



The

Harmonizer

OFFICIAL PUBLICATION OF THE BARBERSHOP HARMONY SOCIETY JANUARY/FEBRUARY



International Convention and Contests

Pittsburgh — June 27 - July 4

(see story - page 4-7)





PARTIAL REPERTOIRE: *Ballad of Crazy Ahmed; Ain't No Place Like Rome; I Ain't Got No-Body; Novice Quartet Medley; Liebinger Priesenstadt; Running Wild; Melancholy Baby; Somebody Stole My Gal; Bird In A Gilded Cage; Phoenix; Curse Of An Aching Heart; One Alone; Side By Side; Annual Get-Together Of The KKK; Possibilities; Hi Lillo; Just In Case You Change Your Mind; Sick And Tired Of Dixie Songs; Up A Lazy River; Trick Or Treat; Swiss Miss; Harmonizer Song; Nice Little Barbershop Song; The Doctor; Fill Out The Policies Mother; Abandonza; Oh By Jingo; Rosie; Superman and many others.*

Have you seen the many faces of the NOTE-HITS?

Sure-fire show-stopping entertainment that will enhance any barbershop show.

Their repertoire includes a wide variety of songs many of which are original.

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CONTACT: Ed Keller/147 Oakview Ave./Maplewood, N.J. 07040/(201) 763-1989



Doc Sause

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The Harmonizer

JANUARY/FEBRUARY 1982 VOL. XLII No. 1
A BI-MONTHLY MAGAZINE PUBLISHED FOR AND ABOUT MEMBERS OF
SPEBSQSA, INC., IN THE INTERESTS OF BARBERSHOP HARMONY.



SOMETHING TO SING ABOUT!

As we go to press we've learned that the 1981 half-million dollar goal in Logopedics contributions set by International Service Committee Chairman Reddie Wright was attained on December 29. A \$435 contribution from the Minot, N. Dak. Chapter (LOL) brought the year-to-date figure to \$511,079.94! This raises the total amount to over four million dollars since 1964 (when the Institute became the Society's UNIFIED SERVICE PROJECT) . . . and that's, indeed, something to sing about!



Contributors

Merritt Auman . . . Bob Hockenbrough
. . . Hugh Ingraham . . . Joe Liles . . .
Jack Owens . . . Jerry Peterman . . .
Dean Snyder . . . Denis Spetz . . . Dave
Stevens . . . Tom Watts . . . Fran Wright

Conventions

INTERNATIONAL
1982 Pittsburgh, Pa. June 27-July 4
1983 Seattle, Wash. July 3-10
1984 St. Louis, Mo. July 1-8
1985 Minneapolis, Minn. June 30-July 6

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

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Thinking Aloud . . .

This is being written shortly after receiving the word of "Bud" Harvey's death. What a loss. Not just as president of PROBE, but as a writer. Such a gift for words. I could hardly wait to get each edition of Sunshine District's "Sunburst" to see what that crazy character had written this time. And his articles in the HARMONIZER. Classics, many of them. Not since the days of humorist Stirling Wilson have we had a man with Bud's touch for humor.

The ability to make people laugh. Boy, we need lots of that in this day and age. Not just in society but in *our* Society. Without question barbershop harmony is one of the greatest outlets a man can have to alleviate the stress and strain of everyday life.

You can get carried away with barber-shopping, though, just the same as you can with anything else. Be serious about your barbershop craft, but not too serious. Losing a contest is not the end of

the world; and honest-to-goodness woodshedding, with its searching for the right note or chord, still has its place in the vast sea of expanded sound and perfect vowel formation.

That's where people like Bud Harvey are of such value. They refuse to allow us to take ourselves too seriously. Bud's gift was with words, but how many others do we have who lend their gifts to make SPEBSQSA a better place to sing? The script writers, coaches, judges, the man who's been secretary for the last five years, the show chairman, the COTS faculty member who gives up so many weekends during the year to teach others, the bulletin editor, and on and on. Those are men who work hard, often unacknowledged, so that you and I can have more time to sing and enjoy ourselves. Unselfish gifts, shared among many.

Thanks, Bud Harvey, for sharing your gift.

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Letters

Is Barbershop Harmony Really Different?

All music is organized sound. All music is made up of the same ingredients. The differences lie in the way in which they are organized.

We have a right to say that barbershop harmony is unique, that we singers are different because we follow certain organized patterns of arrangement which will produce multiple harmonic sounds within the limits of four-part composition, but we do not have an unchangeable purity — heaven forbid, that we should ever mechanize to the point that we forget that our purpose is to create music and project its beauty; give it to the world to live and enjoy, with purity of sound, artistic interpretation, and skillful musicianship; placing major emphasis on the true values of music rather than imitatorial tone and melodramatic styling.

Our music style need not apologize to anyone, nor any other style.

No twentieth century pill, electronic device or medical gadget can improve the voice or speed its development. The voice and the human being are still the same.

Singers through the ages have discovered that the best techniques are those that enhance the natural beauty of the voice. Barbershop harmony singing has proven this to be true. We don't need to set ourselves on a pedestal to attract attention. All we need do is give our style of music to the world in its very best form and with our best musical skills.

We don't need definitions, explanations, apologies, excuses. Musicianship, coupled with creative skill and imagination, is all we need.

George McCaslin
Tenor, Bartlesville Barflies
(1st Int'l Quartet Champs)
Tulsa, Okla.

What's A Mother To Do?

Events of this past month have me really perplexed. One of my sons, Frank Eastman, sings with the Dallas "Vocal Majority," winners of the Southwestern

District chorus contest. Several weeks earlier, one of my other sons, Paul Eastman, sang with the "Peninsulaires," winners of the Far Western District chorus contest.

The real dilemma will occur next June at the international contest in Pittsburgh. Which chorus do I root for? And how can I honestly hope to have one son's chorus win over the other son's chorus? JUST WHAT IS A MOTHER TO DO?!

Although I'm open to suggestion, I'm contemplating one solution that could make that big nail-biting contest a bit easier to sit through.

Why not award medals to the top three choruses? Although this will not totally relieve my perplexity, it will allow me to feel that both sons have a chance to "win," and will have something to show for their efforts.

By the way, my husband Warren will also be cheering on both of our sons, so I'll be able to share my nervousness with someone!

Troubled in Lynchburg, Va.
Miriam (Mrs. Warren F.) Eastman
P.S. I wonder how many parents there are who have sons singing in different *Champion* choruses! Would be fun to know!

(Editor's note: Both your sons are already winners just by being on that contest stage; but you are surely the big winner and have every right to feel proud.)

Best Friends After All

In the event anyone tells you some of his best friends are Barbershoppers, I can tell you to believe him! In August, my wife Marian had her third open heart surgery, in which three valves were replaced at Texas Heart Institute in Houston. In the hospital statement, we were asked to replace 123 pints of blood. I tapped the Houston, Tex.; Elyria, Medina, Akron, Canton and the Wayne County, O. Chapters.

I can't tell you where the numbers came from, but in two months the 123 pints of blood had been covered — in fact, a total of 133 pints of blood was reported to me. Thank you.

Incidentally, the recording of the HARMONIZER for the blind is proceeding with 51 men receiving the tapes. If you know a sightless Barbershopper, please send me his name and address and I will add him to my list.

Max Plaughter
185 Beachside Boulevard
Chippewa Lake, O. 44215

Requests We "Come Clean!"

We've just asked all registered quartets and choruses to re-evaluate their respective "acts" as to whether or not they are "F"-rated (family-rated) entertainment.

Areas they've been asked to check are bathroom or other smutty humor, minority or ethnic jokes, plus humor at the expense of those with speech difficulties, physical handicaps, etc.

We'd also hope that chapters will demand clean material for their shows from all talent — including emcees.

We're finally reminding our performers to give our audiences and fan clubs a chance to hear what we do best — it sounds like — "BARBERSHOP HARMONY!"

Darryl Flinn, Chairman
Ethics Committee '82
North Canton, O.

Real Beginnings Of Barbershop Harmony

Many people believe that God created the world and on the seventh day, He rested. What most people don't realize is that Adam was a fairly decent Lead and was called upon to entertain God on His day of rest and relaxation. After listening to Adam's meager performance, He knew He could help. And so, on the eighth day, God created Basses.

The combination made a fairly decent Lead sound really good — so good that the Angels joined in chorus. The sounds they made in the clouds so enhanced the duet below that man began to imitate them and the Tenor was born. (TENOR is an acronym for Terribly Exciting Notes Outa Range.)

All of this left a group still uninvolved. They were the super-egotistical bunch who'd be darned if they would sing any note that someone else was singing. The result was a group making noises which were unbelievable! It wasn't long, however, before it was evident that their egos were second only to their talent. They were quickly recognized as the Best All Round Intonators, and have been known as Bari's ever since.

Knowing the real story, you can now understand why barbershopping is so natural and pleasing to the ear — heavenly, you might say.

Charles W. Mansfield
Yarmouth, Me.

P.S. All the above still leaves guys like me unaccounted for. We, too, have a name appropriate to our talent. Simply stated, we Can't Ring One Willfully.

Pittsburgh Awaits

By Jack Owens, Convention General Chairman,
502 Western Ave.,
East Pittsburgh, Pa. 15112



Pittsburgh's Civic Arena, site of our 1982 contests.

"Pittsburgh is a hill town, a mill town, a river and bridge town. It's clear blue skies and Christmas snowfalls. It's symphony, ballet and folk festivals. It's country and city with gothic and glass. It's big business, small business, science and steel. And people. Most of all, people. Good morning, how are you and 'huv ya Black and Gold.' It's heroes and hoagies and it's where champions meet: Pittsburgh, City of Champions."

(Excerpt from: "Where Champions Meet: City of Champions." Copyright: Mon-Shore Communications, 1981).

Wish I had said that . . . my sentiments exactly.

Proud of her present, Pittsburgh is proud of her past as well. The Constitution might have been signed elsewhere, but the right to make it was determined here.

In 1753, a frontiersman named Christopher Gist led a young George Washington to the land of the Three Rivers. The first guided tour into the wilderness that was to become Pittsburgh. This beautiful city grew from the forts, the wars through revolutionary times and then, as now, so rich in tradition.

The pre-revolutionary paths and influencing of our present American Heritage may be observed today in three brilliantly re-constructed fort-museum locations — Fort Pitt, in Point State Park, Pittsburgh; Fort Necessity, near Uniontown; Fort Ligonier, at Ligonier. Along the way to the forts, you may discover historical points of interest spanning the first century of American life; the French and Indian Trail, Bushy Run Battle-

field, and the Fort Pitt Blockhouse. History buffs may never want to leave.

Pittsburgh today has risen to one of the great cities of the nation. U. S. Steel was born here along with many other industrial giants — Corporate headquarters of Gulf Oil, Alcoa, Westinghouse, H. J. Heinz, to name a few.

Pittsburgh, truly the Gateway to the West, is the world's largest inland port where over 64,000,000 tons of cargo are shipped each year on our three rivers through the 23 locks and dams comprising the Headwater System. The port of Pittsburgh is also the nation's pleasure boat capital, and boasts the nation's biggest river regatta attracting over 350,000 spectators and participants.

The nation's first Renaissance city is in the midst of Renaissance II, much of which will be completed by convention time.

If it sounds like I'm proud of my city . . . well, I am.

I invite you to share a ride with me on one of our world famous inclines to the top of Mt. Washington for a breathtaking view of our Golden Triangle and our Three Rivers; spend a day in Kennywood Park, one of the most exciting amusement parks in the world; take a stroll through the most beautiful live flower show, with colors from every spectrum of the rainbow at Phipps Conservatory, on your way to the exquisite Nationality Rooms in the Cathedral of Learning, the University of Pittsburgh. View the spectacular Sky Show at the Buhl Planetarium and tour famous Old Economy, where "Harmonie" symbolizes the spirit of co-operation upon which the Harmony Society (a revolutionary period Christian movement group) was founded. Spelunk with me through the Laurel Caverns and see the beautiful

white water rapids at historic Ohiopyle; experience a trip through a "real live" coal mine. Browse through the Grand Concourse, with Freight House Shoppes in Station Square and just a short distance away, visit our new marina where the Gateway Clipper Fleet drops anchor after their all day and evening cruises on our Three Rivers.

Then on to the 14,000 seat (no obstructions) Civic Arena to enjoy barber-shop harmony at its best.

After the "Saturday Night Show" and the last hospitality room closes, you ain't heard nothing yet! How about relaxing Sunday in the Park?

Why not take advantage of Pittsburgh's hospitality and join in their Fourth of July festivities? (Most of the hotels will lower their rates for this day.)

Here is just a small preview of what's happening on the Fourth of July: Fun and festivities begin at 11 a.m. with a mass barbershop chorus sing, during which you'll hear the chords of our national anthem and the Canadian national anthem.

All this will be taking place at Point State Park. There will be steamboat races, fabulous music of the 50s, rock and roll, Pittsburgh Symphony performances, sky divers, hang gliders, etc.

If you missed any tours, or something else you wanted to do or see during your busy week, this is the day to do it. And . . . if you're still here when the sun goes down, you'll be treated to a most spectacular display of fireworks, Pittsburgh-style.

An eight-day convention? Why not? It will all be happening here in Pittsburgh from June 27 through July 4th (whoops, July 5th), 1982. What more could you ask for? You'll still have July 5, a day off anyway, to fly or drive home.

HOTELS & MAPS

Map Code	HOTEL/MOTEL	SINGLE ROOM (1 person)	DOUBLE (2 persons)	TWIN or DOUBLE-DOUBLE (2 persons)	EXTRA PERSON
1.	William Penn (HQ)	\$42 - \$55	\$50 - \$63	\$50 - \$63	\$ 8
2.	Pittsburgh Hilton	\$58	\$68	\$68	\$12
3.	* Hyatt Pittsburgh	\$55	\$60	\$60	\$12
4.	* Marriott - Greentree	\$46	\$52	\$52	\$ 6
5.	* Holiday Inn - Greentree	\$48	\$54	\$54	\$ 6
6.	* Best Western Parkway Ctr. Inn	\$50	\$56	\$56	\$ 6
7.	* Howard Johnson Lodge	\$42	\$48	\$52	\$ 6
8.	* Ramada Inn Airport	\$40	\$45	\$45	\$ 5
9.	* Best Western Viking Motel	\$31	\$36	\$36	\$ 5
10.	Civic Center Arena (Contest Location)				

*These hotels have swimming pools

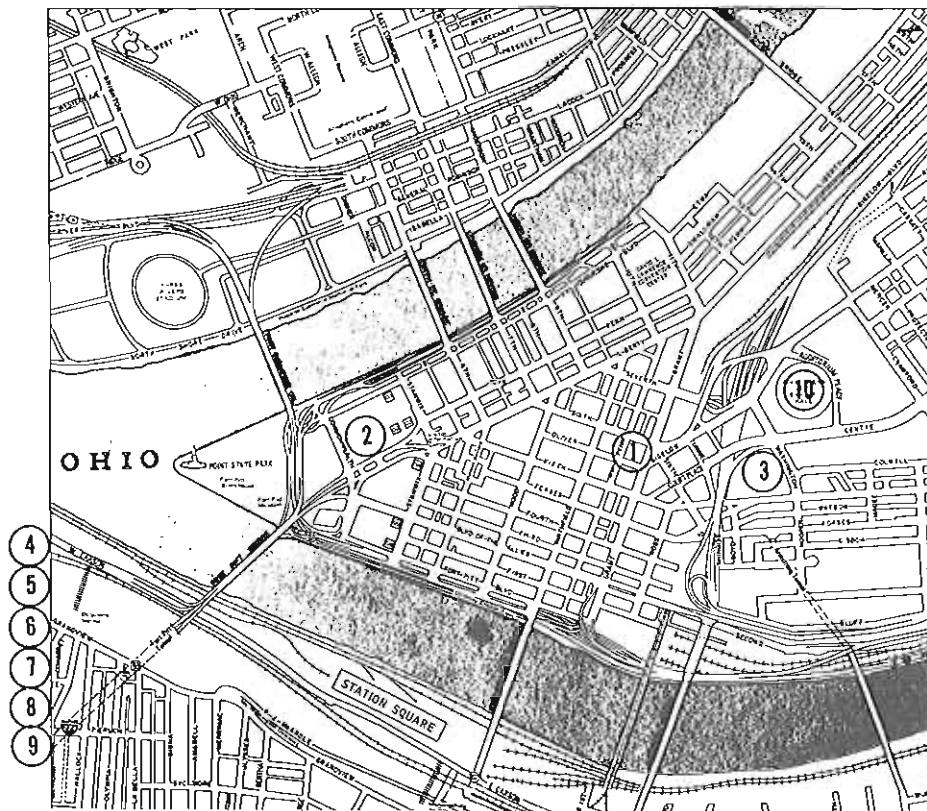
GENERAL INFORMATION:

Only written application on this housing form will be accepted (phone requests will not be processed). Mail reservations will not be accepted after June 12. Minimum rates cannot be guaranteed at time of confirmation. Accommodations at the next rate will be reserved if rooms at the requested rate already committed. All rates subject to tax.

