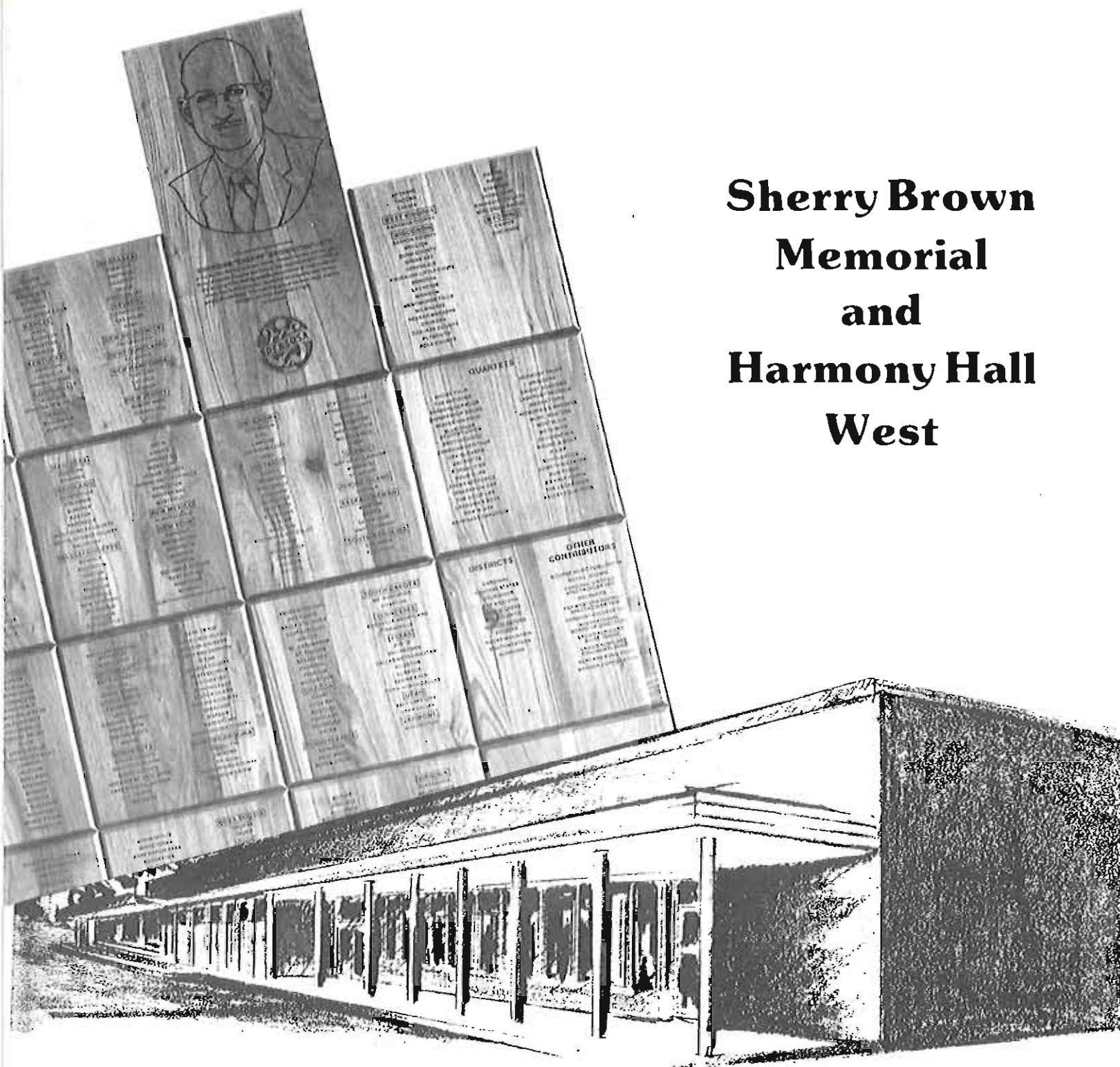




The Harmonizer

OFFICIAL PUBLICATION OF THE BARBERSHOP HARMONY SOCIETY JULY/AUGUST

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The phone will be answered weekdays, 8 a.m. till 5 p.m. Central Daylight Time.

The Harmonizer

JULY/AUGUST 1981 VOL. XLI No. 4

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

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Cover

As a token of our appreciation to the man who headed up the campaign to raise \$300,000 to purchase our new building, a photo of the Sheridan Brown Memorial Plaque and an artist's sketch of the property appears on our cover. The Plaque contains the names of those who contributed \$100 or more to the fund.

No visit to our International Office would be complete without a stop at our new building, just a short drive from Harmony Hall. (You'll get some idea what goes on there, and what the portion of the building we occupy looks like, from the photos on page 5.)

Purchased in 1976, the building was debt-free in September of 1979. We now have several tenants in addition to the area we occupy.

Contributors

Dennis Burke . . . Barbara Davidson . . .
"Bud" Harvey . . . Burt Huish . . . Hugh
Ingraham . . . John Malloy . . . Dee Paris
. . . Lyla Pettigrew . . . Dean Snyder . . .
"Stasch" Sperl . . . Dave Stevens

Conventions

INTERNATIONAL

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

MID-WINTER

1982 Tucson, Ariz. Jan. 27-30
1983 Sarasota, Fla. Jan. 26-29

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Concluding our tour, we see the offices of the Communications Department, then move to our new property.

6 STRATEGY FOR PRESERVING BARBERSHOP HARMONY.

A long-range planning manager examines our product, barbershop harmony, and submits a business-like plan for its preservation.

8 RETIREMENT — THIS IS THE LIFE FOR ME!

Any plans for retirement? Here's a "retired" quartet which has a full program of singing activity.

10 CONFESSIONS OF AN INTERNATIONAL CONVENTION AD-

DICT. This segment concludes this series with a look at chorus contests, 'teens' activities and what our "senior" members do.

11 WAY DOWN UPON THE YANGTSE RIVER. "Bud" Harvey is at it again, as he explores China as a possible new frontier for our favorite harmony.

12 "TWO-OF-A-KIND" HARD TO BEAT IN WHITTIER. We get to meet an unusual duo of Barbershoppers with an interesting story to tell.

16 STORY OF A SONG: "WHEN YOU WERE SWEET SIXTEEN". This grand old favorite has an interesting story behind it.

17 DIRECT HIT! A WAY TO GET YOUR MUSIC PROGRAM ON TARGET. A solid approach to solving an old problem: development of new directors.

18 ALL CHILDREN LEARN, BUT SOME NEED SPECIAL HELP. The Institute of Logopedics details a special program of pre-school courses for children.

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Thinking Aloud . . .

Oscar Wilde once described a cynic as one who "knows the price of everything and the value of nothing." Which, in itself, is somewhat of a cynical remark. Cynicism. Believe it or not, that's one of the biggest things we have to fight here at the International Office. And it's got to be a conscious effort; otherwise it'll get the best of you. Listen in at one of our coffee breaks sometime and you'd swear you were attending a meeting of Cynics International.

Please don't be too harsh on us, though. It's just that there really aren't too many new problems in barbershopping. Maybe some new faces. Some new chapters. But the same problems.

Read back over past issues of the HARMONIZER. You want to know the concerns of Barbershoppers in years gone by? How about this from ten years ago?

"Are we giving our members such a hard time in our bulletins, at chapter meetings, etc. that they've decided they can derive more enjoyment from some other form of relaxation?"

Or maybe this from 20 years ago. "Pack the corn outside and sing."

Let's go back even further. Thirty years ago. This statement from 1951.

"Our big immediate need is a higher ratio of quartets to total chapter membership."

What we've got to fight is the same thing that you often have to fight at the chapter or district level. Since the problem is old, the proposed solution may be old, also. So we say to the man who is offering his best thought-out solution, who is bearing his soul to us: "Thanks, friend; we tried that years ago and it didn't work."

Two thoughts to bear in mind. First, maybe conditions have changed since the idea was tried before. Just because it didn't work then doesn't necessarily mean it won't work now.

Second, hear the man out. He deserves that. Especially if he's a new man. Even if his idea is not new, his approach may be. And if there's one thing I've found out over the years, it's that I get a lot more good ideas listening than I do talking.

Boy, I know it's tough after 10, 20, or 30 years in this Society, we have a tendency to think we've heard all the questions and know all the answers, sometimes even before they're asked. I'm as guilty as the next guy. Probably more so. But let's all work on it, O.K.?



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Letters

Adds to George Gross Story

Regarding the article on Barbershop-per George Gross in the May-June 1981 issue, unfortunately the story did not cover another facet of his contributions to our Society. As an always available coach, he very nicely volunteered his services 23 years ago to a young quartet from the Philadelphia Chapter.

The "Melody Men," Bill Haasz, Joe Cohen, Joe Schmid and Phil Steel, were thrilled that he would offer his help, and made many enjoyable trips to Laurel-dale, Pa., where George shared with them his expertise. We remember well his great ability to point out a fault in a gentle way, and quickly show how to correct it. We came to know George and Lillie quite well, and still enjoy their warm smiles today, as we greet them at shows and conventions.

Phil Steel, Jr.

Small Chorus Still Have a Chance

The trend of thought throughout the Society for many years has been that the bigger the chorus the higher they place in competition. This would be true if you were assured that every chapter had the same quality of singers and was putting forth the same effort. The fact is, however, that this isn't true at all, and here are two examples to prove it.

Last July 12, 1980 in Salt Lake City, a chorus from Research Triangle Park, N. C. walked on the international stage with 37 men and walked away with sixth place. They were by far the smallest chorus on the stage, but they sang up a storm, and nobody questioned their rank (except some who thought it should have been higher).

In May of this year, during a Far West-ern District divisional contest, the Po-mona Valley, Cal. Chapter put 29 men on stage. They competed with choruses of

64, 74 and 86 men. Pomona Valley placed second and won the Sound cate-gory. I don't want to take anything away from any of the other choruses, but I do want to point out that a small chorus can do it.

