



# The Harmonizer

OFFICIAL

BARBERSHOP HARMONY SOCIETY

1982

MAY / JUNE



SHL #6 GA

Norman  
Rockwell

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**The \$100,000 BARBERSHOP QUARTET! — see page 4**



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## Contributors

Tom Cogan . . . Toban Dvoretzky . . .  
 Bob Hockenbrough . . . Hugh Ingraham  
 . . . Eric Jackson . . . Morey Jennings  
 . . . Bob Menter . . . Lyle Pettigrew  
 . . . Bob Ruff . . . Dean Snyder . . .  
 Jim Warner

## 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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# Letters

Says "Thanks!"

On behalf of the British contingent at this year's Mid-Winter Convention, may I offer sincere thanks (a) to the Saturday night audience for the fantastic reception given to our quartet champs, "Regency Pride"; (b) to the International Board for inviting our Chairman, Laurie Peters, to deliver an address and; (c) to those woodshedders who allowed Pete Ross and I to mess up your chords with our strange vowel sounds!

We were all overwhelmed by the warmth of the welcome we received and by the interest shown by your members in the progress of barbershopping in



Britain. I think the enclosed picture truly symbolizes the spirit that exists between our two organizations.

Incidentally, if any of your members, whether as choruses, quartets or individuals, are planning trips to the UK I would be grateful if they could let me know, so that I can send them a copy of our 1982 Directory and details of our scheduled events.

Martin Anderson

## Reports From New Zealand

I had a great time visiting the Auckland Chapter a short time ago. It was interesting to see that half the men present (about 14 in all) wore shorts and sandals, and one man went around barefoot all evening. Really a relaxed atmosphere over here.

One of the first persons I met was Chapter Pres. Ken Redwood, and he introduced me to the members, including Director Gary Taylor. As I understand it, Gary is a professional bandsman and will be away for the next six meetings while travelling with the Navy band. Ken will take over while he's gone. Gary has a good musical background and seems

to know a lot about the techniques of barbershop singing.

The chapter gets from ten to 15 men out for each meeting. They are getting ready for competition in six weeks. They will be attending a music festival and will compete against other mens' choral groups.

At the end of the meeting, Ken asked me to say a few words. I wasn't prepared but did tell them what a great hobby barbershopping is, also to pay attention to their director and learn to sing well. I also encouraged them to get new members and try to double the size of the group.

Incidentally, these guys are looking for visiting Barbershoppers and they're great hosts.

Don Wheeler  
Canton, Mass.

## Service with a Capital "S"

As a member of the "Shear Harmony" quartet in the Norfolk, Va. Chapter, I penned a letter to Bob Johnson in January requesting help. Our quartet is preparing for contest, and wishes to use the Society song *When It's Night Time In Dixie Land*. Since that song can only be stretched to about one and one half minutes in length, I asked whether he might be able to suggest a portion of another song which could be inserted to form an acceptable medley.

Bob was out of the office, and Joe Liles took his correspondence. Within one week, "Shear Harmony" had an answer to its problem! Attached to a clearly written cover letter, Joe sent a sheet of music which he had written out by hand! He showed us exactly how to insert 30 measures from another song, including key changes.

This kind of service is amazing, and I wish to express our appreciation to Joe and the International Staff.

Jess Lanehart  
Norfolk, Va.

## Hear That Overtone?

For those who say they've never heard an overtone, let them take out their 1980 championship quartet album. Put the needle on track four of the second side, which happens to be *Lil From Daffodil Hill* so superbly sung by the "Classic Collection." Lean back and relax and at exactly fifty seconds into the song, when the Collection sings

(Continued on next page)

## International Officers

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## And Past International Presidents

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## COGAN PROMOTED

Effective February 18, 1982 Tom Cogan was appointed to a newly created position of Manager, Membership Development.

Tom's responsibilities in broad terms will include:

- develop, assign, and train volunteer field representatives (see story, page 20);
- develop and implement new membership plans;
- develop a person responsible for membership in each district (similar to the district music educator concept) and work out a direct liaison between this person and the International Office;
- supervise the preparation of membership materials; and direct the extension work of the International Office staff.

Cogan has been working as a field representative for the Society since 1974.

He joined the Society in 1958 and served nearly all chapter and district offices.

He holds a B. A. degree from the University of Vermont, and formerly taught mathematics at a private school in Albany, N.Y.

### LETTERS — (from page 2)

"and her heart was loving and true," hear that high and heavenly "violin string sound" come out of nowhere.

I am willing to concede that I could be imagining things, or that this may simply be a harmonic feedback into the recording apparatus. Nevertheless, this old tin ear thinks it hears overtones all through that track.

Any acoustical experts willing to explain to me what I heard?

Bob Bivens  
Great Falls, Mont.

### Sees Need for More "Encouragement"

Three cheers for Ed Flynn and the opinions expressed in "The Way I See It" column in the March-April issue.

He has hit at one of the few faults of our "Society."

As a relatively newcomer to S.P.E.-B.S.Q.S.A., I was immediately impressed with the degree to which it appears so highly organized — "You can't have the bass sing that or the judges will mark you down."

Perhaps my perceptions will change with time, but I applaud Ed Flynn for reminding us that one of the words in our Society name is "Encouragement."

R. Thorne Ellis  
Colorado Springs, Colo.



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# Norman Rockwell's Barbershop Quartet Still Going Strong!

By Bob Hockenbrough, 4150 Deyo Ave.  
Brookfield, Ill. 60513  
Cover and Story Photography by Bob Menter,  
"Q Suburban, Ill. Chapter

*Back in those days gone by, before the invention of the safety razor, there flourished at the corner barber-shop a unique musical form that struck its roots deep in the heart of that generation. The barbershop quartet! It was as American as "hot dogs, baseball, apple pie and Chevrolet." And it was only a matter of time until the quartet became a subject for the brush of America's best loved artist, the late, great Norman Rockwell.*

Rockwell painted the BARBERSHOP QUARTET for the cover of the Sept. 26, 1936 issue of the Saturday Evening Post. And in so doing, he painted himself into the hearts of harmony lovers everywhere.

Norman was a brilliant storyteller. His people seemed to really come alive. Listen! You can almost hear that quartet sing. They're lost in the chords of one of the good old songs, *Aura Lee* . . . or is



The framed version of the quartet available from the Barbershoppers' Shop at the International Office in Kenosha, Wis.

it *By the Old Mill Stream*? No matter. Before long they'll be singing a few of the current hits of that year. *I'm An Old Cowhand*, *Shoe Shine Boy*, *Is It True What They Say About Dixie?* and that old favorite, the *Whiffenpoof Song*.

That was 1936, three years before Society Founder O.C. Cash and Rupe Hall's chance meeting in the Muehlebach Hotel in Kansas City launched the lively revival of the barbershop quartet.

What a delightful surprise it was, then, to discover Norman Rockwell's original oil painting of the BARBERSHOP QUARTET. We first glimpsed it from the foyer, hanging in the dining room of the lovely old home of Bill and Louise Holland of Winnetka, Ill. Safe and sound, it has been lovingly preserved and treasured by these kind people.

It's a fairly large painting, measuring 27 x 36 inches, and was a gift to Bill and Louise from Bill's dad, Nathan.

The story really begins, though, about forty years ago in New Rochelle, N.Y., a popular artist colony of the day and home to Nathan Holland and Norman Rockwell. They were friends, and Nathan often helped Norman find props and costumes for many of his paintings.