Please notify the Housing Bureau (see address above) of all cancellations up to 15 days prior to convention. Within last 15 days make cancellations directly with hotel. (Additional copies of this housing application available upon request at the International Office.)

Additional hotels may be added to our convention plans in the months ahead. The Pittsburgh Housing Bureau will assign registrants only when all properties on this form are filled.

1. William Penn (HQ)
- Pittsburgh Hilton
3. Hyatt Pittsburgh
- Greentree Area (10-15 minutes)
4. Marriott - Greentree
5. Holiday Inn - Greentree
6. Best Western Parkway Ctr. Inn
- Airport Area (20-30 minutes)
7. Howard Johnson Lodge
8. Ramada Inn Airport
- Mt. Lebanon Area (10 minutes)
9. Best Western Viking Motel
- Contest Location
10. Civic Center Arena



HOUSING APPLICATION
SPEBSQA INTERNATIONAL CONVENTION
PITTSBURGH, PENNSYLVANIA June 27 - July 4, 1982

MAIL THIS HOUSING FORM TO:
PITTSBURGH CONVENTION BUREAU
S.P.E.B.S.Q.S.A. Housing Bureau
200 Roosevelt Building
Pittsburgh, PA 15222

IMPORTANT INSTRUCTIONS

PLEASE MAKE YOUR RESERVATIONS EARLY. Room assignments will be made in the order received. If accommodations are not available at the hotels of your choice, comparable reservations will be made at other cooperating hotels. In order to assist the Housing Bureau to provide the best accommodations for you, please note in the spaces indicated if you would accept another type of room in order to obtain the hotel you most prefer, e.g. you might be able to accept a double bed rather than twin in order to have your primary hotel choice. Or, you may wish to specify rate or location in order to make any changes necessary.

* * * * *

PLEASE PRINT OR TYPE

Please reserve the following room(s); Indicate quantity in space shown:

_____ SINGLE (1 person, 1 Bed) _____ DOUBLE (2 Persons, 1 Bed) _____ TWIN or DOUBLE/DOUBLE (2 or more persons, 2 Beds)

HOTEL CHOICE: No. 1 _____ No. 2 _____
No. 3 _____ No. 4 _____

Please list any special needs: _____

Names of occupants of each room: _____

Date of Arrival: _____ Date of Departure: _____

SEND CONFIRMATION TO: (List one occupant)

NAME: _____

ADDRESS: _____

CITY: _____ STATE/PROV.: _____ ZIP/POSTAL: _____

NOTE: Many hotels require a one night advance deposit. Some require a guarantee on a major credit card for arrival after 6 PM. You will receive a confirmation of your hotel accommodation directly from the hotel assigned to you by the Pittsburgh Housing Bureau. This confirmation will usually note any deposit requirements. If your plans change, please contact your hotel directly to assure correct arrangements.

To Housing Bureau: In order to assign a room, you may make the following types of adjustments:

Room Type _____ Location _____
(Please describe) Other _____

(For Convention Bureau use only)	
RESERVATION FOLLOW-THRU	DATE & INITIAL
Received at Housing Bureau	
Processed to Hotel/Motel	
Received at Hotel/Motel	
Confirmed to guest	
Returned to Housing Bureau	

(SEE MAP ON REVERSE SIDE FOR APPROXIMATE LOCATIONS OF HOTELS)



Words of Merritt

By International President Merritt Auman,
504 Sherwood St., Shillington, Pa. 19607

By the time you read this issue of *The HARMONIZER*, we will have started a new year and, hopefully, one that will afford a greater degree of understanding, appreciation and enjoyment of barber-shop harmony for all of us.

I believe that in order to accomplish the above, we must plan, not only for today, but more importantly, for tomorrow. It is with this thought in mind that our theme for 1982 is **PLANNING ENCOURAGES PROGRESS**. The theme suggests that all levels of our Society, from the individual member to the governing body, plan his/its goals — not just for the year 1982 but into the future.

Your international board of directors has been asked to consider the adoption of a **FIVE-YEAR PLAN** for the Society that is exciting and will, I believe, when fully implemented, propel the Society to unprecedented heights. Essentially, the Plan suggests a fresh approach to all of the problems that seem to confront us year after year, i.e., preserving the music

style; membership growth and retention; public image; member involvement and enjoyment.

When I met with the district presidents and music educators recently, I suggested that unlike the auto manufacturer, our product doesn't have to be redesigned each year to gain consumer acceptance. Our product never goes out of style . . . what we have to do is convince ourselves of that.

In recent correspondence with Associate Historian Dean Snyder, he suggested that "several times during our long history the Society has seemed to be on a plateau — stalled, perhaps, awaiting the next upward thrust of progress." In many respects, we are on a plateau now — let's plan that next upward thrust of progress, utilizing the musical, educational and administrative resources available.

The **FIVE-YEAR PLAN** has as its goal . . . *quality singing in all chapters by choruses and quartets and membership increases culminating with 50,000*

for the Society's 50th anniversary in 1988. Certainly, quality singing should be an on-going goal for all of us. At first sight, the number 50,000 may seem unobtainable in view of our past history. Before you discount it, analyze it. To attain a membership of 50,000, we need to increase the membership of each of our chapters by an average of 18 members — in six years. That means if each chapter adopted a five-year plan that included membership growth, it would anticipate an increase of three members per year. A well-rounded chapter meeting program should make that an obtainable goal. But it must be planned.

PLANNING ENCOURAGES PROGRESS — and it's fun. If you look at the theme carefully you will note that the first letter of each word spells PEP. In 1982, I challenge each of you to help me plan our future by putting PEP into the Society, and "Keep America Singing" with fresh vigor and a fresh belief in a harmony style that's ageless.



Join the Champs---

the Chicago News

on a Barbershop Invasion of

SCANDINAVIA

NORWAY - SWEDEN - DENMARK



Ten days of pure harmony with the **CHICAGO NEWS** should be incentive enough for any Barber-shopper — but add to that the enchanting sights of "wonderful, wonderful Copenhagen" and then Stockholm and Oslo, and you have the makings of a truly incomparable barbershop adventure. Snap pictures at every turn in the road!

There's the world-famous little mermaid keeping watch over the harbor. See the Royal Palace, Tivoli Gardens and much, much more. Then on to Hans Christian Anderson Land — Hamlet's castle at Elsinore — through fertile farmlands and forests bedecked with jewel-like castles, the lake districts and on into Stockholm, lovely capitol of Sweden.

A memorable barbershop bash with the **SNOBS**, our Scandinavian Barbershoppers with their champs, plus the **CHICAGO NEWS** — of course! Then on to Oslo close to the Arctic Circle where daylight lasts 'til 10 pm.

Return the coupon at right for full details and itinerary. Ten memorable days! Don't miss it! Tour approved by Harmony Services Corp. **SPEBSQA**.

Depart Thursday - April 29, 1982
Return Sunday - May 9, 1982

Fully Escorted
only

\$ 795

plus airfare



Mr. Frank Pipal, Educational Tours
5935 S. Paulaski, Chicago, Ill. 60629

Dear Frank:

Send me the information on the Barbershoppers' Tour with the Champs!

Name _____

Address _____

City _____ State _____ Zip _____



Imagine!

A Barbershop Museum Where

By Bob Hockenbrough, Chairman, Museum Committee,
4150 Deyo Ave., Brookfield, Ill. 60513



Founder O. C. Cash

Here's a project that would bring a smile to the face of Founder O.C. Cash! The Society's International Barbershop Museum — Preservation Hall! He'd like that. It's the *most important* piece of *unfinished business* in the Society's 40-plus years, and it's about time we got on with it.

The Society needs a Museum. We have an interesting and exciting past with nearly half a century of history to preserve. And we need a repository in which to protect and display the fruits of our heritage. A place for the safekeeping of the memorabilia we've gathered through the years. The time is right. The time is now!

History is important! It is, after all, the memory of our Society. It's the direct link with our beginning. It's the means by which we establish our identity and purpose. For with a knowledge of



The Okie Four with radio and movie star Eddie Cantor. From left, Rice, Cantor, Graves, Cash Dowling.

history we are better able to make the sound judgements needed for today . . . and grasp a clearer vision of tomorrow. Only the dull and the ignorant overlook history.

A PROJECT OF THE DECREPITS

The DECREPITS — that's facetiously an officially recognized subsidiary named the Association of Discarded and Decrepit Past Members of the SPEBSQSA Board of Directors Without Voice and Without Portfolio not Inc. This is the

organization which is spearheading the Museum Project, and the results of their efforts have been most encouraging.

The story of Preservation Hall has thus far been told to about 700 members. Some 72 have responded, that's better than 10%, with gifts totaling over \$20,000! Now we want to tell the world! **WE'RE GOING TO HAVE A MUSEUM**

Let there be no doubt about that. And we're aiming to make it one of the finest private museums anywhere. A place where Barbershoppers, their families and friends can come to study, learn and enjoy this great hobby to the fullest.

It will be a museum to which you can point with pride. It will reflect the newest, most modern methods of museum operation and display — a thoroughly first-class, professional museum.

RIGHT IN HARMONY HALL

What better place for our Preservation Hall than our own International Office building in Kenosha. The international board has approved the use of the spacious Founders' Room and plans are proceeding around this space. (See floor plan and photo at right.) We will not alter the architecture or change the decor in any way. Rather, we shall create our Museum around the character and beauty inherent there.

IMAGINE PRESERVATION HALL

You'll find an audio-visual story on the life and times of O.C. Cash . . . and of Co-Founder Rupe Hall. The story of how the Society came to be. You'll see pictures and stories of the first meetings, there'll be memorabilia from the early statesmen whose wisdom laid the foundations on which we grew, and whose enthusiasm propelled us merrily on our way.

You'll see sparking display cases protecting the fragile items of our history . . . the original invitation . . . letters . . . posters . . . programs and photos of our early years. Handsome display panels will contain pictures of our past international champion quartets and choruses.

At the push of a button the past will come alive! You'll see and hear O.C. Cash,

**"a treasure house of
Musical Americana . . .
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treasures relating to
Barbershop Harmony"**

Deac Martin



The Bartlesville Barflies, our first international champions.

self-styled world's greatest baritone, singing with his Okie Four. And our first champs, the Bartlesville Barflies . . . and all the other great championship quartets and choruses will be at your fingertips. And mementos of all the great conventions too!

SUCH A MUSEUM COSTS MONEY!

Like \$85,000! But that's for the complete museum. It includes the design, engineering drawings, material, labor, building, and shipping of the components. It will cover the preparation of the display area and the entire installation of the museum in Kenosha.

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YOU CAN HELP MAKE IT HAPPEN!

Mail your contribution today and go down in history! Well . . . maybe you won't go down in history, but *your name* will become a permanent part of the museum for all future Barbershoppers to



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Barbershop History Comes Alive!

see and know of your support.

GIVE ANYTHING UP TO \$100 and your name goes into the PRESERVATION LOG, a record book on permanent display in the museum, listing the names of ALL contributors who helped make the museum possible.

GIVE \$100 to \$500 and your name will be inscribed on a bronze-colored plaque to be displayed in the Museum; that makes you one of the **GOOD GUYS!**

GIVE \$500 TO \$1000 and your name will appear on a silver-colored plaque; you become one of the **STERLING GUYS!**

GIVE \$1000 OR MORE and your name AND YOUR PICTURE becomes part of a gold-colored plaque as a **GRAND GUY!**

A CERTIFICATE OF RECOGNITION!

In addition to the above you will also

International Staff; Past Int'l. Pres. Leon Avakian, Asbury Park, N.J.; Past Int'l. Pres. Dan Waselchuk, Appleton, Wis. and Past Int'l Board Member Bob Hockenbrough, Brookfield, Ill., Chairman.

Members of this Committee put their cash on the line *before* asking anyone else to contribute to the Museum Project.

A VOLUNTARY EFFORT

Preservation Hall is strictly a voluntary project. *You are INVITED* to contribute your cash to help make the Museum a reality. There will be absolutely no pressure and no assessments to raise this money!

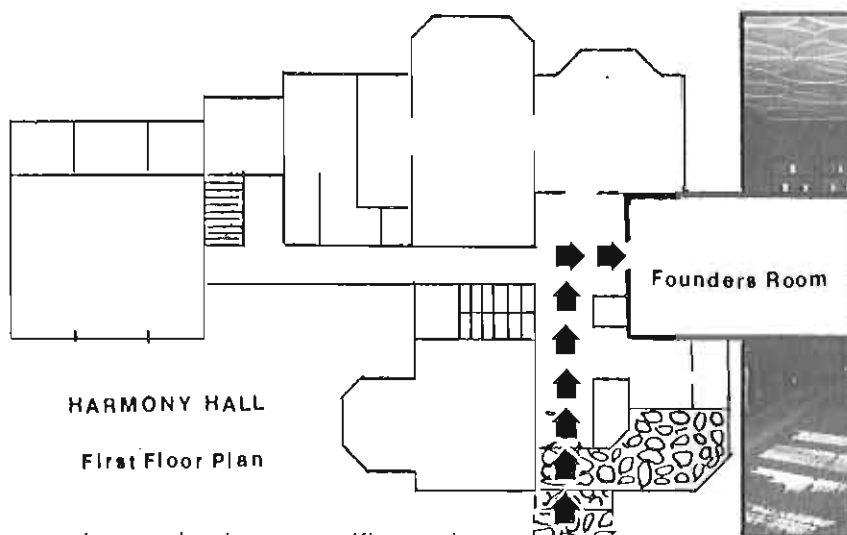
PRESERVATION HALL FILM AVAILABLE

A fifteen-minute Slide/Sound Film of Preservation Hall is available for chapter meetings. It's FREE and makes a fine program for inter-chapter get-togethers.

In sound and color, it takes you on an imaginary tour of Preservation Hall. Write the International Office for complete information. Meanwhile, send a cash gift and help make the dream come true.

USE THE BOOSTER COUPON

This need not be a gift from you alone. Your chapter can make a contribution. Or your district. Or your quartet. Or any of the organizations within the Society. AHSOW . . . AIC . . . SAGE LAKE . . . DECREPITS . . . DECREPETS . . . (wives of past board members) . . . DELASUSQUEHUDMAC . . . all are invited to have a hand in this exciting and historically worthwhile project. Make your check payable to SPEBSQSA, INC. MUSEUM FUND and mail it to Dallas Lemmen, Box 575, Kenosha, Wis. 53141. It's tax deductible, you know. And it helps put a museum in our future.



HARMONY HALL

First Floor Plan



The present Founders Room, future site of Preservation Hall.