We worked very hard for six weeks on sound unification, voice production and choreography. Any member of the chorus will tell you that it wasn't easy, but they will also tell you that it was worth it. In the competition, the chorus could hardly finish the last three chords because the audience was screaming so loudly; half of our chorus was speechless as they walked off stage, because they had never expe-rienced such a thrill.

True, it won't be easy for a small chorus to take this "giant step," but it's possible and it's worth it.

Greg A. Lapp

He's Young at Heart

I did some head scratching and deep thinking when I read former champ quartetman George McCaslin's letter in the May HARMONIZER. Close harmony, indeed! Where would any of us be with-out an occasional rafter-splitting two-octave spread?

In our Society we enjoy the precious privilege of benefitting from the accumu-lated expertise of our most talented and most observant. The best way to dig into these "goodies" is to find three other guys, work your you-know-whats off, enter a Society contest under rules that 40 years of trial-and-error have proved most productive, drink in the "how-to-improve" advice at the A & R from those best qualified to give it, and go back home to tear into those weak points.

Last Fall, four of us, all over 65, followed the above procedure, and the rewards have been fabulous! We don't expect to win the gold medals, but we are working just as hard as those who do. We ask no favors because of our age, but we note we have several advantages over our

younger competitors. We have more time and less demands from our families. If our younger competitors can overcome their disadvantages and still beat us, the more credit to them!

Someday we hope we have the pleas-ure of listening to his "over-55ers" at a contest. In the meantime, he may be as-sured that the effort and challenge will provide the more important rewards of honest enjoyment for him, his co-achievers and their audiences.

George Hulst

A Director's Work is Never Done

Much has been said regarding the Scar-borough "Dukes of Harmony": twice international champions, rowdy, undis-ciplined, unpicked, irreverant (perhaps when faced with the sometime pomp and circumstance of our Society), but have you ever heard humility or democracy used in their description?

Lend a brief ear. Not too long ago, a "Dukes" extra practice was held at Harmony Hall on a Sunday night. When all was over, and all the good Dukes were home in their beds awaiting "MiGod Monday," Director Ray Danley's phone rang sometime after midnight. It was the Hall manager's wife, who related to Ray that *the risers were still up*, and the senior citizens would be in come morn-ing, and what could she do!

Ray calmed her fears, got up, dressed, warmed up the "bomb" and raced to the hall alone. He admits to the thought of calling a gaggle of Dukes to assist him, but discretion is a long suit with Ray, so he took down, folded and stowed away every single riser *himself* (and, brother, they're heavy!)

I ask you, is that democracy in action? Is that humility? Would Lou or either of the Jims do that selfless deed for their choruses? Are they nuts?

Ray our bowlers are tipped to *you!* You are truly democratic, humble and boy, are you *lucky* you didn't call us that fateful night, ya poor

Jim Beetham

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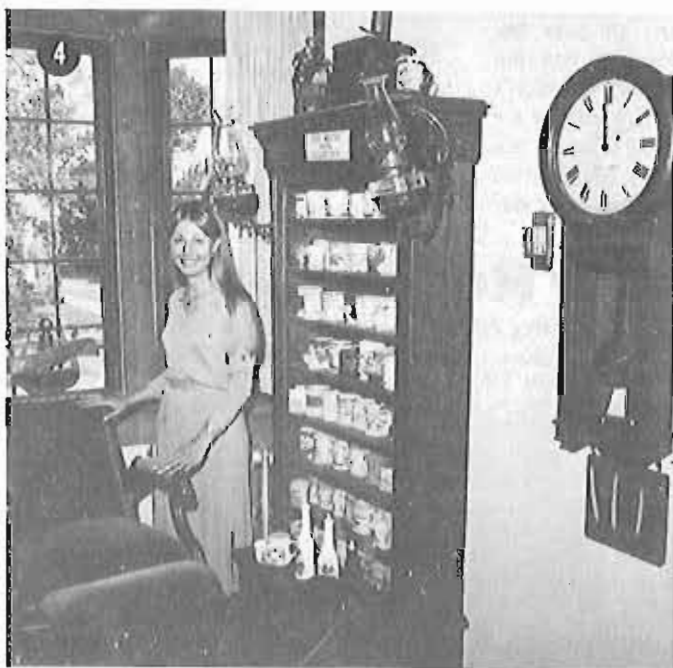
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Concluding our Harmony Hall Tour, we see (1) what was formerly a guest bedroom, now the office of Field Services Administrator D. Wm. (Bill) FitzGerald and Field Reps. Tom Cogan (left), Ron Rockwell and Pat Warren (whose back-to-back desks are not shown). Leaving this area, we enter the former servants' quarters, which was converted into offices in 1961. First we see (2) a former general utility room, now the office of Comm. Assistant Robb Ollett. Continuing, we find a small bedroom (3), now the office of HARMONIZER Editor Leo Fobart. (4) Joan Russell, a Comm. Clerk who frequently acts as tour guide, is shown in an alcove containing a variety of barbershop memorabilia. (5) Dir. of Communications Burt Schindler occupies the corner room, a former bedroom. He is shown with his secretary Lani Dieter, whose office is another small room (not shown).



Touring Harmony Hall(s)

And here's what the recent Expansion Fund was all about!

(6) An overview of our 8,400 square feet encompasses our mailing, merchandise and financial departments. (7) Director of Finance and Administration Dallas Lemmen checks financial records of Bookkeeper Connie Thomey (left) while Bookkeeper Laurie Mich (center) enters accounts on the computer terminal and Order Clerk Cheryl Jankowski completes correspondence. From there, the Shipping and Mailing Departments join forces to route merchandise and mail across the country (8). Shown from left are Shipping Clerks Isabelle Olson and Elaine Servais (smiling), Mailing Clerk Lois Baxter, Lead Shipping Clerk Betty Madsen and Mailing Clerk Eda Oldani. Our Honeywell 62 computer (9) gets a change in program from Manager of Membership Services Frank Santarelli and Computer Operator Laurie Stebbins. Finally, the printing of manuals, music, business cards, and fliers for chapters is done (10) by printer Roy Spieker. All of these Harmony Hall facilities are here for your visiting pleasure — why not stop by?



Strategy for Preserving Barbershop Harmony

By John B. Malloy,
1524 Mellbrook,
Munster, Ind. 46321

Every modern corporation worth its salt follows a strategic plan. The corporation analyzes the environment in which it competes, and fashions a strategy for reaching its goals in that environment. Such corporations are seldom surprised by events. They are in control of their future. Corporations without a plan, on the other hand, are continually tossed on the sea of events. They lurch from crisis to crisis. They are always reacting to an unexpected turn of events. They are out of control.

Every organization needs a strategic plan. The Society needs one. Your chorus needs one. Your quartet needs one. We do not sing to a public which greets us with open arms. We sing instead to a public saturated with all manner of musical offerings. In short, we have competitors. We need a plan for dealing with those competitors — a plan for increasing the barbershop harmony market share in the competitive music business.

Our competitors have plans. Recording companies, for example, have a strategy of continually pressing disc jockeys to play their recordings on the radio. They subsidize new rock groups. And their strategy works. A national poll would show that almost everyone is aware of rock music. We would be shocked to find how few people know that barbershop harmony exists. Barbershop is a fringe group in a corner of the musical world.

I have had extensive experience in planning as Manager of Long Range Planning for the chemical subsidiary of a major oil company. As a result of that experience, I can tell you how a modern corporation would go about developing a strategic plan for promoting barbershop harmony.

The basic steps are straightforward:

1. Analyze the environment in which you compete.
 2. Determine who your competitors are.
 3. Determine your strengths and weaknesses.
 4. Determine your competitor's strengths and weaknesses.
-

Once we understand the environment, and the strengths and weaknesses of all the competitors in the market, we are ready to formulate a strategy. Laying out a specific plan is a difficult job, but the basic guidelines are obvious. We want a plan that takes advantage of our strong points and minimizes our weak points. We want a plan that:

1. Concentrates our efforts in areas where we are strong and our competitors are weak.
2. Minimizes our efforts in areas where we have no particular advantage over our competitors — areas where we are just a "me too" competitor.
3. Avoid any efforts in areas where we are weak and our competitors are strong.

Let's examine how these considerations apply to our singing style and see what elements they suggest for our strategic plan.

The Competitive Environment

We compete for the public's entertainment dollar. According to the Department of Commerce, the public devotes 6.6% of its total spending to entertainment. But entertainment covers a broad spectrum — radio and TV sets, toys, books, newspapers and magazines, flowers, music, etc. Only 0.5% of the public's spending goes for admissions to spectator events. If we exclude movies and sporting events from this sum, we are down to only 0.1% of the public's spending, and the legitimate theater and opera accounts for most of that. Spending on barbershop harmony is lost in the noise of the data. The small amount the public spends on

barbershop suggests an important element of a strategic plan. We need to increase the public's awareness of our existence. We need greater public awareness both for continued financial support and for a steady influx of new members.

Competitors

In a broad sense, our competitors are all that wide variety of organizations that compete for the public's entertainment dollar. In a narrower sense, our competitors are other musical groups and other musical styles. The public has a broad taste; they support a wide spectrum of musical offerings. They have many choices besides barbershop. They pay to hear jazz, blues, rock, contemporary groups, Broadway shows, country and western, classical, symphonic works, operas, string quartets, choirs, glee clubs, etc. Barbershop harmony plays a very small role in the total musical spectrum. An obvious element in our strategic plan must be some way to induce the public to spend more of its entertainment dollar on barbershop at the expense of competing musical groups.

Strengths and Weaknesses

Our outstanding strength is the barbershop sound. Every musical style has some particular features that distinguish it from other musical styles. The distinguishing features of our style is a happy combination of a select group of chords in which the barbershop seventh predominates, a harmonic progression resolving primarily around the circle of fifths and a particular kind of song. The Society's new Barbershop Arranging Manual devotes forty pages to defining the kind of song that supports the barbershop sound. Basically, these are songs of the kind written from about the turn of the century to the late 1920s. Barbershop harmony is fundamentally ear singing; these songs have a strong melodic and harmonic appeal to the ear. Our kind of song is also rich in nostalgia. We sing about Mother, home, sweethearts, Ireland, Dixie, the old home town and the good old days. All of these elements are critical to our style — lose one and you lose the barbershop sound.

