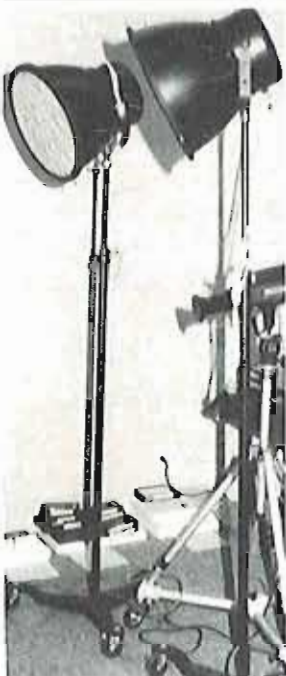




The Harmonizer

OFFICIAL PUBLICATION OF THE BARBERSHOP HARMONY SOCIETY MARCH/APRIL 1982



Society
greet's the
electronic age

(see page 4)

THE BLUE HILL FOUR
BARBERSHOP HARMONY
COMEDY STYLE

Contact: Lew Nelson
71 Conant Rd
Westwood, Mass.
Tel: (617) 329-2333

THE ZOO SONG
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IN THE SKY
THE DOCTORS
SUPER SNYER
IT'S JUST A FORMALITY MOTHER
THE FUNERAL DIRECTOR

LITTLE BARBER
THE INSURET
INSURANCE SONG
THE INSURET
EIGHT FIERCELY HARVARD
PLEASE, BETTY JANE
WESTERN MEDLEY
I'M SAVED

GEORGE WASHINGTON
MEXICAN HAT DANCE
IRISH PYRAMIDS
STEVE O'DONNELL'S WAKE
ALL IN THE FAMILY

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The **Harmonizer**

MARCH/APRIL 1982 VOL. XLII No. 2
A BI-MONTHLY MAGAZINE PUBLISHED FOR AND ABOUT MEMBERS OF
SPEBSQSA, INC., IN THE INTERESTS OF BARBERSHOP HARMONY.

The HARMONIZER (ISSN 0017-7849) is the official publication of the Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America, Inc. (S.P.E.B.S.Q.S.A.). It is published in the months of January, March, May, July, September and November at 6316 - 3rd Avenue., Box 576, Kenosha, Wisconsin 53141. Second-class postage paid at Kenosha, Wisconsin. Editorial and Advertising offices are at the International Office, Advertising rates available upon request. Publisher assumes no responsibility for return of unsolicited manuscripts or artwork. Notice of change of address should be submitted to the editorial offices of THE HARMONIZER, 6316 - THIRD AVE., Box 576, KENOSHA, WISCONSIN 53141, at least thirty days before the next publication date. Subscription price to non-members is \$3.50 yearly or \$1 an issue. Copyright, 1979, by the Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America, Inc.

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Contributors

Ed Flynn . . . Bob Hockenbrough . . .
Hugh Ingraham . . . Eric Jackson . . .
Don Loose . . . Robb Ollett . . . Lou
Perry . . . Dean Snyder . . . Stan Sperl
. . . Jim Vliet

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

1983 Sarasota, Fla. Jan. 26-29

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Thinking Aloud . . .

Sometimes my thinking aloud is done by other people. I guess that everyone, once in a while, lets someone else do his thinking for him. That's the case this month.

HARMONIZER Editor Leo Fobart and I were sharing coffee the other day when he mentioned that it really would be nice if I could have my March material in before I left for Tucson for the mid-winter convention. To which I replied, "I really don't have anything in mind. Honest. Maybe I should just pass for an issue."

"Well, how about something on the fact we ended up the year about 400 members ahead of last year? Don't you think that's rather remarkable in view of the economic situation, inflation, whatever?"

And, you know, he's right. It is remarkable. The employment situation is just about as tough as it's been in the last 20 years here in this country, and the situation is no better in Canada. Yet we hang in there. Four hundred members better than at the end of 1980.

Mind you, much of it is due to new chapters. Last year was exceptional for new chapter growth. The Cardinal Dis-

trict alone achieved a 12% membership growth, mostly due to several new chapters. No question that there are a lot of communities out there waiting to get the word on barbershop harmony.

New chapter growth, though, was not the whole story in 1981. It must have been a year to "RE-MEMBER" too. A lot of guys hung in there, looked at their priorities, and figured that barber-shopping was one of them. That's most encouraging to us at the International Office.

What of 1982? Well, you're going to be hearing a lot about the Five-Year Plan. I've been kicking around the Society since 1949, have been a member of the staff since 1962, and I think this plan can be the starting point for the greatest period of growth in our history. I really mean it. We're getting ready for a big move. I can feel it. Everyone's not going to agree with what's proposed — at least not all of it. We're in for controversy. So what? Some of that's healthy. I remember an history prof of mine who said "the only difference between a rut and a grave is that the grave's deeper."

We're moving out of the rut in 1982. Fast.

Executive Director

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President, Merritt F. Auman, P. O. Box 7842, Reading, Pennsylvania 19603
Immediate Past President, Burt Hulsh, 1531 Julia Lane, Twin Falls, Idaho 83301
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Dixie, Ralph Delano, P. O. Box 9, Benson, North Carolina 27604
Evergreen, Harry Neuwlirh, 1109 Maple Street, Silverton, Oregon 97381
Far Western, Beryl Caron, 10809 Wellworth Ave., Los Angeles, California 90024
Illinois, Jim Vliet, 807 W. Springfield, Urbana, Illinois 61801
Johnny Appleseed, Darryl Fihn, 7975 Cleveland Ave. NW, North Canton, Ohio 44720
Land O' Lakes, Don Challman, 916 W. County Road G2, St. Paul, Minnesota 56112
Mid-Atlantic, William Park, Box 470G, RD 1, Chadds Ford, Pennsylvania 19317
Northeastern, Ronnie Menard, 50 Tufts Drive, Nashua, New Hampshire 03060
Ontario, Cliff Watts, 234 Walden Blvd., Fort Erie, Ontario L2A 1R8 CANADA
Pioneer, Doran McTaggart, 890 Buckingham, Windsor, Ontario N8S 2C8 CANADA
Rocky Mountain, Jack Smith, 700 Valencia Drive NE, Albuquerque, New Mexico 87108
Seneca Land, Robert Culbertson, 438 Buffalo Street, Franklin, Pennsylvania 16323
Southwestern, Donald Wagner, 10106 Laingtree, Dallas, Texas 75234
Sunshine, Bert Warshaw, 9100 SW 16th Street, Miami, Florida 33165

And Past International Presidents

Roger Thomas, 3720 St. Andrews Blvd., Racine, Wisconsin 53405
Ernie Hills, Box 66, Medford, Oklahoma 73759
Les Hesketh, Jr., 7467 Clifton Road, Clifton, Virginia 22024

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Letters

Likes Internationalism

Visiting other barbershop chapters has always been fun for me, but a visit last month was the finest ever.

It started when Henry Sandberg (Sweden) visited St. Petersburg and our weekly Friday luncheon meeting last year. He had walked over three miles to get there because of poor bus transportation. He sang and visited with us and then gave us his address and phone number along with a sincere invitation to visit his town and his chapter.

When I arrived eight months later and called Henry's number, he told me that the chapter meeting was that night and he would pick me up in time for a special bass rehearsal at 5:30.

When we arrived I was handed a guest book, introduced to the members already there and as each of the other 30-plus members arrived, they introduced themselves and welcomed me.

During the break we woodshedded a couple songs in the side room, and then during the quartet part of the program, I was asked to sing two songs in a quartet.

To top off a fine evening, I was asked to direct "Keep the Whole World Singing" and then received a copy of their chapter recording.

As I was driven back to where I was staying by one of the other members, I knew I had just had one of my finest barbershop experiences. I had been a guest of the Downtown Stockholm, Sweden Chapter of S.N.O.B.'s (Society of Nordic Barbershoppers). If you visit them, you will receive the same warm welcome that I did.

Ed Sieling
St. Petersburg, Fla.

A Polecat Program Enthusiast

Our Quartet Chairman suggested I write to let you know my enthusiasm for the Polecat songs. He thinks I created the Polecat chairman position for myself, just to be able to get a dying program back on its feet here in Burlington, Vt.

It really happened in Portland, Me., where I was exposed to my first district competition and my second afterglow. I soon caught on that to get in there and have more fun, one must be able to stand on his own with *Down Our Way* and *My Wild Irish Rose* and a

few of the other popular Polecat songs.

It was fairly easy to learn one song at a time with the learning tape I ordered from the International Office. The hard part was to get three other guys to sing with me. The complete chorus finally got reluctantly involved. (There just was no time on our tight schedule.) We managed to sneak into the entertainment program time somewhat, with permission from that chairman; and our director used the Polecat songs once in a while for evening warmups.

As it stands now, most of our fun with the Polecat songs happens after rehearsal. Then a few of us get together to sing a new Polecat song. We not only get our qualifying sticker on the Polecat roster, but get to enjoy the thrill of singing in a quartet. I will stand proud with my Lapel Polecat Pin when I get it.

Marcel J. Trottier
Burlington, Vt.

More Songs, Singing, Quartets

Seems to me that Ralph Delano's "The Way I See It" (Nov/Dec HARMONIZER) was an invitation to participate in trying to solve the problems that lead to declining membership.

Let's consider this: require each competing chorus to submit a list of about a dozen songs they are prepared to do in contest; then determine by lot which songs they'll sing for the judges. Permit choreography, but award points for singing only.

Preparing a dozen songs will eliminate the two-song syndrome. No points for choreography will eliminate much of the Mickey Mouse antics and, what's more important, allow more concentration on sound.

Consider this, also. Learning many songs with total emphasis on sound will result in the selection of easily singable arrangements. Four congenial guys (one may be a potential drop-out) will find

they have a repertoire of good songs, buy matching T-shirts and a business card; another quartet is born. And, remember, BARBER SHOP QUARTET SINGING is what we're all about!

Roy Redin
Tucson, Ariz.

Increased Mail Rates Cause for Concern

I am concerned, too, about the ever-increasing mailing costs of the HARMONIZER. Since it is a vital communications link with individual chapters, it is very important that this link be maintained. We in Canada are now concerned to a considerable degree about our mailing costs, too, because our first-class postage rates have nearly doubled.

Although I cannot speak for other chapters (and I'm not our chapter secretary), I feel that our chapter, and no doubt others as well, would be willing to receive the HARMONIZER via bulk mail to the chapter secretary. If this is not satisfactory because of the secretary's heavy work load (our secretary serves in dual capacity as secretary and treasurer), perhaps someone else could be put in charge of magazine distribution.

Please be assured of our cooperation in this matter.

George A. Herr
Brockville, Ont.

Editor's note: The above letter is in response to a letter notifying our Canadian brothers of the possibility of returning to the bulk mail method of mailing to them because recent postal increases made individual mailings prohibitive. On January 10, 1982, second-class mailing rates for non-profit organizations in the United States almost doubled, so we're now facing the same problem in this country. Though it would be a severe blow to have to return to mailing magazines via bulk mail, as we did in the early 1950s, this may be the only way to beat spiraling mail costs.

