring? Another quartet takes the stage and swings into the opening bars of its first song. The man sits up straight in his chair and starts paying attention. At the end of the song he applauds vigorously and announces aloud to himself, "Now, THAT is a GOOD quartet! Who was the man? I'll never know, but he was obviously a person of unusual taste and discernment.

If you are attending your first convention, it's easy to overlook the Chorditorium. The days are long and full, and if you happen to be a "lark" instead of an "owl," you may head for your room

after the evening contest session. After all, it's already an hour past your usual bedtime. This is a terrible mistake, because the Chorditorium is most likely where you will hear the best singing of the entire convention. The first session opens on Wednesday evening about 11:30, after the Champions show. Various quartets will entertain, including some past champions and an occasional chorus, such as the "Phoenicians,"

None of the competing quartets will perform until after they have been eliminated from the competition. Thursday night you will hear most of the quartets eliminated after the quarter finals; and on Friday night the losers of the semifinals. Saturday night anybody may sing, including the top ten. This is where they can really relax and sing their most popular songs — those that wowed the folks back home. Obviously, the quartets get better as the week wears on, but they're all good, and you never know when you'll be treated to songs by such perennial favorites as the Suntones.

Other quartets do OK in the Chorditorium, too. This year Evergreen's "Aliens" had them rolling on the floor with their rubber cane hit, and last year Evergreen's "Four Cheers" brought everyone to their feet screaming for more when they sany Freedy Feelgood's Funky Little Four Piece Band.

This is where the owls have all the advantage over the larks. These shows usually go on until 2 and sometimes as late as 4. We larks drink lots of coffee and prop our eyelids open with toothpicks, because if we give up and go to bed, sure enough, the next morning someone comes up and says, "Right after you left, this sensational quartet came on and did the funniest . . . etc." So, if you're planning to go to Detroit next summer, take along plenty of NO-DOZE . . . but don't miss the Chorditorium.

# Recording Your Chorus Can Be Fun

# (and profitable)

By Bob Arnold, Marketing Director, Dallas (Metro), Chapter, 13555 Kit Lane, No. 109, Dallas, Tex. 75240

You've undoubtedly seen ads in the HARMONIZER touting the record albums of some of the great quartets and choruses in our Society. But have you ever considered putting out a "limited edition" record album of your own chapter chorus? It's not at all as farfetched as you might think!

We have talked with other "semi-professional" groups which offer record albums at their shows, convention bookings and concerts. Each of them swears that audiences want - almost demand - some remembrance of an evening of vocal enjoyment. If you have a record album available, a substantial percentage of your audience will buy an album. If you have two albums available, quite a few will buy BOTH albums. This phenomenon has been proven by musical groups from high school and church choirs to the real pros in the recording industry.

Now, let's consider some other fairly persuasive reasons for *your* chorus - - yes, YOUR chorus (and quartets if you have some relatively good foursomes in your chapter) producing a record album.

- 1. IT'S A GREAT RECRUITING TOOL. Give one of your albums to a prospective member who's a pretty good singer, and you've just about got him hooked!
- 2. IT'S A GREAT PUBLIC RE—LATIONS TOOL. Some of the radio stations in your area will give your records some play occasionally. And a singing group which has produced an album seems to be more "believable" as the object of publicity in newspapers, radio and TV.
- 3. IT'S A GOOD POTENTIAL REVENUE-PRODUCING TOOL. Chapters and quartets have been known to clear thousands of dollars a year on record albums.

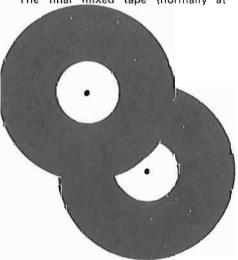
How difficult and expensive is it to produce a record album using your

chorus and quartets? It all depends how fancy you want to get with your album jacket, how much "mixing time" - - or "technical enhancement" -- you want to add to the finished recording.

The Vocal Majority has produced one record album per year during the past two years. Our goal is to produce an album of our annual show (using the same theme and quartets) each year and have it ready in time for the show. Much of the production cost can be recouped during that one or two-evening sales event. Sales to our members, friends and fans during the remainder of the year are almost "gravy."