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MUSEUM HAS OFFICIAL APPROVAL

The Museum concept was approved by the international board in 1979. In 1980, then Int'l. Pres. Les Hesketh appointed a Museum Committee consisting of Int'l. Historian Wilbur Sparks and Past Int'l. Historian Dean Snyder, both of Alexandria, Va.; Past Int'l Board Member Tom Watts, Glenview, Ill.; Soc. Public Relations Director Robb Ollett and Soc. Executive Director Hugh Ingraham of the

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The Making of a Quartet Champion: The Chicago News

By Fran Wright, 449 Arizona Ave.,
Glenwood, Ill. 60425

The rapid rise of the 1981 International champion "Chicago News" from near obscurity to rulers of the barbershop world was just that — hasty and at times a bit frustrating. They had just six weeks to prepare for their first competition — the Illinois District preliminaries in the Spring of 1979. After winning the right to represent Illinois, they had a mere three months to prepare for the international contest in Minneapolis, where they came in 8th — (just 90 points out of third in their first "big" one).

In 1980, at Salt Lake City, the quartet won second place silver medals; and this year at Detroit, they won the international championship and the coveted gold medals.

Sounds pretty simple, doesn't it? Actually, once all the components (four good singers and a super coach) started to fall in place, things did happen pretty fast. There's a bit more to the story, though. It's almost like becoming an Oscar winner after one star movie performance. When one looks into the background of such a person, though, you'll usually find the "overnight" sensation has actually had a great deal of experience, has fully "paid his dues" and rightfully earned the highest honors. Much the same can be said for the new champions of our four-part singing Society; and a look into their backgrounds reveals a somewhat similar story.

Let's see what actually does go into the "making of an international champion." A look, first of all, at the singing veteran of the group, Bass Tom Felgen. Tom's show biz life began at an early age in Albuquerque, N. Mex., when he was filmed in an "Our Gang" comedy movie (in which he helped catch a bank robber!).

His first quartet experience took place in 1946 while in the 7th grade. He

sang with his brother in a quartet known as the "Four Teens" (no, not our 1952 champions). They appeared on several shows along with Comedian Bob Newhart and were coached by Al Rice of the then famous "Maple City Four."

In 1955, while attending Lake Forest College (Illinois), Tom sang with the "North Blends" which later became the "Up and Atoms." It was about this time that he joined our Society. In 1956, he began singing in the "Four Renegades" with Joe Sullivan, lead; Jim Mahar, baritone; and "Buzz" Haeger, tenor. Later personnel changes brought Jim Foley in at baritone (1960) and Ben Williams at lead (1964). In 1957, they became Illinois District Champs and placed tenth in international competition — then ninth in 1960; seventh in 1961; third in 1962; fourth in 1963; second, 1964; and champions in Boston in 1965. Popular champions, the quartet remained active until the early '70s. That wasn't the end of Tom's singing, though, as he soon became active in the "Fabulous Forties," a mixed foursome which sang television jingles, commercials and performed shows as well. That's where long-time friend Ray Henders found Tom when he started talking about forming a new quartet.

Henders, a machinery salesman from Elmhurst, Ill., has a background which began in 1954 when he heard a quartet sing at the Bell Pine Inn (well-known meeting place for Chicago area Barbershoppers) in Chicago. Until then, he had never sung either in school or church.

He was on cloud nine when he sang in his first quartet, the "Mischiefers." Ray recalled the quartet came in 17th in the district contest that year. From this bold beginning, he progressed to quartet number two, the "Chord Kings." This group nurtured a lead, Ben Williams, who would later become well known in

barbershop circles. In this quartet Ray had the challenging task of replacing Buzz Haeger, who would also gain barbershop notoriety in later years. This quartet's highest achievement was being chosen alternate to the international contest.

Ray next moved to the "Vigilanties"; then came the "Fort-A-Fiers" and, a short time later, the "Midnight Oilers," a popular comedy and novelty group. This quartet used a string bass, banjo and guitar to enhance its arrangements. They blazed the way for Society quartets to perform overseas for our U. S. Servicemen and received special awards for these performances. It was unfortunate that they eventually disbanded. Thom Hine sang baritone; Phil Schwarz, bass (played string bass); Rich Wilson (banjo and guitar), tenor; and Ray sang lead (most of the time).

With the break-up of the "Oilers," Ray joined his sixth quartet, the "Soundtracks." With this quartet he won his first bronze medal when they placed fifth in Kansas City in 1974. The Henders family was elated. Ray's wife Sharon is an avid Sweet Adeline. She and their six children



have taken part in barbershop activities for many years. The children, Doug, 23; daughter Chris, 20; Mark, 19; Bill, 16; Ray, Jr., 15; and Pat, 13; have witnessed their Dad become a barbershop fanatic.

When the "Soundtracks" decided to call it quits, Ray started talking to Tom Felgen about the formation of a new quartet — one with just the right people which would go "all the way." Their efforts didn't really begin in earnest, though, until 1978, when they seriously began searching for the "right" people.

After several contacts, they heard about Eugene ("Butch") Koth, who had formerly sung lead with the "Landmarks," 1976 Cardinal District champions. There was no question about the Koth voice, but he lived in Three Oaks, Mich. and with the gasoline crunch at the time, the financial hardships would soon become a serious problem. They got together with "Butch" and Bob Zimny, Cardinal District bari who lived in Hobart, Ind. The overall sound was good, and they were encouraged to stick together — until the Zimnys decided to move to Florida.

Butch seemed to be the right voice to match with Tom and Ray. His experience consisted of singing three years in the Three Oaks High School Glee Club, in a church quartet and in the choir. He had been student director of the Glee Club and played in the school band. His first barbershop quartet singing was in 1972 with the "Jokers Wild" from La Porte, Ind., then the "Landmarks," which represented Cardinal District at two internationals — San Francisco in 1976 and Philadelphia in 1977.

Butch and his lovely wife Linda have two daughters, Kari, 16 and Vickie, 11. He is a barber in Three Oaks.

Late in 1978, it was rumored that the Wright brothers, former members of the silver medalist "Sundowners," had decided to end their seven-year singing venture with a contemporary pop singing group, and that Greg Wright was returning to the Chicago area. Greg, like Tom, was a seasoned Barbershopper. He had started singing at an early age and was humming a harmony part on a Kazoo duet with brother Larry when he was seven. The boys' exposure to barbershop singing began in 1944-'45 when the author (their father) sang in a U. S. Air Corps quartet known as the "Tailspin Four." Later, as a Society member, he sang with the "Tune Tumblers," whose rehearsals provided many an evening of bedtime barbershop harmony for the boys to absorb as they fell asleep. Their mother, too, was an accomplished pianist and organist and often joined her husband singing duets. In that environment it didn't take long before the kids were singing harmony too.

Greg and Larry started a quartet in grade school when Greg was only 10. The "Tunerville Four" sang together until the two older boys graduated. Greg's second quartet, when he was 16, started the boys into SPEBSQSA. They joined their father Fran (lead) and Dave Brady (bass) in a quartet called the "Ascots." The quartet placed 17th out of 19 in district competition! At this point in their young career, Dad Wright retired, suggesting that they find a young, non-smoking lead!

A replacement was found in the person of Doug Miller, who sang baritone and Larry moved to lead. The new quartet became the "Sundowners" and during the next six years they picked up four bronze and two silver medals. Career

changes brought about the break-up of this quartet, and it wasn't until Greg's return to the Chicago area that he gave any thought to getting back into the barbershop harmony arena. (Incidentally, Greg's older brother, Larry, also returned to singing barbershop harmony and is presently lead in the "139th Street Quartet.")

When Tom and Ray first approached Greg about singing in a new quartet, he had just begun a new career as an industrial real estate salesman; there were many things to consider before responding, not the least of which were the new job and his wife Sharon. Sharon convinced him to give the new foursome a try and there were several rehearsals during the Fall of '78. The location of the Koth home, though, coupled with the tough winter, halted rehearsals. During a four-month lay-off, several problems were met head on: first of all, a central point for rehearsals was determined (the Fran Wright home), and renowned quartet coach Lyle Pilcher agreed to coach the quartet.

Rehearsals resumed in February with an important show booked in St. Louis for March 3. It was that show that did much to solidify the aspirations of the new foursome; the audience reaction to the big sound of the "News" was convincing, especially to lead Butch Koth, who now was certain that many of the sacrifices he had to make to be in the quartet were well worth the effort. It was after that show that he pledged a 100% commitment to the quartet's future. The rest of the story is history.

The newly crowned champs scarcely had time to get used to their titles when they made a guest appearance at Meadowbrook in Detroit the day after our convention. They appeared along with stars of the show, the "Kingston Trio," and brought the 10,000 people in the audience to their feet in a standing ovation. It was a "high" they'll probably never equal, especially coming from a totally non-barbershop audience.

While it's true that the "Chicago News" seemed to come on the scene of top-notch quartet singing from "out of the blue," it's also true that in reality they've been around for a long time (in one quartet or another). And though their rise to barbershop stardom was accomplished in short order, it's the kind of goal that can be reached once the parts are all in place, and everyone involved is equally committed to attaining the goal.



Upper left, the "Up and Atoms" (1956) with Felgen, far left. Directly below, the "Midnight Oilers" and Ray Henders (third from left). The "Tunerville Four" are above left with Greg and Larry Wright at far left and right; and the "Landmarks" (1976) with "Butch" Koth, second from left.



The Way I See It

EULOGY: on the Enforced Departure of an Old and Dear Friend

By Tom Watts, Past Int'l Board Member,
30 Lincoln Ave., Glenview, Ill. 60025

"I love to hear those minor chords and good close harmonies . . ."

Recognizable as these words are, the pattern of what may be happening today could indicate that the lead-line . . . "The old songs . . . the good old songs for me . . ." might not be considered appropriate for our Society's theme song.

You may have heard of the songs, the quartets and the development of harmony that was prevalent some 40 years ago. These arrangements were, in large, brought about by trial and error, groomed/honed by ear treatment, love and affection. Whether it had been in Tulsa, Kansas City, Chicago, or New York, what Founder O.C. Cash had invited his friends to share *really* grabbed hold.

One had to "be there" to hear and appreciate the heart and soul of performances heard from the ELASTIC FOUR, HARMONIZERS, MISFITS, CHORDBUSTERS, DOCTORS OF HARMONY, GARDEN STATERS. Their songs, too, shared their identity: *Lazy River, Bye Bye Blues, Oceana Roll, Hear Me Callin', Caroline* . . . all reflecting their unique musical personalities.

The purpose in writing today is to reflect upon the experience of our recently re-constituted quartet, THE FOUR RAGTIMERS, internationally fameless. We recall, vividly, the quartets described above which were strongly influential when we were new to this art-form. We fondly remember their old songs. We latched onto a few favorites which we thought deserved to be "preserved" and shared with other Society members . . . those with kindred spirits and sympathetic ears. Their acceptance and response to us was enthusiastically affectionate and genuine.

After several years of singing these old-time favorites, taxing recollections, old records and memories of long-time

singing pals and admirers of "the old songs," we strove for authentic performance. Positive reaction and encouragement of these old songs by brother Barbershoppers prompted our entry into the latest Illinois District contest. Our set included: *O Susanna, Dust off that Old Pianna* (circa FOUR HARMONIZERS, 1943 Champions) and *Last Night was the End of the World* (MISFITS 1945 Champions). Audience response was most gratifying.

. . . This type of "in-house" supercilious reference is an affectation that gives the average audience-type Barbershoppers pause to ponder — and feel inadequate.

But the scoring summaries were something else again! So different from that of the Barbershopper contest audience! An asterisked notation to the contest totals indicated that "Susanna" was disqualified (per Article 14). This type of "in-house" supercilious reference is an affectation that gives the average audience-type Barbershoppers pause to ponder — and feel inadequate.

They had shown through their applause that "they" liked what they had heard. Were they so wrong in that appreciation? Was the music they had applauded so enthusiastically really not truly representative of barbershop harmony? And what the heck was Article 14?

In the rationale of the judge-type Barbershoppers following the contest, comments referred to song choice — previous acceptability — lack of current credibility (consistent with the rules and musical standards as currently de-

fined). All this, coupled with admonishment to recognize "progress and changing times."

To this particular portion of the "critique," I take violent exception! Within a Society developed from the image of an invitation from O.C. Cash, embracing as its purpose to "perpetuate the old American institution, the barbershop quartet" — wherein lies the greater anachronism? "The way I see it," this Arrangement judge and his cohorts should fall over backward in recognition and appreciation of these musical vehicles of a half-century ago (and earlier).

If the "changing times" portion of the judge's comments reflects subjectivity and personal taste, it might not be so difficult to understand. However, since this same (disqualified?) song and arrangement helped me, as BARBER-Q-FOUR bass, attain 6th place Finalist ranking some years ago, I am sure that the present judging personnel will not feel that I am overly prejudiced.

It seems significantly appropriate that work of recognizable historical value should not be summarily relegated to an acoustical trash-heap with the stigma of "disqualification" . . . even a vehicle conceived in an era substantially pre-dating the definition and clarification of terms, style and nuance currently being followed. I think there was little risk of our establishing a new "trend" by encouraging a contest audience to hear something "just a little bit different."

Discussion of our quartet's performance almost disregarded what had been done. Instead, emphasis was based on what "we'd like to see you . . ." or ". . . hear you . . ." do and then an elaboration on rules as defined in the book, amplified with tips on tone production, breathing fundamentals, etc. In truth, I see nothing wrong in one's becoming informed and educated in this

manner. Whatever help I can get, I can use.

On the other hand, this procedure tends to make everyone aspire to a common performance norm or standard. Are we to become a Society of "clone quartets" devoid of individual personality in musical presentation? This is akin to the forecast of my old buddy (from meetings of the International Board), the late Stirling Wilson in his 1963 HARMONIZER article, when he somewhat facetiously inquired "Does it seem like all of our quartets sound exactly the same?"

This latter thought prompts a purely personal consideration regarding judging, conduct of critiques and the encouragement of contest quartet singing. This had been my closest contact with the Contest and Judging program in almost ten years since I left it voluntarily. During this period, I had felt myself becoming increasingly unsympathetic to the general philosophical approach of those currently active in this program. Very little since has influenced me to change my mind!

To those concerned about present membership disenchantment and desertion because of the disappearance of pleasure and singing for the fun of it, the state of the art of adjudication may well be a part of the problem.

Those despairing souls who share our discomfiture in observing *Susanna, Dust off* . . . take a shellacking as a contest vehicle, take heart! The Society's arrangement "mill" now has a treatment of that same song for general distribution! I have always recognized anything to which Brother Dave Stevens, the Society's expert on arrangements, has affixed his initials will be pretty good.

However, if it doesn't have the same warmth and pleasurable impact produced by the FOUR HARMONIZERS (or the FOUR RAGTIMERS), we beg that you don't blame us.

In the meantime, the RAGTIMERS will continue to sing what our audiences consider as truly entertaining (and representative) barbershop harmony. Maybe in another five years or so we might find ourselves once more on a contest stage. During such appearance, judges so disposed are welcome to complete their "disqualified" score sheets in advance and to cover their ears during the 240 to 360 seconds of singing time.

Remember — "Old Pals are the Best Pals, After All." Just hope that there's not someone around who thinks they're TOO old.



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Singing History Assignment Memorable Experience

By Jerry Peterman,
201 Buena Vista Dr.,
Denison, Ia. 51442

Take four young men with barber-shopping experience; add one history teacher who is willing to do a little extra for his students; stir in a little "ham," and season with creativity; top it all off with a bad case of nerves, and what do you have? In this case, an eight-day trip to Washington, D.C. and a fourth-place finish in the national History Day contest sponsored by the National Endowment for the Humanities.

For the quartet of Randy and Rick Krueger, Ken Huen and Scott Petersen of Denison, Ia., it started as a simple history assignment. "Ken and I had to have a project for American Heritage class," explained Randy. "So we decided to make a model of Chicago. But a week before the project was due, we switched to a more familiar topic — music."

It was Randy who came up with the "Barbershopping Changes As America Changes" theme. "Americans have traditionally recorded history through music," he explained. "Everytime something happened in history, there was a song."

Using barbershop arrangements of songs such as *One Vacant Chair*, *Star Spangled Banner*, *Dixieland*, *Battle Hymn of the Republic*, *Song and Dance Man* and *Do You Remember When?*, the duo traced the changes from the Revolutionary Period up to the Roaring Twenties.