The unique barbershop sound gives us a position any corporation would give its eye teeth for — a monopoly position. We are the only ones singing barbershop. We have a monopoly. If the public wants to hear honest barbershop, they have to come to us. No one else sings it. This

Bluegrass Student Union

Dear Friends,

Thanks for the nice letters about "After Class." We were very proud of our first effort in that it showed the mixture of technique and excitement that we try to achieve in every performance. We see a record album as a mirror of our musical taste, which is the reason we're anxious for you to hear our most recent recording, "The Older...The Better." If you're a connoisseur of barbershop harmony, we think you'll appreciate how we've grown. You'll notice the influence of other great quartets, and of contemporary, country and gospel music.

You'll hear the story of "Biff the Purple Bear" and our rendition of the 40's hit, "Java Jive," as well as "pure" barbershop from three different decades. This album is just now being released... but you'd better hurry! We'll only be singing together for another forty years!

Ken Allen Dan Rick

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monopoly position is our strongest asset. In our strategic plan, we will want to exploit that asset to the hilt.

Our weaknesses develop when we move away from these critical elements that distinguish us from other kinds of music. When we use modern or jazz chords, a different harmonic structure, or sing contemporary songs, we lose our special kind of sound. We then compete with other musical groups strictly on the basis of musical singing quality. We become just another singing group. We become a "me too" group. Our singing may still be good, but there is nothing left to distinguish us from other singing groups. We lose our monopoly position. There is no longer any reason for the public to pay to hear us than to pay to hear any other group. The further we move from the barbershop style, the greater our disadvantage relative to competing singing groups.

Competing musical groups can be analyzed the same way. Each has a particular style of music at which they excel. And each loses that advantage as they move to other kinds of music where other groups excel. Imagine what a rock group would do to *Sweet Adeline*! Imagine what we would do to a rock song!

A Strategy for Barbershop Harmony

The analysis of competing musical groups outlined above suggests a number of elements that ought to be included in a strategic plan for barbershop harmony:

1. Exploit our monopoly position to the hilt. Concentrate on songs of the barbershop era — these are the songs that make our music unique — that make us stand out from our competitors. The public has no choice but to come to us for that kind of music.
2. A rich variety of songs were written in the barbershop era. Yet we have only scratched the surface in exploiting that variety. How many times have you heard the same song sung five, six, and seven times at a Society contest? There is no excuse for that kind of repetition. We have a treasure of our kind of music in the Old Songs Library at our International Office in Kenosha. Precious little of that treasure is being used. We need a plan to sift through that treasure and arrange more of it — much more of it — in the barbershop style.
3. Minimize singing contemporary songs. This part of our strategy

will cause us to pass over many beautiful songs. But these are songs that do not support the barbershop style. We lose our monopoly position when we sing them. We become just another singing group. Further, these songs divert us from the area where we have a unique advantage over competing musical groups.

4. Avoid, like the plague, singing songs far removed from the barbershop style, such as Broadway show tunes, country and western and rock. The groups which specialize in these songs do a much better job than we do. Stay with songs where we have the advantage.

The Society has been promoting a "Keep It Barbershop" theme, prompted largely by a desire to maintain the integrity of the barbershop style. On the basis of extensive industrial experience with strategic planning, I can assure you that a "Keep It Barbershop" theme also makes eminent sense from a purely business point of view. In the business world, a strategy such as I have outlined would be essential for profits. In our Society, such a strategy is essential for survival.

Retirement

this is the life for me!

By Dee Paris
13110 Holdridge Rd.,
Silver Spring, Md. 20906

Ah-h-h-h, retirement! That blissful state we achieve after a busy working life. That period when we exchange activity for a life of leisure. Retirement removes us from circulation. It guarantees rest and quiet seclusion. Or does it?

Consider, if you will, a "retired" quartet that fulfills 65 to 70 singing engagements in a year. A quartet which entertains audiences ranging in numbers from 20 to 2,000 people. A foursome with a musical diversity of 60 songs in its repertoire.

The quartet meeting that description is the "Federal City Four," which believes that a second career of barbershop harmony is perfect for retirement life. Established with its present personnel in 1961, it is the oldest organized quartet in the metropolitan Washington, D. C.

area. All four men are retired from their career occupations and are therefore available for day, evening and weekend singing engagements.

In 1965, the quartet developed a demonstration for school children which they presented on Veterans' Day, since it was a work holiday for them but not for the school children. (In retirement, they no longer need to await this annual holiday to entertain and teach children.)

Performances at public schools are designed to "teach 'em while they're young." The first 15-minute show is presented to students of kindergarten through third grade. This is followed by a 20-minute performance for students of the fourth through sixth grades. Each educational program includes an explanation and a short demonstration of

the four voice parts in barbershop harmony. The songs, selected to hold the visual and listening interest of the young audience, include *Seventy-six Trombones*, *Alexander's Ragtime Band*, *Ezekiel Saw the Wheel*, *Nursery Rhymes*, *No One's Perfect* and other lively songs with movements (which you call choreography).

When the quartet entertained the kindergarten students of a private Jewish school as part of the teacher's musical education program, a Hebrew song was included, demonstrating the minor (as contrasted with the major) musical mode.

On May 11, 1981, the Federal City Four made their eighth appearance for the 60 members of the Adas Israel Senior Citizens Club and, like all shows, they tailor their program to entertain their audiences.

This latter show illustrates the opposite end of the age scale — their shows for the elderly, senior citizens, friendship clubs, residents of nursing homes, retirement clubs and like organizations and groups. During the week of May 11th, they celebrated Irving Berlin's 93rd birthday by singing his songs with one special performance of *God Bless America* in the private, sick room of a nursing home for Saide Liebster, Irving Berlin's niece.

The Federal City Four sings for more than the very young and the elderly. A representative calendar for one four-month period reveals bookings that range from a plumbing supply national convention, to five Christmas shows for three Federal Government agencies.

Let's meet the quartet.

Tenor Howard Cranford is a charter member and was the first secretary of the District of Columbia Chapter founded in November 1945. In 1975-'79, he again served as chapter secretary. He retired as the assistant director of the English department of the District of Columbia public schools after 34 years as an educator.

Fred Peters served as a financial management officer of the U.S. Public Health Service before he retired to a full-time job of lead singer. Like Howard, he is a tenor soloist in his church.

Baritone Lew Sims also retired from the U.S. Public Health Service as a management analysis officer. He served as a certified contest judge in eight districts



The "Federal City Four" at the Museum of American History of the Smithsonian Institution. From left, Lead Fred Peters, Tenor Howard Cranford, Bass Ray Hart and Baritone Lew Sims. (Photo courtesy Bernie Boston — Washington Star.)



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and for several international contests. He directed the "Singing Capital Chorus" when they won the first international chorus championship in 1954. He is currently serving as chapter secretary.

Ray Hart dedicated his working career to the heating business — fuel oil supply and oil burner service — and is the only member of the quartet who winters in Florida. His two octave bass range easily produces low "C."

All four men are active members of the District of Columbia Chapter and its Singing Capital Chorus. As a quartet, they undertake projects for the chapter such as the annual Distaff Dinner. They are always prepared to sing a welcome greeting, a blessing, return musical thanks for a chapter banquet and to provide a musical tribute and entrance for King Groundhog and the annual Groundhog Gambol.

The quartet never trades on its status as retirees. They can claim a combined age of 267 years and 162 years of marriage with only four wives (total, that is). Their Society membership totals 126 years! They are not four old men seeking to satisfy ancient egos by singing a half-dozen chestnuts. They are up-to-date entertainers and top flight performers. Furthermore, they dress the part and

never resort to outlandish costumes to gain attention.

Their repertoire sheet reveals they have 30 "snappies" and 38 "pretties" plus *Jingle Bells* rendered on four pitch-pipes. They sing ballads and uptunes and have humorous, religious novelty and solo numbers.

An example of their song versatility was demonstrated in a show at the Museum of American History of the Smithsonian Institution on December 29, 1980 (an appearance which they make each year during Christmas week). The quartet entertained for two hours in three different locations rarely repeating a song.

They returned to the Museum in mid-January to participate in presidential inaugural festivities. (With Ray Hart absent as a "snow bird" in Florida, Robert Campbell handled the bass part on 12 songs from their repertoire.) Their performance from a center stage position was filmed by a German television crew for telecast in West Germany.

Their fellowship includes the four wives in a congenial bond of companionship rarely seen among entertainers. Pat Hart hosted a housewarming when she and Ray moved to Leisure World. Grace Sims cherishes the memory of their

group attendance at the International conventions in Cincinnati and Philadelphia. Martha Peters entertains with a birthday party. And Doris Cranford remembers a recent performance at a formal dinner-dance of the elite Chevy Chase Women's Club following which the chairlady invited the "Federal City Eight" to return next year.

Approximately one-half of their appearances are gratis. But the quartet does more than sing "freebies" for children and senior citizens. Their commercial fees range from \$50 to \$200.

The Society now offers a reduced membership rate for Barbershoppers of ten years who have reached their 70th birthday. Perhaps they should stress a "singing retirement" as the greatest single benefit of long term membership. Past International President Wilbur Sparks may have summed it up when he remarked after seeing and hearing the Federal City Four in a joyful performance: "If that's what retirement is like, then that's the life for me!" (Editor's note: The quartet contact is Lew Sims, 7302 Brennon Lane — Chevy Chase, MD 20015. (301) 652-7348. Since two members are church soloists, they do not accept overnight, weekend engagements.)



Confessions of an International Convention Addict

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



In the summer of 1953, an event took place which drastically changed the nature of the international convention. That year the first international chorus competition, though unofficial, was held in Detroit, and the winner was the Great Lakes Chorus from Grand Rapids, Mich. This opened the competition to a lot more Barbershoppers — those who would never be in a competing quartet, or any quartet, for that matter.