We employ an independent recording engineer who has the necessary "remote" recording equipment (microphones, stereo tape deck, mixers, etc.) and who can bring the equipment to a church or other appropriate facility to record the chorus and quartets appearing on our show. The recording is done in stereo, and then taken to a professional recording studio for the final "mix" of the correct treble, bass, echo, etc. This is where the sound is enhanced and made to sound "professional."

The final mixed tape (normally at



THE HARMONIZER/MAY-JUNE/1981

15 inches per second) is then sent to a record pressing plant. (The final mixed tape is called a "master.") We have found an exceptionally cooperative and helpful pressing plant in Dallas named Rainbow Records. I asked one of their executives, Jack Whitt, to give me some advice for Barbershoppers in the U.S. and Canada regarding how to approach the production of a record album.

"In nearly all populated areas, there will be at least one — and sometimes several — remote recording services. These can be located by shopping the studios and production companies by letting your 'finger do the walking' through the Yellow Pages under 'Recording Service.' It would be wise to check out these companies because, as in any industry, there are all degrees of quality available.

"After the 'master tape' has been produced, the next step would be to find a record pressing plant. There are many which provide the complete album jacket design and production, as well as the pressing of the discs themselves.

"The production of a good, highquality album can be accomplished for \$3 to \$4 per record when 1,000 are pressed, and the cost per unit drops as the volume and/or re-orders increase."

There are several other legal and technical considerations in making a mechanical recording of copyrighted songs. You must pay about a nickel per song on the album to the Harry Fox Agency in New York for the right to record and sell songs copyrighted by their composers. But you can receive all the technical details of this transaction by contacting the Music Services Department of our Society (P.O. Box 575, Kenosha, WI 53141).

If you still think your chapter is too small to produce a record album, you might wish to look up the advertisement in the November/December issue of the HARMONIZER by the 33-man General Assembly Chorus from North Carolina. They're advertising their new album. "LIVE/IN CONCERT," and they probably will have a ball selling the album to other Barbershoppers and their show patrons for several years. They've obviously found that with only a few thousand dollars and some imagination, almost any barbershop chorus and its quartets can produce a record album. Your record may not ever make the TOP 20, but your entire chapter will experience a shot in the arm and an emotional "high" by producing your own album.



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

# HISTORICAL NOTES

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

In the 1940s, when the Society was young, its operations and its programs were relatively informal and unsophisticated compared with today. Probably less than a dozen men were recognized as qualified barbershop harmony arrangers - very few of them musically trained, and most of them relying on the "Clock System" of harmonization, as promoted by "Molly" Reagan, for inspiration. (See "ReChordings, September and December, 1942, and HARMONIZER, March 1943 and May 1943). In those days, judge training was minimal and barbershop craft was an unknown concept. Harmony College, Mini-HEP Schools and COTS were developments yet to come. SPEBSQSA was accepted with amused tolerance merely as a hobby group by the music educators and music critics - many of whom were inclined to regard barbershop harmony as a perversion of accepted musical standards. The Harvard Dictionary of Music (1947) called it "colloquial" and "over sweet."

In those early years, few members had a vision of what was to come. Hal Staab, the Society's president (1942-'44), was one of these. Attorney Jean Boardman, a Society Vice-President (who could have been international president but declined), was another. Boardman, a self-trained arranger, had a vision of specially edited and illustrated "Harmony Heritage" songs in the public domain (in those years copyrights expired after 56 years). This Harmony Heritage series is still in use. On two successive years Boardman also convinced the National Symphony Orchestra, playing in Constitution Hall, Washington, D. C., to include barbershop music in a concert program. Songs like Asleep In the Deep, I Want a Girl, and even Coney Island Baby were sung by the Singing Capital Chorus to orchestral accompaniment. These special arrangements were later purchased by the Society and are available for chapter use in other cities.

Not generally known is how the concept of chorus choreography was first presented. This also was Jean Boardman's idea. The Singing Capital Chorus had won the international championship in 1954 and was scheduled for a guest appearance at the Miami convention in 1955. Boardman created and coached a unique production in which a chorus (for the first time ever) acted out the theme of the song with appropriate gestures and stage presence effects. He called it the "Harmony Band Act." Chorus members simulated the playing of musical instruments in this group of songs: That Slippery Slide Trombone, The Big Bass Viol, When Yuba Plays the Tuba Down in Cuba — later adding to the act Sam, The Old Accordian Man. Remembering this initial production one is to be reminded of the elaborate and exciting stage presence acts seen when our

championship chorus contest takes place on Saturday afternoon during international convention week. All good things have an historical beginning, and this one started with one man's creative idea in 1955.