When it came time to hand in the project, they elected to make a tape recording instead of presenting a paper. They enlisted the help of Rick and Scott. "That fifteen-minute tape took over two hours to make," exclaimed Randy.

Three days later, they learned that the Area Education Agency was sponsoring a history contest. Anyone interested could

enter. "We almost didn't go," said Ken, "but Mr. Peterson, our teacher, said that anyone who entered would get extra credit and we all needed that!"

There was a catch, though. Instead of simply playing their tape, they would have to do it live. "We didn't think he was serious," said Scott, "but he was!" That night, the quartet did some frantic rehearsing, adding props and stage presence to their routine.

The next morning found the quartet in the restroom at the contest site, running their presentation from "front to back" for the very first time. To their amazement, they placed first in their Group Presentation category, qualifying them for competition at the state level. The judges, they later learned, had been impressed because their presentation had been sung.

They were in for a shock, though, when they reached the state contest. "We thought our singing presentation was an original idea," explained Randy, "but we found that we were one of three singing groups. That's when we got nervous!"

They received another jolt as they waited backstage to compete. As an adult walked by, he started to sing *The Old Songs*. "That certainly didn't help our nerves," said Ken. "All we could think was that there were Barbershoppers out there!"

But their act stuck together and they won the contest. "We were astonished," said Randy. "The most we had hoped for was to get an honorable mention award."

The first part of June saw the quartet on its way to the University of Maryland, site of the national meet. There, they would join contestants from 26 other states.

Their presentation had been carefully honed to the required ten minutes. There had been numerous appearances before local civic organizations. Their mothers had made actual knickers, so the quartet wouldn't have to stick their pant legs into their socks.

Barber Rick now had a real razor to replace the plastic spoon handle used at the first contest. And since Ken was to be on the receiving end of the razor, he had made sure it had been properly dulled in case his barber got the jitters. "At one of our performances, Rick knicked his finger as he was closing the razor," explained Ken. "I saw the blood and thought it was mine!"

All went well in national competition and the quartet captured 92 of the possible 100 points, enough for their fourth-place finish.

The Denison Chapter is proud of these young men. Through the Young Men In Harmony Program, we were able to introduce them to barbershopping and take them into the chapter when they were in the eighth grade. Randy, Ken and Scott are now seniors in the Denison Community Schools. Rick has graduated and has moved on to continue his education.

Though the quartet may never sing together again, they'll surely never forget this memorable experience — a once-in-a-lifetime thrill that came as a result of their youthful barbershop activity.

These four young men decided to sing their way through an history assignment and found themselves on the way to Washington, D. C. The Denison, Ia. foursome are, from left, Randy Krueger, tenor; Rick Krueger, lead; Ken Huen, bari; and Scott Petersen, bass.



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(1) ROGUE'S GALLERY (Louisville, Ky., Greenwood and Columbus, Ind. — CARD) Jim Luse, tenor; Dave Galbreath, lead; Mike Gill, bass; Jerry Tracey, barl. Contact: Jerry Tracey, 1515 Morningside Dr., Seymour, Ind. 47274. Phone: (812) 522-5809.

(2) CORNER QUARTET (Kansas City, Mo. — CS) Don Kahl, tenor; Lance Hellmann, lead; Stan Grossman, bass; Steve Leone, barl. Contact: Stan Grossman, Box 334, Plattsburg, Mo. 64477. Phone: (816) 639-2635.

(3) CHATTANOOGA SHOE SHINE BOYS (Chattanooga, Tenn. — DIX) Danny McDowell, barl; Charlie McDowell, bass; Oennis McDowell, lead; Willard Dickerson, tenor. Contact: Charles McDowell, 1616 Springvale Rd., Chattanooga, Tenn. 37412. Phone: (615) 867-3874.

(4) HIGH ROLLERS (Portland, Ore. — EVG) Keith Dodson, tenor; Michael McCormic, lead; Tim McCormic, barl; Richard McCormic, bass. Contact: Richard E. McCormic, 3623 N.E. 20th Ave., Portland, Ore. 97212. Phone: (503) 281-1755.

(5) CALIFORNIA FEVER (South Bay, Cal. — FWD) Bob Summers, barl; Max DeZempen, bass; Tim McDonald, lead; Jim Thompson, tenor. Contact: Bob Summers, 8727 Shoreham Dr. No. 1, Los Angeles, Cal. 90069. Phone: (213) 669-1931.

(6) TIN PAN ALLIES (Arlington Heights and South Cook, Ill. — ILL) Joe Sullivan, barl; Doug Wehrwein, tenor; Bob Briedert, lead; Don Bagley, bass, seated. Contact: Don Bagley, 951 Benbury, Mundelein, Ill. 60060. Phone: (312) 949-8696.

(7) RAPSCALLIONS (Toledo, Western Hills, Wayne County and Maumee Valley, O. — JAD) David Smotzer, tenor; David Wallace, lead; Jeff Oxley, bass; Tim Frye, Barl. Contact: David Smotzer, 480 Lahman Ave., No. 322, Bowling Green, O. 43402. Phone: (419) 352-6663.

(8) THE LITTLE RASCALS (St. Paul and Minneapolis, Minn. — LOL) Kirk Lindberg, lead; Greg Dolphin, tenor; Jim Emery, barl; seated, John Korby, bass. Contact: Kirk Lindberg, 8921 S. Robert Trall, Inver Grove Heights, Minn. 55075. Phone: (612) 450-1288.



SOCIETY YEARBOOK 1982

Supplement to 1982 January-February HARMONIZER

PRESIDENT
Merritt F. Auman
P. O. Box 7842
Reading, PA 19603



The international president is the chief executive officer of the Society and exercises general supervision over all activities. He presides at all meetings of the Society and of the board of directors.



IMMEDIATE PAST PRESIDENT
Burt Huish
1531 Julie Lane
Twin Falls, ID 83301

The Executive Committee makes decisions relative to expenditures for which appropriations have been made by the board as well as emergency appropriations when necessary. The committee explores matters requiring the attention of the board and offers recommendations to the president, the executive director or other executive offices regarding problems arising in the performance of duties. They also make decisions on investments for the Society.



VICE PRESIDENT
Dr. Hank Vomacka
1881 Rose Street
Sarasota, FL 33579



VICE PRESIDENT-TREASURER
John T. Gillespie
712 Newgate Road
Kalamazoo, MI 49007



VICE PRESIDENT
Gil Lefholz
13316 E. 51st Street
Kansas City, MO 64133

With a quarter century of barbershop-
ping behind him, Merritt Auman will be
the Society's new international president
in 1982.

Merritt's association with the S.P.E.-
B.S.Q.S.A. dates back to 1956 when he
joined the Lebanon, PA, Chapter of
which he is still a member. Very active
from the beginning, Merritt served the
Lebanon Chapter in several capacities,
serving in 1963-64 as president.

In 1967, Merritt began his service for
the Mid-Atlantic District, first as area
counselor for the Pennsylvania Dutch
Area (1967-68), then as vice president for
the West Central Division (1969-70).
In 1971-72, Merritt held the office of
secretary for the Mid-Atlantic District,
and then after serving as executive vice
president in 1973, he became District
president in 1974. At the District level
Merritt contributed heavily in the area of
long-range planning.

In 1977, Merritt joined the inter-
national board of directors as Mid-
Atlantic's member representative. In
1979-80, he served as international
vice president-treasurer and as inter-
national vice president during 1981.

At this level, Merritt has made major
contributions particularly in the area of
financial planning and supervision.

This area of expertise is a natural
for Merritt, considering that from "nine-
to-five" he is executive vice president/
treasurer of Great Valley Savings Asso-
ciation.

Being a successful businessman and a
dedicated and tireless barbershopper does
not prevent Merritt from actively parti-
cipating in numerous other business-
related, civic, and church activities.

A licensed real estate broker in the
Commonwealth of Pennsylvania, Merritt
is a member and finance committee
chairman of the board of directors of the
Greater Reading Board of Realtors. He
is also a member of the planning and
zoning commission of the Borough of
Shillington (a suburb of Reading, PA).

As a member of St. John's Lutheran
Church, Merritt serves on the church
council, the building committee, and is
chairman of the financial committee. He
is, of course, a member of the church
choir.

In addition to all these activities,
Merritt finds the time to serve as a board
member and treasurer for the Children's
Home of Reading. Merritt takes great
pride in this particular affiliation.

Merritt lives in Shillington, PA, with a
lovely and most supportive family which
includes his wife, Joan and their two
charming daughters, Debbie and Joann.

Meet Merritt Auman



Merritt with family . . .

. . . and barbershop friends



International Committees

NOMINATING COMMITTEE

Les Hesketh, Chairman
7467 Clifton Road
Clifton, VA 22024

Sam Aramian
7202 West Libbey Ave.
Peoria, AZ 85345

Ernie Hills
P.O. Box 66
Medford, OK 73759

ETHICS COMMITTEE

Bill Park
Box 470 G, RD 1
Chadds Ford, PA 19317

Darryl Flinn
7975 Cleveland Ave. N.W.
North Canton, OH 44720

Don Challman
916 West G Road, G2
St. Paul, MN 55112

LAWS AND REGULATIONS

Wilbur D. Sparks, Chairman
6724 N. 26th Street
Arlington, VA 22213

James Warner
705 Union Plant. Bank Bldg.
Memphis, TN 38103

Jim Martin
4726 Swiss Ave.
Dallas, TX 75204

FINANCE COMMITTEE

John T. Gillespie, Chairman
712 Newgate Road
Kalamazoo, MI 49007

Roger Thomas
3710 St. Andrews Blvd.
Racine, WI 53405

Don Wagner
10106 Laingtree
Dallas, TX 75243

Merritt Auman
504 Sherwood Street
Shillington, PA 19607

CANADIAN EXCHANGE COMMITTEE

Al Knight, Chairman
1301 17 "A" St. N.W.
Calgary, ALTA T2N 2G1

Wally Mance
328 89th Ave.
Chomedey, Laval QUE H7W 3H1

Gordon Gardiner
Sub P.O. 26
Regina, SASK S4S 3R0

Roy Cunningham
359 Painted Post Dr.
Scarborough, ONT M1G 2M6

George Shields
840 Pope Ave.
Toronto, ONT M4K 3T6

John T. Gillespie
712 Newgate Road
Kalamazoo, MI 49007

Dallas Lemmen
P.O. Box 575
Kenosha, WI 53141

50TH ANNIVERSARY COMMITTEE

Phil Lambrinos, Chairman
4251 Fireside Drive
Liverpool, NY 13088

Val Hicks
2360 Westview Way
Santa Rosa, CA 95402

Lou Sisk
537 Decatur Avenue
Pittsburgh, PA 15221

Dean Snyder
1808 Hunting Cove Place
Alexandria, VA 22307

Don Flom
107 Oakwood Drive
Scotia, NY 12302

Wilbur Sparks
6724 N. 26th Street
Arlington, VA 22213

Dr. Robert D. Johnson
P. O. Box 575
Kenosha, WI 53141

CONVENTION BIDDING STUDY COMMITTEE

Harry Neuwirth, Chairman
1109 Maple Street
Silverton, OR 97381

Roy Cunningham
369 Painted Post Drive
Scarborough, ONT M1G 2M6

Gil Lefholz
13316 East 51st St.
Kansas City, MO 64133

TULSA ROOM STUDY COMMITTEE

Bob Hockenbrough, Chairman
4150 Deyo
Brookfield, IL 60513

Dean Snyder
1808 Hunting Cove Place
Alexandria, VA 22307

Wilbur Sparks
6724 N. 26th St.
Arlington, VA 22213

Tom Watts
30 Lincoln St.
Glenview, IL 60025

Dan Waselchuk
1718 Reid Drive
Appleton, WI 54911

Leon Avakian
P.O. Box 589
Asbury Park, NJ 07712

LOGOPEDICS AND SERVICE COMMITTEE MEMBERS

Reedie Wright, Chairman
1414 East Loma Alta Drive
Altadena, CA 91001

Plummer Collins
216 Conewango Avenue
Warren, PA 16365

Gil Jacobs
921 Glencliff Street
La Habra, CA 90631

Gil Lefholz
13316 East 51st Street
Kansas City, MO 64133

HISTORIAN AND RECORDER

Wilbur D. Sparks
6724 N. 26th Street
Arlington, VA 22213

Dean Snyder, Associate
1808 Hunting Cove Place
Alexandria, VA 22307

International Board Members

The governing body of the Society is the board of directors consisting of the international president, immediate past president, two vice presidents, a vice president-treasurer, three past international presidents and one director from each district.

CARDINAL
Morris Jennings
508 Gardner Court
Marion, IN 46952



MID-ATLANTIC
William Park
Box 470G, RD 1
Chadds Ford, PA 19317

CENTRAL STATES
Thomas M. (Mike) Hines
3317 Ravenwood Terrace NW
Cedar Rapids, IA 52401



NORTHEASTERN
Ronnie Menard
50 Tufts Drive
Nashua, NH 03060

The board is responsible for the furtherance of the purposes of the Society and the attainments of its objectives, as well as the preservation of its ideals and extension throughout the world. The board exercises general control and supervision over all of the officers and committees of the Society.

As the governing body of the Society, the board of directors has full powers in all matters affecting the operation of the Society, including regulations of the admittance, suspension and expulsion of chapter members, and in every instance the action of the board is final.

The board of directors meets in regular session at least twice a year. One meeting is during the summer international convention and quartet contest. The other is during the mid-winter convention normally in January.

DIXIE
Ralph Delano
P. O. Box 9
Benson, NC 27504



ONTARIO
Cliff Watts
234 Walden Blvd.
Fort Erie, ONT L2A 1R8

EVERGREEN
Harry Neuworth
1109 Maple Street
Silverton, OR 97381



PIONEER
Doran McTaggart
890 Buckingham
Windsor, ONT N8S 2C8

FAR WESTERN
Beryl Caron
10809 Wellworth Ave.
Los Angeles, CA 90024



SENECA LAND
Robert Culbertson
438 Buffalo Street
Franklin, PA 16323



Roger Thomas
3720 St. Andrews Blvd.
Racine, WI 53405

ILLINOIS
Jim Vliet
807 W. Springfield
Urbana, IL 61801



SOUTHWESTERN
Donald Wagner
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Dallas, TX 75234



Ernie Hills
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JOHNNY APPLESEED
Darryl Flinn
7975 Cleveland Ave. NW
North Canton, OH 44720



SUNSHINE
Bert Warshaw
9100 SW 16th Street
Miami, FL 33155



Les Hesketh, Jr.
7467 Clifton Road
Clifton, VA 22024

LAND O' LAKES
Don Challman
916 W. County Rd. G2
St. Paul, MN 55112



ROCKY MOUNTAIN
Jack Smith
700 Valencia Drive NE
Albuquerque, NM 87108

District Presidents

CARDINAL
Nathan F. Brunk
2017 Iroquois Trail
Lafayette, IN 47905



MID-ATLANTIC
Roy Ressegue
Eton Circle, Regency Dr.
Salisbury, MD 21801

CENTRAL STATES
Ron Abel
10232 Barton
Overland Park, KS 66214



NORTHEASTERN
Richard Young
Homestead Farm
Moultonboro, NH 03254

DIXIE
James C. Warner
705 Union Plan. Bank Bldg.
Memphis, TN 38103



ONTARIO
Dyson Pinhey
16 Parkside Cres.
Ottawa, ONT K2G 3B5

EVERGREEN
Richard Merritt
4556 Lake Heights Street
Bellevue, WA 98006



PIONEER
Fran Jones
4419 Cedarwood NE
Rockford, MI 49341

FAR WESTERN
Fred Koch
6942 E. Calle Betelgeux
Tucson, AZ 85710



ROCKY MOUNTAIN
Rex Touslee
1511 - 27th Ave.
Greeley, CO 80631

ILLINOIS
Joe Shekleton
710 E. Waverly Drive
Arlington Heights, IL 60004



SENECA LAND
George Stothard
1488 Schlegel Road
Webster, NY 14580

JOHNNY APPLESEED
Jack Wentworth
6414 Lexleigh Rd.
Reynoldsburg, OH 43068



SOUTHWESTERN
Edward W. Reeder
4302 Birchcroft
Houston, TX 77088

LAND O' LAKES
Del Ryberg
306 - 17th Street SW
Rochester, MN 55901



SUNSHINE
Brett White
1631 S. Bayshore Ct.
Coconut Grove, FL 33133

Their ultimate success will depend upon the attention they give to the myriad of administrative details, many of which have already been spelled out and thoroughly aired during a special district president's forum held at the International Office early in November. At that time, dates and sites for a variety of schools, both music and administrative, were established; goals were set; long-range plans discussed; district finances and scheduling of contests and conventions were also dealt with in great length.