In 1939, three years after he painted the BARBERSHOP QUARTET, Rockwell was working on a cover for the



March 18th issue of the Post. It was a scene with an elderly druggist preparing a prescription for a rather apprehensive little fellow with the sniffles. Hanging on the wall behind the druggist can be seen his pharmacy college diploma. This was one of the many props that Nathan had furnished and actually belonged to his father. This, naturally, gave the painting special meaning to him, and he asked Norman if he might have the picture when the Post returned it. Norman, who gave many of his pictures away, agreed. Unfortunately, the painting was never returned. Instead, Rockwell gave Nathan the painting of the BARBERSHOP QUARTET! And it hung in Nathan's home for over thirty years. Son Bill says, "I grew up with that painting. The quartet is a part of my life. I played under that picture for years."

Back in the early '70s, when Nathan came west with Bill and his family, the painting found a new sanctuary with Bill and his new bride.

## THE \$100,000 QUARTET!

At the time Rockwell painted the BARBERSHOP QUARTET he was getting about \$3000 apiece for his covers. A rather princely sum for those days.

Aware that they had a treasure of some worth, the Hollands, on a visit to

Stockbridge, Mass., phoned Rockwell hoping to establish a value on the painting for insurance purposes.

Rockwell, believing the picture to be one of many lost in the fire that destroyed his studio in the early 40s, was delighted to learn that it was safe and sound and wanted to buy it back. But the deep sentimental attachment the Hollands had for the painting discouraged that idea. Mr. Rockwell recommended the Dannenberg Galleries of New York City, which appraised the picture at \$15,000! That was 1971.

The Hollands then loaned the painting to the Dannenberg Galleries as part of a travelling exhibit entitled "Norman Rockwell — A Sixty-Year Retrospective." It was "on the road" most of 1972 and 1973 and exhibited in some of America's most prestigious galleries.

In July of 1973, despite an invitation to be part of a tour to the Orient, the painting came home to stay. During its travels it was insured for \$25,000!

In 1976, the Hollands received a call from a New York City art dealer, who had a client willing to pay \$45,000 for

Bill and Louise Holland with their original Rockwell Painting of the BARBERSHOP QUARTET.



SHOP QUARTET is an excellent example of this simplicity. The lack of a specific setting, a mark of his earlier covers, gives the figures an almost abstract look.

Norman once said, "The way I paint is terrible, piling paint on varnish, varnish on paint coat after coat, without ample drying time. John Atherton says it's a wonder my paintings don't explode."

Norman Rockwell, in his own words, did not paint for posterity. He once said, "Let the next generation paint its own pictures." So the BARBERSHOP QUARTET was not painted to last. It was painted strictly as cover copy.

This prize, though, was surely worth preserving. The Hollands sent it off for restoration, where it was backed with new canvas adhered with bees' wax and resin. A few tiny cracks in the paint were repaired and a new frame added to enhance the simplicity of Rockwell's masterful composition.

#### HOLD THAT POSE!

The BARBERSHOP QUARTET was one of the last pictures Norman painted using live models. He was finding the camera a more and more useful tool in capturing these difficult poses. The costumes the men are wearing no doubt came from Rockwell's personal collection of over 200 outfits he kept on hand.

Some of the poses he demanded put quite a strain on the models. Take a look at the quartet in the painting again. Can you imagine holding that facial expression fifteen or twenty minutes at a time? Well, it was hard on Norman, too. As he tells us, "I was always painting against time, rushing to finish before the models'

rest period, or before the light changed. I was under awful tension. When quitting time came, I was a wreck."

But with it all, he was a master at capturing ordinary people enjoying special moments. The quartet is a superb example of this talent.

#### DOCTOR, LAWYER, MERCHANT, CHIEF!

The men who posed for the quartet were of the same general mix we know today. They were all residents of the town of New Rochelle and a fair cross section of the town's occupations. The barber (on the left) holding the razor and the mug was actually one of the town's barbers. The shaving mug, which Norman borrowed from the barbershop, belonged to Doctor Koch, a physician in New Rochelle. The tall gentleman in the red vest is a member of the New Rochelle Fire Department. The man with the brush and comb is Carl Johnson, Rockwell's assistant. Carl traced Norman's sketches onto the canvas, gathered props, ran errands, provided asked-for criticism and occasionally appeared in the background as a face in the crowd in many Rockwell covers.

The man on the right, the customer whose shave was happily interrupted by the harmony, was one of Rockwell's artist friends, Walter Beech Humphrey, a fine portrait artist who once did a portrait of Bill Holland's mother.

#### AN OBJECT OF RIDICULE!

There was a time when the so-called serious art critics were scathing in their review of his work. They called it schlock, schmaltzy — lacking in subtlety and

(Continued on page 28)



Rockwell painted for over 60 years turning out an unbelievable 3000-plus pieces of art. He not only painted for the POST, but did story illustrations and advertising for other magazines as well.

the BARBERSHOP QUARTET! A more recent appraisal set the fair market value at \$90,000! Today, this masterpiece is insured for \$100,000. Truly a pearl of great price.

#### MORE ABOUT ROCKWELL

Rockwell was a great admirer of Pablo Picasso, and his canvases of the twenties and thirties reflect a simplicity that smack of that influence. The BARBER-

# Pittsburgh's Ready — and waiting

It'll be one of the largest "reunions" of harmony lovers the Society has ever experienced, as nearly 10,000 Barbershoppers and families gather in Pittsburgh on June 27th for a week of singing, fun and fellowship. And this year our Pittsburgh hosts are taking advantage of the Fourth of July holiday falling on Sunday. They've added an extra day to relax as their guests in a celebration atmosphere filled with barbershop harmony.

Numerous tours and outings are scheduled to give visiting Barbershoppers a chance to enjoy their Pittsburgh visit. Starting with a four-hour Dinner Boat Cruise on Monday night, there will be a variety of tours and special events taking place each day. Some of the attractions include: an all-day Tour of Historical Forts (history buffs will have a "field" day); City Tours; Old Economy Tour (a look at an early Christian community); Laurel Caverns Tour (an all-day tourists' delight, includes cave visit); Coal Mine Tour; Hartwood Acres Tour (600-acre estate with beautiful gardens); Falling-water Tour; (Frank Lloyd Wright's blending of nature's beauty and modern architecture); the golf tournament and several special exciting activities for Barberteens.

The Parade of International Champions show on Wednesday night will be bigger and better than ever with seven outstanding champion quartets. Returning to the Parade spotlight this year, after many years of inactivity, are the 1949 champion Mid-States Four; others sharing the stage will be the Schmitt Brothers, Happiness Emporium, Bluegrass Student Union, Grandma's Boys, Boston Common and Chicago News.

Spectators become participants on Friday morning at 10 a.m. when the Mass Sing takes place. The U. S. Steel Plaza will provide the gigantic stage setting, and Pittsburgh citizens will be treated to songs from the largest barbershop harmony chorus they've ever seen.

When all the competition chords have been sung, and we've determined who our new champs are, the Saturday Night Show will cap off the week's scheduled singing events. Highlighting this show will be the newly medaled quartets, the 1982 chorus champs and the retiring champion "Thoroughbreds" from Louisville, Ky.

Business meetings will be taking place all week long as the executive committee, international board, PROBE, Contest and Judging, AH-SOW and numerous other organizations and committees have their annual get-togethers. For those who like their singing more on the informal side, the Chorditorium will be operating every night starting Thursday.

But that's not all — at least not this year! Our Pittsburgh hosts have an extra day of activities planned for those who can stay over for their special Fourth of July celebration. They're calling it

"Sunday in the Park," and the entire day is being planned in conjunction with the City of Pittsburgh's "Fabulous Fifties" Fourth of July celebration.