Essentially, the choruses are chosen and judged the same as quartets, with a few important differences. Only one chorus is chosen from each of the 16 districts. The winner of the district contest becomes the district champ and, in most cases, goes on to compete at the international level. Unlike the quartets, a chorus can become district champion any number of times, and compete each year at the district level, but once a chorus becomes international champion, they must wait two years before competing for that honor again.

Today it's hard to imagine an international convention without a chorus contest. Much of the color, fun and excitement comes from the preparation and promotion of the various choruses — posters, handouts, buttons, ribbons, slogans — even brass bands marching in the streets.

Sometimes the promotions of these choruses can be quite puzzling to non-Barbershoppers. Back in Atlantic City, one of the Canadian chapters presented an elaborate promotion in the lobby of the hotel where we were staying. Laboratory equipment was placed here and there, and chapter members dressed as doctors and nurses passed out tongue depressors, prescriptions, and other items printed with advertising for their chorus. One afternoon, while sunning by the hotel pool, I overheard a conversation between two guests. "Who do you suppose

all these people are, and what's going on here?" asked the first. "Oh," said the second, "It's obviously some kind of medical convention." "Yeah," said the first, "yeah, you're probably right." They apparently hadn't noticed that the "nurses" were all men "in drag," and if they thought it strange that these medical people frequently gathered in groups of four and burst into harmony, they never mentioned it.

The chorus contest takes place on Saturday afternoon, and it's usually the longest event of the week because of the amount of time necessary to get 16 choruses on and off the risers. It's always an exciting event.

Unlike many major conventions in this country, ours is one which can be enjoyed by both sexes and all ages. However, if you plan to bring small children to one of these conventions, you should be warned that unless your toddler is a gung-ho Barbershopper who will sit attentively through hours of competition (unlikely), the experience can be somewhat less fun and sometimes downright disastrous.

Take the case of Michael, an unusually adventuresome and free-spirited six-year old who accompanied his parents (us) to their first international. It happened to be in Chicago that year, and upon taking one look at that fascinating city, he characteristically set off to explore it — alone.

By the time they reach 13, you've got it made, because they become part of the "Barbeteens," for whom there are special activities. Barbeteens activities are usually run by a husband-wife team from the host chapter. These activities vary according to what is available in the host city area, and they range from disco-afterglows to bus trips to the ocean or amusement parks or zoos, or even a trip down a river in innertubes!

At the other end of the age spectrum are the old-timers. What would a convention be without them? After all, they started the whole thing, and if it weren't for them, there would be no SPEBSQSA. (What in the world would we all have done with our lives?) You will find them in chairs around the lobby of the HQ hotel reminiscing about the good old days. If you have a few spare moments, look up one of these individuals and have a chat with him. Or, almost as good, eavesdrop on a conversation between two of them. I did this at a convention recently, and was amazed that in 20 minutes, they never once mentioned what was going on at the current convention or seemed interested in what the choruses and quartets were doing.

However, some of these veteran Barbershoppers are still very much an active part of the scene and still sing together. At a recent convention, the past champion "Evans Quartet" (1960) entertained everyone with their delightful routines. They have built their act around the fact that they are no longer as young as they once were, and that singing styles have changed since their heyday. In other words, they capitalized on this and poked fun at themselves, and everybody loved them. And then, of course, there are the 1951 champion "Schmitt Brothers," who have been active for 31 years.

Yes, like the "Schmitts" and the "Evans Quartet," our conventions are becoming vintage items — the quality growing better each year. Though the singing contests continue to be the big "drawing card," the variety of special activities for the entire family makes our annual gathering unique. We hope in some way, relating our convention experience may have whetted your appetites. Let's hope we meet you soon at your first international convention.



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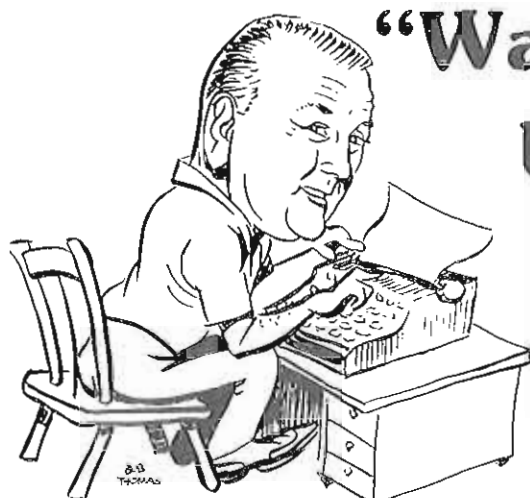
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"Way Down Upon the Yangtse River"

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

Mention of the new ASPAC (American Society of Plagiarists and Copywrongs) Song Machine in an earlier issue touched off a ripple of indifference which subsided instantly. But not before provoking a letter from a Chinese Barbershopper in Nanking named Chou En Lai (anglicized form: Joe N. Lile), who has composed several very popular Chinese barbershop songs, including *Carry Me Back to Old Manchukuo*, *Hello Ma Concubine*, *On a Stateside Honeymoon* and *In the Shade of the Old Lichi Tree*.

Chou wrote that he is a member of the Suchow chapter (or "tong," as they're called over there: Song Tongs), and found the account of the Song Machine fascinating but a little sketchy. He said he is trying to apply the same principle to the abacus but is encountering some engineering problems.

To tell the truth, I was astonished to learn that barbershopping had taken root in China. The Chinese musical scale, based on the Oriental metric system, consists of only five tones — or six if you count Taiwan. The dominant, or barbershop, seventh chord doesn't exist in the Chinese scale, and their idea of a ringing chord is what we would regard as a real clanger.

And, speaking of clangers, the gong is an integral part of the Chinese barbershop song. In fact, they have a particularly god-awful-sounding gong manufactured for Chinese Barbershoppers called "Tong Song Gong." The sole manufacturer is a part-time Barbershopper in Hong Kong named Everett Wong. In Chinese barbershopping circles he is known as the "long Wong" to distinguish him from his brother Howard, the "short Wong," who lives across the bay in Kowloon and sells

babies. No barbershop chapter in China has any face at all unless it owns a genuine Long Wong Hong Kong Tong Song Gong.

But I'm afraid we're getting away from the point of Chou Lile's letter:

"I'm trying to write a new arrangement of an old Honan folk song called *Steaming Down the Yangtse on the Robert E. Li* (he wrote) and my mini-Song Machine keeps short-circuiting. I suspect most of the components were manufactured back there during the Great Cultural Revolution when public confession was the "in" thing. I very carefully fed in the opening lyrics of the verse:

'Way down on the levee
In old Honan province
Where Mommy and Daddy
Made loose-fitting gom-mince . . ."

He interrupted himself to explain that the curious Chinese word "gommince" is an idiomatic expression peculiar to the garment industry in the lower Yangtse Valley. Then he went on to explain his problem. Attributing it to faulty circuits produced during the Public Confession Era, Chou said his Song Machine produces only one tune: *Tell Me You'll Forgive Me*.

Chou's plea for help certainly didn't fall on tone deaf ears. I hastily re-wired my experimental prototype model of the Song Machine to meet the limitations of the Chinese scale and, as a special bonus, fed into it the basic musical ingredients for a couple of new arrangements.

Boy, will Joe N. Lile be surprised when he opens the package and the Machine plays the *Boston Common* version of *When It's Watermelon Time in the Tibet Autonomous Region!*

"Two-of-a Kind" Hard to Beat in Whittier

By Dennis L. Burke,
20964 De Loraine Dr.,
Walnut, Cal. 91789



From left, "Pacific Electric Chord Company" members are Dennis Burke, bass; John Gassman, bari; Larry Gassman, lead; Gordon Sladen, tenor.

If there happened to be a crowd of Barbershoppers at a large meeting like a Chapter Officer Training School (C.O.T.S.) or maybe a Harmony Education Program (H. E. P.) School, there'd undoubtedly be lots of guys volunteering to drive others home, to plane connections, hotels or motels or even to their vehicles. This kind of situation arose at a large gathering on the last day of Harmony College '78, and a volunteer was sought to drive a bus to deliver a bunch of guys to the airport for departing flights.

As it turns out, several Barbershoppers did stand up and volunteer, including a pair of 23-year-olds from Whittier, Cal., Larry and John Gassman. Now the mere fact that a couple of brothers happened to be at Harmony College would not be unusual. Nor that they happened to be

twins. But the roar of laughter that rocked the hall was caused, not because they'd volunteered to drive, but because the Gassman brothers happen to be blind.

Born to Clem and Tillie Gassman (Larry a few minutes before brother John), the Gassman twins are known throughout barbershopping circles in the Far Western District as a pair of super-friendly, outgoing people with a seemingly indefatigable nature and supply of one-liners.

"By and large, things went pretty well," says John, about the problems they encountered when the twins entered elementary school in Whittier. "We were mainstreamed back then (a developing trend in education of introducing handicapped students to the regular school population), but spent most of our time in a special resource program, eventually learning to read and write in braille." Just as important, "we were introduced to catcher's masks in about the fifth grade," says Larry. "It was the principal's idea, and we had to wear the masks most of the time in school, because we kept bumping and running into things."

"Ah, you guys can't do that!" was the oft-repeated phrase the twins heard during their years at South Whittier Junior High. "But during wrestling class we got even with kids who'd hit us and run," Larry gleefully adds. The boys claim that they especially liked History classes, and only because they were highly motivated, and had difficulty "sight-reading," (Sorry, . . .) they enjoyed 8th Grade Chorus, "learning through osmosis."

As it seems to have happened more often than not, and even around a crowd of Barbershoppers, "we were received in high school (Sierra High in Whittier)

with a lot of apprehension," says John. "Kids just didn't know how to talk to blind people." Undaunted, John and Larry were active athletically, earning Junior Varsity letters in wrestling. They both were Class Representatives in their freshman and sophomore years, sang in Concert Choir and "Ensemble" and graduated with honors before moving on to acquire A.A. degrees at Rio Hondo Junior College.