DIRECTOR WANTED

who is tired of shoveling snow and would love to relocate in a sunny, warm, gorgeous gem located in Florida's fabulous southwest coast.

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We'll help you find employment and housing. Send your resume and personal requirements to:

Ron Haltermon, Pres.
Naples Chapter, P. O. Box 8942
Naples, Florida 33941

Audio-Visuals bring new level of educational techniques

By Soc. Public Relations Director Robb Ollett

Cover and story photos by Adm. Field Rep. Ron Rockwell

AUTHOR'S NOTE: We are diving headlong into a new age — one of electronic wizardry and mass communication networks. Video taping, sound equipment and technical training are ordinary parts of the broadcasting business. But, for the Society, these elements are the start of a new and exciting era.

"Okay, Bob, are you ready? Joe? Quartet?"

"Ready!"

"Ready on camera? Lights? Sound?"

"Check!"

"Okay, let's get started!"

"We would like to show you three methods of teaching a song to your chorus . . ."

With these words, we began our first venture into "on site" video taping and fulfilled many weeks of planning.

The Greendale, Wis. Chapter's music committee and board of directors enthusiastically endorsed the Society's music department's plan to use this chapter meeting night as a "guinea pig" session. With the Greendale "Village Showmen" Chorus at their disposal, Society Music Staffmen Bob Johnson, Joe Liles and Lyle Pettigrew taught three songs using three different teaching methods. The entire evening was video taped in a marathon session lasting three hours, twelve tapes and multiple minutes on different machinery.

The result of the program is a tape designed for chapters on "how to teach a song."

To prepare for this session, many hours of planning and scheduling took place. There was music to choose, equipment to test, lights to focus, cameras to check, sound levels to synchronize, microphones to test, circuit breakers to switch (yes, it does take a lot of electricity), formats to plan, equipment assignments to make, seating arrangements to decide, camera angles to choose, exten-

sion cords to purchase and, of course, video tape to pack.

On site in Greendale, the crew arrived four hours early to set up. (There were few questions about set-up since an identical set had been made in the basement of Harmony Hall before packing the equipment for the trip.) Chairs were arranged for the chorus, the microphones hooked up, lights set, camera angles re-checked, color levels re-tested. Soon the "talent" arrived (the Society music staff), Greendale members gathered and it all fell into place.

The taping was successful. With the Greendale Chorus, three types of music teaching techniques were demonstrated — a "quartet method" as taught by Joe Liles, a "barbershop method," taught by Bob Johnson, and the "rote-reading method" taught by Lyle Pettigrew. The tapes were edited into shorter segments using excerpts from each staffer's section. Introductions and charts were added, plus a "voice over" quartet as background music . . . and a first polished tape of teaching methods was complete!

HOW DID THE SOCIETY GET INVOLVED IN VIDEO TAPING?

The idea started in 1979 when plans were being made for the Minneapolis international convention. The convention hall was sold out early in the year and registrations kept coming in. The Executive Committee, with International Board approval, decided to have an additional 600 seats placed in a "closed circuit television" room below the actual competition stage. Through the efforts of the Minneapolis convention committee, and the cooperation of 600 Barbershoppers, the entire process was successful. Tapes were made of the contest sets and offered to the Society for archival and educational use. The Contest and Judging Committee saw this as an excellent opportunity for training and category demonstrations.

International President Ernie Hills decided to start an Audio-Visual Committee and place "AV experts" on it — Jim Vliet from Illinois (audio visual department head), Sam Kennedy from Ohio (former Society fieldman and initiator of the administrative cassette tape series), Phil Lambrinos from New York (president of his own audio visual sales company), Gary Stamm from California (Hanna-Barbera Productions) and Lou Sisk from Pennsylvania (the producer for the Society's annual convention film).

The committee met in Chicago and reported to the International Board: "First, runaway inflation and skyrocketing fuel costs are making travel a luxury our Society can ill afford. Second, our membership is asking for more assistance . . . administrative and music advice at chapter and district levels. Third, because of our daily exposure to television, radio, films, video and sound cassettes, we are all becoming audio-visual users and experts.

"We are faced with maintaining current training, informational and entertainment services to our membership plus



expanding services in the face of rising costs. The Audio-Visual Committee feels that audio visuals and video taping is the most likely answer . . . supplementing and consolidating training in an exciting and entertaining format."

With this commitment in mind, 1980 International President Les Hesketh asked the A-V Committee to continue for another year, to propose proper equipment to be purchased along with suggesting programs for the Society.

With a \$15,000 initial grant of encouragement from Harmony Foundation, the International Office purchased three video recorders (two three-quarter inch, one half-inch), two Panasonic color cameras, monitors and a starting supply of video tapes.

By then, the 1980 Salt Lake City Convention was approaching, and a crew had to be ready to use the equipment for the contests. Special training sessions, guidance from members of a professional television association and information from magazines helped prepare the crew.

During that convention, each quartet and chorus was taped (after a trial taping of the Past Quartet Champions' show) with the thought given to the Contest and Judging Committee's use for category demonstrations. Excerpts of the top choruses and quartets, as well as highlights of the overall convention, were roughly edited for a "first time" mini-course at Harmony College — "Highlights of Salt Lake City." Also, from these tapes, any competitors who wanted to see their performance could do so.

The Executive Committee, late in 1980, appropriated funds for a conference video-taping room to be designed in what was the old Ballroom and later the merchandise department at Harmony Hall (one of the largest rooms in the basement). Sound proofing, special electrical outlets and curtained backgrounds were added to that room with both concepts in mind — meeting room and taping studio.

In order to find more expert opinions, questionnaires were sent to all chapter presidents soliciting help and suggestions for ways to use the newly purchased equipment. Many districts have already purchased similar taping equipment for use at district conventions and contests as well as having it available at music schools and quartet training sessions.

Another test-taping session for the Society's equipment came at a Music Educators National Conference (MENC), when Bob Johnson traveled to Minnesota. A crew of volunteers was assembled in Minneapolis, and tapes of the Sibley High School (Young Men in Harmony) chorus were made.

The 1981 Detroit International Convention was approaching, and a better-trained taping team was in action again. This time with a special treat for competitors. Along with recording quartets and choruses for archives, an additional tape machine provided performance tapes to each competitor AT THE CONVENTION. As the quartet or chorus left the stage, they were handed their taped performance.

Again, the Detroit highlights were assembled for a Harmony College mini-course, but expanded use of the equipment enabled two classrooms to be used as studios, and special classes assembled in those rooms to provide a record of important topical presentations. Plus, the Saturday night show was staged as a television studio and a "This Is Your Life" theme.

To exemplify the educational process of the equipment, the 1981 Harmony College had a play-back room next to a studio room. While the chorus directing students were directing (and taped), comments and correctional critiques were also recorded for the student. After directing, the student and tape were sent to the play-back room, where the student could see himself and hear the comments from the instructor. Truly a terrific teaching aid!

The 1981 Harmony College students were so impressed with the use of the equipment, donations totalling more than \$4,000 were given to the Society for future use in the audio-visual field.

Even with all this "hands-on" experience of the team, plus volunteer help in most locations, there was something missing and more equipment was needed. Lights!

The Harmony College contribution was used to purchase lighting accessories needed for studio work as well as "on-site" taping.

Also, a \$4,200-grant from Harmony Foundation purchased long-awaited sound equipment (reel-to-reel tape machines, cassette deck, amplifier, microphones, speakers and mixer) to make learning cassette tapes of Society published music. How useful this newer

equipment would be with video taping production! (Thought is being given to producing audio teaching tapes to accompany some of our manuals.)

The Society had now reached the plateau needed for semi-professional taping and recording. All the elements were ready for a first learning tape — and the Greendale "Village Showmen" Chorus meeting was planned.

BUT WHAT HAPPENS FROM HERE?

Taking in all the hours of "hands-on" experience with the equipment, all the articles read about proper techniques and the hours of training from experts across the nation, the Society has now established a working annual budget for audio visuals. The budgeted items include production of more training and learning tapes, expenses for convention tapes and Harmony College taping, and general expanded use of the equipment.

Progress of the recently approved five-year plan and other adopted programs will bring these ideas into taped reality:

- . music training
- . chorus directing
- . how to develop better chapter administrations
- . benefits of Society membership
- . television and radio public service announcements for chapters
- . quartet and chorus training/coaching
- . tape exchanges between chapters and districts
- . educational series on teaching barber-shop harmony in schools
- . closed circuit transmission of international conventions
- . good public relations/bulletin editing
- . reading and vocal craft

Yes, it is truly a giant step for the Society. And it's happened through the encouragement of the International Board of Directors and Harmony Foundation, numerous volunteers and professionals across the country and each member's continued interest in learning this musical style and striving for better singing quality.

EDITOR'S NOTE: An International Office "in-house" committee was established for operating and training on the equipment. With Bob Johnson as chairman and equipment purchaser, the trio of Music Services Assistants Dave LaBar and Lyle Pettigrew with Public Relations Director Robb Ollett became the "AV Operations Team" for the office.

Board Adopts Five-Year Plan Concept

Great weather (at least for those of us from the frozen parts of the country), superb hospitality, spectacular scenery, interesting tours and events, all combined with lots of barbershop harmony — what more could a person ask? No wonder over 1,000 registrants raved about this year's mid-winter convention in Tucson. And for once, the administrative side almost overshadowed the singing.

For despite the Saturday night show, where the Nordic and British quartet champions made our champs and medalists look to their laurels, much of the talk at the convention centered on President Merritt Auman's five-year plan for the Society, a concept which was adopted by the international board in Tucson. One of the most important documents in many years, a synopsis follows. A *pro forma* budget for implementing the plan will be presented to the board in July at Pittsburgh.

FIVE-YEAR PLAN HIGHLIGHTS

A program which has as its ultimate goals quality singing by choruses and quartets in all chapters, and membership increases culminating with 50,000 for the Society's 50th anniversary in 1988, the five-year action plan has the following objectives:

1. A program of quality activities and services directly related to S.P.E.B.-S.Q.S.A.'s mission and objectives.
2. Greater involvement by the member, especially in the area of new-chapter development.
3. More competitive singing opportunities for broader segments of the membership.
4. A specific program for young people — those under 18.
5. Greater recognition for accomplishments other than contest singing.
6. An emphasis, especially for newer members, on what we stand for and why.
7. An increase of 38% in membership

in six years — to 50,000 in our 50th year.

8. An increased public awareness in our Society and what it stands for.
9. A concentration of effort in areas of greatest potential; some districts will get more than others.

OTHER BOARD ACTION CONTEST AND JUDGING

In adopting parts of the C&J Committee report, the board approved the addition of three District Association Contest and Judging Chairmen in 1982 (T. M. "Mike" Hines, CS; Tom Lancaster, ILL; and Merle Clayton, SUN) and the certification of the following men in the Stage Presence Category: Dale Thomas, M-AD; Gene Bowers, CS and Jim Lyons, DIX.