The festivities will be held at Point State Park in downtown Pittsburgh beginning at 11 a.m. with a Mass barbershop chorus singing "Oh, Canada" and the National Anthem. For those who'd enjoy a good baseball game, 500 seats at Three Rivers Stadium are being blocked out for a game between the Pittsburgh Pirates and the Montreal Expos. If baseball's not your cup of tea, there'll be loads of activity taking place in Point Park featuring many of the singing groups from the Fabulous Fifties. With 20 different food booths to satisfy your appetites, there'll be entertainment for everyone: contests, boat rides, craft exhibits, classic cars, the Pittsburgh Symphony in concert and a gigantic fireworks display to top off the evening.

Yes, our Pittsburgh hosts are serious about making our convention week an eight-day event. They hope you'll consider extending your hotel or motel reservations (many are offering special reduced rates) an extra day to be a part of what could be the first ever eight-day convention week.

For those who can't be a part of the busy week of fun and singing events, you can keep up with the contest results by calling the telephone number shown on the bottom of page 7. Remember, though, there's still plenty of time to join your singing buddies in a week of spine-tingling harmony. Just fill in the registration blank at the bottom of this page and we'll see you there!

I hereby order registrations as follows:

QUANTITY		RATE	TOTAL AMOUNT
	ADULT	@ \$35.00	\$
	JR. ( UNDER 19 )	@ \$20.00	\$
	← TOTAL REGISTRATIONS	TOTAL PAYMENT →	\$

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

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## INSTRUCTIONS

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

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

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

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

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DATE

BY

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NOTES:

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# Convention Function Schedule

(All events are at the William Penn, 17th Floor, unless otherwise indicated.)

CONVENTION OFFICE	FT. DUQUESNE ROOM (17th Floor) Monday, June 28 through Sunday, July 4 -- Hours 8 AM to 6 PM
REGISTRATION	PITTSBURGH ROOM (Lower Lobby) Monday, June 28 through Saturday, July 3 Hours: Mon. Noon to 7 PM; Tuesday through Friday 9 AM to 7 PM; Saturday 9 AM to Noon
BARBERSHOPPERS' SHOP	PITTSBURGH ROOM (Lower Lobby) Monday, June 28 through Saturday, July 3 -- Hours: Same as Registration Above
INFORMATION BOOTH	PITTSBURGH ROOM (Lower Lobby) Monday, June 28 through Friday, July 2
LOGOPEDICS BOOTH	PITTSBURGH ROOM (Lower Lobby) Monday, June 28 through Friday, July 2
BULLETIN OFFICE	PARLOR D (17th Floor) Monday, June 28 through Saturday, July 3
AIDES OFFICE	PARLOR G (17th Floor) Tuesday, June 29 through Sunday, July 4
LADIES HOSPITALITY	SKY ROOM (17th Floor) Monday, June 28 through Saturday, July 3
BARBERTEENS	PARK PLACE (1st Floor) Wednesday, June 30 through Saturday, July 3
CHORDITORIUM	BALLROOM (17th Floor) Thursday, July 1 through Saturday, July 3
AH-SOW	RIVERBOAT ROOM (Lower Lobby) Wednesday, June 30 through Saturday, July 3

(All times are Eastern Daylight time -- all tours leave from William Penn Way entrance, William Penn Hotel.)

## MONDAY, JUNE 28

Executive Committee -- 9 AM -- Parlors B & C  
Registration Opens -- Noon -- Pittsburgh Room (Lower Lobby)  
Ladies' Hospitality Opens -- Noon -- Sky Room  
Barbershoppers' Shop Opens -- Noon -- Pittsburgh Room (Lower Lob.)  
Logopedics Booth Opens -- Noon -- Pittsburgh Room (Lower Lobby)  
Finance Committee Meeting -- 7 PM -- Parlor E  
River Dinner Cruise Leaves 5:45 PM --

## TUESDAY, JUNE 29

Executive Committee Meeting -- 9 AM -- Parlors B & C  
Harmony Foundation Meeting -- 9 AM -- Suite 890  
District Presidents' Conference -- 9 AM -- Parlors E & F  
District Presidents' Luncheon -- Noon -- Allegheny Room  
District Assoc. C & J Committee -- 9 AM -- Suite 1266  
President's Dinner -- 5:30 PM -- Urban Room  
President's Ball -- 9:30 PM -- Ballroom  
Historic Forts Tour -- Leaves 8:30 AM  
City Tour -- Leaves 9:00 AM  
Old Economy Tour -- Leaves 1:00 PM

## WEDNESDAY, JUNE 30

International Board Breakfast -- 8 AM -- Allegheny Room  
International Board Meeting -- 9 AM -- Urban Room  
International Board Luncheon -- Noon -- Allegheny Room  
International Contest & Judging Committee -- 9 AM -- Parlor E  
Barberteens' Get-Acquainted Party -- 7:30 PM -- Park Place  
PARADE OF CHAMPIONS SHOW -- 8 PM -- Civic Arena  
City Tour -- Leaves 9 AM  
Laurel Caverns Tour -- Leaves 9:30 AM  
Riverboat Ride -- Leaves 11:00 AM  
Coal Mine Tour -- Leaves 2 PM

## THURSDAY, JULY 1

Ladies' Breakfast -- 9 AM -- Urban Room  
A.I.C. Breakfast -- 9 AM -- Allegheny Room  
Contest Judges' Brunch -- 10 AM -- Parlor B  
District Logopedics Chairmen Breakfast -- 8 AM -- Parlor C

Harmony Services Meeting -- 9 AM -- Parlor E  
Contest & Judging General Meeting -- 8 AM -- Monongahela Room  
Chairmen of Judges -- 9 AM -- Parlor F  
C & J Category Meetings -- 9 AM -- Locations to be announced  
PROBE Annual Meeting -- 9:30 AM -- Monongahela Room  
QUARTET QUARTER FINALS No. 1 -- Noon -- Civic Arena  
QUARTET QUARTER FINALS No. 2 -- 7:30 PM -- Civic Arena  
Chorditorium -- 10:30 PM -- Ballroom  
Barberteens Kennywood Tour -- Leaves 11 AM

## FRIDAY, JULY 2

COTS Faculty Breakfast -- 8 AM -- Allegheny Room  
Decrepits Breakfast -- 9 AM -- Monongahela Room  
Bulletin Editors Workshop -- 8:30 AM -- Parlors B & C  
Public Relations Officers Workshop -- 8:30 AM -- Parlors E & F  
Decrepits Annual Meeting -- 11 AM -- Suite 1266  
MASS SING -- 10 AM -- U. S. Steel Plaza  
QUARTET SEMI FINALS -- 12:30 PM -- Civic Arena  
QUARTET FINALS -- 8 PM -- Civic Arena  
Chorditorium -- 10:30 PM -- Ballroom  
City Tour -- Leaves 9 AM  
Hartwood Acres Tour -- Leaves 9 AM  
Barberteens Barbeque -- Leaves Noon  
Golf Tournament -- Leaves 6 AM

## SATURDAY, JULY 3

Logopedics Breakfast -- 9 AM -- Urban Room  
DACJC Breakfast -- 8 AM -- Parlors B & C  
CHORUS CONTEST -- 1 PM -- Civic Arena  
THE SATURDAY NIGHT SHOW -- 8 PM -- Civic Arena  
Barberteens Afterglow -- 10:30 PM -- Park Place  
Chorditorium -- 11 PM -- Ballroom

## SUNDAY, JULY 4

Church Service -- 9 AM -- Urban Room  
Historic Forts Tour -- Leaves 8:30 AM  
Fallingwaters Tour -- Leaves 9 AM

The telephone number to call for contest results in Pittsburgh is (412) 288-0008.