It so happens that their high school choir director, who'd previously been introduced to barbershopping, thought the boys would enjoy our form of vocal music, and took them to a Whittier Chapter meeting. Larry says he "was overwhelmed" by the sounds coming from the large chorus. John says it "was like real goosebump time," and he and his brother joined the chapter early in their senior year. Several months later they were both accorded the Freshman "Barbershopper of the Year" award.

They've now sung in every divisional and district chorus contest since 1972, attended the International convention in San Francisco in 1976, and recently took in the Mid-winter in San Diego, woodshedding with members of the "Classic Collection," international fifth place medalists, and many, many others.

About their Harmony College experience, Larry says he was "astounded at the high level of proficiency in the Barbershoppers attending, and especially impressed by the level of efficiency of the staff members." He also adds that "it was fun to see people from all over the country who were there primarily to learn."

Back in 1976 the twins spent six months each attending the Orientation Center for the Blind in Albany, Cal.,



Larry Gassman

The Harrington Brothers

Introducing the youngest living members of the species Barbershop Quartet, the "Harrington Brothers." Affectionately referred to as the "squirts" by the Thoroughbred Chorus, they have already tallied many firsts to their credit. Besides being the Society's youngest registered quartet, they are the youngest District Quartet Champions ever! How young are they? Jeff is 17, Mike is 16, David is 13 and Dougie... well, he's young. Although they have only a little over a year of Barbershop experience, these youngsters have absorbed the art. With Excellent singing and an incredible amount of stage savvy, they have become one of the nation's most sought after show quartets. This recording captures the enthusiasm projected by these "effervescent adolescents." It is certain to become a collector's item.

Allen Hutton

* I ran out of ways to describe youth. Sorry!
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an Oakland suburb. They took classes in cooking, housekeeping and received instruction in things sighted people might take for granted; like operating woodshop tools, recognizing the sounds of street light mechanisms and using the machines in a laundromat. They received special permission to go barbershopping while there, however, and a member of the Oakland-East Bay, Cal. Chapter was always available to give them rides to chapter meetings.

The twins' education did not come to a halt as a result of finding barbershopping, by any means. They did continue on to Cal Poly in Pomona, Cal., and a couple of years ago both received their Bachelor's degree in Communications. They remained active in school activities, serving terms as dormitory representatives, helping the graduation committee and one year sang in the Concert Choir. "Watching people gradually adjust to us and treat us normally," according to Larry, "was especially gratifying."

Again living at home in Whittier, the twins have shifted a major part of their attention to their "other" hobby, that of the collection of hundreds of hours of tapes of old radio shows, and they've even put much of their collection to great

use. They record a two-hour program of old radio programs, and it is broadcast every Sunday evening over FM station KPCC in Pasadena, Cal. They are also long-standing members of, get this . . . "The Society for the Preservation and Encouragement of Drama, Variety and Comedy," and the "North American Radio Archives."

And aside from their collection of hundreds of recorded tags, picked up at countless tag-singing sessions at chapter meetings and afterglows, Larry and John have done their share of quartet work. They competed in the "Saturday Night Test Pattern" in the 1977 Southern California Novice Contest, and with the "Pacific Electric Chord Company" at the 1978 SoCal East Quartet Prelims. A new edition of the latter quartet is expected to compete this year at the SoCal East Prelims. They're both baris, incidentally, but for the quartet Larry moves up to lead.

At another time, long ago, a wise sage declared, . . . "I cried when I had no shoes, until I saw a man with no feet." It would be extremely difficult to imagine that, although the exact words are not repeated, everyone who comes in contact with the likes of the Gassman

twins, Larry and John, isn't profoundly affected by their straightforward approach to life.

We've barely scratched the surface in our attempt to introduce them to you. We hope that someday you, too, will have an opportunity to meet them and enjoy their friendship as we have in Whittier. We know they'll "get to you," too.



John Gassman



The PRESIDENT SPEAKS

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

By the time this hits the streets, we'll be mid-way through the year. I have some random thoughts and suggestions for the remaining months.

At this halfway point, there are chapters which are not RE-MEMBER-ING, new-member statistics are not climbing as projected. We have nine new chapters "on board" accounting for 250 members, but the others are not growing as they should. There has to be a reason for this lack of growth. Why not analyze your chapter this month, track down the "hidden reason," and get back to having fun for the balance of the year.

One of my favorite pasttimes is reading chapter bulletins. Even though the stack is large, I enjoy the insight into what is happening across the So-

ciety. I am pleased with what I read: the tributes to members; the amount of group and family activities; the information flowing from other bulletins and Society sources. If your chapter hasn't had a bulletin so far this year, you're missing out on the best way to stay informed and for RE-MEMBERING.

It's a pleasure to see the increased amount of quartet activity. In my 18 years of barbershopping, I find quartet singing to be the greatest experience — being a part of a ringing chord should be every Barbershopper's "close (harmony) encounter." Don't let these final months pass without some quartet promotion and activity.

Woodshedding is "losing its grip" in our Society. All it takes is a melody line of any song and three listening

partners harmonizing without the "spots." Yes, this "winging it" thrill is indeed the essence of barbershopping.

In summary, no matter how well you think the first six months were, why not make the next months even better!

Stir up activity this summer and into the fall — make every barbershop encounter worthwhile! Treat each member as though he were new — encourage recognition in bulletins — and most of all, try a little quartet singing and woodshedding!

The idea for the next six months is to promote fun, goodwill, harmony and growth. Then watch the numbers soar from Anchorage to Miami and San Diego to Halifax. Let's keep 1981 as the YEAR TO RE-MEMBER.

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Story of a Song

By Stan "Stesch" Sperl,
1139 Hemlock Lane,
Waukesha, Wis. 53186

As I recall, the song *When You Were Sweet Sixteen* was one of the very first songs my old quartet learned. As lead singer in the quartet, I especially enjoyed the solo offered in the opening measures.

The words and music were by James Thornton (1898). Thornton is believed to have been inspired to write this ballad, one of his most popular, by one of his own flippant remarks to his wife Bonnie. One day she inquired if he still loved her. He answered lightly: "I love you like I did when you were sweet sixteen." Bonnie pointed out to him that his answer had in it the makings of a good love ballad. Thornton agreed. Bonnie Thornton introduced the song in vaudeville. It became a favorite of silver-toned tenors and of barbershop quartets.

Thornton originally sold all the rights to the song to Joseph W. Stern & Co. for \$25. When this company filed it away without publishing it, Thornton sold it a second time — to Witmark for \$15. Witmark published it and realized a sheet music sale in excess of a million copies. With the song a major hit, the house of Stern sued Witmark, claiming prior ownership. But the case never came to court. Witmark stood ready to pay the house of Joseph W. Stern & Co. the sum of \$5,000, and Stern, in turn, agreed to drop all its claims.

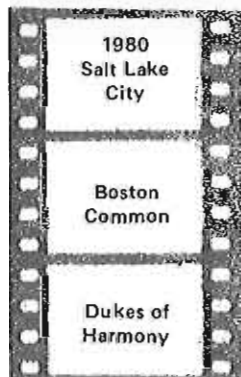
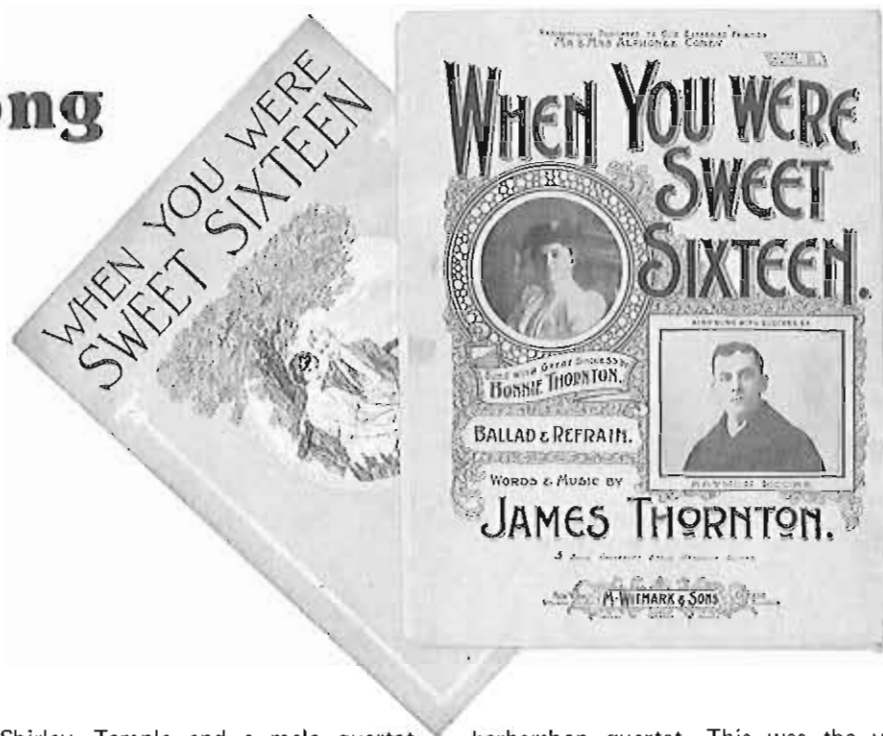
Shirley Temple and a male quartet sang it in the motion picture *LITTLE MISS BROADWAY* (20th Century-Fox) in 1938. The melody was used as a recurrent theme in the background music for the motion picture *THE STRAWBERRY BLONDE*, starring Rita Hayworth and James Cagney (Warner, Bros. Inc., 1941).

The ballad was revived in the motion picture, *THE GREAT JOHN L.*, starring Linda Darnell and Greg McClure (Republic, 1945); it was sung on the soundtrack by Bing Crosby. It was interpolated in the motion picture musical *THE JOLSON STORY* (Columbia, 1946). Perry Como revived it in 1947 in an RCA Victor recording that sold a million discs.