The board also adopted revisions to Article 18 (b) of the chorus rules as follows:

- a. Remove the sentence in paragraph 18. (b).2 (Unstylistic Staging) which reads "Use of staging such as female impersonation or female role-playing is considered unstylistic and will result in disqualification." Replace the sentence with the following:
"Staging in the context of this article (as opposed to Article 20) is defined as 'theatre', or the act or process of presenting a play on stage, and as such is generally not consistent with the barbershop singing style."
- a. Use of staging where any of the performers acts as a girl or woman by using feminine gestures or by wearing feminine apparel is considered unstylistic, and is not permitted.
- b. Excessive use of inanimate staging devices, such as props, or a display of any articles other than props permitted by Article 24, paragraph 3.c., is considered

unstylistic and will be penalized.

- c. Disregard of any part of this section will result in penalties up to and including disqualification."

This change is proposed to: (1), clarify the meaning of unstylistic staging; (2) clarify the meaning of "female impersonation or female role-playing"; (3) provide for penalty of excessive or inappropriate use of inanimate objects as discussed in the Stage Presence Category description and elsewhere in the rules. Paragraph 18. (b). 2c is proposed to allow the Stage Presence Judge the liberty of penalizing rather than disqualifying infractions that are fleeting and/or possibly unintentional.

CONVENTIONS

Three chapters remain "in the running" for the 1984 Mid-winter convention: Long Beach and Sacramento, Calif. and Honolulu.

Though seven cities are still being considered as possible sites for the 1988 50th anniversary convention, Toronto, Montreal and Tulsa were eliminated because they could not meet required specifications for one reason or another. The date for awarding the 1988 convention has been postponed from July, 1982 until January, 1983.

POLICY MATTERS

As contained in the Laws & Regulations Committee Report, the board adopted the following addendum language to existing Section 4c of the Society's Statements of Policy:

Existing Section 4c of the Statements of Policy shall be deleted and the language substituted shall be: "c. Interchapter solicitation or pooling of funds is prohibited. Prohibited interchapter solicitations shall include direct or indirect appeals for funds, for any purpose, from one chapter to another chapter, or to members of other chap-



Top row: Registration and posse welcomes Pres. Auman; "Good luck, Merritt!" from Inim. Past Pres. Burt Huish.
 Second row: BABS champs, "Regency Pride," SNOBS champs, "Good Time Singers" and 1981 champion "Chicago News."
 Third row: Second place Silver Medalists "Classic Collection," third place Bronze Medalists "Side Street Ramblers" and fourth place Bronze Medalists "Center Stage."
 Fourth row: Fifth place Bronze Medalists "Roaring 20's."



ters as a group, but shall not include sales of tickets to public performances or other public events, nor sales of records or other merchandise being offered by a chapter to the general public. Society or district-sponsored events or sales, whether or not open or available to the general public, shall not be deemed to be prohibited interchapter solicitations. Pooling of chapter funds as a result of the Society-approved merger of two or more chapters shall not be prohibited.

"Solicitations or contributions by any Society unit (including a district, chapter, or any quartet, when acting as a Society unit) of donations to or for the benefit of any Society members in need of financial assistance is prohibited. This prohibition applies to the staging of a performance for the benefit of a Society member or his family, but does not apply to the appearance in a show staged or sponsored by non-members of the Society or by an organization other than a Society unit, whether or not such show

is for the benefit of a Society member or his family. Direct contributions by Society units to or for the benefit of a Society member or his family, or sponsorship by a Society unit of a show for the benefit of a Society member or his family, may be construed as an inurement to the Society member and might, therefore, endanger the non-profit status of the Society unit or the tax-exempt status as a charitable and educational organization of the Society, its districts and chapters, under the Federal Income Tax laws."

As required by bylaw, the following subsidiaries were approved for the year 1982: Association of International Champions (AIC), Association of International Chorus Champions (AICC), Confederate Harmony Brigade, DE-CREPITS (Association of Past Board Members), DELASUSQUEHUDMAC Mid-Atlantic District Honor group), PROBE (Public Relations Officers and Bulletin Editors), AH-SOW (Ancient

Harmonious Society of Woodshedders) and NEWCANEWENG (Northeastern District Honor group).

JOHNSON TO RETIRE

It came as a complete surprise to everyone, when Dr. Robert D. Johnson, the Society's Director of Music Education and Services, announced his retirement from the International Office effective September 1, 1982.

Johnson has been director since 1962 and has been instrumental in the development of Society music programs such as Harmony College, Young Men in Harmony and mini-Harmony Education Programs. He also represented the Society at the Music Educators National Conference (MENC) and music festivals across the country. He has received numerous meritorious awards and certificates of recognition while representing the Society.

A replacement timetable and transitional plans will be discussed at the April meeting of the Executive Com-

"Gentlemen, I Have a Dream . . ."

(The following address was delivered by Lou Perry, renown arranger and Senior Judge, Arrangement Category, to the international board during its recent meeting in Tucson, Ariz. on January 29, 1982. We think you'll enjoy reading Perry's message, as it deals with an extremely important subject.)

Mr. President, members of the executive board, international board members, his honor the mayor, ladies and gentlemen:

May I say that it is with a deep sense of humility that I accepted your offer to be your keynote speaker today. I am constantly awed at the quality of the men who sit on the policy making bodies of this great Society. I am awed even more by your dedication to an ideal unmatched in any other organization I have experienced outside of the church. You are very special people in a Society of very special people, "the best people on earth," as the late Al Poole, my North-eastern District friend, used to characterize them.

We shall be celebrating 50 years as a Society in another six years, in 1988, and although I have been privileged to be a member for only 31 of those years, I feel qualified in some small degree to make some observations regarding that celebration.

But first, if you will indulge me for a moment, may I offer some personal background which I think might be pertinent to the issues I would like to address. I was a jazz musician and a free lance arranger for many of the big bands in Boston and New York in the '30s. In 1938, for many reasons, I decided to come back to Boston with my new bride, where I found a well-qualified music Master and studied harmony, counterpoint, theory and composition for fourteen years. My expectations were to write music for trios, quartets and other small ensembles as a hobby.

However, in 1950, my wife's brother inveigled me in a weak moment to attend a rehearsal of what he called a barbershop chorus. Gentlemen, it was pretty bad! I had never in my life heard singing of such dubious quality, matched only by the material.



However, and notwithstanding, there was something about it that captured my curiosity. There was something different about it, something I had never before experienced. I didn't know what it was, but it affected me to the point that I decided to find out more about it.

Dr. Bob Johnson has often remarked that if you want to know what barbershop harmony is you ask any dues-paying member and he will tell you. I started asking. I asked members, directors, quartets, judges, and anyone else in the Society I thought might know, and I got answers. The only trouble was that they were all different! There was one comment, however, that was repeated quite often, and that was that it didn't have anything to do with music; that it was something entirely different.

Needless to say, I was confused but not deterred. I figured that if I was going to find out I had better get involved; so I listened to records, analyzed written arrangements, went to shows and competitions, coached quartets and even tried my hand at writing arrangements. With the help of such people as Bob Dunning, the late Danny Cuth-

burt, Val Hicks, Burt Szabo, Dave Stevens and the "Four Rascals," who, incidentally, are the best woodshedders I ever heard, certain principles started to become evident.

First of all, it was a completely unique style of music, with voicings based on the natural series of consonant overtones. These overtones could be reinforced by proper tone production, like vowel sounds, and voice parts balanced to acoustical necessity. Not only was the style unique, but like jazz, it was indigenous to this country.

At this stage of development we could make more sound than anybody, and that is just what we did. Sound became the absolute end, and we indulged ourselves in orgies of it. We discovered patterns and harmonic sequences that blew our minds, and we sang them over and over. If these patterns didn't fit the song, we changed melodies, lyrics and phrasing to make them fit. To hell with composers! And we even charged people money to come watch our self-indulgence on stage. Boy! Could we make sound!

But then we started to hear comments and reports from audiences. The one heard most often was, "Yes, we like and enjoy it for two or three songs, but then it starts to sound the same." Of course it sounded the same! We were all singing patterns, not songs. In fact, we were destroying songs to get at the patterns, and this was a supreme irony, because if it were not for the songwriters we wouldn't have had anything to sing except perhaps some vocal exercises.

This is the point where we realized that we had better grow up. If we were going to perform this unique style of music for paying audiences, then perhaps we had better realize that performers had certain obligations and responsibilities to the audiences, and that self-indulgence

might not be the fulfillment of those obligations. Perhaps there was a need to re-evaluate, to state some aims and purposes, and to set some guidelines.

Since contest judges functioned as monitors of what happened to the style, it was decided that it might be a good idea to have a look not only at the rules by which they functioned, but at the philosophy of the whole system. Any of you who were around at the time might remember the presentation past Contest and Judging Chairman Howard Mescher gave to the board. I was told that it was the first time in our history that a report to your body received a standing ovation!

I do not know the logistics of just how Howard's report was acted upon, but I do know that a summons from Dr. Bob Johnson went to the most experienced arrangers to assemble for a week in Kenosha in 1968. It was perhaps Bob's thought that the men who were arranging for the top choruses and quartets just might know the most about the barbershop style; but if you know Bob, you know that you don't get anything from him for nothing. We sat in separate cells at Carthage College and arranged all day, every day, and by week's end we had turned out 108 arrangements, most of which have since been published.

But that wasn't the point. That was simply the means to pay off our expenses. Every night we assembled at Harmony Hall, sang over the day's output, and discussed what we thought was stylistically representative. By the middle of the week there was a consensus among this peer group. We were kept honest by the youngest member, referred to fondly as "the punk kid," Dr. Greg Lyne. If it got by him it was probably stylistic!

The concept was this: if we were going to say that the arrangers would be the guardians and preservers of the barbershop style, then we had better know what it was we were preserving. That memorable week's work was a start, but it

was only the beginning. Dr. Burt Szabo, with his background in research, was asked to choose a committee to research all recorded four-part male singing to date; to discover the concepts, principles and guidelines which make the barbershop style of singing distinctive from all other forms of music; to write up the findings into rules of contest; to test the rules at on-site competitions; and to set up procedures for training and testing candidates.

It was three years, in 1971, before 23 were certified; and as testimony to the effectiveness of the work of Burt's committee, there has not been a change in the Category to date.

So much for historical background. After some 30 years, I think that I have a reasonable grasp of what we have on our hands, but it would be presumptuous to think I know it all, inasmuch as the style is still evolving. If you will indulge me a while longer, I would like to summarize, to date.

The music we sing has roots in the Teutonic system of music organized and synthesized by the great J.S. Bach early in the 18th century; but the barbershop style of singing by adult males is unique among all musical styles. Like jazz, with which it has a lot in common, it is indigenous to this country, and we may take justifiable pride in the fact that we are contributing to the original music of our country. The theory of voicing on consonant overtones, and adjusting pitch to enhance that consonance is practiced most notably in string quartets, which epitomize the ultimate in musical aspiration. So we are in pretty good company to start with. Added to that is the fact that a musical instrument is only an imitation of the human voice, but the voice is also able to fortify musical expression with language.