# Report to our 'Stockholders'

By Executive Director Hugh Ingraham, CAE

Your Society finished 1981 in a strong financial position. Indeed, the year was a good one for S.P.E.B.S.Q.S.A., despite the poor economic conditions which prevailed in both the United States and Canada. You'll note that the Society showed income over expense of \$92,808. This is the fourth successive year that we have been able to increase member equity, and it's a very comforting feeling to see this figure change from a minus in 1977 to what it is today.

There are some areas in the annual report which need amplification. First, let's look at membership, for that is the lifeblood of our organization. Again, despite a declining economy, our membership held up. We ended 1981 with 426 more members than we had in 1980. Naturally, this positive membership picture is reflected in international dues income. This figure increased by \$110,427 over a year ago.

Interest rates stayed high during 1981. This hurt the economy as a whole, but

enabled the Society to invest its money with excellent returns. Interest income increased by over \$18,000 from the previous year.

Since music is our business, it's always good to see a continuing rise in music sales. Just a great year in this area. Sales of music increased by almost \$23,000 in 1981 over 1980.

Three executive staff members left us during 1981: George Drolet, Burt Schindler and Pat Warren. None was replaced, so there were economies in this area. It remains to be seen, though, whether we can continue to be as effective as we should while working with three less people.

I'd like to be able to say that all aspects of the budget were positive in 1981, but of course that's just not possible. Probably the biggest shift came with the international convention, where income was \$32,228 less than the year before and expenses up \$40,708. This is an area which can fluctuate greatly from

year to year, since we're so dependent on how many people decide to attend the convention.

Another area which showed a rather significant increase over the year before was equipment rental. Much of this was due to the replacement of worn out equipment in our word processing department. It had to be replaced; we had no choice.

My thanks to the finance committee for giving us a realistic and workable budget for 1981, to the International Office staff for their work plans to implement the budget in such an efficient manner, and to you, the membership, for your continued support in what was, I'm sure for many of you, a very difficult year.

If you have any inquiries about the 1981 financial statements on the next page, please drop me a line or give me a call. Or even better, give a shout to Director of Finance and Administration Dallas Lemmen.



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Direct from Hawaii comes the Aloha Shirt featuring an amusing barbershop pattern. These casual, lightweight shirts are available in pullover, aloha and safari styles. Colors—Brown on Beige background, Blue on White background. Men's sizes S, M, L, X-L. Cotton. Pattern shown below.



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Quantity	Size	Color

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In accordance with the by-laws of the Society, our accounts have been audited by Houston & Naegeli, S.C., Certified Public Accountants, 2106 - 63rd Street, Kenosha, Wisconsin, for the years ended December 31, 1981 and 1980.

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

SOCIETY FOR THE PRESERVATION AND ENCOURAGEMENT OF BARBER SHOP QUARTET SINGING IN AMERICA, INC. CONDENSED BALANCE SHEET DECEMBER 31, 1981 AND 1980			
ASSETS			
	1981	1980	
Current Assets:			
Cash on hand and in banks . . . .	\$ 329,272	\$ 247,010	
Accounts receivable--Less allowance for doubtful accounts	299,064	242,281	
Inventories, at cost . . . . .	238,590	226,008	
Prepaid expense and deferred charges . . . . .	69,744	63,134	
Total current assets . . . . .	\$ 936,670	\$ 778,433	
Investment in subsidiary . . . . .	10,736	8,238	
Property, Plant and Equipment, at cost, less accumulated de- preciation . . . . .	545,918	491,064	
Total assets . . . . .	\$1,493,324	\$1,277,735	
LIABILITIES AND MEMBERS' EQUITY			
Current Liabilities:			
Accounts payable . . . . .	\$ 85,715	\$ 68,300	
District dues payable . . . . .	38,024	34,244	
Others . . . . .	86,961	87,576	
Deferred income . . . . .	765,293	677,421	
Total current liabilities . . . .	\$ 975,993	\$ 867,541	
Deferred Life Membership Income . .	43,306	45,053	
Members' Equity . . . . .	474,025	365,141	
Total liabilities and members' equity . . . . .	\$1,493,324	\$1,277,735	

HARMONY FOUNDATION, INC. CONDENSED STATEMENT OF INCOME AND EXPENSE FOR THE YEARS ENDED DECEMBER 31, 1981 AND 1980		
	1981	1980
Revenue:		
Rent received . . . . .	\$ 6,000	\$ 6,000
Interest earned . . . . .	33,498	22,551
Dividends received . . . . .	4	7
Miscellaneous income . . . . .	16	138
Total revenue . . . . .	\$39,518	\$28,696
Operating expense, including insurance, depreciation, etc. . . .	\$ 8,695	\$10,924
Grants, awards and contributions . .	12,446	14,247
Loss on sale of stock . . . . .	572	
Total expense . . . . .	\$21,713	\$25,171
Excess of revenue over expense . . . . .	\$17,805	\$3,525

SOCIETY FOR THE PRESERVATION AND ENCOURAGEMENT OF BARBER SHOP QUARTET SINGING IN AMERICA, INC. CONDENSED STATEMENT OF INCOME AND EXPENSE FOR THE YEARS ENDED DECEMBER 31, 1981 AND 1980		
	1981	1980
Income:		
Finance and administrative department . . . . .	\$1,682,023	\$1,526,115
Communications department . . . .	499,190	486,364
Music department . . . . .	107,357	93,081
Total income . . . . .	\$2,288,570	\$2,105,560
Direct Cost of Income:		
Finance and administrative department . . . . .	\$ 381,987	\$ 385,714
Communications department . . . .	411,820	329,238
Music department . . . . .	91,265	80,220
Total direct cost of income . . . .	\$ 885,072	\$ 795,172
Sub-total . . . . .	\$1,403,498	\$1,310,388
Operating Expense:		
Finance and administrative department . . . . .	\$ 892,479	\$ 831,689
Communications department . . . .	225,276	175,639
Music department . . . . .	195,433	172,246
Total operating expense . . . . .	\$1,313,188	\$1,179,574
Excess of income over expense before subsidiary income . . . .	\$ 90,310	\$ 130,814
Income From Subsidiary . . . . .	2,498	1,070
Excess of income over expense . . .	\$ 92,808	\$ 131,884

HARMONY FOUNDATION, INC. CONDENSED BALANCE SHEET DECEMBER 31, 1981 AND 1980		
ASSETS		
	1981	1980
Current Assets:		
Cash . . . . .	\$473,858	\$323,278
U.S. Treasury notes, at cost . . . .	74,608	
Account receivable . . . . .		5,029
Interest receivable . . . . .	4,239	3,884
Marketable securities, at cost . . . .	34,166	168,028
Prepaid expense and deferred charges . . . . .	5,554	1,940
Total current assets . . . . .	\$592,425	\$502,159
Property, Plant and Equipment, at cost, less accumulated depre- ciation . . . . .	54,195	56,917
Total assets . . . . .	\$646,620	\$559,076
LIABILITIES AND FUND BALANCES		
Current Liabilities:		
District and chapter contributions payable to the Institute of Logopedics . . . . .	\$207,350	\$170,141
Account payable . . . . .	4,077	78
Total current liabilities . . . . .	\$211,427	\$170,219
Fund Balances:		
Unappropriated . . . . .	\$146,187	\$128,382
Appropriated . . . . .	289,006	260,475
Total fund balances . . . . .	\$435,193	\$388,857
Total liabilities and fund balances . . . . .	\$646,620	\$559,076

# 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)*

Part 2

By Eric Jackson,  
Interpretation Board of Review  
5604 Rosehill St.,  
Philadelphia, Pa. 19120

Where was I? Oh, yes. A song is a vehicle for communicating emotion or feelings to an audience. Songs are unimportant. Feelings are very important. Remember, I said we'd start *before* the beginning? Well, we're up to the beginning now, with the second important question: "Why do we sing songs?" The answer to this one is quite personal for you. You may like to sing and enjoy singing, and so you need songs so that you can sing. You may be more specific than that and enjoy barbershop chords and get creepy goosebumps and the screaming heebie-jeebies when things lock just right. Fantastic! What I want you to see is the difference between barbershopping as a participant sport, which is just fabulous, and barbershopping as a spectator sport, which is just fabulous.