We get letters! Recently, a respected international board member, who served more than 30 years ago and who later was international president, wrote to say: "I told a young board member at the San Diego Mid-Winter meeting, we old timers live on memories while you youngsters live on dreams of the future." We are well established today — and the dreams of yesterday have come to reality. But we have not exhausted creative ideas by any means. And these will be reported in "Historical Notes" twenty-five years from now.

Novice quartet competition is often conducted on a chapter level, and sometimes at sectional and district levels in conjunction with regular contests. All of this helps to encourage younger and less-experienced singers in registered or unregistered quartets, and helps to keep active the "Q" factor in SPEBSQSA. The pioneer novice event was, and is, the Boyne City, Mich. Bush League Contest — begun in 1946 and now in its 35th successive year. It was the brain-child of Loton Wilson of that city — an elder statesman and musician of our Society, who has served over the years in many capacities at chapter, district and international levels.

With the Detroit convention so close at hand, that city will go down in our history as having hosted our annual convention more times than any other — our sixth (June 14-15, 1944), seventh (June 15-16, 1945), fifteenth (June 10-14, 1953), and our up-coming forty-third (July 5-12, 1981).

Early on the Society began to publish authentic barbershop quartet arrangements in single sheets. Some were traditional "public domain" melodies. (See above reference to Harmony Heritage.) Some were original compositions, a good example being Love Is Like a Dream, words and music by Hal Staab, our fourth SPEBSOSA president (1942–'44).

In the first several years of Society quartet competition, the winners could compete and re-compete. Thus the "Bartlesville Barflies" were champions in 1939 (first contest), took second place in 1940, and dropped to third place in 1941 and third again in 1942. Thereafter came the rule "once a champion, always a champion." Four men singing together under one name and achieving championship status could not compete again in the same combination and under the same quartet name.

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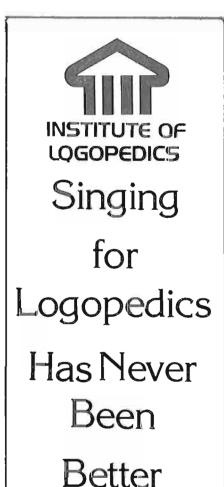
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The first two months of 1981 we are 20% ahead of contributions in the same period last year, a record-breaking year.

#### Contributions through February

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CSD	937
DIX	1,696
EVER	1,108
FWD	1,893
ILL	1,054
JAD	320
LOL	1,659
PIO	1,181
M-AD	12,742
NED	4,859
ONT	1,330
SLD	2,985
SWD	593
SUN	2,079
RMD	263
Others	1.443
TOTAL	\$37,733
	•

#### Bargain Basement

AN OUTSTANDING OFFER — Our chapter made a great buy on new uniforms and we are passing the savings over what we expected to pay on to our used Palm Beach Sky Blue 3-button Prince Edward-styled jackets. This is a formal jacket, 3½ years old and machine-washable. Collar and lapels have Black Velvet trim. 100 jackets in a range of sizes; WHILE THEY LAST \$10I Also, a smaller number of matching sky blue trousers — \$7.50. Call or write: Murray Litin, 22 Kennedy Rd., Sharon, Mass. 02067, (617) 784-2352.

MOVING TO FLORIDA? — Come to beautiful little Naples, a groat 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, 78s, barbershop albums, Jazz sheet music, piano rolls. The Old Tyme Music Scene, 915 Main St., Boonton, N.J. 00705/Closed Mon., Tues. — Open rest of week (201) 335-5040.

FOR SALE — 4 authentic World War I uniforms: Jackets w/decorations, pants, wool wrap leggings, cartridge belts, metal helmets w/chin straps plus 4 wood training rifles w/leather strap slings — A bargain at \$500 (check any costumer). Write V. Leonard, 2751 Moorgate Rd., Baltimore, MD 21222 or Call (301) 285-0934.

FOR SALE — 65 CUSTOM TAILORED UNIFORMS BY GERBER. Bright red double knit vests with gold chains, matching slacks, white lame' gaucho shirts and red and white reversible belts. These are very sharp and photos are available. Contact F. W. Dressel, CHORUS OF

THE DUNES, 145 W. Oak Pl., Griffith, IN 46319 or phone: (219) 924-6132.