The barbershop style is not only unique, but as John Malloy pointed out in a recent issue of the HARMONIZER, we have a monopoly on it; and those of you who are businessmen know what an advantage this is in the marketplace. It is an artform, capable of realization along with the highest artforms in music.

I have two friends who are violinists with the Los Angeles Symphony Orchestra. A couple of years ago I had occasion to play one of the records by the "Boston Common" for them. I wanted to see how they reacted, without any previous discussion, just hearing it cold, as it were. I was surprised that they understood and appreciated not only the music, but all

of the principles involved. They agreed that it was chamber music and should be performed only in concert, in halls holding not more than two hundred people, and never electronically amplified because all the presence and physical impact created by room ambience would otherwise be destroyed. All these things are true of string quartets, and for the same reasons!

Now, if you agree that we are in possession of such a great and unique artform as the barbershop style of singing, would you be willing to ask yourselves why it is not known and recognized the world over? From my observation may I submit the most cogent reason is that, with too few exceptions, nobody knows what it is! I find it confusing, to say the least, when a quartet which has just won a district championship sings two gospel songs in acceptance of the award. I find it confusing when I attend an A.I.C. show at an international convention, which is purported to be the ultimate celebration of the best in the style, and hear rock music, gospel, country-western, the blues, dissonant modern harmonies and even attempts at opera, all styles different from the barbershop style. But most of all, I find it confusing when you, as members of this Society, signify your approval of these presentations with your enthusiastic applause. If I find it confusing, what must our audience think!

My father used to tell me that what I was doing spoke so loudly he could not hear what I was saying. May I submit that the world is watching what we are doing so intently that it cannot hear what we are saying.

If what we are doing implies that we are in the professional entertainment business, then it would seem appropriate, if we are honest with ourselves, that we change the name of the Society to fit what we are doing. Instead of exhorting performers and considering legislation to force compliance with something we know little about, wouldn't it be better to have a look at ourselves for a moment and see if perhaps we are not to blame for this dilemma?

I think you will agree that you cannot sell something you do not believe in; and it follows that you cannot believe in something you do not understand. Understanding comes with knowledge and education, and perhaps that might be the place to start.

Why should the definition of barber-

(Continued on page 27)



The Way I See It

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

By Ed Flynn,
306 Holly Hill Drive,
Pittsburgh, Pa. 15237

Ted and I were among the stragglers at Wednesday's afterglow. We had never had a serious conversation before, so I was surprised when he said, "You know, I consider myself an average Barbershopper. I look forward to our meetings, get irritable when dinner is late on Wednesday nights and spend Thursday mornings in a fog. I enjoy singing in the chorus, and I realize my voice is not the greatest. Still, I feel as though I'm missing out on something."

"What?" I asked. "You're an important part of our group. We depend on you to round out the tenor section."

"I know that," he said. "But what I'd really like to do is some quartet singing."

"What's stopping you?" I asked. "I know there are plenty of guys who'd sing in a quartet with you."

"What's stopping me, quite simply, is my voice," Ted replied. "It's not of professional quality. I can't match the quality of other tenors I've heard sing in quartets because my voice is only average. And there's no way I'll embarrass myself in front of the whole chorus."

How unfortunate that he feels that way, I thought. And then I remembered just how many times I'd heard that exact sentiment from other Barbershoppers.

Still, just about every time I pick up an issue of *The HARMONIZER*, I read an article about quartet promotion. Our Society is concerned that more of its members aren't experiencing the ultimate joy in barbershopping.

"Quartetting is the name of the game," they cry. "The Society for the Preservation and Encouragement of Barber Shop *QUARTET* Singing in America is our official name," they'll tell you. "Get together with three other guys and do a little woodshedding . . . boy, will you be rewarded." It goes on and on.

We all know that nothing satisfies a Barbershopper more than to lock his

voice with three others in a ringing chord. I'd venture to say that most every Barbershopper has done this at least once in his lifetime, whether he did it willingly (perhaps as a member of a tag quartet), or through necessity (maybe he's the only baritone remaining at the afterglow).

After this "exciting trip," wouldn't it seem logical that he would seek out three others who have shared this wonderful experience, start a foursome, and reap the benefits that quartetting brings? After all, singing in a barbershop quartet is supposed to be FUN. And, indeed, it is for those who get involved.

Why, then, don't more of our members enter "barbershop heaven," and why do many quartet men become "fallen angels?"

There are many answers.

Some lack the time; others have the time but can't find three others who do. Some members underestimate their abilities, and then there are those who aren't willing to put in the extra work that singing in a quartet demands.

These reasons are valid, but don't they actually affect a small minority of our membership?

Let's look at the average, active member of any chapter. He has two of the three ingredients necessary to sing in a quartet. One, he has *DESIRE*, simply because he's a Barbershopper. Two, he has *TIME*, evidenced by his regular presence at chapter meetings and singouts.

What he lacks is what our whole Society stands for: *ENCOURAGEMENT*. The fact is that most of our guys don't sing in quartets because we don't encourage them unless they're above-average singers.

The point is that most of our guys, like Ted are NOT above-average singers, and they realize if they start a quartet, our sophisticated ears will immediately categorize them in terms of quality.

After hearing all the "good guys," they refuse to sing. (I've actually heard members say, "I'm not going to make a fool out of myself.")

Sad to say, the lack of encouragement (which affects a high percentage of our active membership), comes from our leadership — our international board. It all started several years ago when our Society apparently decided that barbershop music is a highly regarded art form and should be treated that way. Its intention was to educate all members in the *CORRECT* way of singing.

Until that time, creativeness and individuality were commonplace with quartets. Voice styles and techniques were highly varied and apparently that troubled our music educators. Someone reasoned that if two quartets sing differently, then one must be wrong, since there is, after all, only one correct way to sing barbershop harmony.

*"Let's look at the average, active member of any chapter. He has two of the three ingredients necessary to sing in a quartet. One, he has *DESIRE*, simply because he's a Barbershopper. Two, he has *TIME*, evidenced by his regular presence at chapter meetings and singouts. What he lacks is what our whole Society stands for: *ENCOURAGEMENT*."*

A new era was born. "Music Educators," "schools" and "manuals" became everyday words. Judges were re-trained, and the new parade of quartets emerged. Though they all sounded alike, the sound nevertheless improved.

But one very important item was over-

looked in this decision to improve barber-shopping. The fact is that the majority of our membership lacks the ability, and therefore, hasn't the desire to jump on the Society-style quartet bandwagon. In reality, we really encourage only those who are talented, dedicated singers who seek out each other and indeed *do* benefit from our system. This in itself is great, but what about the others, like Ted, who are left behind?

As the quality of our organization reaches near professional heights, fewer "average singers" engage in quartet activities. They know what the Society is looking for, and they know they can't "cut it." They realize it would be pretty difficult for us to be entertained by the professional-like sound of an international medalist quartet, then turn around and be even mildly enthusiastic over the sound of the local "Joe Barbershop Four."

We must remember, however, that barbershopping is supposed to be for *everyone*.

Back in 1938 when our Society was founded, ALL members were sincerely encouraged to engage in quartet singing. Ostensibly, the same is true today, except that today's high standards actually DISCOURAGE average singers from forming new quartets. We get a double message from the Society. They state, "All members are encouraged to sing in quartets." Then they whisper, "But only if they're good."

I understand that quartets may sing for different reasons. If one has the talent, time, desire and dedication to strive for international status, that's fine. But I have no less respect for four everyday Barbershoppers, lacking uniforms and coaching, belting out *I Want a Girl*. That's why they joined in the first place.

"The way I see it," if we truly want to keep some of the 5,000 members who drop out yearly, then we have to consider their feelings, realize their shortcomings and direct some of our programs toward them. Above all, we must really encourage them to participate in quartet singing. A good starting point would be to place less emphasis on competition and more on fun.

It troubles me when I hear "we only want singers"; "everybody should audition"; "should we have a hand-picked chorus for competition?"

Barbershopping is a love. It should be shared by those who love. If four men, like Ted, who love barbershopping can find the time to get together and enjoy quartetting, let's help them.

Generous Donations Launch Museum Fund Drive

PRESERVATION HALL, the Society's International Barbershop Museum, has struck a responsive chord in the hearts of a great many Barbershoppers everywhere. Only about 700 members were exposed to the story before its publication in the last *HARMONIZER*. The result was a whopping 10% response with gifts totaling over \$20,000! Every contributor is a major contributor, but this month we want you to meet some of those we call the "GRAND GUYS!" Meet those who gave \$1000 or more!

"Q" Suburban Chapter (of Ill. Dist.) Executive Board beams approval as Pres. Don Thompson presents a \$1000 check to International Museum Chairman Bob Hockenbrough. Board Members from left: Paul Anderson, treas.; John Murphy, VP; Clem Carlson, secy.; Dave Anderson, VP. Photo by Bob Menter.



Above, from left, George Chamblin of Columbus, O. gave \$1000 and Bill Bailey of Tulsa, Okla., a personal friend of Founder O.C. Cash, started it all with a check for \$1000, which he later matched for a total of \$2000. Bill Diekema, of Holland, Mich., composer of *KEEP AMERICA SINGING*, gave \$2000 and Dick Neely of Elmhurst, Ill. gave \$1000!

YOU ARE INVITED to contribute your cash to help put a museum in our future. This is purely voluntary. No pressure. No assessments. But there will be a constant, gentle reminder that this is OUR museum. And EVERY member has a part in it. Send your contribution today. USE THE COUPON BELOW. Make your check payable to SPEBSQSA, INC. MUSEUM FUND and mail to Dallas Lemmen, Box 575, Kenosha, Wis. 53141. It's TAX DEDUCTIBLE and a nice thing to do.

A Project of the Decrepits

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WE SING THAT THEY SHALL SPEAK

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You've done it again! You've reached a new high! You've passed the FOUR-MILLION-DOLLAR MARK!

You, the members of the Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America, have contributed over four million dollars to the Institute of Logopedics in Wichita, Kans. Untold hours of sing-outs, bazaars, "passing the mug," and other fund-raising events have earned over four million dollars since 1964. These dollars make Barbershoppers everywhere part of the common effort at the Institute, where communication is more than talk.

At the Institute of Logopedics, over 50,000 children and adults have been helped to open a door to the outside world, to learn a way in which to share themselves with others, to communicate. These children and adults have many names and many faces, like little Jimmy, who sits in a wheelchair with casts from his hips down, but reaches out to pat his troubled friend Barry and to say with great effort, "OK, Barry, OK." And there is tiny Jennifer, whose hearing impairment was diagnosed and treated early enough that she suffered no permanent damage. Then there's Dan, who came to the Institute as a graduate student to participate in the Barbershopper Music Fellow program, and stayed on to teach the multiply handicapped.