As a participant we love the sounds, we love our own participation in making those sounds, we experience thrills, and love, fellowship and pride. Often we don't worry about what we're singing. *My Wild Irish Rose* or *Sweet Roses of Morn*, or *Sweet and Lovely* will do just nicely, thank you, and why not? It's fantastic! It's the reason that barbershop thrives today. (A quick controversial opinion thrown in at no extra charge.) Indeed, we don't even need a song! I wonder if Barbershoppers are the only singers who can sing for hours in a corner, wear themselves to a frazzle with overtones, and never sing a song? You see, we invented tags specifically to satisfy our "participant sport" appetites.

And, there is barbershopping as a spectator sport. Also wonderful, and quite different in some respects. When there is an audience out there, you don't sing tags. And why not? Because tags are not good vehicles for the communication of emotion. You need a song. And you now want the AUDIENCE to

experience the thrills, and the love, the sadness or the nostalgia. You may be experiencing pain, fright or nausea. Big deal. Your agenda is now to communicate to the audience your interpretation of the song you selected. I mean interpretation in the broadest sense. Your understanding of the song, your sense of the emotional intensity present in the song. You are the interpreter. You are the actor, the performer. You are now involved in a wonderful spectator sport, and quite different from the participant sport described earlier.

Next time we will start looking at some of the technical things you can do to aid the performance and communicate emotion to your audience. Throughout these discussions we will focus on the chorus of the song *The Story of the Rose (Heart of My Heart)*. We will develop two quite different interpretive plans for the same song, the Love Plan, and the Sadness Plan. Here are the words. Read them carefully before you go on, because you will never read them the same way again:

*"Heart of my heart, I love you  
Life would be naught without you  
Light of my life, my darling, I love  
you, I love you  
I can forget you never  
From you I ne'er can sever  
Say you'll be mine forever  
I love you."*

If you have never read the words before, without the music, you may already be surprised by the tenderness and emotion implied by the lyrics. So, what are you going to do with the song? I hope you are not thinking about how loudly or softly you want to sing it. First, start with the song. What is it about? What does it mean to you? Let me repeat that. What does it mean to you? Use your

imagination. Don't get locked in by first impressions. Look closer. Read the words again. Think about them. Do it!

Fine. As you study the lyrics, answer the following questions: Who are you, and whom do you love? (As the character singing the song, I mean.)

How old are you? What do you look like? How old is your loved one? What does she look like? How long have you known her?

Do not just read these questions, take your time and answer them. You will really enjoy making the effort, and you will see the words of the song take on life as you get clear as to what the song is about. What just happened between you? Where did it happen? How did it come about? Why, at this moment in your life, do you feel the irrepressible urge to pour out the words, "Heart of my heart, I love you . . .?"

I've gone through this process with dozens of songs. Sometimes I laugh. Sometimes I cry. Sometimes I get angry. When I begin to feel real human emotions in me, I know I'm getting close to understanding the song. Next time I'll describe two different points of view about *The Story of the Rose*. They both work. In one, I experienced joy and elation; in the other, sadness and anguish. Which one is better? Why, the one that works for you, of course!

You may have noticed that we are quite deeply into our discussion of interpretation, and there is no mention of tempo or volume yet. That's right! I can often spend hours with a song before considering the technical aspects of how to deliver it. Here is an exercise for you which you will love if you can do it. Talk about the song at length. Get to know it and the characters in it. Get some agreement on the emotional content of the song. Take your time and have fun with it. Then sing it. Fantastic!

See you next time.



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☐ 1982 Saturday Night Show LP Only  
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☐ 1982 Quartet Cassette  
Stock No. 4853 \$8.95 U.S.; \$12.95 Canada  
☐ 1982 Chorus Cassette  
Stock No. 4854 \$8.95 U.S.; \$12.95 Canada  
☐ 1982 Association of International Champions Cassette  
Stock No. 4855 \$5.95 U.S.; \$10.95 Canada  
☐ 1982 Saturday Night Show Cassette  
Stock No. 4856 \$5.95 U.S.; \$10.95 Canada

# Shows are for Audiences, Not Chapters

By Bob Ruff,  
7007 Bridgewood Rd.,  
Clemmons, N.C. 27012

For most chapters the annual show is the number one opportunity for exposure and revenue. Much time and effort is invested in "putting our best foot forward."

Time, effort and good intentions may go down the drain, however, if close attention is not paid to the "do's" and "don't's" of good show production. The following suggestions toward a successful show are neither the final word nor unarguable, but are based upon the firm belief that the annual show is produced for the audience and not the chapter. Those on stage are simply entertainers competing for the public's attention and entertainment dollar.

1. Don't manhandle your audience. Many chapters think that since they have invested x number of month's work for this one event they deserve some sort of special recognition. They don't, and shouldn't go out of the way (ham it up) to get it. Recognition will come if the quality of performance warrants it.

Neither should the MC yank applause from the audience with come-ons such as, "Aren't they great!?" or "C'mon, let's really hear it for 'em!" or "How about their talented director!?" The crowd will applaud, but they'll hate doing it.

Likewise, MCs should avoid asking, "Did you enjoy yourselves tonight?" It's self-appreciating drivel. A high-quality performance based upon respect for audience intelligence will be well rewarded by spontaneous applause. "One more time!" is pure hokum.

2. Keep the show moving. Start on time! The longest five minutes in the world are those between 8 p.m. and 8:05 p.m., waiting for something to happen. The same goes for the inter-

mission. Tell the audience when to be back, blink the lights three minutes before then and have the MC gracefully urge them to their seats. Lobby "chitchatters" can turn an anticipatory audience into an impatient one.

A great way to get names and addresses of everyone in the audience is by awarding door prizes, but get the drawing over with quickly. Offer no more than two prizes; have the person doing the drawing pre-selected and backstage. Inform the winners they may claim their winnings on stage after the show. Sending prizes into the audience, or waiting for the winner to get to the stage, creates too much dead time for everyone except the lucky person.

- 
- 1. Don't manhandle your audience.**
  - 2. Keep the show moving.**
  - 3. Use the printed program.**
- 

Inform your quartets *how much time* you'd like them to use. *Not how many songs.* Insist that they adhere to your schedule. Keep it a barbershop show, not a barbershop marathon! Two hours, or two hours and 15 minutes is sufficient.

Just because a chapter quartet is registered, or has shirts alike, should not guarantee it a spot on the show. Your responsibility lies in giving your au-

dience the best entertainment possible, not in pacifying four members. The same holds true for chorus members who don't know their notes/words/gestures. A drone calls attention to himself and away from all the guys who sweat blood to perform creditably.

Pay careful attention to the pacing of the show. Keep the audience guessing as to what's coming next.

Rather than running nine straight chorus numbers, then falling into the contest format of three quartets one after another, spice the presentation by interspersing individual quartet songs between chorus selections.

Nor does every song need an introduction, particularly by the MC. How about having a chorus member step to the microphone, or use a two-man conversation as an intro. Why not?