In 1949, this song was revived by one of the most unusual manifestations of quartet singing in America, a female

barbershop quartet. This was the year that Dottie Schwartz, Carol Hagedorn, Jinny Cole Osborn and Janet Ertel set aside the old idea that barbershop singing was an entirely masculine prerogative. The quartet was born in Sheboygan, Wis. and became known as *THE CHORDETTEs*. What began as a pleasant way to pass a Sunday afternoon, developed into an earnest endeavor that finally sent them to New York and an extended stay on the Arthur Godfrey show. Their unique arrangement of *When You Were Sweet Sixteen* featured bass Janet Ertel, who delighted audiences with her "throaty" and melodious, "I love you, like I've never loved before."

This author can recall hearing *THE CHORDETTEs* perform the song in person, a memorable experience and a truly fine rendition of a grand old song . . . *When You Were Sweet Sixteen*.



International Convention films will provide excellent entertainment for your next Ladies Night, Open House or inter-chapter party. Get your booking in early!

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Music Program a Problem?



Give DIRECT HIT a Try

By Lyle Pettigrew
Music Services Assistant

Does your chapter need a chorus director? Could your district use more directors? Would your chapter and district explore more extension sites if directors were available?

I'll bet you answered YES to at least two of those questions! There is a shortage of directors in every district, and some quick arithmetic will tell you why.

We have 750 chapters each needing a director. If each director stays an average of ten years (which most do not), we need 75 new directors each year (750 divided by 10 equals 75). THAT'S JUST TO STAY EVEN! On a district basis it's five new directors per year (75 divided by 16 equals 4.6 or 5). Can you name the five new directors your district trained last year? Not likely! Add to that the fact that most directors *don't* stay ten years. Or try to start a new chapter, and you'll soon see we really need seven, eight or ten new directors each year in every district.

Solution? THERE'S NO ONE SOLUTION, but we do need a plan! We need a program! How about a PLANNED PROGRAM in all divisions of each district? We need to develop new directors from the ranks of our present membership. We have lots of guys who may, or may not, have musical training, but have great motivational skills, lots of natural ability and are good salesmen. Give these men the basics of directing and stand clear! That's what DIRECT HIT is about.

Your District Music Educator (D.M.E.) has the information and manuals necessary to get DIRECT HIT started in your division. Several districts have the program rolling now. Here's how it works:

1. The D.M.E. and the Division Vice-President (D.V.P.) agree to establish the program in a division.
2. The D.M.E. secures the services of an experienced director to run the program. The D.V.P., the Area Counselor and the D.M.E. publicize the sessions and invite chapters to send men. Section leaders, quartet men and assistant directors are all prime candidates.
3. The group meets in a central location once a week for six weeks and works through the DIRECT HIT manual. It's a very BASIC manual designed for men who want to *learn to direct!*
4. DIRECT HIT is a "learn-by-doing" approach. Much of the time is spent on basics and practice directing. At the end of the six weeks most men would be ready to assist the chapter music program in some way. More importantly, they will be ready for Harmony College, a district school or some other form of training.

Will DIRECT HIT solve our "director shortage" problem? Not right away, and not by itself. It's just a start, but a very important step. Will we get the necessary numbers of new

(continued on page 24)



"We're Off to See ..."

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1977 International Champions

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Soc. Pres. Burt Huish took time from the Institute's annual meeting on March 26 to interact with children in the pre-school classroom.

Mindy, at five years old, is learning new skills daily. She is growing in her awareness of the world around her. She is beginning to interact with other children and adults. But for Mindy, specialized help is needed to assure these developments. Mindy has special needs due to handicaps she has had since birth.

At just under two, Mindy's mother was concerned that she couldn't walk or talk, couldn't stack blocks or grasp her cup or silverware, and experienced delay in fine and gross motor skills and personal/social adjustment.

Then as she learned to talk, it was difficult for her to ask or answer questions. Her attention span was very short. She couldn't dress herself. Her independence in the classroom setting improved and she began to develop ex-

All Children Learn, But Some Need Special Help

pressive language and learned to eat by herself. Still, Mindy needed help in developing language, eye-hand coordination, attention, listening, self-help and socialization skills. Mindy is 1 of 45 youngsters, 2½ to 5 years old, enrolled in the Institute of Logopedics pre-school program. The program serves children with hearing impairment, cerebral palsy, mental retardation, speech and language delay, autism, developmental delay and emotional problems.

The eight classrooms serve a wide range of abilities — from the severely multiply handicapped to the mildly handicapped, including a program for oral, hearing-impaired children. The program stresses speech and language development, and provides frequent opportunities for field trip activities into the community, helping to broaden the child's total experience.

The pre-school program at the Institute has, since its inception, experienced steady growth — growth due in part to the immediate need for qualified pre-school special education programs in this country.

"Recent legislation mandated that public schools must provide special education programs for children age three and above," Pete Malmberg, Director of Education Services at the Institute, explained, "but public schools have not been in a position to develop

programs targeted to the pre-school level."

For Mindy and other pre-schoolers, classroom activities range from the very structured to the more relaxed as the day progresses. Socialization is encouraged each morning as children arrive — with assignments being made from a "job chart," singing a good morning song and sharing of news with the teacher and other classmates.

At snack time, the classroom team encourages the children to recognize words and pictures relating to that day's snack, to ask for the snack and to respond to questions in the social setting of snack time.

The team works together, building many activities around language units, through bulletin boards, stories, vocabulary building and field trips.

Later, there's a time for "choosing." Each child is encouraged to choose an activity for himself. Since attention spans are short, a series of several 5-10-minute activities are allowed for each child, and will vary from social play in the play house corner, to individual play on the floor with educational toys — play schools, homes, fire stations, farms and garages — and cognitive skills including stacking, building, matching and sorting. Goals for each child are set realistically to allow accomplishment within a short period of time, assuring successful completion. Lunch time is a group outing, and afterwards, resting period is a refreshing break before the afternoon session.

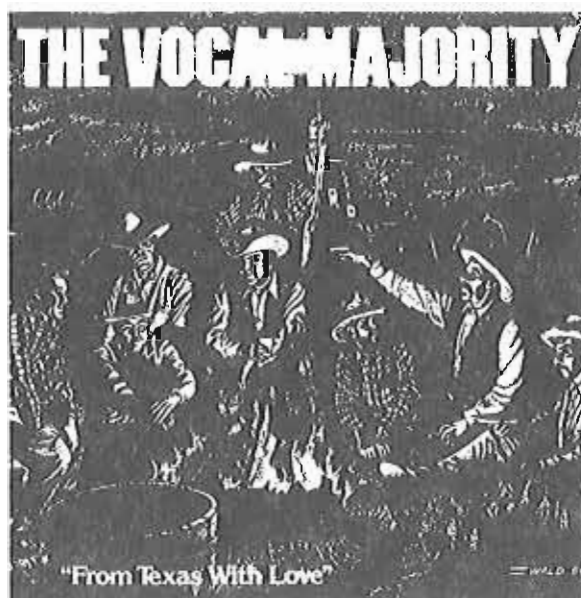
The Institute of Logopedics will continue meeting the growing need for this type of pre-school programming.

In the meantime, the Institute's success with pre-school programming can serve as a model for eventual development of public pre-school programs while the Institute continues to serve clients not eligible for the public school pre-school plans — children from birth to three years.

And special children like Mindy will continue to learn . . . in a special setting geared to nurture a child's strengths and to encourage development and remediation of weak areas.

Careful strokes of the brush paint a picture for this pre-schooler enrolled at the Institute of Logopedics.





A collector's item.

The newest album by the Vocal Majority is not merely a collection of the finest a capella choral singing you've ever heard. "From Texas With Love" is a celebration of the music and art of the State of Texas.

The 100-voice Vocal Majority chorus has twice won the gold medal as "best in the world." And their latest album will show you how the world's best pays tribute to its home state.

The songs were arranged especially for the big, unique sound of The Vocal Majority. The two "cornerstones" of the album — "The Texas Medley" and "An American Trilogy" — were custom arranged for the chorus by its Musical Director, Jim Clancy. As a music professional in the commercial "jingle" industry, you have undoubtedly heard Jim's voice on radio and TV commercials for years. Now you'll hear his brilliant arrangements and witness the magic of his direction of 100 male voices.



While your ears wallow in the big sound of The Vocal Majority, your eyes will have their own feast.

Premiering on this album is the graphic genius of Gerald

Ewald, who has contributed three of his original western illustrations to the album design. Two Gerald Ewald prints adorning the dust jackets are suitable for framing.

Another example of Gerald Ewald's versatility: his bass voice is among the 100 you'll hear on the album.

SOME OF OUR FRIENDS TALK ABOUT US.

"...the Vocal Majority just has to be in a class by itself. Another dimension, so to speak. For me, it's been a long time between goose bumps!"

Gene Puerling
THE SINGERS UNLIMITED
THE HI-LO'S!

"To hear these one hundred voices blend and meld is one of life's truly rare highs."

Ron Chapman
KVIL Radio, Dallas

"The Vocal Majority is not just a good vocal group... it is a *great* vocal group."
Jimmy Dean

"From Texas With Love" is only the latest in a series of four Vocal Majority albums. If you haven't had the opportunity of owning "the best in the world," you're invited to send in the coupon below and acquire more collectors' items. (Be sure to indicate your preferences: stereo LPs, cassettes or 8-track recordings.)



To: THE VOCAL MAJORITY
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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.

"This page has a headnote ". . . to bring together some little-known facts . . ." To illustrate: Your author has learned something about chorus choreography from his esteemed friend and Society elder statesman, George Chamblin, of Columbus, O. After reading about Jean Boardman's early concept for enhancing chorus stage presence (contained on this page in a previous issue), George wrote to say that actually the Columbus "Buckeye" Chapter was earlier than the "D. C." Chapter in adapting stage action to words. This came in the song, *Gee, Boys, It's Great to Lead a Band*, sung in the 1954 International competition in Washington, D.C. This was one of two songs used by the Buckeye chorus in that memorable contest, whereas the Boardman concept used the following year was a complete setting of four songs styled "The Harmony Band Act," each under a different director.