FOR SALE — 50 HIGH SCHOOL CHORUS OR YOUTH GROUP "AFTER SIX" TUXEDOS: Champagne Windsor coats with brown velvet trim; most sizes 34 to 40. Matching pants with most sizes 27 to 34, brown velvet vests and butterfly bow ties. Elegant wash and wear. Photos available. Contact F. W. Dressel, CHORUS OF THE DUNES, 145 W. Oak Pl., Griffith, IN 46319 or phone (219) 924-6132.

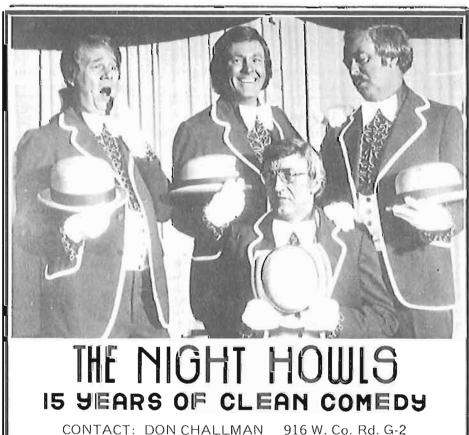
FOR SALE — 34 CHORUS UNIFORMS. Maroon pants, white single breasted jacket, white dicky w/maroon trim, maroon bow tie.

1 Chorus Director's uniform. White pants, maroon jacket (also uses white dicky and maroon tie), also includes 2 bolts of cloth for extra pants. \$600 takes all. Contact Bill Donnell, Pres., Sacramento Capitolaires, 5520 Ryan Lane, Carmichael, CA 95608. Phone (916) 487-9588.

WANTED — Chorus Director for Allentown/ Bethlehem Chorus — Large, active, competitive chorus located in the beautiful Lehigh Valley of Eastern Pennsylvania is seeking a qualified and dedicated chorus director. For more information contact: George Stewart, 1143 Butztown Road, Bethlehem, PA 18017.

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# Chapters

# in Action

Just a few items of interest before we get around to what the chapters have been doing.

First of all, on a happy note, the folks at Sea World in San Diego felt so badly about the rainstorm that "watered down" Shamu, the Killer Whale's act during our recent Mid-winter convention, they sent a check for \$1,000 to the Institute of Logopedics to make up for the disappointment of those attending. A kind gesture, indeed, and one that'll leave a warm spot in the hearts of many Barbershoppers for Shamu, the star whale.

Another note, though this is not quite so pleasant. We're sure everyone is familiar with the written works of Sunshine District Editor and 1981 PROBE President "Bud" Harvey, who's fast becoming one of the Society's most popular writers. Bud manages to find a lot of humor in our Society and does his level best to

#### By Leo Fobart, Editor

keep us from taking ourselves too seriously. Even though he's again sharing his thoughts with us in this issue (see page 13), he suffered a heart attack a short time ago and is now recuperating at home. We know he'll appreciate your "get well" messages sent to him at: 9297 River Terrace S. E., Tequesta, FL 33458. C'mon, Bud, do what the doctor tells you; we want to see you in Detroit.

Here's a deal for retired Barbershoppers who would like to do a lot of quartet singing. How would you like to sing in a quartet and travel eight or ten months a year? For additional details contact: Owen Edwards, 1103 Bellaire Dr., Grapevine, Tex. 76051; Phone: (817) 481-4612.

It will be the old format with a new look when "The New You Asked For It" show is beamed daily to most major cities starting in September, 1981. Hosted by

Rich Little, the syndicated series of 150 half-hour TV programs will feature unusual stories about persons, places or things world-widel Barbershoppers will remember that the late Art Baker, who originated the popular show, was a long-time member of our Society and served as narrator of the first film produced by the Society concerning our international service project, the Institute of Logopedics. Do you have an interesting story idea? Write to: "The New You Asked For It," P. O. Box 710, Hollywood, Cal. 90028.