Song introductions lead into the "theme syndrome." Your audience has come to hear barbershop singing, not talk. A script should be supplementary to the songs, a series of short segues getting you easily from one song to another. We sing much better than we talk, therefore the script should be written to connect those songs you sing best, not those demanded by a theme.

Tie your MC to the script. Discourage him from ad-libbing; there are very few good standup comics. Ad-libbing often allows the show to degenerate from the "G" rating our audiences expect and deserve. "Cute stories" and double entendres have no place in barbershop singing. We simply don't need them. Make sure the one more gag the MC needs isn't across his mouth!

Stay away from "inside" jokes. Keep your audience constantly and totally involved. Allow them to join *all* the fun.

Explain your charities on a page of the program rather than from the stage. The audience would rather read about Logopedics than hear "We Sing That They Shall Speak" with the accompanying text, especially at the end of a two-hour show! Dwelling upon your "good works" borders upon self-appreciation, and is not barbershop entertainment.

Name your committees, chairmen, MC, director, credits and curtain-puller in the program only. Reserve the stage for the show. If you feel you must express some appreciation, thank the audience for their support and say, "Good night."

Keep your involvement in contests, honors won, placements and songs sung, to the pages of the program. The audience doesn't understand or care about area, district and international involvement. They came to be entertained, not to hear how good you were. "Good" depends upon what and how you perform on the show.

Encores should be reserved for an audience that is going wild, standing on the seats, and refuses to leave the hall. When was the last time you had one of those? Encores — don't do 'em. Leave your audience *hungry* and they'll be back.

3. Use the printed program. This ties closely with keeping the show moving.

Although not a part of the show proper, the same comments and suggestions apply to the afterglow. Now you're the audience. Do you prefer to eat, drink, talk about the show, hear those sevenths ring or . . . "and how about old Joe who . . ." Save it for Monday's meeting.

Don't take up time at the afterglow paying tribute to "our great wives who gave up a lot of help around the house, who were supportive and encouraging . . ." Boring! You'd better believe they're great, but even an afterglow audience doesn't want to hear about it. Instead, buy her some flowers, take her to dinner, thank her at home — personally. She'll appreciate it more.

These suggestions are gathered from our mistakes and others. It's hoped they will be of some assistance in planning your next show. They are intended to help our public performance become more professional and yet remain barbershop. Let's do the types of shows of which we can be proud and which our audiences will gladly enjoy year after year.



LARRY SPURLOCK



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

## HISTORICAL NOTES

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

The method of deciding the quartet championship in the Society's early contests varied from year to year. Glenn Howard of Cisco, Ill., a competitor in the first six contests, supplied the following information with respect to the second annual contest held at the New York World's Fair in 1940. The "Bartelsville Barflies" were allowed to *defend* their title won at Tulsa in 1939. Thirty-one quartets representing 11 States began competition on July 22, 1940 and continued through four elimination contests to 13 finalists. The United Press account of the final session on July 27, 1940, read like this: "Four ranking quartets were picked from the thirteen and were pitted against the Bartelsville singers for top honors. The Barflies lost first place by the narrow margin of one point to the Flat Foot Four of Oklahoma City." As has been stated in previous Historical Notes on this page, the basis for contest judging in our early years was informal and unstructured, as compared with the highly sophisticated methods now in use.

Beginning in 1934, four years before the Society was born, there was an organization for barbershop singing in Illinois known as The Illinois Harmony Club. There were six chapters and the first president was Glenn Howard, previously mentioned on this page. There was also an annual contest for barbershop quartets sponsored by the New York City Parks Department and an annual contest sponsored by the American Legion in Oklahoma. Whether O.C. Cash and Rupert Hall were influenced by these earlier efforts is not known. It is known that when SPEBSQSA was organized it received instant national publicity — probably because of its unique and catchy title and the "tongue-in-cheek" manner in which Founder Cash promoted the new organization among his newspaper friends.

At the Grand Rapids SPEBSQSA convention in 1942 history records that an Episcopalian Rector was called upon to give the blessing. He said "Boys, you can do it better than I can. Just sing the Doxology." Whereupon, and without hesitation, 500 voices sang it in good old barbershop harmony. A newspaper reporter wrote about the incident: "It was one of the most stirring things I've ever heard."

The magic of 250. Since the mention of four quartets in the January-February issue, six more quartets of old-timers have surfaced, each with combined ages of at least 250 years. These are: "Best Generation" (265 years) and "Bradentones" (268 years), both of Sarasota, Fla., "Unclaimed Freight" (277 years) of Fort Myers, Fla., "Retirees" (278 years) of New Haven, Conn., "Medicare Rejects" (303 years) of Beaver

Dam, Wis., and the "Merry Old Songsters of Tucson" (324 years). In this quartet, Ray Redin, bass, at 87 years (and a Society member for 37 years) is perhaps the oldest man singing regularly in the old-time quartet category. Ray writes that the quartet's proudest moment was to sing for the recent mid-winter convention in Tucson.

Two suggestions have come from this survey: (1) that old-timer quartets correspond and exchange repertoire via cassette tape recordings; and (2) that the Society sponsor an official "old-timer quartet contest" at some future mid-winter convention. Names and addresses of all such quartets should, of course, be contained in the "Directory of Registered Quartets" published by our Kenosha International Office.

Editors and historians make mistakes, and I "goofed" in the last issue in not recognizing the "Four Teens," international champions in 1952, as having won this coveted honor in their *first* international competition. My mistake is inexcusable because the "Four Teens" were a product of our Society's Armed Forces Collaboration Program, and I was international committee chairman for this project that year.

The "Orphans" previously mentioned on this page were international champions in 1954. It is true that this quartet also competed in 1952, but with a slightly different combination of personnel. Thanks to Bob Gall of Kansas City, past international president, for clarifying this matter.

Among the avid collectors of our magazine, your historian has become acquainted with Fred Schaefer, prominent member of the Maumee, O. Chapter. Past International President Arthur Merrill supplied Fred with more than 50 missing back issues, and Fred was so grateful that he sat right down and wrote a check for \$100 as a contribution to the fund now being collected for the proposed Society museum at Harmony Hall to display our storehouse of barbershop memorabilia.

James D. (Jimbo) Lewis writes that he is the only surviving charter member of the Memphis, Tenn. Chapter. He sang (and still sings) with the Dixie Cotton Boll chorus which won the international championship at the Columbus convention in 1958. Jimbo has a further distinction. He is of American Indian ancestry ("Chief Washakie") and reports that four other Memphis members are also of Indian ancestry. His humorous letter to this writer was prompted by a reference to the Pawnee Indian Tribe in relation to our first annual quartet contest at Tulsa in 1939 as contained on this page in a previous issue.



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

# The Way I See It

Toban Dvoretzky,  
4437-J Hill Ave.  
Toledo, O. 43615

It was with great interest that I read Tom Watts' "Eulogy" (The Way I See It, Jan.-Feb. 1982 HARMONIZER). He was upset that his quartet received a disqualification for singing the 1943 "Four Harmonizers" version of *Oh, Suzanna, Dust Off That Old Pianna*. I would like to present some points that address his various opinions and disappointment.

A judge's purpose is neither to fight with contestants nor to put himself on a pedestal. Judges voluntarily spend years gaining extra training and knowledge in order to *help* their fellow Barbershoppers have a better, more musically-satisfying experience.

With only eight minutes (maximum) allotted per quartet in an Analysis and Recommendation session following a contest, it is virtually impossible for any judge to fully cover what needs to be discussed, especially when there are serious problems to address. Major difficulties are best remedied by written correspondence after the contest between contestant and judge.