Throughout the balance of 1982, these men will be more than busy implementing their plans using the following guidelines:

1. Follow-up constantly on all officer and committee assignments;
2. Evaluate chapter operations;
3. Visit as many chapters as time permits, including attendance at all district events and area functions when possible;
4. File district activity reports;
5. Answer all correspondence promptly;
6. Attend international convention and special meetings held at that time;
7. Meet with district convention committee and the host chapter at least three months prior to each convention;
8. Prepare, assisted by the district secretary, the agenda for board meetings and house of delegates meetings making certain advance meeting notices are disseminated in accordance with district by-laws;
9. Constantly review and consult with district presidents on their reporting and on the performance of their area counselors and chapters;
10. Keep a working file on extension prospects;
11. File mid-term work plan progress reports for review by the international board;
12. File final work plan report for review by the international board at mid-winter meeting.

District Music Educators

The man chosen as music educator for your district is responsible for all the music education that occurs throughout the year in your district. He and/or his committee are hoping somehow to involve all (or as many as possible) of the membership in one or more of the programs designed to improve our singing hobby.

This education program is not only for directors, arrangers and coaches, but rather is aimed at the entire membership (AND THAT MEANS YOU!). During 1982 we hope to make available "packages of improvement" at specific geographic locations. Almost any Barbershopper should be willing to take a short drive to learn a new song, especially if he could improve his singing ability in the process.

Your DME has a large task assigned to him. He is responsible for scheduling the visits of the international music staff; scheduling weekends in chorus directing; arranging and quartet coaching at district and divisional levels; administering the mini-Harmony College weekend school; and providing music assistance to chapters.

The music education program for 1982 was developed by the men whose pictures you see on this page. These men, assisted by and under the direction of the international music staff, have completed an extensive training seminar. The success of their efforts in your district next year will be determined largely by the enthusiasm with which you participate in the program they are promoting.

Find the DME for your district and try to remember that face and name. Get acquainted with him at the first opportunity and take the time to thank him for the effort he is extending on your behalf. Do everything you can to support him as he develops the music program during the next year.

CARDINAL
Ernie Nickoson
1702 Cameron Ct.
Lexington, KY 40505



CENTRAL STATES
Jerry Leslie
3517 Lee Terrace Rd.
Omaha, NE 68112



DIXIE
Robert Royce
3826 Lake Dr.
Florence, SC 29501



EVERGREEN
Chester Colpitts
No. 711 — 9303 Salish Ct.
Burnaby, BC V3J 7B7



FAR WESTERN
Dan Jordan
1118-A Lexington Dr.
Glendale, CA 91206



ILLINOIS
George Holtzscher
214 Pine Lake Rd.
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JOHNNY APPLESEED
Frank Buffington
3054 Columbus St.
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LAND O' LAKES
Phil Knautz
Gustavus Adolphus College
St. Peter, MN 56082



MID-ATLANTIC
Mike Miller
19312 DuBarry Dr.
Brookeville, MD 20833



NORTHEASTERN
Ernest Johansen
10 Conifer Dr.
Walpole, MA 02081



ONTARIO
Roy Keys
R. R. No. 1
Cannington, ONT L0E 1E0



PIONEER
W. D. "Bill" Butler
33748 Pawnee Dr.
Westland, MI 48185



ROCKY MOUNTAIN
R. C. "Dick" Himes
7274 S. Garfield St.
Littleton, CO 80122



SENECA LAND
H. Philip Lambrinos
4251 Fireside Dr.
Liverpool, NY 13088



SOUTHWESTERN
Alan Copp
13406 Pinerock Lane
Houston, TX 77079



SUNSHINE
Burt Szabo
525 S. Conway Rd. No. 221
Orlando, FL 32807



FAR WESTERN Co.-DME
Emmett Bossing
342 A Monterey Way
Placencia, CA 92670



The Contest and Judging Committee (C&JC) is a standing committee appointed by the international president. It consists of a chairman, an assistant chairman, a specialist for each of the four scoring categories (Sound, Interpretation, Stage Presence and Arrangement), a specialist for Chairman of Judges, and a specialist for Secretaries. All of these men have been certified in their respective categories. The C&J Committee advises, supervises and directs all quartet and chorus contests conducted under the auspices of the Society and is charged with being an active force in the preservation of traditional barber-shop harmony.

Edward Waesche, Chairman
6 Vista Lane
Melville, New York 11747

Phil Winston, Assistant
3116 W. Vogal Ave., Apt. G164
Phoenix, Arizona 85021

SOUND CATEGORY
Darryl Flinn, Category Specialist
7975 Cleveland N. W.
N. Canton, Ohio 44720

Kenneth Buckner, Board of Review
104 Stivers Rd.
Louisville, Kentucky 40207

Bob Moorehead, Board of Review
54 Mound St.
Milford, Ohio 45150

Al Mau, Board of Review
301 West Coral Gables
Phoenix, Arizona 85023

INTERPRETATION CATEGORY
Gary A. Bolles, Category Specialist
525 Webster Dr.
Martinez, California 94553

Lance Heilmann, Board of Review
2511 W. 51st
Westwood, Kansas 66205

Jan Muddle, Board of Review
1091 Terry Drive
Webster, New York 14580

Eric Jackson, Board of Review
5604 North Rosehill Street
Philadelphia, Pennsylvania 19120

STAGE PRESENCE CATEGORY
Don Harbin, Category Specialist
5127 E. 20th Pl.
Indianapolis, Indiana 46218

Ray Glynn, Board of Review
2045 Arrowwood Rd.
Westfield, New Jersey 07090

John Sommer, Board of Review
1115 Hardesty Pl. E.
Columbus, Ohio 43204

John Neighbors, Board of Review
2809 Wroxton Rd.
Houston, TX 77005

ARRANGEMENT CATEGORY
Lloyd Steinkamp, Category Specialist
4324 E. Darrell Rd.
Phoenix, Arizona 85040

Rob Hopkins, Board of Review
Jug Hollow Road, No. 134
Valley Forge, Pennsylvania 19481

David M. Briner, Board of Review
7517 Trask Ave.
Playa Del Rey, California 90291

Greg Lyne, Board of Review
1127 W. Lill
Chicago, Illinois 60614

SECRETARY CATEGORY
Edmund Duplaga, Category Specialist
2415 N. Haven Blvd.
Cuyahoga Falls, Ohio 44223

Andy Dill, Board of Review
4004 Galbrath
North Highlands, California 95660

Fred Beattie, Board of Review
96 Owen Blvd.
Willowdale 440, ONT M2P 1G3

Eugene Fisher, Board of Review
1899 N. Oxford
Rossville, Minnesota 55113

CHAIRMAN OF JUDGES CATEGORY
Wm. Earl Ross, Category Specialist
7713 Gran Quivira
El Paso, Texas 79904

William L. Hafley, Board of Review
5207 Melbourne Rd.
Raleigh, North Carolina 27606

Emmett Bossing, Board of Review
342A Monterey Way
Placentia, California 92670

George Gross, Board of Review
Route 1, Box 66-4
Hamburg, Pennsylvania 19526

C&J RECORDS
Ms. Jody Garland
SPEBSQSA, Box 575
Kenosha, Wisconsin 53141

C&J COMMITTEE ADVISOR
Dr. Robert D. Johnson

1981 DISTRICT ASSOCIATE C&J CHAIRMEN

CARD, Joe Cutsinger
1010 Dresden Ave.
Louisville, KY 40215

CSD, T. M. (Mike) Hines
3317 Ravenwood Terrace N.W.
Cedar Rapids, Iowa 52401

DIX, William L. Hafley
5207 Melbourne Rd.
Raleigh, NC 27606

EVER, George Cotton
5217 Cliffridge Ave.
North Vancouver, BC V7R 3V2

FWD, Sam Aramian
7202 W. Libby Ave.
Peoria, Arizona 85345

ILL, Tom Lancaster
7824 South Catalpa
Woodridge, Illinois 60515

JAD, Frank Martin
594 Hartford Street
Worthington, Ohio 43085

LOL, Eugene Fisher
1899 N. Oxford
Roseville, Minnesota 55113

M-AD, George Gross
RD 1, Box 66-4
Hamburg, Pennsylvania 19526

NED, Steve Plumb
7 Ridge Rd.
Essex Junction, Vermont 05452

ONT, Fred Beattie
96 Owen Blvd.
Willowdale, ONT M2P 1G3

PIO, Don Lang
P. O. Box 161
St. Joseph, Michigan 49085

RMD, Gerald Snedigar
3317 Flint
Rapid City, South Dakota 57701

SLD, Clement H. Cochran
125 Church St.
E. Aurora, New York 14052

SWD, Wm Earl Ross
7713 Gran Quivira
El Paso, Texas 79904

SUN, Merle Clayton
2248 Ca "D" Oro Way
Sarasota, Florida 33583

Serving the membership - the International Office Staff



HUGH INGRAHAM, Executive Director, is responsible for the day-to-day operation of the International Office. In addition he is responsible for Society policy and legal matters, conventions, international committees and board meetings, and all the Society's official subsidiary organizations.



DALLAS LEMMEN, Director of Finance and Administration, has charge of all finances, sales and purchasing, personnel, printing, mailing and real estate administration.



ROBERT D. JOHNSON, Director of Music Education and Services, is responsible for the Society's music education and events, the Young Men in Harmony program, music publishing, recordings, quartet registry and contest and judging.



JOE LILES, Assistant Director of Music Education and Services, has responsibilities for chorus development, chorus director training and seminars.



DAVE STEVENS, Music Services Assistant, has charge of music arranging, publishing and conducts seminars.



DAVE LABAR, Music Services Assistant, is responsible for quartet development, teaching vocal techniques and conducting seminars.



LYLE PETTIGREW, Music Services Assistant, has responsibilities for chorus development, chorus director training and seminars.



FRANK SANTARELLI, Manager of Membership and Financial Services, in charge of membership records, addressing and mailing services, chapter accounting and mailing lists.



ROBB OLLETT, Public Relations Director, is responsible for public relations, Society publications, audio-visual programs, convention film coordination, the HARMONIZER, and Secretary/Treasurer to PROBE.



LEO FOBART, HARMONIZER Editor, is responsible for editorial content, layout, production and advertising operations of the bi-monthly magazine.



BILL FITZGERALD, Administrator of Field Services, has responsibilities for district and chapter administrative services, licensing and chartering chapters, 990 income tax forms, chapter officer training and materials, field program scheduling and membership programs.



TOM COGAN, Administrative Field Representative, is responsible for new chapter development and chapter counseling for the Land O'Lakes, Illinois, Pioneer, Cardinal, Johnny Appleseed, Central States, Far Western and Southwestern Districts.



RON ROCKWELL, Administrative Field Representative, is responsible for new chapter development and chapter counseling for the Northeastern, Ontario, Mid-Atlantic, Seneca Land, Dixie, Sunshine, Rocky Mountain and Evergreen Districts.



SHIRLEY PANOSIAN, Administrative Aide to the Executive Director and Office Administrator is the liaison to International Committees and has responsibilities for word processing, office operations, organization and office management analysis.



RUTH MARKS, Harmony Foundation Administrator, is in charge of Logopedics records, Society archives and the Old Songs Library.

Men of Note-ability

The following men have brought new members into the Society since the Man of Note program began.

(15-19 new members)

William J. Rashleigh Fremont, NE
 Warren Bowen Spartanburg, SC
 Thomas W. Davis Columbia, SC
 Al Ehly Sacramento, CA
 Peter L. Miller Walnut Creek, CA
 Charles M. Seely Stockton, CA
 Roger B. Williams Reno, NV
 Dennis Sturm Scottsdale, AZ
 Jack Fischer Gtr. Alton Area, IL
 Lou Delancy Northern Kentucky, KY
 Carrol Mavis Columbus, OH
 Frank Buffington Grove City, OH
 Lane Bushong Lima Beane, OH
 Carl Lehman West Unity, OH
 George Lepsch McKeesport, PA
 Larry L. Findlay Western Hills, OH
 Art McCue Western Hills, OH
 Don Gray Western Hills, OH
 Bruce Gray Mankato, MN
 E. A. Vande Zande Hudson, MI
 Richard Bonsal Montclair, NJ
 Robert Peirano Staten Island, NY
 Brian J. Branagan Alexandria, VA
 Ron Tutrone Brooklyn, NY
 Richard D. Johnson Huntington N. Shore, NY
 Donald J. Clause Hamptons, NY
 Leo J. Larivee Framingham, MA
 Hubert A. Atkinson Fredrickton, NB
 Oliver Jones Oklahoma City, OK
 M. R. Long Fort Worth, TX
 Saul Schneider Gtr. New Orleans, LA
 Ivan E. Dailey Lawton, OK
 Harold A. Bing Gtr. Little Rock, AR
 Jack Smith Albuquerque, NM
 Richard B. Brown Iowa City, IA
 Donald E. Little Lincoln, NE
 W. Gilbert Oxendine Johnson City, TN
 Tom Duncan Florence, SC
 Burton P. Huish Twin Falls, ID
 Frederick Harper Phoenix, AZ
 Morris Jennings Marion, IN
 James Shisler Defiance, OH
 Robert D. Hanson Silver Bay, MN
 Norm DeCarlo Minneapolis, MN
 James D. Richards Minneapolis, MN
 Leroy A. Altermatt Minneapolis, MN
 Thurman J. Slack Minnetonka, MN
 Loton V. Willson Boyne City, MI
 John Miquelon Wayne, MI
 Charles H. Williams Red Rose, PA
 George F. Gross Reading, PA
 Joseph Nutry Ocean County, NJ
 Dale Thomas Columbia Montour Cty, PA
 John Marriott Burlington, VT
 Gary A. Fisk Hornell, NY
 Peter C. Anderson Gtr. New Orleans, LA
 Charles R. Woodrow Sherman, TX
 Clarence Parks Clearwater, FL
 Oliver C. Leonard Pensacola, FL
 Jim Bagby Kansas City, MO
 Jack W. Martin Florissant Valley, MO
 Richard O. Moseley Asheville, NC
 Paul W. Gallagher Fairbanks, AK
 Lee Wynne Spokane, WA

Jim Zuur Santa Rosa, CA
 Charles F. Walsh Long Beach, CA
 Robert A. Gray San Diego, CA
 Paul C. Woodall Whittier, CA
 Robert Short Aloha, HI
 Stanley A. French Fullerton, CA
 John L. Krizek San Fernando Valley, CA
 Sylvester Welle Arlington Heights, IL
 John Mulkin Carbondale, IL
 Eugene Smail Danville, IL
 John C. Anderson Ridgewood, NJ
 Patman Byers Alexandria, VA
 Harold McLaughlin Boston, MA
 Samuel K. Williamson Venango Co., PA
 Walter F. Hastings Painted Post, NY
 William S. Morey Fort Myers, FL
 Glen Accola Ames, IA
 Don Hawkins Memphis, TN
 Edwin M. Johnson Hilton Head Island, SC
 Charles Osborne Centralia, WA
 Carl Walters Pomona Valley, CA
 James H. Clark Champaign Urbana, IL
 Edward J. Ryan Teaneck, NJ
 John J. Strasser Jamaica, NY
 John E. Shoek Altoona, PA
 Jere L. Richardson Fairfax, VA
 Fred King Dundalk, MD
 Ronald H. Menard Nashua, NH
 Richard C. Gardner Greater Lawrence, MA
 Lucian R. Bernard Plattsburgh, NY
 George H. Stothard Rochester, NY
 Robert D. Balch Rogers, AR
 Gerald J. Maxfield Utah Valley, UT
 Byron Myers, Sr. St. Joseph, MO
 Gayle T. Irvine Boise, ID
 James E. Hawkins Tucson, AZ
 Charles M. Corbin Prescott, AZ
 Don R. Julian Evansville, IN
 Earl A. Limerick, Jr. S. Bend Mishawaka, IN
 Richard Malloy Columbus, IN
 Larry Lewis Appleton, WI
 Gordon Gardiner Regina, SASK
 Russell Seely Grosse Pointe, MI
 Russel E. Speicher Stroudsburg, PA
 John W. Loots Tulsa, OK
 Frank Huggins Gtr Little Rock, AR
 Dr. Frank Johnson FHT-Evergreen