Thus both the Buckeye Chapter and the D.C. Chapter can claim a share in initiating chorus development over the succeeding years, which today emphasizes eye appeal equally with ear appeal in words, music and stage presence, with ever increasing dramatic force and effect on our convention audiences.

During the early years of the Society, the free world was engulfed in a great war. Our 1943 convention was held in Chicago with the motto "Sing For Victory." By way of invitation the Mayor of Chicago wrote: "Without detriment to the war effort, and with due regard to travel congestion, I hope that many members will come to the convention . . . Good fellowship, which your quartets symbolize, is part of American life, and your meeting will contribute to upholding morale . . ." For a copy of this letter (slightly paraphrased above), this page is indebted to Bill Watson of La Porte, Ind. He writes that he has a collection of all HARMONIZERS from the beginning of publication, except for May 1944. Files of the HARMONIZER are our best source of historical reference and very few members are known to have a complete set.

Until July 1942, Society administrative matters were handled by unsalaried (and without even an expense account) volunteers. Well-remembered among these are the Founder and Co-Founder and three early Secretary-Treasurers — O.P. Erickson of Tulsa, Joe Wodicka of St. Louis, and Joe Stern of Kansas City. All of these men are now deceased and, except for the files of Cash and Wodicka, few of the early records remain. When Hal Staab of North Hampton, Mass. was elected pre-

sident in mid-year 1942, it was with the understanding that Carroll Adams, his predecessor as Society President (and his boyhood friend), would create an office in Detroit as executive secretary. At first this office was in a spare bedroom of Carroll's home with his wife as part-time assistant. Carroll Adams served as managing officer until his resignation at the Detroit convention in 1953. He was succeeded by Bob Hafer in July 1953, who served for ten years until the summer of 1963, during which time the job-title was changed from executive secretary to executive director. The Society's third managing officer was Barrie Best of California (July 1963 — June 1977). Best was succeeded in July 1977 by Hugh Ingraham, an already well-seasoned Society employee, who began work on the International staff in 1962 as our first administrative field representative — an experiment in management improvement recommended by the International Long Range Planning Committee of that year. Each in his own way, these four men have served the Society in the demanding role of managing officer and headquarters staff director. Individually, and collectively as a team, they have helped SPEBSQSA to grow and prosper.

At the 26th annual convention held in San Antonio, Tex. in 1964, the Society adopted the Institute of Logopedics, Wichita, Kans., as a Society-wide UNIFIED SERVICE PROJECT. Dan Waselchuk of Green Bay, Wis. was international president at that time. Since 1964 SPEBSQSA has made a proud record of financial contribution to the Institute, which serves and trains primarily those who are "speech-afflicted." Consequently our slogan "We sing . . . that they shall speak" has special meaning when describing this worthy project.

Memorable remarks: (1) "The best Society public relations is to do a good job and get credit for it." — Walter Jay Stephens, Past International Board Member (1946-'49) . . . (2) "The only way to improve the Society is to improve its music." — Willis A. (Bill) Diekema, Past International Board Member (1947-'50) and composer-arranger of *Keep America Singing*.

Some years ago we had a quartet called "The Poison Ivy Four," whose motto was "We are just itching to sing."

The acronym SPEBSQSA has sometimes been translated to mean: Some People Expect Baritones Should Quit Singing Altogether.



New Music Notes

By Music Services Assistant Dave Stevens

The song included in this issue of the **HARMONIZER** may be a "first" in the Society's long list of arrangements published for the membership. There have always been popular songs with a lyric applicable to both a girl or a boy simply by changing her to him or she to he. But **I'm Headin' South (North)** has a few alternate words here and there that allow the quartet to take off in either direction!

The composer is Jay Giallombardo, well-known musician/Barbershopper and baritone of "Grandma's Boys," our 1979 international champions. The lyricist is Bill Fentress, a new name in the group of published barbershop writers. Bill joined the Society in 1975, lives in Merrillville, Ind.; and is a quartet man — even at home, where he says "Mama sings bass and Daddy sings tenor." You'll enjoy Bill and Jay's song. Give it a whirl!

Some of the other arrangements released include:

BROADWAY ON OPENING NIGHT (Catalog No. 7539 @ \$.20) by Joe Liles and Dave Loomis. A driving, up-tempo song, this is a natural opener for your Broadway package. A couple of challenging spots are worth the effort and add to the excitement of this fun song.

TAKE ME OUT TO THE BALL

GAME (Catalog No. 7658 @ \$.40) is a composite of ideas from many arrangers (hence arranged by **SPEBSQSA**). There are several options in the arrangement which allow your quartet/chorus to present the song in different ways including a portion of "out of sync" lyric for novelty. A fun song you should have in your repertoire!

MY HEART IS ACHING FOR YOU (Catalog No. 7148 @ \$.40) by Frank Marzocco and Joe Liles. If you are looking for a "new" ballad, here it is. This is new only in the sense that it was written this year — the lyric, melody and harmony are all barbershop.

BILL BAILEY, WON'T YOU PLEASE COME HOME (Catalog No. 8076 @ \$.20) arranged by Don Gray. This old chestnut (1902) really comes alive in an arrangement which uses the original verse. Watch out for several melody notes in the refrain which may not be the way you've heard them. The "stream-lined" second refrain is a humdinger, and your audience will love to hear this old favorite.

DUST OFF THAT OLD PIANNA (Catalog No. 7145 @ \$.40). This is the famous fun song most of us call "Oh, Suzanna." A favorite of the 1943 inter-

national champion "Four Harmonizers," the song has been sung by top quartets in many different ways over the years, but this is the first published arrangement ever — get this one!

Space does not permit a run-down on all of the arrangements published so far in 1981, but I certainly recommend **I WANTA SING NOT DANCE** (At the Old Folks Barbershop Ball), **STAY HOME LITTLE GIRL, STAY HOME**, and **SOFT SHOE SONG**. Some of the arrangements coming out soon include **THE ROSE OF NO MAN'S LAND**, **PLAY THAT BARBERSHOP CHORD**, **GIRL OF MY DREAMS**, and **CONEY ISLAND WASHBOARD**.

You can get songs like these by joining the Music Subscription Program, started in 1966 by Society Director of Music Services and Education Bob Johnson. Since then, some 125 songs have been released in this "pre-pay" program. For \$5 you get the NEXT fifteen barbershop arrangements published for the Society by major publishers. This automatic distribution gives you an advance copy at a reduced price and (along with songs you get in this magazine) keeps you current with what's being published. Join today!

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I hereby order registrations as follows:

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INSTRUCTIONS

Fill out order form and mail with payment to: **SPEBSQSA**, PO Box 575, Kenosha, Wis. 53141

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

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

If your address changes before convention, please send a special notice to **SPEBSQSA CONVENTION OFFICE**, BOX 575, KENOSHA, WI. 53141.

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NOTES

FOR OFFICE USE

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

Chapters in Action

By Leo Fobart, Editor

The Louisville, Ky. "Thoroughbreds" Chorus made its 19th consecutive appearance on the Crusade for Children, which was aired on WHAS-TV and WHAS radio on Sunday, May 19th.

With dignitaries such as Pierre Trudeau, Joe Clarke and Anne Murray in attendance, the Calgary, Alta. "Stampede City" Chorus, under the direction of Don Clarke, sang *O Canada* to start off the evening for the Canadian Olympic Development Association's \$1000-a-plate fund-raising dinner on May 12.

In Bemidji, Minn., the "Paul Bunyan" Chapter plans to sing for a group of churches every two to three weeks this summer. They have a very active Community Services Committee heading up the special church performances which, this year, will feature a special medley of spirituals.

They're using a gimmick approach to bring guests to the Asheville, N. C. Chapter. MVP John Layman issued bullets to be carried in members' pockets (as a reminder) until they bring in a guest. So far, the idea has paid off, with lots of guests showing up. Once you've brought in a guest, your bullet can be passed to someone else.

You won't ever hear "they didn't

tell me." in the Santa Monica, Cal. Chapter, where a hot line phone number (828-0036) can be called, day or night, for information on chapter activities.

An educational session for three LOL chapters (Grand Marais, Minn.; Duluth, Minn.-Superior, Wis.; and Thunder Bay, Ont.) turned into a Logopedics benefit show before the day was over. After an all-day learning session under the direction of Richard Dick, Minneapolis Chorus director, the three choruses presented an evening show. Joined by the "London Rogues" and "Route 61" quartets, the choruses performed individually and as a mass chorus.

Carlisle, Pa. members suspected something unusual when they were blindfolded before departing on what was supposed to be a mystery bus trip. After 45 minutes of singing while blindfolded, the men got off the bus to find themselves standing at the Carlisle Elks Club ("a good No. 1 wood tee-off shot from where they started"), where they were met by men from Lancaster, Pa. and joined later by the Penn State, Pa. Chapter.

Though the mystery bus trip was a very carefully planned and well-kept secret, an April performance brought about a spontaneous "first" the chapter won't soon forget. While singing,



With typical feminine ingenuity, these wives made purses, skirts and decorated camp stools alike to show their support for their husbands, members of the "Talk of the Town" quartet (St. Croix Valley, Minn.). After nine years of waiting for their favorite foursome, these gals (from left, Ellen Brutsman, Barb Green and Angie Orff) no longer worry about a place to sit or where to find a snack.

the lights flickered momentarily and then suddenly went out, leaving them singing in complete darkness. Thinking at first it was some kind of a stunt to draw attention to their next song, there was a bit of confusion and whispering going on by both chorus members and the audience. After a few minutes of darkness, a quick-witted chorus member suggested *Darkness on the Delta* for the next selection. The chorus continued the entire performance in the dark before a thoroughly surprised and amazed audience.