These are only three of the faces and names, but each of you is a special friend of theirs and all the others because you cared . . . because you have as your motto -- "We sing . . . that they shall speak!"

in-tēr'pre-ta'tion, *n.*

Definition: Representation in performance or delivery, the thought and mood in a work of art, especially as penetrated by the personality of the interpreter. (Webster's Third New International Dictionary)

By Eric Jackson,
Interpretation Board of Review
6604 Rosehill St.,
Philadelphia, Pa. 19120

At last, here it is. The first of a 214-part series on the exciting topic of, yes, the interpretation of barbershop songs! If our loyal editor Leo Fobart has done his job, you will find that you can pull out this article with great ease and begin your very own Original Series, though why you would want to only you can answer . . .

I will never forget my first brief discussion with my now friend and mentor Bill Fletcher (Interpretation Judge par excellence, Research Triangle Chapter, yeh, yeh!) who called Interpretation "the best kept secret in the Society." I thought that one over for a while and then I thought it was time to get started learning all about interpretation, and evesdropped on the top Boss-man of Interpretation (Category Specialist Gary Bolles) who said, "You have to start with the song." Seemed pretty obvious. Then about four years later I understood, and now all HARMONIZER readers are going to get it too.

Have you ever noticed how it's easier sometimes to explain what something isn't than what it is? Here is something that interpretation isn't: It's not how loud or soft you sing. Also, it's not how fast or slow the song moves along. Good, we got that out of the way. But, you're saying, they always tell us about volume and tempo in the A&R session. True, and always in the context of the song you sang. So let's start at the beginning. No, let's start before the beginning, with the question, "What is a song?" I mean, what is a song, really? If you say, it's something you sing, you are really restating the question, not answering it. Maybe the question should be, "Why is a song?",

or "What is a song for?" "What is the purpose of a song?" "Why do people write songs?"

Here's my idea: a song, like any art form, is a vehicle for the communication of emotion. That's it. Emotion, or feeling, is such an intense human experience that it moves many people to communicate it to others, through art, through sculpture, painting, architecture, literature, and yes, music. Including barbershop songs! So somewhere, someone just got kissed by the girl he wanted to get kissed by. He can't believe it. He is ecstatic, thrilled. He can write music, so he does. He writes, "Yes, sir! That's my baby, No, sir! Don't mean maybe, Yes, sir! That's my baby now!!" He means it! The song is trivial, unimportant, but the feelings are real. The human experience is real. The human experience is never trivial. The song is a wonderful opportunity to communicate his experience.

But, he has a problem. Unlike the other arts, music depends on a performer

to deliver the emotional experience of the songwriter to his audience. And this is where *you* come in. You are the mailman. You bring the message from the songwriter to your audience. It is a big responsibility. The question is, did they get it? Did the audience get the songwriter's message? Did they feel emotion? Feelings? Did they get the excitement, thrill, ecstasy? Were they deeply moved? Did they get involved in the story?

I can already hear the objection, "How am I supposed to know what the songwriter intended?" Good point, and one with wide implication. For indeed, the song is *your* vehicle to communicate emotion to an audience. When you select it, it becomes yours. The song is like a two-minute play, and you are the actor. It is your job to read the song's lyrics, hum the melody line, sing the chord progressions and decide for you what the emotional content is that you wish to communicate to your audience. *You* select the main emotion, and *you* decide what the song is about for *you* as the performer.

Over the next few issues of the HARMONIZER we will play with this idea of deciding what the song is about for you. For the moment I want to get this one point across loud and clear. A song is an opportunity for you to communicate emotion to your audience. In your own life you have loved, and hated, and experienced anger, and nostalgia, and humor, and so on. Put these emotions in your singing. Put them on the stage. Study the song and interpret it for your audience. Interpret it. Get it? Your very own *interpretation* of the song or of the songwriter's intent. See you next time.





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.

Early financing: At first the Society had no dues. O.C. Cash and Rupert Hall started mailing membership cards in 1938 to men who had read about "the new idea." They paid postage and printing costs from their own pockets. But soon they realized they had "a bear by the tail," as one later said. Operating the organization began to take too much time and money. And so an annual 50 cent dues figure was established. In 1941 the per capita dues were increased to \$1 and in 1942 to \$2. On both occasions even the most avid barbershop pioneers thought such increases would spell the death of the Society. Dues remained at \$2 until 1947, when a \$1 HARMONIZER subscription fee was added. Since then inflation has taken its toll in required periodic dues increases (as in every other facet of life), and, even more importantly, the Society has greatly increased its range of program services to the membership. We are today the largest male singing organization in the world, and our dues structure reflects the prestigious role that we play.

Sparked by an inquiry from Charles Willcock, historian of the Oakland County, Mich. Chapter, your scribe went in search of the history of awards made to members of our international championship quartets. He consulted (1) George McCaslin, surviving member of the 1939 champion "Bartlesville Barflies"; (2) Glenn Howard of the "Capital City Four," second place winners in 1939 and a singing participant in each of the five following annual contests; and (3) Tom Masengale of the 1941 champion "Chord Busters." The results: In the first three contests medallions were not given (or even thought of) and awards were not standardized. The winners at Tulsa in 1939 received a monetary prize of fifty dollars. Brother McCaslin thinks that this check was never cashed, and that he has it somewhere among his personal files. (If found, he says it will be donated as an exhibit in our new Society museum.) Glenn Howard remembers second place that year as a member of the "Capital City Four" of Springfield, Ill. They had the choice of two prizes — honorary membership in the Pawnee Indian Tribe (can you believe it?), or an offer to make a Victor album of barbershop songs. They chose to make the recording.

First-place winners of the second contest in New York City in 1940, the "Flat Foot Four," are all deceased. But the "Barflies" re-competed that year and dropped to second place. Prizes were furnished by the Crosley Radio Corporation — radios, recorders and record players. Through all the intervening years, George McCaslin has kept his prize and he says it still works.

Now we come to the third contest in St. Louis in 1941. The prizes were engraved statuettes and loving cups for mantel-piece display. Tom Masengale of the winning "Chord Busters" that year and George McCaslin (his quartet again competed and took *third* place) recall that these awards were of unattractive design and not suitable as keepsakes. It appears that neither man has retained his 1941 prize.

Next, the fourth contest in Grand Rapids, Mich. in 1942. The "Elastic Four" won and the awards were reported as follows in BARBERSHOP RE-CHORDINGS (predecessor of the HARMONIZER) in Vol. 2, No. 1, page 3 " . . . each member of the top five quartets was presented with an 'O.C. Cash medallion' given by the Detroit Chapter for permanent possession . . . First place medallions were gold, second place, silver, and third, fourth and fifth, bronze." In addition, each member of the top 15 quartets received a handsome Grand Rapids coffee table.

Subsequent to the 1942 convention each of the winning quartets from the earlier years of 1939, 1940 and 1941 were presented similar medals for their permanent possession. Medallions thus became a permanent type of award at each succeeding international contest, following the custom which began at Grand Rapids. These medallions are badges of merit *par excellence* in our Society. No honor is more greatly cherished today.

The "Schmitt Brothers" took first place in 1951 in their first year of international competition — likewise the "Dealers Choice" in 1973. But these are by no means the only quartet champions to accomplish this feat. The "Chord Busters" had a similar distinction in 1941, the "Pittsburghers" in 1948 and the "Orphans" of Wichita, Kans. in 1954. I hope this special list is now complete, and I am grateful to several correspondents, such as Bill Conway of the "Pittsburghers," for reminding me of earlier omissions.

Early chorus event. The HARMONIZER for August 1946 reports that the Wisconsin District (now Land O'Lakes) held a business meeting and summer picnic at which there was a "contest of choruses" with ten chapters competing. The judges called it a tie between Milwaukee and Manitowoc. At this early date, however, there were no officially recognized Society chorus contests. Our emphasis then was entirely on quartet harmony. The big push for chorus development began in the 1950s.

If you have hospital/medical insurance, you don't have to worry about paying large health care bills out of your own pocket, right?

Wrong.

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What's Happened to Chapter Pride?

Ry Jim Vliet, International Board Member,
807 W. Springfield,
Urbana, Ill. 61801

The present barbershop Society is certainly somewhat different from the Society of past years. Our music is more complex and more sophisticated, as are the policies and procedures needed to manage the Society. As our systems have changed, so have the attitudes of many of our people. We seem to be singing for a different director!

Traditional aspects of barbershop life seem to be slipping away, and many of our members just view barbershopping as a "night out" kind of hobby. Second jobs, other interests and apathy have become a way of life. As a result, personal involvement, esprit de corps, chapter cohesiveness and pride are no longer present.

Since barbershopping is viewed as only a hobby, many individuals are not concerned with other members of the chapter or their activities. No longer is there total involvement when it comes to social activities, performances, retreats or conventions. Many of our proud customs and traditions have been locked up and are not available to share. These include formal recognition, personal discipline and pride in our chapter and what it stands for.

We need to reestablish pride within each member by returning to some basic concepts of caring, sharing and leadership. If we develop individual pride with estab-

lished standards, and help each individual perform to the highest standard possible, increased chapter pride and performance will follow.

The key to all of this is leadership — leadership by example. We must lead and not "hold hands"; we must re-establish proven techniques to improve and sustain esprit de corps.

The first step must begin with each and every individual. Basic concepts of leadership must be accepted early by each member. It must be nurtured and developed as individuals are given more responsibility. We must be willing to set the example and maintain high standards.

Total involvement must be just that — TOTAL. We must develop a greater sense of pride in ourselves if we are to instill it in others. Compliance with traditional, established principles is one of the first steps in establishing pride.

The pride of one's chapter usually is proportional to the degree of personal involvement and identification with the chapter. Pride comes when chapter members know and see and help attain these accomplishments within their plateaus, divisions and at the district and international levels.

Chapter patches, logos, names, jackets and other memorabilia are important for members to identify with. There is a special sense of pride in wearing a chap-

ter logo or jacket among peers at conventions and public outings. You are part of the team and proud of it.

When a chapter member receives an award, we should honor him and add his accomplishments to those of the chapter. When the chapter accomplishes a significant fete what better way to celebrate than to have an all chapter family activity. We can really instill pride in those who have won honors at times like this.

These kinds of recognition can positively help chapter members recapture individual and chapter pride. The most important ingredient is recognition, and it does not cost very much. How simple it is to say "thank you," or give a certificate of appreciation, or write an article about that person for your bulletin. Barbershopper of the Month and Year awards and public appreciation will go a long way towards building pride through accomplishment. We all need praise and feedback on how we are doing on a regular basis. A sincere interest and appreciation of each chapter member will have a lasting effect, especially when we watch those members assume additional responsibilities and carry on proud traditions.

Am I proud to be a Barbershopper? You bet I am. How about you?