(20-29 new members)

J. Burton Gibney Davenport, IA
 Don J. Doering Davenport, IA
 Ivan R. Yoss Waterloo-Cedar Falls, IA
 Stephen J. Mondau Tacoma, WA
 Norris Felt Pomona Valley, CA
 Robert F. Porter North Shore, IL
 James W. Diamond Owensboro, KY
 Bill Bernhard Elyria, OH
 Reese E. Olger Lansing, MI
 Donald Schroeder Monroe, MI
 Robert B. Perkins Teaneck, NJ
 Francis Frye Winchester, VA
 Patrick F. DeFino Brunswick, NJ
 Donald C. Regan Saint John, NB
 J. Bedford Woolley, Jr. Binghamton, NY
 Robert W. Richardson III Lawton, OK
 John N. Becker Omaha, NE
 Joe Trousdale Sacramento, CA
 Ralph O. Bishel Whittier, CA
 Don Challacon Oak Park, IL
 Richard A. Dudash Canton, OH
 Richard G. Stuart Cincinnati, OH

Jerry Orloff
 91 members



Ray Kinn Youngstown, OH
 Dale E. Schroeder Monroe, MI
 Raymond Gape Huntington N. Shore, NY
 Robert Krodell Norwich, CT
 Fred Witt El Paso, TX
 Bruce E. Clark San Angelo, TX
 Carl E. Porter Gtr. Alton Area, IL
 Lowell McCulley Jacksonville, IL
 Howard R. Blackburn Gtr. Indianapolis, IN
 Frank Bateson Saginaw, MI
 Andy McCann Windsor, ONT
 Richard J. Devlin Reading, PA
 Vincent Purrelo Brooklyn, NY
 Ralph H. Loney Columbus, GA
 Judson Harris Porter-La Porte, IN
 Jim Stone Shreveport, LA
 Paul A. Extrom Portland, OR
 Norman Peters Columbia Basin, WA
 Buz Smith Modesto, CA
 Lawrence Swan Sarasota, FL
 Lynden D. Levitt Mt. Rushmore, SD
 Bob Morgan Great Falls, MT
 Fred N. Koch Tucson, AZ
 Gil Brown, Jr. San Luis Obispo, CA
 Donald G. Willis Scarborough, ONT
 Kent T. Cornwell Tulsa, OK
 Wm. H. Legg Stockton, CA
 Robert Cearnal Belleville, IL
 Alfred J. Anton Miami, FL
 William J. Davidson Orlando, FL
 Tom Messelt Great Falls, MT
 Mervin G. Kaye Oakville, ONT
 Robert L. McDonald Phoenix, AZ
 Henry S. Hammer Aloha, HI
 Fred Wiese Denver, CO
 William B. Watson Porter-LaPorte, IN
 Mirabeau Lamar, Jr. Bryn Mawr, PA
 John W. McBride Arlington, TX

(30-39 new members)

Thomas P. Cogan Northern Kentucky, KY
 Bert Warshaw Miami, FL
 M. Lou Schuman Billings, MT
 Larry B. Crabb, Jr. Stone Mountain, GA
 Wm. Easterling Nashville, TN
 Paul B. Conway Raleigh, NC
 Elvis Miller Sherman, TX
 L. D. Goldsberry Brunswick, ME
 William Hochfelder Daytona Beach, FL
 Thomas Wickenheiser Minnetonka, MN
 Albert Fricker Wayne, MI
 Mathias Fruch Racine, WI

(40+ new members)

James Strong (40) Hamptons, NY
 Glenn C. Hutton, Jr. (42) Fort Worth, TX
 Charles Hunter (43) San Jose, CA
 Walt Martin (44) Elgin, IL
 Patrick R. Mullerin (45) Augusta, GA
 Matthew Warplek (45) North Queens, NY
 Marvon J. Spellman, Jr. (48) Kearney, NE
 John C. Beckwith (52) Huntington, WY
 Kenneth Hosmer (55) Portland, OR
 Roy N. Fenn (57) FIIT-Cardinal
 Robert A. Allen (58) San Mateo County, CA
 Maurice Trotman (60) Suffolk, VA
 George J. Smith, Jr. (69) Pontiac, IL
 Rogelio Daniel (75) Lake County, IL
 Jerry Orloff (91) Peninsula, CA

Chapter Statistics

CENTURY CLUB

(Chapters which have attained Century Club status between January 1, 1981 and December 1, 1981. The membership figure shown represents the highest total.)

Dundalk, MD	188
Alexandria, VA	183
Dallas Metro, TX	178
Arlington Heights, IL	169
Whittier, CA	159
Phoenix, AZ	156
Cherry Hill, NJ	153
Louisville, KY	145
Livingston, NJ	143
Minneapolis, MN	141
Houston, TX	139
Denver, CO	138
Scarborough, ONT	137
Buckeye, OH	137
San Diego, CA	136
Kansas City, MO	135
Peninsula, CA	134
Westchester County, NY	133
Western Hills (Cincinnati), OH	131
Riverside, CA	130
Miami, FL	126
Aloha, HI	125
Chordsmen, TX	124
Salt Lake City, UT	122
Detroit No. 1, MI	121
Akron, OH	121
Harrisburg, PA	118
Wilmington, DE	117
Maumee Valley, OH	117
Pittsburgh, PA	115
Fresno, CA	115
Gtr. Indianapolis, IN	115
Fairfax, VA	113
El Paso, TX	113
Bryn Mawr, PA	111
Grand Rapids, MI	110
Rochester, NY	110
Ottawa, ONT	109
Sarasota, FL	108
Allentown-Bethlehem, PA	108
South Bay, CA	108
Westfield, NJ	106
San Fernando Valley, CA	106
Oakland County, MI	106
Orlando, FL	104
Wayne, MI	104
Winnipeg, MAN	102
Grosse Pointe, MI	101
Mason City, IA	101
Montgomery County, PA	100
Des Moines, IA	100

CHAPTERS CHARTERED

(January 1 - December 21, 1981)

CARDINAL

Frankfort, KY
Madison, IN
Knox County, IN
Elkhart County, IN

CENTRAL STATES

Sedalia, MO

DIXIE

Stone Mountain, GA
Columbus, MS
Pinehurst, NC
Albany, GA

EVERGREEN

Coeur d' Alene, ID

JOHNNY APPLESEED

Medina County, OH
Marion, OH

LAND O'LAKES

Brainerd, MN
Iowa County, WI
Albert Lea, MN

NORTHEASTERN

Greenfield, MA

ONTARIO

Stoney Creek, ONT

SENECA LAND

Rome, NY

SOUTHWESTERN

Alamogordo, NM

SUNSHINE

Charlotte County, FL
Manatee County, FL

CHAPTER MERGERS

(January 1 - December 21, 1981)

CENTRAL STATES

Carthage, MO merged
with Joplin, MO

NORTHEASTERN

City of St. Laurant, QUE merged
with Lakeshore, QUE

CHARTER REVOCATION

(January 1 - December 21, 1981)

CENTRAL STATES

Sisseton, SD

EVERGREEN

Klamath Falls, OR

FAR WESTERN

Guam

LAND O'LAKES

Waseca, MN

NORTHEASTERN

Kennebunk, ME
Attleboro, MA
Rutland, VT

ROCKY MOUNTAIN

Buffalo, WY

LICENSE REVOCATION

(January 1 - December 21, 1981)

CENTRAL STATES

Cape Girardeau County, MO

DIXIE

Montgomery-Eastdale, AL

FAR WESTERN

Green Valley, AZ

NORTHEASTERN

Martha's Vineyard, MA

SUNSHINE

Highlands County, FL

CHAPTERS LICENSED
(January 1 - December 21, 1981)

CARDINAL
Crawfordsville, IN
Madison, IN
Elkhart County, IN
Greensburg, IN
Vincennes, IN
Rushville, IN

CENTRAL STATES
Iowa Great Lakes, IA
Bedford, IA
Knoxville, IA

DIXIE
Greenwood, MS
Montgomery-Eastdale, AL
Pinehurst, NC
Albany, GA
Cookeville, TN
Beaufort, SC

EVERGREEN
Cour d'Alene, ID

FAR WESTERN
Placerville, CA
Kingman, AZ
Sonora, CA
El Centro, CA
Yuma, AZ

JOHNNY APPLESEED
Wheeling Metro, WV
Shenango Valley, PA

LAND O'LAKES
Iowa County, WI
Albert Lea, MN
Worthington, MN
Virden, MAN
Anoka County, MN
East Polk County, MN
White Bear Lake, MN

MID-ATLANTIC
Freehold, NJ
Sussex County, NJ
Augusta County, VA

PIONEER
Westland, MI

SOUTHWESTERN
Alamogordo, NM
Palestine, TX
Plano, TX

SUNSHINE
Manatee County, FL
Charlotte County, FL
Ocala, FL

District Activities

(Schedule subject to change)

CARDINAL

Tom Cogan Visit
Dave Stevens & Dave LaBar Visit
Mini-HEP School (Stevens, LaBar & Pettigrew)
Tom Cogan Visit
District Convention
Brown County Jamboree

March 1-5
March 8-11

March 12-13
March 22-26
April 2-4
July 30-Aug. 1

Indianapolis, IN
South Bend, IN
KOA Kampground
Nashville, TN

Quartet Workshop
District Convention
Joe Liles Visit

August 21-22
October 1-3
November 8-14

Marion, IN

CENTRAL STATES

Lile/Stevens Visits
Dave LaBar visits
Tom Cogan Visits
Spring Prelims
Fall Convention
Dave Stevens Visits
Joe Liles Visits

February 8-13
March 1-6
April 19-23
April 23-25
October 8-10
October 18-23
November 15-20

Ft. Dodge, IA
Omaha, NE

DIXIE

Ron Rockwell Extension Visits
Ron Rockwell Extension Visits
Spring District Convention
Division 4 Convention
Division 3 Convention
Ron Rockwell Extension Visits
Division 2 Convention
Mini-HEP School (Bob Johnson)
Chapter Visits (Pettigrew)
Mini-HEP School (Pettigrew)
Division 5 Convention
Fall District Convention
Chapter Visits (Pettigrew & Stevens)

February 22-27
March 15-21
March 19-21
April 3
April 24
May 10-15
May 15
June 11-13
June 14-17
June 18-20
July 24
October 1-3
November 8-13

Raleigh, NC

Asheville, NC
Birmingham, AL

Charlotte, NC

Birmingham, AL

Activities continued on next page

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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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BY

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NOTES:

FOR OFFICE USE

FOR 1982 CONVENTION ONLY

Activities (con't.)

EVERGREEN

Quartet Clinic	January 15-17	Pt. Townsend, WA
Division 1 Prelims	March 27	Vancouver, B. C.
Ron Rockwell Visits	April 18-26	
International Spring Prelims & Division 2 Prelims	April 23-24	Tacoma, WA
Division 4 Prelims	May 8	Eugene, OR
Midsummer Glow	July	
Lapine, OR Chordbusters Campout	July 23-25	
Salmon BBQ/Show	July 23-24	
Liles/Stevens Visits	August 16-22	
Mini Harmony College (Liles & Stevens)	August 20-22	Tacoma, WA
Bud Leabo Harmony Festival	September	
District Convention	October 22-24	Portland, OR

FAR WESTERN

Tom Cogan Visits	February 1-7	
Novice Quartet Contest	February 20	Walnut Creek, CA
Bob Johnson Visits	March 7-11	
Spring Convention	March 19-21	Fresno, CA
Joe Liles Visits	March 19-Apr. 2	
NorCal West Prelims	April 17	Vacaville, CA
SoCal West Prelims	April 17	Oxnard, CA
Charter Show	April 17	Kingman, AZ
NorCal East Prelims	April 24	Stockton, CA
Tom Cogan Visits	May 3-8	
Arizona/Nevada Prelims	May 8	Prescott, AZ
SoCal East Prelims	May 22	Pomona, CA
Music School (Liles)	May 28-30	
Comedy Quartet Contest	June 5	Fallbrook, CA
Bay Cruise	August 28	San Francisco, CA
Music School (Liles/LaBar/Stevens)	Sept. 20-22	
LaBar/Stevens Visits	September 13-26	
Fall Convention	October 8-10	Pasadena, CA

ILLINOIS

Mini-HEP School	February 5-7	University of Illinois
Direct Blitz (Pettigrew/Liles)	March 1-11	
Northern Division Harmony Festival	August	Ottawa, IL
Liles/Stevens Visits	October 11-16	

LAND O' LAKES

Quartet School	February 20	Hudson, WI
Southwest Division Contest	March 13	Eau Claire, WI
10,000 Lakes Division Contest	March 20	Willmar, MN
Division One Contest	April 3	Racine, WI
Red Carpet Division Contest	April 17	Park Rapids, MN
Quartet School	April 17	Regina, Sask.
Packerland Division Contest	April 24	Ripon, WI
Spring Convention/Int'l. Prelims	May 1	Saskatoon, Sask.
Dave LaBar visits	May 10-15	
Music School (Dave LaBar)	May 16	Ripon, WI
Dave Stevens/Joe Liles Visits	June 7-20	Central
Music School (Liles & Stevens)	June 12	Fargo/Moorhead, MN
Mini Harmony College	June 19-20	St. Peter, MN
Joe Liles/Dave LaBar Visits	October 3-8	Wisconsin
Music School (Dave LaBar)	October 8 & 9	Regina, Sask.
Music School (Joe Liles)	October 9	Appleton, WI
Fall Convention/District Contests	October 22-23	Fargo/Moorhead, ND

MID-ATLANTIC

Spring Convention	March 12-13	Roanoke, VA
Pettigrew/Stevens Visits	March 22-27	
Pettigrew/LaBar Visits	April 19-24	
West Central Division Convention	May	
North Division Convention	May	
South Division Convention	May 21-22	Beltsville, MD
North Central Division Convention	June 3-4	Asbury Park, NJ
East Central Division Convention	June 11-12	Lancaster, PA
Pettigrew/LaBar Visits	August 19-26	
Mini-HEP School	August 19-22	Newark, DE
Contest & Judging Seminar	August 21-22	Newark, DE
Fall Convention	October 8-10	Philadelphia, PA
DELASUSQUEHUOMAC	November 19-20	Bolling Springs, PA
Pettigrew/Stevens Visits	December 6-11	

NORTHEASTERN

Division 2 Contest	February 27	Schenectady, NY
Division 3 & 4 Contest	March 6	Providence, RI
Division 1 Contest	March 20	Plattsburgh, NY
Division 5A & 5B Contest	March 27	Nashua, NH
Lyle Pettigrew & Dave LaBar Visits	April 26-30	
Ron Rockwell Visits	May 2-8	
Spring Convention	May 7-9	Worcester, MA
Dave Stevens Visits	May 10-22	
Division 7A & 7B Contest	Kentville, NS	
NEWCANEWENG	June 11-13	Stratton Mt., VT
Ron Rockwell Visits	June 13-19	
NED Comedy Quartet Contest	June 19	Lake George, NY
Marltime Harmony Homecoming	July 23-26	Moncton, N. B.
Alton Bay Jamboree	August 6-7	Alton Bay, NH
Harmony Pilgrimage	August 13-16	Beverly, MA
Lyle Pettigrew/Dave LaBar Visits	August 13-18	Beverly, MA
Lyle Pettigrew Visits	September 13-18	
Fall Convention	October 22-24	Burlington, VT