A seminar on April 6 drew 165 men from seven chapters to Lima, O. The host chapter chose the occasion to present an Award of Harmony to Lima Mayor Harry Moyer (center), and Soc. Music men Dave Stevens (left) and Joe Liles used the opportunity to try to teach the Mayor how to sing.

The Alexandria, Va. Chapter celebrated the Society's 43rd birthday on April 11 with a grand birthday party. Beginning with an historical summary by Assoc. Historian Dean Snyder and Past Int'l Pres. Wilbur Sparks, the audience was entertained by slides and cassette recordings of champion four-somes from 1939 through 1980. After an audience sing-along, a pot-luck dinner was followed with a live program featuring the "Good Life" quartet (D. C. Chapter) and a parade of the chapter's old chorus uniforms and costumes worn by the ladies' auxiliary.

A new member of the Westfield, N. J. Chapter, Bill Sampson, put many of his older singing buddies to shame when he sold 90 tickets to a recent show!

Interested in learning more about choreography, the Waterloo, Ia. Chapter hosted Daniel Stein, a mime from Paris, for a workshop on body movement. Though Stein had not previously been exposed to barbershopping (nor had most of the guys been exposed to mime), it didn't take him long to come up with some creative moves for *Coney Island Babe*.

It doesn't take much of an excuse to get four-part harmony lovers in the mood to sing. In Iowa City, Ia. on May 7, it was a "Cookie Festival" that brought men from six Iowa chapters (Iowa City, Cedar Rapids, Dubuque, Davenport, Waterloo and Mason City) to taste the thrills of seventh chords along



The "Central Chesapeake Crabcake and Marching Society" celebrated Dan Cuthbert's 95th birthday on April 26th along with 160 friends. Pictured, from left, are Clyde Taber, Cuthbert, Joe Polillo and Dave Goasey.

The Racine, Wis. "Dairy Statesmen" didn't let the Society's Birthday go by without a party. Appearing quite happy about the whole thing were, from left, Chapter Pres. Jerry Madson, Music Com. Stan Spencer, Jim Franklin and Dir. Bob Gall.

with an unbelievable variety of cookies. Needless to say, appetites for both songs and cookies were completely satisfied before the evening was over.

Chris Miller, president of the Rockford, Ill. Chapter, is using the chapter bulletin to review the Society's Code of Ethics. He presents his own thoughts on the meaning of each canon. More importantly, though, he's calling attention to the fact that we do have a Code of Ethics, and we should be familiar with it and reminded, from time to time, of its existence.

In addition to individual prizes, the top four quartets in a recent high school quartet contest in the Denver, Col. area received a one-year subscription to the HARMONIZER for their school. Our thanks to Pete Hyland for the check covering the four subscriptions. We think this is a nice way to keep barbershopping alive throughout the year in these schools.

It was a "baptism by fire" for Asst. Chorus Director Joe McGowan, who directed the Orlando, Fla. "Orange Blossom" Chorus for the first time at a patriotic rally held at Orlando's Tinker Field. The show was headlined by the Buddy Rich band and received live radio and television coverage.

A recent show in Lehigh Valley, Pa. drew laudatory editorial comment in a



local paper. Described as a "scintillating display of unconditional love," part of the show proceeds went to support a summer camp for deaf children. It was a final performance for Larry Reagan, who is stepping down as musical director.

Honored as one of three outstanding employees at Walt Disney World for the month of April, was "Bub" Thomas, leader of the "Dapper Dans of Disney World" and an Orlando Chapter member. "Bub" originally performed with the "Dappers" in Disneyland and joined the Walt Disney World cast in September, 1971.

Non-singing members, to be known as "technical assistant members," will be used by the East York, Ont. Chapter to operate recently purchased color video equipment. Using this special four-man audio/visual operating team will allow all singing members to take part while performances are being recorded and monitored.

They're proud of Editor Dick Wisniewski in LaCrosse, Wis., where he's been turning out "Chordsmen's Couriers" for the LOL chapter for more than a few years. They showed their appreciation by surprising him on May 19 with a meaningful plaque and a delicious cake on the occasion of his 25th Ordination to the priesthood.

ALFRED PATCH

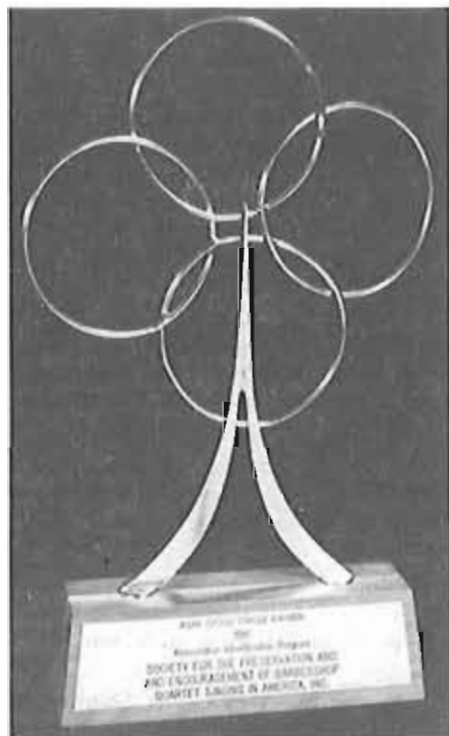
The Society's oldest member, Alfred (Al) Patch, 99, died on May 20, 1981 in a Sarasota hospital. He would have reached 100 years of age in July, and a special celebration in his honor was planned for our Detroit Convention.

A building contractor in early life, Al had lived in retirement in Sarasota since 1954.

Survivors include two daughters, six grandchildren, twelve great-grandchildren and a great-great-grandchild.

Special memorial services were held by his many area Barbershop friends.

Memorial donations in his name may be sent to Harmony Foundation, Inc. at the International Office.



The coveted GOLD CIRCLE AWARD for excellence in communications was presented to the Society by the American Society of Association Executives at their mid-year conference in Chicago on March 23. Chosen first among 600 entries, the Society was honored for having the best identification program.

New Chapters —

IOWA COUNTY, WISCONSIN . . . Land O'Lakes District . . . Chartered April 22, 1981 . . . Sponsored by Madison, Wisconsin . . . 32 members . . . Lee Maso, R.R. 1, Box 29, Dodgeville, Wis. 53533, President . . . Joe Mish, 301 Virginia Ct., Dodgeville, Wisconsin 53533, Secretary.

FRANKFORT, KENTUCKY . . . Cardinal District . . . Chartered June 5, 1981 . . . Sponsored by Northern Kentucky, Kentucky . . . 33 members . . . Steven T. Pace, Rte. 2, Box 77, Frankfort, Kentucky 40501, President . . . Bryant Peavler, 410 Murray St., Frankfort, Kentucky 40601, Secretary.

MARION, OHIO . . . Johnny Appleseed District . . . Chartered June 5, 1981 . . . Sponsored by Bucyrus, Ohio . . . 34 members . . . Brad Bebout, 637

Girard Ave., Marion, Ohio 43302, President . . . Bill Wickersham, 885 Whetstone River Rd. S., Caledonia, Ohio 43314, Secretary.

ROME, NEW YORK . . . Seneca Land District . . . Chartered June 5, 1981 . . . Sponsored by Syracuse, New York . . . 30 members . . . Bryan E. Walrath, 6333 Kolton Dr., Rome, New York 13440, President . . . Rodney B. Rehrig, 3502 Jupiter Ln., Rome, New York 13440, Secretary.

ALAMOGORDO, NEW MEXICO . . . Southwestern District . . . Chartered June 9, 1981 . . . Sponsored by El Paso, Texas . . . 35 members . . . Fred W. Shearer, 1705 Dewey Lane, Alamo-gordo, New Mexico 88310, President . . . Michael W. Hieser, 2836 Quay Loop, Holloman AFB, New Mexico 88330, Secretary.

Bargain Basement

FOR SALE: 45-50 uniforms in excellent condition. Jackets are royal blue, double-breasted with gold buttons. Pants are white, double knlt. Wide range of sizes. Complete with ruffled dickies and cuffs. Also, limited number of white shoes (loafers) and red bow ties. Asking \$20 per set. Contact: Bruce Dye, 46 Tinker Rd., Nashua, NH 03060 Phone: (603) 883-3411.

WE NEED YOU! Small Florida chapter, willing to grow with you, needs director. Musical background a must. Barbershop competition experience desirable. Can aid in relocation and work opportunity if necessary. Contact: Dick Holmes, 736 Ballough Rd., Daytona Beach, Fla. 32014 Phone: (904) 252-5682.

FOR SALE: 34 chorus uniforms — maroon pants, white single breasted jacket, white dicky with 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 Capitolaire, 5520 Ryan Lane, Carmichael, Cal. 95608 Phone: (916) 487-9588.

AN OUTSTANDING OFFER — Our chapter made a great buy on new uniforms and we are passing over what we expected to pay on to our used "After 6" sky blue single button tuxedo jackets. This is a stylish cut-away Prince Edward 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 \$10!** Call or write: Murray Litin, 22 Kennedy Rd., Sharon, Mass. 02067 Phone: (617) 784-2352.

We buy and sell vintage phonographs with horns, out of print LPs, 45s and 78s, barbershop albums, jazz, sheet music, piano rolls. The Olde Tyme Music Scene, 915 Main St., Boonton, N. J. 07005. Closed Mon., Tues — Open rest of week Phone: (201) 335-6040.

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

DIRECT HIT — from page 17

directors using the program? We think so. Are you ready for some more arithmetic?

Suppose each district ran DIRECT HIT in three divisions with ten men in each group. We'd train 30 new men per district per year. If only 20% of those went on to become

directors, we'd have six of the new men we need.

Think about it! Haven't we done enough talking about training and obtaining new directors? Isn't it time we DID something about it?

Isn't it time your district scored a DIRECT HIT?



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"Smilin' Through" contains the favorites "Melancholy Baby", "If There'd Never Been an Ireland", "We Three", "Chattanooga Shoeshine Boy," and of course, "Smilin' Through".

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