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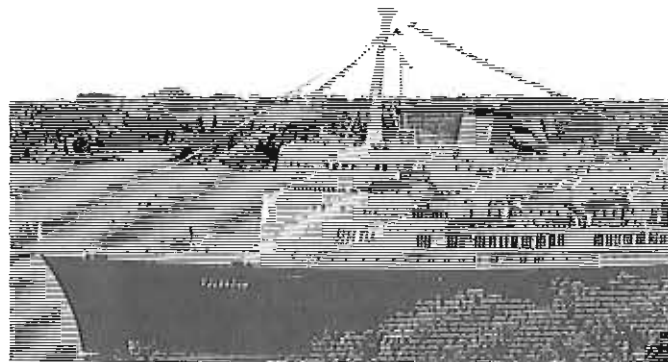
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Care of the Singing Voice: What the Experts Say

By Don Loose,
255 Mass. Ave. No. 414,
Boston, Mass. 02115

There are relatively few professionals in the fields of speech pathology and laryngology who are interested in the professional voice, as distinct from the average and congenitally impaired voice. Professional singers are really the athletes of the voice. Their needs are different from the average person since what they do with their voices is completely beyond the abilities of the man on the street, and because their voices are their livelihoods.

A few doctors and therapists, however, do treat professional singers. The very best of them meet each year at Juilliard School of Music in New York City for the "Care of the Professional Voice" symposium. They meet with voice teachers and voice scientists to discuss the latest voice research, give voice teaching demonstrations and discuss the latest medical and therapeutic methods.

I had the privilege of attending four of these symposia over the last seven years. I've attended open panel discussions and have talked to some experts personally. Since their clients are the biggest stars of opera, Broadway and rock, I felt very privileged to hear the advice they offered and to have the opportunity to ask them questions. Some of the tidbits I picked up follow:

Are there areas of concern for proper care of the voice?

Certain foods like milk and beer, in moderation, generally are not harmful. However, liquor can easily become a psychological crutch for a performer. While milk and beer may produce mucus, mucus itself is actually very good for the vocal cords. Too little, not too much, is dangerous as far as the throat is concerned. Incidentally, roasted nuts can sneak back and blow a note when least expected. Also, anything that produces an allergic reaction should be strictly avoided.

Antihistamines and aspirin derivatives should be avoided when singing — they dry out the throat. Additionally, aspirin thins out the blood and consistent intake of aspirin-containing medicines, combined with extensive use of the voice, has been known to cause hemorrhaging of the vocal cords.

Air conditioning also is disastrous for a singer since it dries the air too much. Singers should continually monitor their levels of hydration, particularly in summer. A crude but easy way to check is to notice changes in urine color . . . a light or pale color indicates a good level of hydration.

Whenever the throat is dry, saline irrigation (gargling with saltwater) is very good.

When asked about the use of megavitamines and herbal teas, the reply was that these topics are still controversial. A large amount of vitamin C can dry out the vocal cords.

Smoking marijuana is very hazardous to the voice, not be-

cause of its speed effects, but because of its impurities. Because it is illicit and sold by weight, there is no quality control as with commercial cigarettes, and there are many very irritating impurities. "Mideastern pot" is the worst and "Colombian" is next. There are horror stories about marijuana smoking destroying singers' voices.

Can much be done for the over-nervous singer? Only a lot of moral support. *Don't* get a singer hooked on tranquilizers.

What about warm-ups, voice lessons and over-singing?

There are no pat answers since there is such great variability from individual to individual.

Voice teachers should inform students there will be some times — maybe once or twice a year — when a singer just can't sing, no matter how important he thinks it is. The vocal cords can only take so much abuse.

When should a child start voice lessons? Again, there is no standard answer except that a child should *not* sing (except to himself) through puberty changes. The doctors objected heartily to high school singers putting on Broadway musicals. The vocal stamina required by the lead parts is not yet developed at this age, and the heavy rehearsal schedules are very deleterious. Likewise, youth choirs are not particularly good, e.g. there has never been a famous adult singer develop from the Vienna Boys' Choir.

Both voice teachers and doctors recommend that promising voices do not sing in choirs or choruses. First, rehearsal schedules are too taxing. Second, voices are often forced to sing out of range for extensive periods to aid the overall balance of the choir, irrespective of their individual vocal needs. Finally, and most importantly, a singer loses the auditory feedback from his own voice, hearing instead the group sound, and he easily oversings his vocal limits. (Kind of hits home, huh? How many of us have learned our individual vocal limits in the vocalizing sessions only to lose sight of them as soon as we're on the risers?)

What do doctors say about singing?

As men's voices mature they become lower, but as old age approaches, say greater than 70 years, voices become higher again, although there is no definitive explanation. Women's voices remain more constant. A perceptual study showed that we can roughly pick a person's age by just listening to his or her voice.


An interesting paper was given by a dentist on the "Dental Distress Syndrome." Psychological pressures can sometimes cause tensions in our body that eventually cause postural imbalances. These in turn lead to pain and organic troubles.

A focus on this imbalance is the "trans-mandibular joint" or the setting of the jaw. If a specialist can balance out the jaw, a variety of seemingly unrelated symptoms disappear. Of course, the voice is in the middle of all of these postural imbalances.

Can a tonsillectomy change the voice? Only temporarily. The biggest danger is in the application of the local anesthetic which is passed through the vocal cords via tubing. If the anesthetist isn't careful, or if he uses the older style rubber (versus plastic) tubing, the vocal cords can become highly irritated. However, except for this danger, the singer should be singing as well as before within a few months with some slight adjustments. Nevertheless, doctors are always wary of surgery, lest they be a scapegoat for any later downward turns in a singer's career.

I saw an exciting film showing vocal cord vibration in slow motion with various kinds of nodes, polyps, cysts, etc. Then, another exciting film showed surgery to remove these lesions using carbon dioxide lasers. Both Sinatra and Caruso had polyps removed from their vocal cords in the middle of their careers.

I think few of us appreciate that we only have one voice to last our lifetime; it cannot be replaced. When treated right, it has amazing regenerative and developmental capabilities, but years of continued misuse can gradually destroy it. How many Barbershoppers do you know who can't sing as well as they used to years ago, for no apparent medical reasons? It's through the efforts of the people speaking at these symposia that we may eventually understand how our vocal practices determine the health and singing ability of our one-and-only, 'til-death-do-us-part, uniquely individual voices.




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Cardinal Tops in District Achievement

The Cardinal District, under the inspired leadership of District President Morris Jennings, literally "tore the place up" with their record of achievement this past year. Five new chapters, plus plenty of activity in existing chapters, brought them from eighth position last year (68.1 total points) to a commanding first position with a total of 119.8 points. Coming from sixth last year, the Sunshine District finished second this year. Rounding out the top three was the Johnny Appleseed District, which moved up ten positions to a third place finish.

Chapter activity is the "name of the game" in the year-long contest, as total district achievement is measured by the activity of its chapters. The total score is divided by the number of chapters in the district to ascertain the average score of each chapter. Each district, regardless

of size, is at the same level when the final accounting is made.

The scoring categories used to determine each district's total achievement points are net membership gain, choruses and quartets in competition, number of chapters holding membership guest nights, use of the Barberpole Cat Program, chapters chartered, number of fifty-or-more chapters, officers attending Chapter Officer Training Schools (COTS), delegates attending district house of delegates' meetings and chapters publishing regular bulletins.

The top three districts were awarded appropriately designed plaques recognizing their outstanding membership achievement during 1981.

The 1981 Champion Chapter Award was won by the Altoona, Pa. Chapter (Mid-Atlantic District), which accumu-

lated a total of 772 points in the Society-wide achievement contest.

The following chapters will receive special satin banner awards in recognition of their outstanding membership achievement (for retaining 100% of their 1980 membership throughout all four quarters of 1981): Cass County, Mo.; Watertown, S. Dak.; Antelope Valley, Cal.; Southtown, Ill.; White River Valley, Ind.; Dauphin, Man.; Kaukauna-Little Chute, Wis.; Le Roy, Minn.; Hazleton, Pa.; Port Hope, Ont.; Fort Myers, Fla.; Estero Island, Fla.; and Laramie, Wyo. In addition to the banner awarded to the chapter, officers of these chapters will each receive a special token of appreciation for their efforts. (See table below for additional achievement results.)

AVERAGE CHAPTER SCORES FOR EACH DISTRICT

District	Total Points	District	Total Points	District	Total Points	District	Total Points
CARD.....	119.6	LOL.....	83.9	SWD.....	79.4	PIO.....	62.4
SUN.....	96.3	DIX.....	83.4	SLD.....	78.1	NED.....	61.0
JAD.....	91.8	M-AD.....	82.0	EVGN.....	75.6	RKMT.....	60.5
FWD.....	83.9	ONT.....	80.5	ILL.....	74.2	CSD.....	58.9

International Achievement Winners

PLATEAU ONE (Membership under 30)

Place		
1st:	Nacogdoches, Tex.....	372
2nd:	Leavenworth, Kans.....	357
3rd:	Helena, Mont.....	354

PLATEAU TWO (Membership 30-39)

1st:	Tuscaloosa, Ala.....	436
2nd:	Carson City, Nev.....	385
3rd:	Memphis, Tenn.....	378

PLATEAU THREE (Membership 40-49)

1st:	Joliet, Ill.....	479
2nd:	Monroe County, N.Y.....	455
3rd:	Iselin, N.J.....	444

PLATEAU FOUR (Membership 50-74)

*1st:	Altoona, Pa.....	772
2nd:	Anne Arundel, Md.....	588
3rd:	Champaign-Urbana, Ill.....	558

PLATEAU FIVE (Membership 75-99)

1st:	Mankato, Minn.....	581
2nd:	Bloomington, Ill.....	509
3rd:	Lancaster, Pa.....	473

PLATEAU SIX (Membership 100 or more)

1st:	Arlington Heights, Ill.....	560
2nd:	Dallas Metro, Tex.....	546
3rd:	Buckeye (Columbus), O.....	539

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Chapters in Action

By Leo Fobart, Editor

Almost every bulletin we read these days has a message from the new chapter president, containing either the president's plan for success, or some words of inspirational wisdom to spur the singing troops to new musical heights. We were impressed most by Jon Ayers, president of the Huntington North Shore, Long Island, N.Y. Chapter, who compared his position as president to that of a branch manager of a barbershop bank. Jon wrote it this way: "My job is to make the bank grow with steady depositors, but if I have an account there, I'm only one of many depositors called the board of directors, who handle all the administrivia that has to happen to keep the branch running smoothly, and we also have another team of professionals who invest our deposits and make them earn interest — that's our musical team. We'll mind the store, but if you want those big dividends, we're all going to have to make regular deposits. If you are to enjoy the good things that being a member brings, I think we have the right to ask you to do your share to make our chapter strong and healthy . . . We want your body at every chapter meeting possible and sing-out, on time and ready to give, and we want your mind to learn the music and think, think, think and listen while you're

The Fresno, Cal. Chapter devised an inexpensive project for their wives' auxiliary and now have this beautiful banner (gold and blue) to display at meetings, sing-outs, conventions and "any place the chorus goes." Auxiliary Pres. Helen Shahzade and Past Pres. Ron Byrd are the proud banner holders.



singing. If we all make these deposits regularly, I'll guarantee you'll live forever on the dividends we'll earn." We'll bet many chapter presidents would echo those sentiments with a hearty: "Golly, I wish I'd said that."