ONTARIO

Spring Convention	April 16-18	Toronto, ONT
Bob Johnson Visits	May 31-June 3	
Lyle Pettigrew Visits	Sept. 20-25	
Fall Convention	October 15-17	
LaBar/Stevens Visits	November 29-Dec. 4	

PIONEER

Spring Convention	April 23-25	Lansing, MI
Direct Blitz (Liles/Pettigrew)	May 10-21	
Pine Knob Spectacular IV	May 29	
International Send-Off	June 11	Windsor, ONT
Fall Convention	October 15-17	Grand Rapids, MI

ROCKY MOUNTAIN

Music Teams Visit	February 16-22	Divisions 4 & 5
Music School	February 19-21	Denver, CO
Spring Convention	April 17-18	Longmont, CO
San Juan Mountain Glow	July/August	Ouray, CO
Division I Campout	August	Crystal Springs, UT
Division II Campout	August	Ouray, CO
Harmony Happening in the Hills	August 20-22	Rapid City, SD
Mountain Glow	Sept. 11-12	Estes Park, CO
Fall Convention	Sept. 25-26	Rapid City, SD
Joe Liles Visits	December 6-11	

SENECA LAND

Spring Convention	March 26-28	Monroe Co. W., NY
Pettigrew/Stevens Visits	March 29-April 3	
Music School	June 4-6	
Fall Convention	Sept. 24-26	Syracuse, NY
Dave LaBar Visits	December 6-9	

SOUTHWESTERN

Bob Johnson Visits	February 1-7	
Tom Cogan Visits	February 8-12	
International Prelims/Small Chorus/ Comedy Quartet Contests	March 27-28	Dallas, TX
Joe Liles Visits	April 19-30	
Tom Cogan Visits	May 10-14	
Festival (Joe Liles)	June 4-6	
Dave LaBar & Dave Stevens Visits	July 12-18	
Harmony Ranch	July 16-18	Dallas, TX
Division 1 Convention	August 21	El Paso, TX
Fall District Convention	October 22-24	San Antonio, TX

SUNSHINE

Ron Rockwell Visits	February 1-14	
SIZZLE	February 5-7	Orlando, FL
Spring Convention	April 30, May 2	Melbourne, FL
Lyle Pettigrew Visits	July 12-17	
Chorus Directors Workshop	July 17	St. Petersburg, FL
Jamboree	September 3-6	Innsbrook/Tarpon Springs
Fall Convention	October 15-17	Orlando, FL
Dave Stevens & Lyle Pettigrew Visits	November 15-21	
Chorus Workshop	November 20	Vero Beach, FL

1981 District Quartet Champions



(9) NEW YORKERS (Westchester County, N.Y. — M-A) Kevin Clifford, tenor; David Johnson, lead; Ed Waesche, bar; Al Fennell, bass. Contact: David Johnson, 34 West Maple Rd., Greenlawn, N.Y. 11740. Phone: (516) 757-3479.

(10) YANKEE EXPRESS (Burlington, Vt. — NED) Andy Buchanan, tenor; Dick Ianni, bass; Tom Glosick, lead; Steve Norris, bar. Contact: Tom Glosick, 18 Oakcrest Dr., Burlington, Vt. 05401. Phone: (802) 658-2816.

(11) JUBILATION (Scarborough and Oakville, Ont. — ONT) Merv Kaye, tenor; Rick Morrison, lead; Rob Lamont, bass; Dave Beetham, bar. Contact: Dave Beetham, 270 Warden Ave., Scarborough, Ont. M1N 3A1. Phone: (416) 691-1495.

(12) SATURDAY NITE FEATURE (Grosse Pointe, Detroit No. 1 and Oakland County, Mich. — PIO) John Wearing, tenor; Bruce Lamarte, lead; Jack Slamka, bass; Don Humphries, bar. Contact: John Wearing, 2602 Lansdowne, Drayton Plains, Mich. 48020. Phone: (313) 866-2519.

(13) ONE MORE TIME (Salt Lake City, Utah — RM) Milt Christensen, lead; Ron Rumel, bass; Bob Evans, bar; Seated, Jim Wheeler, tenor. Contact: Milt Christensen, 448, E. 2750 S., Bountiful, Utah 84010. Phone: (801) 292-7368.

(14) NICKEL CITY HARMONY (Amherst and East Aurora, N.Y. — SL) Pat Campbell, tenor; Denny Johnson, lead; Jack Trenchard, bass; Jerry Thompson, bar. Contact: Pat Campbell, 263 Braymar Rd., Tonawanda, N.Y. 11450. Phone: (716) 832-5973.

(15) VOCAL ORCHESTRATION CORPORATION (Lawton, Okla. — SWD) Troy Hamilton, lead; Johnny Horn, tenor; Larry Campbell, bar; Bobby Richardson, bass. Contact: Larry Campbell, 2724 N. 34th, Lawton, Okla. 73705. Phone: (405) 357-4864.

(16) GRAND CENTRAL (St. Petersburg, Miami and Palm Beach County, Fla. — SUN) Mike McGarry, tenor; Roger Von Haden, lead; Tom Ball, bass; Chris Crites, bar. Contact: Mike McGarry, 372 Minola Dr., Miami Springs, Fla. 33166. Phone: (305) 823-8885.



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.

The origin of our familiar logo, reproduced here, is worth re-telling. Dick Sturges, then the Society's Historian and an early leader and board member, created the final design and artwork in 1944. This was officially accepted and first published in color on the cover page of the March 1944 HARMONIZER. Dick gives credit to a long-forgotten Atlanta member and to the late Joe Wolff of Detroit (author of our Code of Ethics) for two ideas which he combined into the emblem we have known ever since. In addition to his work as an artist, Dick was also a songwriter, and in 1948 proposed the organization of past international board members familiarly known as "The Decrepits."



It's a little known fact that the 1944 logo was preceded by an earlier one, as illustrated here. This first emblem was imprinted on membership certificates as early as 1939 and was carried on the masthead of the three issues of BARBERSHOP RE-CHORDINGS which antedate The HARMONIZER as our official magazine. Who designed the earlier logo? Our history does not provide an answer, but it was probably someone in Tulsa, Okla., where the early membership certificates and cards were printed. Founder O. C. Cash had many friends among newspaper people, so perhaps it was a local newspaper artist who made the design.



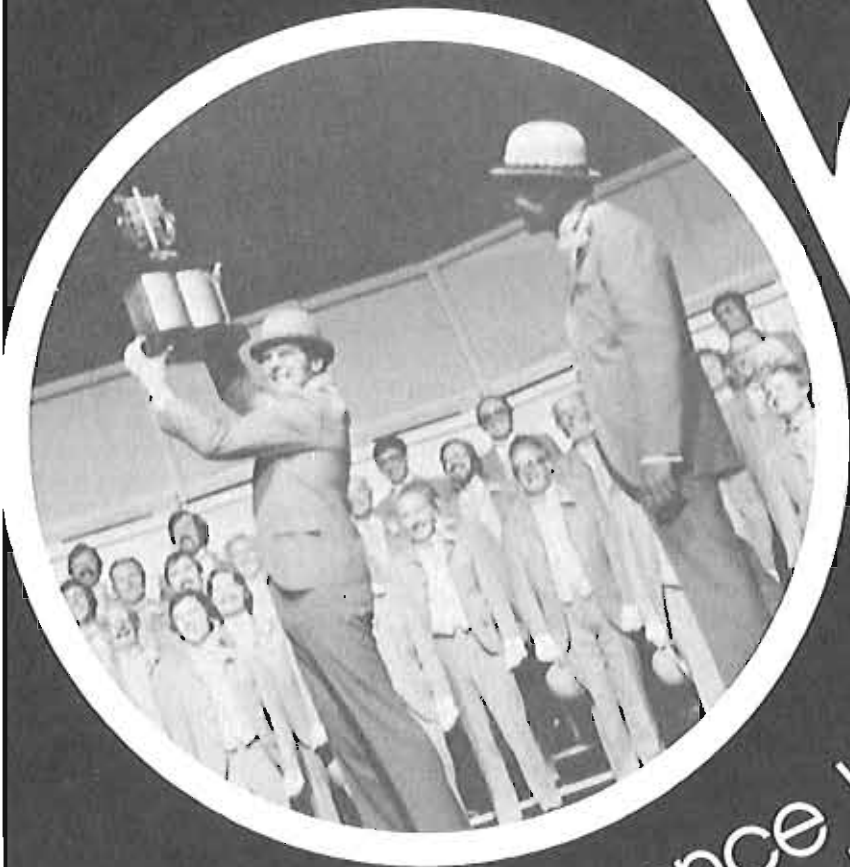
A lapse of memory. In the last issue two names were omitted from the recognition of three surviving members of early championship quartets who have remained active in the Society. Apologies first to Huck Sinclair of the 1943 champion "Four Harmonizers." Huck now lives in Indiana and sings a vigorous baritone every Monday night with the Indianapolis "Pride of Indy" chorus. Two fellow chapter members, "Chuck" McKinsey and Ben McVay, wrote to remind me. Second omission was Tom Massingale, bass of the 1941

champion "Chord Busters," who has been a Society member continuously since February 1940 and is now living in Norman, Okla. He writes to say, "The latest Assoc. of International Champions roster listed me in error as an *inactive* member." Tom's letter contained other interesting Chord Buster information, including a proposal for a reunion of the quartet, suggested by lead Bob Holbrook (currently inactive), who has now "surfaced" as a resident of Las Vegas. If such a reunion were held at one of our July conventions, it would stir the memory of many old-timers.

When the writer of these lines was active in the District of Columbia Chapter many years ago, a salty old "sea-dog" named "Sev" Severance was posted by the U.S. Navy to the Washington, D.C. area. He promptly became a member and subsequently chapter president. Probably no other Society stalwart has ever belonged to as many *different* chapters — eleven in all. Here's a list, beginning with "Sev's" charter membership in the Manhattan, N.Y. Chapter in 1945 . . . Chicago No.1 — 1946, Southtown (Chicago) — 1946, Philadelphia — 1948-'51, Washington, D.C. — 1951-'53, Seattle — 1954-'56, Lancaster, Pa. — 1956-'59, Summit, N.J. — 1960-'62, Livingston, N.J. — 1960-'62, Lombard, Ill. — 1962-'74, Indianapolis — 1974-'81. Commander Severance (USN-Retired) has also served with distinction in many International roles — including International Vice-President in 1968. According to a recent Indianapolis bulletin, "Sev's" next barbershop home will be Research Triangle Park, N. Car., where he is planning his "next" retirement.

Historical quote: "There are not any *Musicke* instruments whatsoever comparable to that made by the *voyses* of men . . . Since singing is such a *goode* thing, I wish all men would learn to sing." (Wm. Byrd 1543-1623, English composer and organist)

On this page we would like to recognize actively singing quartets of old-time members whose combined ages total at least 250 years. These quartets are making history (and furnishing good public relations) for the Society in their community service appearances for senior citizen clubs, retirement homes, hospitals and the like. For starters, several such four-somes come to mind: The "Accuchords" of Clearwater, Fla. (total age — 308); the "Sounds of Senility," Arlington Heights, Ill. (total age — 287); the "Federal City Four," Washington, D.C. (270); and the "Antiques" of "Q" Suburban, Ill. (278). Correspondence is invited from other quartets to add to this list.



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New Music Notes

By Music Services Assistant Dave Stevens

In the 1981 July/August HARMONIZER, some of the new arrangements were reviewed. Those in the "good-for-contest-as-well-as-entertaining" category included BROADWAY ON OPENING NIGHT (7539), MY HEART IS ACHING FOR YOU (7148), DUST OFF THAT OLD PIANNA (7145), I WANTA SING NOT DANCE (7147), STAY HOME LITTLE GIRL, STAY HOME (7146), SOFT SHOE SONG (7149), THE ROSE OF NO MAN'S LAND (7150) and I'M HEADIN' SOUTH/NORTH (7540).

Several arrangements were of the "not-written-with-the-intention-of-being-used-in-contest" variety. This doesn't mean they aren't barbershop — it simply means there are other published arrangements (like those mentioned above) that will undoubtedly score better. Our "Show Tunes" series, where "Not written with the intention . . ." appears, included

TAKE ME OUT TO THE BALL GAME (756B), PLAY THAT BARBERSHOP CHORD (7659), and, new since the last review, CONEY ISLAND WASHBOARD (7662), THE LAST TIME I SAW HENRY (7660), HANG ON THE BELL, NELLIE (7663), A BARBERSHOP TIME OF YOUR LIFE (7661) and FUN IN JUST ONE LIFETIME (7664).

Just a word about FUN IN JUST ONE LIFETIME, the hit of the 1981 Harmony College show. Written by the team of Frank Marzocco (Greendale, Wis.) and Staffer Joe Liles, this "two-songs-together" concept is a bit of a departure from the barbershop tradition of only four notes per chord. The two songs are designed to be sung separately (one after the other), then simultaneously; and can be performed by two quartets, chorus and quartet, or even by two choruses.

Other fun songs, as well as "good-for-contest" arrangements, released in 1981 included GIRL OF MY DREAMS (7151). In my opinion this is one of the best arrangements to come down the pike in a long time. A lot of people had a hand in this one, hence "arranged by SPEBSQSA." The sensitive treatment of the second chorus, though, is the unique craftsmanship of Joe Liles — you really should sing this one!

YOU MADE ME FORGET HOW TO CRY (7152) is a "sleeper" that most of us have never heard. Paul Engel, quartetman and arranger from Palo Alto, Cal., discovered this one and did a fine job of letting the song speak for itself. Check it out. We know you'll include it in your repertoire after the first read-through.

SOMETHING TO WRITE THE FOLKS ABOUT (7153) is a song that quartets found fun to do over the years. Dennis Driscoll (College Station, Tex.) has done this great arrangement (with the correct melody line, by the way!). Here's an up-tempo goodie that will make you sound like champs.

FROM THE FIRST HELLO TO THE LAST GOODBYE (7154) is available at last. Lou Perry, known affectionately as the "Tucson Troll," has been respon-

sible for bringing many lovely songs to our attention. He never does it by hollering; he just wraps them in the barbershop veil with a perception we all envy. What else can be said?

BABY, WON'T YOU PLEASE COME HOME (7155) is the kind of song the "Earl of Moon" (that's Whittier, Cal.'s Earl Moon) does so well. Any arrangement Earl does he does well, of course, and one of the reasons has to be that he's been a quartetman for more than 35 years in our Society. Hard to say who will get the most enjoyment from this one; the audience, the judges or your own quartet.

So there they are — 21 barbershop arrangements published for all hands in 1981. Whoops! I just counted the titles and I left one out. In the March/April issue of the HARMONIZER we all received BILL BAILEY, WON'T YOU PLEASE COME HOME (8076), a heck-uva' fun arrangement by Don Gray, tenor of the "Roaring 20's" quartet. While the song per se is not one of your all-time typical barbershop vehicles, it's an old classic that has stood the test of time — one of those "let's-sing-it" tunes everyone recognizes. We'll devote a future article some time on why it got an average .5 net score per judge in the Detroit international contest. But that doesn't really make it something you shouldn't sing.

Some of our members still don't understand that they can get advance copies of arrangements (at a reduced price) simply by joining the Music Subscription plan. Of the songs mentioned in this review, five were distributed in 1981 issues of the HARMONIZER, and the other 16 were released as part of the Music Subscription plan, a sort of "pre-pay" program. For just \$5 you'll get the next 15 songs published for us by major music publishers, who hold copyrights on most of the good barbershop material. Join today and you'll get all the new music about the same time we do!