Tom thought objective discussion of his quartet's performance was glossed over in favor of seemingly-subjective advice. What he heard is called ENCOURAGEMENT. Positive reinforcement is the name of our game; no judge enjoys dwelling on the negative. Any quartetman *genuinely* concerned with pleasing his audiences ought to be quite thankful for any tips on how to improve.

No one can argue the historical impact of the early Society champions. I wish more were around today. They were great in their time, which has passed, and others have arisen. Would one enter this year's Indy 500 with a 1943 race-car and reasonably expect to do well? Sure, it would be a novelty, and people would applaud it as such — but it would have no chance of winning. What the Society has done for the old songs, the judging

system, and the barbershop style is as far-fetched as what we've done to Henry Ford's originals. This is another time, another set of conditions. We have justified, pretty well, just what we feel makes our kind of singing (and our kind of songs) satisfying for us.

The Society arrangement "mill," as Tom puts it, is serving Joe Barbershopper in just the way he thinks it is not. Music Assistant Dave Stevens and the rest of the Music Department crew are resurrecting these old favorite songs of ours because "the guys like to sing them." "Arranged by SPEBSQSA" means that MANY have influenced the published arrangement. In the case of "Oh Suzanna," the Four Harmonizers are undoubtedly at the top of the list. The song remains the same — but the *arrangement* has been updated to keep with the times. An Arrangement score of, say, -5 or worse, means that something is sufficiently wrong with your material to be hurting you in the performance categories. "Warmth and pleasurable impact" are created solely through your performance. What's so bad about using good, solid Society-published arrangements to help sell your act to your audience? They beat the dog-eared homespun jobs every time.

If nothing else will do but to doggedly adhere note-by-note to an old champ arrangement, consider the phenomenon of "goosebumps in the ears." Many times our champions have won not so much because of what they sang but *how* they sang it. Their material sounds well-written because they sang it so well. Revising and updating champs' material honors them as much as it does Grandma's memory when we clean and polish her old silver. We relegate the *tarnish* to Tom's "acoustical trash heap," not the intent of the song or the memory of those who sang it.

Whereas one can address his other points on a more or less intellectual level, Tom's penultimate comment (about the judges being welcome to first mark "DQ" and then cover their ears during the singing) is exactly what it sounds like: a gripe remark from someone who obviously knows more than any of the judges. (And, yes, I also was guilty of this not long ago.) Why can't Tom admit that he merely didn't have the foresight to get this material checked out beforehand? All it takes is a self-addressed, stamped envelope sent to any Certified Arrangement Judge reasonably in advance of contest. No big, bad judge has ever refused a polite request of assistance from a fellow Barbershopper.

Before writing this, I pulled out my "38 Years of Winners" album and played the Four Harmonizers' rendition of "Oh, Suzanna" just to be fair to Tom. It was played once through only, as though in a contest situation. Meaning no presumption to anyone, I discovered the following.

There are several changed melody-notes, two beats missing for a form-distortion, too many neutral syllables in the Bass, note doublings, instrumental sixth-harmonies, non-stylistic Bass-thirds and incomplete chords all over the place, with Tenor sixths and sevenths in the Tag. This still ignores two song-interpolations that don't fit and at least one other form-distortion caused by swipes in the wrong place. There's probably more; I didn't catch it but a Certified Judge would have. The C&J Manual says that each infraction is to be penalized by the Arrangement Judge according to its prominence and seriousness. I would humbly suggest to Tom that as painful as it must be, his material received the score it deserved as barbershop harmony is defined today.

We can sing whatever we please in contest — but we must also be willing to accept the consequences, pleasant or otherwise. Arrangement Judges hate to disqualify or heavily penalize anything, but they're the watchdogs of our style. No one can blame the judges for applying the rules. That's their job.

"The way I see it," a contest is a barbershop festival — a place we showcase the very best we have to offer. Regardless of what any Official Scoring Summary may say, the *only* quartet which loses is the one which doesn't compete. Let's use this wonderful opportunity to celebrate the barbershop style!



Jim Warner

# Cardinal Battles Dixie to a Draw



Morris Jennings

By Jim Warner, Dixie District President,  
with editorial defense, as indicated in italics, by  
Morris Jennings, Cardinal District Int'l Board Member

On a snowy Fall night, in a lodge not far from the windwhipped shores of Lake Michigan, two soon-to-be warring generals faced each other, flanked only by their faithful field commanders. Nearby, the commanders-in-chief of neighboring territories looked on as, across the long table, a challenge was sternly issued and eagerly accepted. This was to be an unusual sort of contest, because each general would be waging a campaign within the boundaries of his own district — to capture his own territory. To the victor would go the right to march into the camp of his adversary, blowing his own horn (or pitchpipe). The stakes were high — bragging rights!

Actually, the scene occurred at the October 1980 District Presidents' Forum at the International Office in Kenosha during the Saturday night social hour. The two generals were the then-President (now IBM) of Cardinal District, MORRIS JENNINGS, and the then-President-elect (now President) of Dixie District, JIM WARNER. The field commanders, who eagerly looked forward to the battle (*Actually, they picked the fight!*), were Society Field Reps. Tom Cogan and Ron Rockwell. The challenge was to see which district could produce the most chapter licenses and/or charters from November 1, 1980, to November 1, 1981 — or was it November 1, 1980, through December 31, 1981? — or was it January 1, 1981, through December 31, 1981? — or . . . ?? Well, as you will see, the rules of the game were somewhat fuzzy (*Throughout the year they got fuzzier!*). But what the fledgling president-elect from Dixie yielded in experience to his older (*What does older have to do with it?*) and wiser counterpart from Cardinal, he made up in craftiness. Warner volunteered to write the rules! (*I can't believe I agreed to*

*allowing Warner to write the rules.*)

The loser was to treat the winner and his wife, and the winner's field rep. and his wife, to a dinner at the loser's 1982 Spring convention. Of course, the winner would have to make the trip at his own expense!

The commanders quickly took to the field, ably aided by their legions of division vice presidents, area counselors, chapter officers, quartets, and just plain Joe Barbershoppers. Enthusiasm was high as troops fanned out over the territories. All over two districts, advance squads of Barbershoppers descended on neighboring (*And not-so-neighboring*) towns to share the BARBERSHOPPING STORY with eager groups of men (*Sometimes only two or three, to start with*) who had expressed an interest in establishing a chapter in their town. Mass

In Dixie, Goldsboro, N.C., Stone Mountain, Ga., Columbus and Greenwood, Miss., licensed in the first three months of the battle. The groups demonstrating the greatest success in getting off to a solid, singing start seemed to be doing it "by the book." Stone Mountain learned nineteen songs in just seventeen meetings (*Nobody told them it couldn't be done that way!*). Dixie added licenses in Montgomery, Ala., and Pinehurst, N. C. in February and was off to a commanding lead in the contest with Cardinal, which had produced but one license at Frankfort, Ky.

Believing that it was time for action, Cardinal decided to infiltrate the Dixie ranks and ordered President Jennings to scout the Dixie Spring Convention at Columbia, S.C. in March. He was quickly recognized (*My pet redbird*

**. . . To the victor would go the right to march  
into the camp of his adversary, blowing his  
own horn (or pitchpipe). The stakes were  
high — bragging rights!**

troop movement followed: busloads of Barbershoppers arriving to stage guest nights, civic shows, license shows, picnics, festivals, charter shows — every conceivable type of barbershopping activity. Quartets and chorus directors — music teams of every description — joined the invasion, eagerly demonstrating "how to do it." New friendships sprang up immediately, quickly followed by new licenses.