The St. Louis Suburban (Mo.) Chapter's regular meeting on November 11 combined a Veterans' Day celebration with a Novemberfest. The membership was invited to wear as much of their Vietnam, Korea or WWII Armed Forces uniform as they still had — or could get into. Prizes went to Julie Goss (Navy) and John Walsh (Army), both of whom were able to wear all of their WWII uniforms. The full-of-fun evening was enjoyed by 128 members and guests.

The Oklahoma City, Okla. Chapter, one of the Society's pioneer groups, recently changed its name from the "Singing Sooners" to the "OK CHORALE." The name change came as part of a campaign to build a new image of barbershopping in "OK City." After nearly 12 years as the Singing Sooners, the new name was picked from several suggested by members. The name will become the center of focus as the chapter prepares publicity for its March 13 annual show.

Big band sounds and barbershop harmony have proved to be a successful combination in Belleville, Ill. It's the third year that Barbershoppers and a local 18-piece dance band joined forces. A "sold-out" ad appearing during the final week before the recent show is evidence of the kind of musical excitement provided by the chorus and the band. The evening featured concerts by the chorus, band, the "Third Edition" and "Male Delivery" quartets and an hour of dancing. Tickets are already being ordered for next year's event.

A funny thing happened on their way to the contest. As they walked from their motel to the theatre for competition, the 70-man "Chorus of the Genesee" of Warren, Pa., resplendently attired in powder blue dress suits with silver trim and wearing artificial red flowers in their lapels, stopped in front of a church to serenade newlyweds with *I Love You Truly*. After that sidewalk warmup, the chorus outsang about 20 other choruses and won the right to represent the Seneca Land District in Pittsburgh in July. On the following Sunday, a member of the chorus, Bill Miller, attended Mass at the same church. In talking with the pastor after the service, Bill mentioned that he

The Green Bay, Wis. "Baylander Chorus" did their warm-ups aboard the "Tannenbaum Express," the bus they chartered for their six-hour Christmas Caroling project on Dec. 5, 1981. The caroling started in a nursing home at noon and, after 45-minute concerts at three similar facilities, concluded with a church service at five. The special project rated full-page news coverage and was equally rewarding for the singers.



was in the chorus which had sung to the couple after their wedding. "Oh," the pastor said, "you mean my disaster wedding." He told Miller that during the ceremony, a candle had ignited the bride's silk flowers, her mother fell on her backside rushing to help her, the pastor burned his thumb putting out the fire and the bridegroom fainted! Otherwise, the wedding went smoothly. Thinking it was their skillful and soulful singing that had brought tears to the bride's eyes during their rendition, the chorus had other thoughts after learning what had happened before their song.

AH-SOW IS ALIVE AND WELL, according to a news release. The Society-approved subsidiary, devoted to preserving and promoting the art of pure woodshedding, now has 482 members and, as determined at their 1981 meeting in Detroit, will only certify additional applicants during the convention at Pittsburgh this year. A roster of members is being mailed to every AH-SOW member so that traveling woodshedders can locate fellow woodshedding buddies. All members are encouraged to initiate woodshedding programs within their respective chapters.

Members of the Rapid City, S. Dak. Chapter are proud of fellow-member Stan Angle, a vocal artist, music teacher and former minister, who makes an 80-mile round trip to attend weekly meetings. Angle, who is vocal music director for Deadwood, S. Dak. elementary and junior high schools, has just produced a LP recording of songs ranging from semi-classical to country-western. The record has been "in the works" for a number of years. His many barbershop friends hope this may be the start of a long and new career for Stan.

In an article in the Sept.-Oct., 1981 issue of "The Journal of Insurance," Ted L. Edwards, Jr., M.D., who operates a preventive medicine, stress management facility in Austin, Tex., suggests as one of ten tension breakers that we "indulge in a hobby . . . join a theatrical group or a barbershop quartet." It's great to find that others now recognize the therapeutic values of our hobby we've known about for some time. For example, how about this testimony from Dr. Matt Warpick, the Society's first 50 man-of-note award winner, who at 80 years of age, maintains an active medical practice and was re-

cently re-elected president of the North Queens (N. Y.) Chapter. Matt writes: "The camaraderie, unselfconscious good fellowship and close harmony have all contributed to smoothing over some of the rough spots I've encountered over the years." And then there's Vern Holmes, executive vice-president of the Board of Sentry Insurance. Vern is a near 30-year veteran Barbershopper who has always found relaxation through barbershopping. He is presently serving as president of the Stevens Point, Wis. Chapter.

Lori Pfannenstiel, Occupational Therapy Supervisor at the Institute of Logopedics, is the daughter of Hays, Kans. member Ed Pfannenstiel. Lori was recently featured in "DIALOGUE," an Institute publication.

The Peninsula, Cal. Chapter Board agreed to purchase 24 copies of Barbershopper Fred Gielow's "Laughter, Love and a Barbershop Song" to be used throughout the year as prizes and awards. What a good idea!

What started out as a "tongue-in-cheek" proposal for a merger between the Menomonee Falls, Wis. Chapter and the slightly better known Louisville, Ky. "Thoroughbreds" may end on a very positive note. The brain child (?) of Menomonee Falls PR man Bob Nolan has now developed into what could be a giant Logopedics spectacular, bringing together the two chapters and several other Milwaukee area chapters. No show date scheduled as yet.

How do you attract men to your guest night? The Framingham, Mass. Chapter chartered a boat for a three-hour inner harbor cruise. Special guest was Gerry Howland, Bozeman, Mont. Musical Director, who had never been on the high seas before. It was not only a memorable night, but a success as well with Framingham now reporting six new men on board.

Many chapters have special selling promotions around Christmas time. In Alexandria, Va. they sell cheese with great success, while in Seattle, Wash. their "bag" is selling nuts, (filberts and walnuts), at \$3.25 per pound. They even had a nut-weighing party which included a potluck dinner when all the packing was done. If they could find a wine-selling chapter, perhaps the three chapters could get together.

Hutchinson, Kans. member Craig Clough will be touring the U.S. and Canada this summer with one of five UP WITH PEOPLE tour groups.

The Davenport, Ia. "CHORDBUSTERS" and wives ("CHORDJEWELS") picked up a fast \$360 when they provided usher service for their local Toughman Contest in early February.

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Writer/Nostalgia Buff/Barbershopper Don Donahue holds two books written by Dr. Sigmund Spaeth, eminent music historian and critic. Donahue has just finished a book about the written works of Spaeth, all of which are part of Donahue's vast collection of musical memorabilia.

Here's a story left over from the Detroit Convention often referred to by Grand Rapids, Mich. people as the "Milly Taylor Happening." One day while at the convention, Milly and June Peterson were walking from the Detroit Plaza to a nearby restaurant where they were to meet their husbands. Milly tripped and fell striking her head in the process and cutting herself over one eye. June noted they were walking past a fire station and suggested emergency first aid treatment to stop the bleeding. So in they went, and the firemen did a first class job of rendering assistance. The ladies thanked them and continued on to the restaurant where the others awaited them. After explaining their tardy arrival and describing the kindness of the firemen, they discussed ways of expressing their appreciation. Someone suggested a barbershop serenade, and it didn't take long for a quartet (Taylor, Rigsbee, Fickes and Peterson) to respond. They marched right into the fire hall in their red Great Lakes Chorus shirts and burst into song. The firemen were delighted and the officer in charge put a microphone in front of them and later told them their songs had been piped to every fire station in the city. Not only that, but a policeman who happened to be there also set up a microphone and sent their music out over the police department's central dispatch system. So, what started out to be a very unfortunate accident for Milly Taylor ended as a

ABOUT THE COMPOSER

The song in this issue, *How Can I Miss You When You Won't Go Away*, is Len Linnehan's contribution to the Society's music publishing program. A member since 1947, Len has an extensive and varied musical background.

A member of the Hanover, Mass. "South Shore Men of Harmony," Linnehan's experience includes quartet singing, instrumental teaching, dance band work, directing choruses, contest judging, quartet and chorus coaching and writing and speaking on a variety of musical subjects, including songwriting and the history of popular songs.

A writer-member of ASCAP since 1966, we think you'll find this Lou Perry arrangement a special treat.

pleasant surprise for the Detroit police and fire departments, both of whom enjoyed a bit of unusual entertainment.

Membership vice presidents may be interested in the portable display booth conceived and used successfully by Fred Anton of the Miami Chapter. The booth, appropriately decorated with the insignia, photographs, signs or anything else that might be helpful to tell the Society's story visually, can be easily transported to any spot where there is a congregation of people. It's constructed so that you may use continuous slides with recordings or video tape equipment, or live quartets with promotional materials for handouts and forms for taking names, etc. The booth can be manned easily by two people on many occasions throughout the year. Construction materials will cost about \$75 and a set of plans can be obtained by sending \$2 to the Miami Chapter, in care of Fred Anton, 685 N.E. 126 St., North Miami, Fla. 33161. Though Fred is responsible for the concept of the booth, others involved in the production are Rik Ogden (design and graphics), Grayson Welty (plans), and Jerry Kelly (prototype construction).

When one of the attendees at Pioneer District's COTS (Chapter Officers Training School) discovered his wallet was missing, the rest of the students agreed to take a collection to help offset the loss with any surplus going to the Institute. When the man found his wallet later, the entire sum of \$81 collected was contributed to Logopedics!

Former Society Executive Director Barrie Best is the new chorus director of the Ft. Vancouver, Wash. Chapter, having taken over for director Luke Powell, who has left the area. Executive director from 1963 to 1977, Barrie has recently moved to Battleground, Wash., where he has taken over the management of several pizza houses in the Portland-Vancouver area.

Though former El Paso, Tex. Director Artie Dolt has had to take a temporary hiatus from his busy barbershop activities, he is presently "guest" bulletin editor. Others may have had the feelings he writes about in a recent editorial. In part, this is what he wrote: "Now due to a hectic schedule, my activity level has ebbed to a snail's pace. The withdrawal pains are killing me! This temporary condition, though, has allowed me to assess our hobby from a different vantage point. I had forgotten what an excellent diversion it really provides. The all-too-few moments spent harmonizing have become precious to me. The satisfaction, enjoyment and fellowship derived from singing are a relief from the complexities and pressures of everyday life. Please don't take it for granted. Be appreciative and take advantage of your opportunity for involvement. When circumstances won't permit this outlet on a regular basis, you'll miss it . . . trust me!"

An appearance at the Sun Carnival Festival in the El Paso Coliseum on November 28 found the El Paso, Tex. "Border Chords" sharing their warm-up facility with eight prominent television stars . . . the Budweiser Clydesdales. Now that's show biz!

GEORGE DOHN

Memorial services for George Dohn, two-term past president of the Far Western District (1955-'56 and 1959-'60) and international board member in 1961 and '62, were conducted recently in Folsom, Cal.