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It's Barbershop Synergy Time

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



For the Thoroughbred Chorus the Detroit contest was the culmination of a long period of planning and hard work by both the general membership and the chapter's musical leadership. On stage that July afternoon, all of the hard work paid off, the parts came together and created a musical experience that was a matter of personal achievement and personal pride for every Thoroughbred member.

After the contest, questions were again raised. How do you people do it? What is the secret formula? Is it true that some rich coal baron pays you a salary to sing barbershop? Aren't your musical leaders all professional musicians?

The answer to the questions is that we are all amateur singers who participate because we enjoy singing, and there are no salaries paid to anyone in the chorus, whether musical director or just plain old "Joe Barbershopper," who hauls the risers in his van. As for how we do it, the answer involves a wide variety of elements . . . love, hard work, heart, patience, spirit, dedication and perhaps a dozen more. But to sum up all of the reasons, we need to borrow a concept called "synergy" from the science which holds that the "whole is greater than the sum of its individual parts."

Does synergy exist in barbershopping? Absolutely. Synergy is what you have when a trio consisting of bass, baritone, and lead voices are in perfect pitch and

vowel relationships. The result is an overtone which provides a tenor note for a barbershop chord produced by only three voices. It is that kind of experience, when the total effort is greater than the sum of the individual parts, which helped us produce our Detroit performance. The major components of this "magic formula" are elements found in many organizations. They involve *planning, practicing, executing*, and above all, a sense of *sharing*. Perhaps a better look at these elements will help explain what we do.

PLANNING for the Thoroughbreds involves a large number of persons who are willing to share their time and talents to achieve musical and administrative goals. The yearly program is hammered out at our annual winter retreat or "think tank" session. Here we have an opportunity to review the past year and to plan for the future. This is an open and honest session . . . if you have completed your assigned tasks you are thanked, and if you have been found wanting, well, perhaps there'll be a gentle reprimand with suggestion for improvement.

One of the other events of the winter is the annual craft session, where an entire Saturday is devoted to sharpening barbershop craft, starting with Jim Miller's now famous oration entitled "gentlemen, this is a pitchpipe." And during that session the entire musical leadership gets involved, including the "Bluegrass Student Union," the "Cita-

tions," and particularly our coach and mentor, Ed Gentry. Eight hours of hard work are usually followed by impromptu tag singing. Somehow that seems a fitting way to end the day's activities.

PRACTICING involves regular Monday night sessions following a "teaching plan" which has been developed by the chapter's musical leadership. Some visitors have noted a lack of formal structure during our rehearsals and they are correct in their observation. There is nobody there to announce a formal "coffee break." If you crave caffeine just step out and get a cup. If you need to break for a cigarette, go ahead, but don't smoke on the risers. There is no formal "restroom break" either, each member is free to follow the call of nature. In truth, there are two rules which are followed and both require personal discipline. The first is to "be on time," the second, "give more than you take."

EXECUTION involves doing the best job possible, whether you are singing at the international convention or for a local PTA meeting. Many years ago the membership decided that the Thoroughbreds would be a competing chorus, and that competitive spirit is reflected in our attempt to do the best possible job no matter where or when we are singing.

SHARING is probably best described as the type of cement which holds the entire chorus together. As a competing chorus, we do share some obvious things

like goals, objectives and an anticipation of rewards for jobs that are well done. But there are other things that are not so obvious. One shared item is the continuing renovation of an old church which has become Thoroughbred Hall. All members pitch in to do the normal hall-keeping chores, as well as to scrape old paint, apply new paint, or to work wonders by making structural repairs with "scrap" two by fours.

Sharing also involves participation in annual shows, our family picnic, the Valentine's Day dinner and dance for wives and sweethearts, caroling at local nursing homes and hospitals, participating in the Harmony Award program in our local community, and yes, sharing the pride of watching our next generation of Barbershoppers, the "Harrington Brothers," on the Detroit stage.

Sharing also involves some lighter moments, like watching Jim Miller trying to direct the chorus and tuck in his shirt when the button on his coat has given way during a performance. It includes remembering the time when one member accidentally spilled paint all over his person while working on the hall, or the wild and wonderful stories we told around the campfire during our "re-

treat." Perhaps the lightest moments of all come on our bus trips. Fatiguing? Yes, but fun, too, like the time we all took off our shirts, turned backwards in our seats and rode for miles along the highway observing the shocked looks of passing motorists. (Just imagine trying to explain to your wife that you have just passed a bus apparently filled with naked men riding backwards!)

Sharing also involves serious moments such as the death of a chorus member, or the loss of a loved one from the Thoroughbred family. At those times the feeling of concern and care is heightened by a sense of togetherness and the knowledge that others care about you. Finally, sharing involves the special

moment of meditation and prayer we use before every performance and after every practice session.

The result of our annual ritual of planning, practicing, executing and sharing is that wonderful moment when the audience applauds, or when the judges award that coveted trophy. In Detroit, that was the magic moment, the pride we all shared when our hard work resulted in success. It was the result of belonging to a group where we all share that special feeling of being needed, of being cared about, and even of being loved by the greatest bunch of guys in the entire world. It was a feeling greater than the sum of all its parts . . . it was barbershop synergy time.



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BABS Concerned About Preserving Style

By Joe Liles, Assistant Director,
Music Education and Services

AUTHOR'S NOTE: As an affiliate of SPEBSQSA, the British Association of Barbershop Singers (BABS) is entitled to the services of the Society staff members to instruct at seminars for two weeks per year. For this particular trip, Joe Liles was asked to visit the United Kingdom and participate in their Harmony College as well as some chapter meetings. The HARMONIZER asked Joe to comment on his travel and some aspects of British barbershopping.

There I was — a native Texan plunked in the middle of Heathrow airport in London, England asking "Do y'all know what time it is?" But they didn't know what a "y'all" was.

And I can understand that — after all, my entire trip was a new vocabulary lesson. Phrases like "where is the W.C.?" asking for the water closet or toilet. Or how about putting your baggage in the "boot." That's the trunk of a car. Or my constantly looking for "entrance" and "exit" signs when the English call them "way in" and "way out." Aside from this, and much teasing for my accent, my experience was most memorable.

England is beautiful and the people there are equally beautiful. I couldn't have asked for more accommodating conditions. It was a thrill to bring them an American art form — barbershop harmony. Added to this was the overwhelming hundreds of English eyes, wide open and eager to learn.

I was on the faculty of BABS Harmony College where I coached some quartets and taught chorus directing. The school offered basic music theory, chorus stacking, showmanship, show production, vocal production, woodshedding, arrangements, and part-learning.

A "traditional" portion of the British Harmony College was unique. In the States, tradition is featured as "ice cream." In England, tradition is the THURSDAYAIRES. The chorus, made up of students arriving early, meets Thursday night before the Harmony College weekend to rehearse songs. The chorus meeting on Thursday night to "air out" the songs emerged as the THURSDAYAIRES.

After Harmony College, a Sunday morning "Annual General Meeting" of BABS was convened. The concept of this meeting is to talk of better programs, consider organizational problems and speak about plans for future years.

It's sort of the House of Delegates meeting where the whole Society is invited!

I was fascinated by the topics discussed. Some of the same concerns I hear at the International Office came out — improving musical leadership in clubs (chapters), distinguishing good barbershop from bad, how to overcome pressures from other organizations on the same meeting nights, ways to keep members happy, and how to improve administration of clubs.

From here I was whisked away for a seven-day whirlwind tour of the country via nightly club meetings. I was hosted by the Crawley, Newcastle, Manchester, Bristol, Leeds and Chesham clubs — each as wonderful and hospitable as Barber-shoppers are across the "home" continent.

Each meeting covered topics of rehearsal techniques, methods to learn music, principles of woodshedding, basic vocal craft, tuning exercises and elements of barbershop songs. Each meeting had 60-70 in attendance. All were eager and talented singers.

On the second weekend of the trip, I had an all-day Saturday class with beginning arrangers and an all-day Sunday class with advanced arrangers. Each class had 20 men. Again, all were eager to learn.

SOME GENERAL COMMENTS

Throughout the many hours with fellow singers, some general comments and observations about the "colonies" kept surfacing. BABS had a sincere concern for the future and preservation of this musical style.

For instance, one comment throughout the trip was "Why do so many of your high-ranking quartets sing so much non-barbershop music?" They expressed their reluctance to tell visiting quartets to sing "only barbershop" because of possible bad feelings. In fact, as they stated, the "Boston Common" were

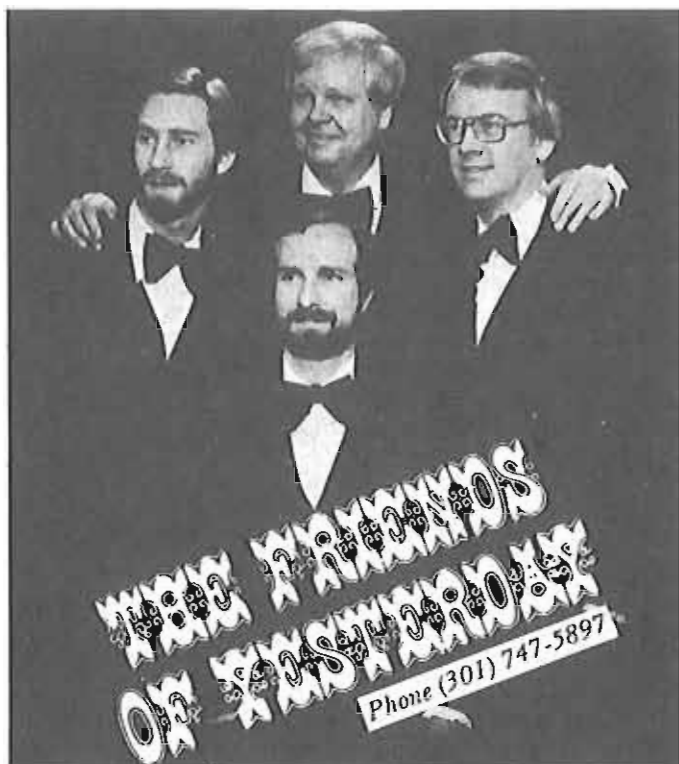
the exception since they sang only barbershop songs during their tour.

Another interesting twist deals with their wanting to find some British songs they can adapt to the barbershop style rather than using only American songs. There seems to be a twinge of question to *Back in Dixie Again* and *Waitin' for the Robert E. Lee* with an English accent.

One observation that always brought smiles was the unanimous feeling that Barbershoppers were universal. The fellowship, fraternal and harmonious spirit prevails whether in Los Angeles, New York or London.

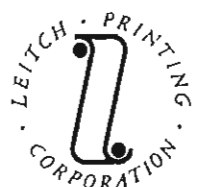
As I headed home physically exhausted, my mind was still bursting with memories of the people and the places: Don Amos, Life President of BABS; John Grant, 1981 president; Laurie Peters, 1982 president; Brian Lockley, Convention Manager; musical talents like Bob Walker, John Wiggins, Tony Searle; the REGENCY PRIDE, BABS Champions; mathematical genius and wizard Matt Peters; singing with the THURSDAYAIRES under the direction of Jonathan Hershman; John Baker, super organizer of the arranging workshop (held in the social club of the Rolls Royce company); Martin Flory, directing the newly-formed club from Wales; laughs with super comic and singer Roy Dawson; seeing the splendor and beauty of Britain as I criss-crossed the country; seeing the cathedral and castle in Durham and a guided tour of London. But the greatest thrill was hearing the Harmony College student body singing "Keep the Whole World Singing."

This is only a small dip from the big barrel of memories. I left England with a feeling of camaraderie, pride and love. Just as a person can never forget his first love, I will never forget my first visit to the British Association of Barbershop Singers and historically rich England!



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STAFF CHANGES

Robb B. Ollett was named Public Relations Director for the Society on November 25, 1981. In his new position Robb will be responsible for all internal and external public relations as well as the supervision of all Society publications. He has been working as a Communications Assistant since August, 1979.

In another administrative move, Shirley Panosian was appointed Office Administrator. She will continue, however, her duties as administrative aide to Society Executive Director Hugh A. Ingraham, CAE.

The position of Director of Communications, formerly held by Burt Schindler, will not be filled in the immediate future.



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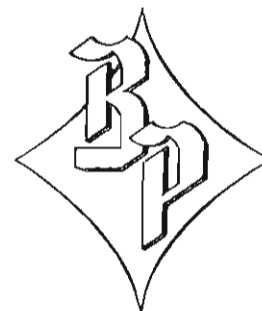


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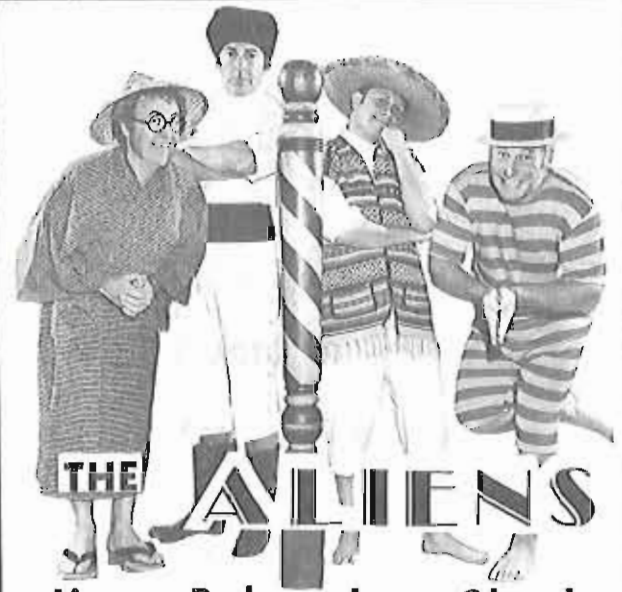
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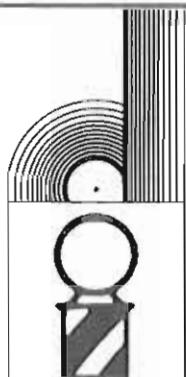
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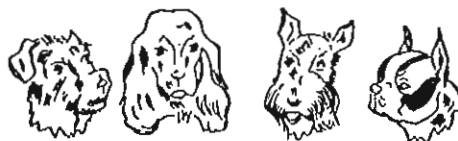
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MANATEE COUNTY, FLORIDA . . .
Sunshine District . . . Chartered October 23, 1981 . . . Sponsored by Sarasota, Florida . . . 30 members . . . Raymond Gremel, 4003 Azalea Ct., Bradenton, Florida 33508, President . . . Harry R. Carter, 1705 Marilyn Ave. . . Palmetto, Florida 33561, Secretary.

ALBANY, GEORGIA . . . Dixie District . . . Chartered December 1, 1981 . . . Sponsored by Macon, Georgia . . . 30 members . . . Barney Oakes, 2219 Wallington, Albany, Georgia 31707, President . . . W. H. McGough, 1605 Gail, Albany, Georgia 31707, Secretary.

COEUR D ALENE, IDAHO . . . Evergreen District . . . Chartered December 1, 1981 . . . Sponsored by Spokane, Washington . . . 32 members . . . Jack Burdick, 11865 Thames Ct., Hayden Lake, Idaho 83835, President . . . Mike Keller, 1053 No. 14th, Coeur d Alene, Idaho 83814, Secretary.

ELKHART COUNTY, INDIANA . . .
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KNOX COUNTY, INDIANA . . . Cardinal District . . . Chartered December 15, 1981 . . . Sponsored by Terre Haute, Indiana . . . 41 members . . . James L. Hills, 4 Fairway Dr., Vincennes, Indiana 47591, President . . . R. William Ballard, 113 Meadowlark Ln., Vincennes, Indiana 47591, Secretary.

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Hampton Roads, Va.
Hamptons, N.Y. (Twice)
Hanover, Pa.
Harrisburg, Pa.
Haverhill, Mass. (Twice)
Hilton Head, S.C. (Twice)
Lansdale, Pa.
Lexington, Mass.
Lima, Ohio
Livingston, N.J.
Naples, Fla.
New Castle, Pa.
New London, Ct.
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