Thanks to the perseverance of Max Plaugher, tape cassettes of the March-April HARMONIZER will be mailed to 42 of our Blind members. Max is doing the taping and has single-handedly kept the project "alive" for nearly six years. Thanks, too, to the Elyria, O. Chapter, which has agreed to underwrite (Continued on next page)



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While the Leicester Barbershop Harmony Club (England) demonstrated close harmony singing at the opening of the "Y" Center where they rehearse, His Royal Highness Prince Charles stopped by to listen. (Photo courtesy Leicester Mercury)

#### CHAPTERS IN ACTION - (from page 27)

the expense of the tapes and mailing for the first year. An evaluation will be made at that time to determine the value of the program and whether it should be continued. Blind members who have not been reported, or may be new, can be added to the mailing list by contacting Max Plauger, 185 Beachside Blvd., Chippewa Lake, O. 44215.

The new Stone Mountain, Ga. Chapter (Atlanta area) is using a technique that's paying big dividends. Called the "Heritage Series." Music Director Tom Schlinkert assigns a song to four chorus members picked at random. They then prepare the song for performance two weeks later and research the song's history for presentation at the same time. The program has really "caught on," and many of the performing quartets have been able to present some interesting facts about their songs. Major benefits of the program are giving chorus members a quartet experience, learning otherwise unknown information about songs, giving quartets something to do in addition to learning the song, and providing a "passive" method of auditioning new members.

The newly licensed Alamogordo, N. M.. Chapter got a deal they couldn't pass up from their sponsoring chapter, El Paso, Tex. El Paso made available, at no charge, approximately 25 uniforms and additional material to provide uniforms for others who may be joining later. They also provided tickets to the El Paso show, at no charge, to those who signed the Alamogordo license, and will split the profit from any show tickets sold by the newly licensed chapter. Looks like El Paso is doing a great job of "parenting" the new group.

We overlooked a prominent father-son director team when we carried the picture of the "Pros and Cons" quartet in the March-April issue. Both Fred King and son Kevin are directors; Fred has been directing Dundalk, Md. for years, and Kevin directs the Catonsville, Md. Chorus. Our thanks to Jack Kane, Livingston, N. J. member, for helping us with this information.

His many friends in the Illinois District



The Mansfield, O. Chapter took advantage of the generosity of a local funeral director, who provided six billboards like the one shown above to advertise their annual show.

and PROBE will be happy to know that Freeport, III. Barbershopper Charlie Wilcox is alive and well and recently celebrated his 90th birthday. The "father" of just about everything musical in Freeport, his friends in harmony were part of the birthday celebration.

The Grand Rapids, Mich. gang took advantage of our non-profit status and obtained membership in their local Convention Bureau at the reduced rate of \$50. This gives the chapter a list of all the conventions to be held in the area. They are now in the process of preparing a brochure to advertise the availability of their entertainment ser-

vices.

Did you know that the second edition of "Original Music for Men's Voices," a 206-page book by Dr. William Tortolano, contains a section, "Learning a Song by the Barbershop Method," taken directly from the Society's Chorus Directors Manual? Dr. Tortolano serves as Professor of Music at St. Michael's College in Burlington, Vt. The book sells for \$12.50 and is available from Scarecrow Press, Inc., 52 Liberty St., P. O. Box 656, Metuchen, N. J. 08840.

The Mason City, Ia. Chapter is one of several chapters visited recently by Canadian composer Bob Godfrey (Kitchener, Ont.). Bob was a special honored guest of the chapter at their recent annual show. One of the Society's highly respected composers, Godfrey's latest song, Every Year I'm Up to Here in Jelly Beans, is being released to radio stations and has been arranged for barbershop choruses. A copy has been sent to President Reagan.

When the Dallas "Vocal Majority" appears as the first act in a special benefit concert for the American Liver Foundation in June, the headliners for the show will be Carol Burnett, Tim Conway and Bernadette Peters! Pretty fast company, we'd say.

Twenty-four Stevens Point, Wis. Barbershoppers and a cheering section of 18 wives will leave on June 7 on a two-week singing tour of Germany, Austria, Switzerland and France.

It may be too early to start talking about a Frankfurt, Germany Chapter, but there is a group of eight men meeting every Tuesday evening in the Abrams Complex Chapel and anxious to attract more singers. Anyone interested contact: Lt. Col. Bill Askins, Phone: (work) 151-5322 (home) 4509-85144.

These two men, Norm Swanson (left) and Dwight Taylor, have kept their weekly "Harmony Inn" radio program on the air from KID in Idaho Falls, Ida. for the past fourteen years.



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