Retired from a major department store since 1971, Dohn will be remembered as one of the early editors of "Westunes," Far Western's publication. Though he had been inactive in the Society for the past few years, he will be remembered by many.

A native of Missouri, he served in the Marine Corps in World War II. He is survived by his wife, a son and daughter and six grandchildren.

The Story of a Song

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



Right around the turn of the century there were many really nice ballads written. Dripping with sentiment, these songs were readily accepted by the American people. Such a song made the Hit Parade during its half century of existence — the ALL-TIME HIT PARADE, as selected by ASCAP in 1963. The song is the very familiar, *I Wonder Who's Kissing Her Now*.

The words are by Will M. Hough and Frank R. Adams, music by Joseph E. Howard and Harold Orlob (1909). Introduced by Joseph E. Howard in the musical, "The Prince of Tonight," in 1909 (produced in Chicago), it was a failure. It was then interpolated in the musical, *Miss Nobody From Starland* (1910), in Milwaukee.

This was Howard's most successful

song, selling over three million copies. From 1909 until his death in 1961, he was always asked to sing this whenever he appeared on stage, radio and TV. In 1947, when his screen biography was filmed (20th Century-Fox 1947), it was named after the ballad, which, of course, was prominently featured.

During the last years of Howard's life, however, the courts disclosed the startling information that this song had not been written by Howard after all. What had happened was that in 1909 Howard employed an arranger and songwriter by the name of Harold Orlob. As part of his job, Orlob wrote *I Wonder Who's Kissing Her Now* for a Joseph E. Howard production. Since Orlob had been compensated for this chore — and since the practice was standard procedure

at the time — Howard published the song as his own. Once it became a tremendous hit he jealously maintained the fiction that he had written it.

During the filming of the Joseph E. Howard biography, Orlob went to the courts to set the record straight once and for all — almost forty years after the song's first publication. He was not seeking any financial redress. All he wanted now was official recognition that this hit song was his. He proved his case. However, a compromise was worked out whereby Howard was not required to pay Orlob anything. In return, Howard willingly acknowledged Orlob as his collaborator in the writing of the melody.

The song was also interpolated in the motion-picture musical "The Time, The Place and The Girl" (Warner, 1929).

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

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

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News About Quartets

The 1980 International Champion Boston Common were recent European guests of the largest radio station in West Germany. WDR in Cologne hosted the champs and asked them to perform on a special live musical show to be broadcast to the station's 1.5 million faithful listeners. The emcee had the "Common" sing tags and songs which best exemplified the barbershop style, while he explained in German the chord progressions and other musical aspects. (The acoustics in the hall were so perfect, a microphone wasn't used. The back row people could hear as clearly as those in the front row!)

After the 90-minute performance, the crowd of 500 cheered and hollered for more . . . three encores worth!

According to the quartet, "the entire country seems musically oriented. They're always humming or whistling — mostly the classics. While we were singing, the audience appeared to lean forward, as if to study each note and each chord. We felt like we were under a microscope."

Their radio station host was trying to start a quartet, but didn't seem to understand the style. So, the quartet introduced him to woodshedding. "You should have seen his eyes," said Bass Terry Clarke. "He was so excited about the chords and overtones, we sang for hours!"

There seems to be new interest in barbershop harmony, with many school students asking the quartet for literature to put in their Master's thesis in Music. In fact, their host has one of three quartets in the area.

The Medicare Rejects of the Ripon, Wis. Chapter claim an accumulative age of 303 years and have been singing together since 1975. In addition to numerous

performances before senior citizen groups, weddings, nursing homes, etc. (their calling card says they're only available daytimes), the comedy foursome entertained the 1981 Federal Congress for the Aging in Lake Geneva, Wis. after two earlier performances for the Wisconsin delegation of the same organization. The quartet boasts four very cooperative wives and three marriages which have lasted over 50 years (the fourth, 47 years). Members of the "Rejects" are Harvey Vorpahl, lead (76); Allie Ptashinski, tenor (77); Harley Vande Zande, bass (78); and Kappy Kapheim, baritone (72).

The Mid-Atlantic District lost one of its finest Barbershoppers on January 20, 1982, when Dundalk, Md. member Dan Cuthbert passed away. He was in the Volunteers when they became district champions in 1951. A woodshedding lead whose unbelievable memory of songs was surpassed only by his great lead voice, Danny would have been 96 on April 20.

News from Jim Grant, bass of the 1970 Champion "Oriole Four," is that he's now contact man for a new foursome, Arcade, which has George Wagner, tenor; Bob Disney, lead; Rick Taylor, bari; and Grant, bass. The guys are ready for shows and can be reached by contacting Jim Grant, 7404 New Cut Rd., Kingsville, Md. 21007 — Phone: (301) 592-2004. This brings together two former members of the medalist "B&O Connection" along with two quartet veterans and the possibility of a good quartet in the making.

In the spirit of encouraging increased membership, the Springfield Music Company (Springfield, Mo.) has donated \$50



The 1981 champion "Chicago News" are shown above as they sang at Harmony Hall at a reception honoring them on November 22.

to a student membership fund to subsidize the dues of student members for the first year (\$10 per member for the first five student members).

The Pacific Exchange (Langley and Burnaby, B.C. and Mt. Baker, Wash.) flew 5,200 miles during a four-day span in early December to participate in the Alaskan dedication ceremonies of three new truck terminal buildings in Anchorage, Kenai and Prudhoe Bay. They were warmly received in cold, snowy weather (minus 57 degrees chill factor) as they sang not only for the dedications but on Alaska Airlines flights as well. Members of the foursome are Dick Clark, lead; Steve Kurtz, tenor; Mike Wilcox, bari and Gary Austin, bass.

A note from the South Sounders, 1980 Evergreen District Champs, indicates a very busy year as champions with over 85 shows, including two radio and one TV show!

Did you know that Karna Small, presently a member in President Ronald Reagan's press corps, is the daughter of Roy Frisby, lead of the 1942 champion "Elastic Four"? She was frequently seen by Chicagoland television viewers before becoming the president's deputy press secretary.

Here's a new quartet from the Lebanon, Pa. Chapter with a fan club of over 40 members headed up by a non-Barbershopper. The Sound of Renown fan club president is Mrs. Marie Weber, 9704 Glenhope Rd., Philadelphia, Pa. 19115; members of the quartet are Dean Kahl, tenor; Al Sheffy, lead; Ed Mathews, bass; and Norm Wilson, baritone.



The "Cornhuskers" (Omaha, Nebr.) sang Christmas carols on a city bus during the holidays and received good publicity on an evening television newscast.

KEYNOTE SPEECH — (from page 9)

shop harmony be locked up in the Contest and Judging Manual? Wouldn't you agree that if every member of the Society knew:

1. That he was participating in the most challenging and rewarding style of music in the world today for male singers;
2. That he has a monopoly on that style;
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5. That he is making a contribution to original music indigenous to this country;
6. That with three other guys, without the crutches of instrumental accompaniment or electronic amplification, he can make a sound no other four guys in the world can duplicate;
7. That with freedom to sing to the lyric of a song, he can communicate with and affect the feelings and emotions of an audience;
8. That he can sing in English better than anybody in the world;
9. That he can experience more pure joy than in any other form of human endeavor:

Then there wouldn't be any doubt about his pride in what he was representing!

Gentlemen, with no disrespect to the great Dr. Martin Luther King, Jr., I have a dream.

I have a dream that every man presently in this Society, and every man who will join it in the future, can be made to understand this fabulous thing we have.

I have a dream that miracles can be performed with education.

I have a dream that every man will develop his talent and sing the best he knows how every time he opens his mouth.

I have a dream that we will be a Society of givers, not takers.

I have a dream that by our 50th anniversary in 1988, every man in the world, who wishes to avail himself of the opportunity, will be singing and preserving barbershop songs, in the barbershop style, with understanding, joy and all the love in his heart.

Taped cassettes of the Lou Perry address can be obtained by sending \$5 to the Tucson Chapter Educational Fund, 1550 S. Brown, Tucson, Ariz. 85710



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Hello, Broadway

Hold Out Your Hand

I Left My Heart On A Tree With Mary

I Love To Hear That Old Barbershop Style

Maggie, Mine

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CRAWFORDSVILLE, INDIANA . . . Cardinal District . . . Chartered December 28, 1981 . . . Sponsored by Lafayette, Indiana . . . 30 members . . . Don Linn, 105 Marshall St., Crawfordsville, Indiana 47933, President . . . Charles A. Gilmore, 1419 West Market St., Crawfordsville, Indiana 47933, Secretary.

VIRDEN, MANITOBA . . . Land O' Lakes District . . . Chartered December 28, 1981 . . . Sponsored by Brandon, Manitoba . . . 31 members . . . Emil Hoffman, 916 - 8th St., Virden, Manitoba R0M 2C0, President . . . Dave Reid, 690 Wellington St., Virden, Manitoba R0M 2C0, Secretary.

WORTHINGTON, MINNESOTA . . . Land O'Lakes District . . . Chartered December 28, 1981 . . . Sponsored by Murray County, Minnesota . . . 31 members . . . Stanley D. Mills, 774 Dugdale Ave., Worthington, Minnesota 56187, President . . . David S. Rogers, RR No. 1, Wilmont, Minnesota 56195, Secretary.

SONORA, CALIFORNIA . . . Far Western District . . . Chartered January 11, 1982 . . . Sponsored by Modesto, California . . . 30 members . . . John Firpo, P.O. Box 4470, Sonora, California 95370, President . . . William Bronson, P.O.

Box 4470, Sonora, California 95370, Secretary.

PLANO, TEXAS . . . Southwestern District . . . Chartered January 11, 1982 . . . Sponsored by Dallas Metro, Texas . . . 33 members . . . Don A. Naeve, 651 Cambridge Dr., Richardson, Texas 75080, President . . . Jim Harmon, 2208 Westridge, Plano, Texas 75075, Secretary.

FREEHOLD, NEW JERSEY . . . Mid-Atlantic District . . . Chartered February 3, 1982 . . . Sponsored by Asbury Park, New Jersey . . . 40 members . . . Marc S. Perez, 29 Cambridge Rd., Freehold, New Jersey 07728, President . . . Alan Kline, 120 Stokes St., Freehold, New Jersey 07728, Secretary.

WHEELING METRO, WEST VIRGINIA . . . Johnny Appleseed District . . . Chartered February 3, 1982 . . . Sponsored by Washington, Pennsylvania . . . 30 members . . . James Thomas Porter, 303 So. Broadway St., Wheeling, West Virginia 26003, President . . . Ronald L. Warren, Washington Lands RD 4, Box 284, Moundsville, West Virginia 26041, Secretary.

SHENANGO VALLEY, PENNSYLVANIA . . . Johnny Appleseed District . . . Chartered February 8, 1982 . . . Sponsored by Canton, Ohio . . . 30 members . . . Donald C. Tate, 2579 Romar Drive, Hermitage, Pennsylvania 16148, President . . . Jack Morris, 54 Oniontown Rd., Greenville, Pennsylvania 16125, Secretary.

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