*perched on my shoulder was a dead giveaway!*), captured, and subjected to severe torture — he was forced to woodshed in several quartets with Dixie officers! Adding insult to injury, he was forced to smile and applaud as the charter application from Stone Mountain, Ga. was presented and, to the pleasant surprise of Dixie President Warner (*He wasn't surprised; it was all part of the act!*), a license application for a new

chapter in Albany, Ga. was presented.

Surprise? Well, you see, by now everyone in Dixie District had gotten into the act. Division vice presidents and area counselors were issuing challenges to each other; gimmicks and games were the order of the day. This time, they decided to "spring one" on the district president. Activity reports on organizational meetings for the new chapter were withheld from the president, and no word leaked until the license application was presented.

President Jennings executed a strategic retreat to Cardinal and issued a call to action. The response was quick, as licenses sprang up at Crawfordsville and Madison County, Ind. followed shortly by a license in Elkhart, Ind. Dixie President Warner was issued a "safe conduct pass" to the Cardinal Spring Convention at Covington, Ky., and readily accepted the invitation, believing a surrender was imminent. Warner overlooked the fine print on the "pass," however, and ended up having to ransom himself with a substantial contribution to the spirited and highly successful Cardinal Logopedics Auction.

Summer and early Fall were times of solidifying positions on both sides, with the direct combat between the districts taking the form of psychological warfare, carried on by mail. Cryptic notes, a t-shirt emblazoned with a Cardinal, and a button declaring "Singin's Grand in Dixie-land" (with a disabled Cardinal attached) passed back and forth between the camps. In Dixie, the charters for the Columbus, Miss. and Pinehurst, N.C. Chapters were issued; and Cardinal countered with charters at Frankfort, Ky. and Madison County, Ind. and licenses at Greenburg and Vincennes, Ind. Dixie's margin narrowed, as the license previously established at Montgomery, Ala. was revoked, proving that not all of the efforts would be successful.

Spirit continued to run high in Dixie, as evidenced by the appearance of the "new kid on the block," the Stone Mountain, Ga. Chorus as mike testers for the Fall chorus contest. Their performance was scored; and very few people were surprised to learn that, had the men from Stone Mountain been competing, they would have finished ahead of several of their "older brothers." More importantly, the Stone Mountain men sat in a block of seats in the auditorium and sparked the other competitors by greeting each of them, each time the curtain

opened, with resounding cheers and whistles. Each performance was inspired!

The stage was set for the final battle. A surprise attack was again the order of the day in Dixie, as a license application was presented at Dixie COTS for a new chapter in Beaufort, S.C.; and EVP Randy Miller announced that the charter application for Albany, Ga. had been sent to the International Office, with hope that the charter could be issued and presented at COTS as a surprise to President Warner. The surprise nearly backfired, however, as charter applications require the signature of the district president; and it was nearly the end of the year before the paperwork could be properly documented and the charter issued. So much for surprises — even district officers have to be reminded, occasionally, to "do it by the book."

Cardinal launched its final campaign in December. It was a ferocious charge, resulting in the issuance of charters at Knox County, Ind. (*Licensed as Vincennes, Ind.*), Elkhart and Crawfordsville, Ind. and a new license at Rushville, Ind. (*When these came in, Jim was surprised; no, astounded would be the word*).

When the smoke cleared, it appeared that, under Cogan's rules, Cardinal had won *\*\*\* (Yea!) \*\*\** and, under Rockwell's rules (*You can't trust Ron Rockwell.*), Dixie had won. The two generals, in a display of tactical brilliance, agreed on a set of rules which resulted in a draw, thereby saving the winner the expense of the trip required to claim the prize and saving the loser the expense of the prize. Both conceded (*I never conceded*) that each district had been amply and directly rewarded with new members and new chapters, and through the spirit and enthusiasm which had been generated in both districts.

In the final analysis, the real credit for the accomplishments belonged not to either general, but to their district officers and area counselors, and to the men of the sponsoring chapters. In the course of developing the friendly rivalry, the two districts became totally involved in the process of sharing barber-shopping with others — a process which strengthened existing chapters, developed leadership in district officers and area counselors, and netted the Society a total of twenty-four new licenses and charters. The Society was truly THE WINNER.



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## THERE'S STILL TIME!

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See page 6

\* \* \*

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# Direct Blitz:

a step in the right direction



By Lyle Pettigrew  
Music Services Assistant

It's a bird . . . it's a plane . . . it's DIRECT BLITZ! Never heard of it? Not surprising . . . it's the Society Music Department's 1982 Pilot Project.

There's always been a shortage of good chorus directors for barbershop chapters and there probably always will be. DIRECT BLITZ may not be THE answer, but it's one of many steps being taken to alleviate the shortage.

Some of the others are DIRECT HIT, a program for learning to direct (usually held at the division or chapter level), one-day and weekend-schools in every district, Harmony College, audio-visual teaching tapes, a complete set of manuals and at least a dozen complete shows and scripts.

How does the BLITZ work? Music Department Staffmen Joe Liles and Lyle Pettigrew, who are in charge of chorus development, went into Illinois District (Pioneer scheduled in May) and held a series of sixteen meetings and a weekend school all in an eleven-day period. (Hence the name BLITZ!) The week-night meetings were located in centers that made attendance possible for every member in the district. The school was centrally located in Peoria.

The first series of week-night meetings featured basic, gang-singing, new music and vocal craft . . . much like our regular music education program. This was to make it worthwhile for any Barbershopper. The latter part of the meeting highlighted three aspects: (1) the need to recruit new directors from within our present membership; (2) the programs available through the Society and the district music programs to develop these people; (3) the weekend school for peo-

ple wanting to learn the fundamentals of directing.

In addition, every man attending the meeting was given a chance to direct.

Those attending the weekend school were treated to small class sizes and lots of opportunity to practice-direct. Each student left with the fundamentals on which a directing career can be built.

The second series of week-night meetings found Joe and Lyle in alternate sites from the first week. This gave each Barbershopper a different craft session, more new songs, and other vocal techniques. It also provided a directing opportunity for the men who attended the weekend school. The evening concluded with a restatement of the need to develop new directors and a review of the Society and district programs to help with this.

Will DIRECT BLITZ be used in other districts? The best answer is . . . it's too soon to tell. But we do know the program has created a new awareness of the director shortage problem and there is a strong determination on the part of both the district leadership and membership to work toward a solution.

DIRECT BLITZ is not an "overnight answer" to a "forty-year problem" . . . it's the first step on a long road to a solution.

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## EDWIN S. SMITH

One of the Society's early administrators, Edwin (Ed) Smith, died suddenly at his home in Wayne, Mich. on March 7th. Smith, a Detroit-area real estate developer, was 84 at time of death.

A self-taught musician, he published a book, "Piano by Ear," and was founder of the Wayne Chapter. He served as international board member twice, once in 1946 and again from 1962 until 1966; he was an international vice president in 1947 and in 1951 and became international president in 1952.

Survivors include his wife, Laura; a son, daughter and six grandchildren.

## ERNEST A. MATSON, JR.

Cancer claimed the life of Ernest (Ernie) Matson on February 25. Past chapter president of the Westchester County, N.Y. and Livingston, N.J. Chapters, and very active in Mid-Atlantic District administration, Matson served on the international board from 1971 until 1974; he had recently been named president of DELASUSQUEHUDMAC, a Mid-Atlantic District honor group.

An ardent woodshedder, Matson had recently been certified as an interpretation judge.

Condolence messages can be sent to his wife, Kim, at 3 Ackerson Rd., Allendale, N.J. 07401.



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*Ken Allen Dan Gick*

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## Return to Volunteers for New Membership Development Program

By Tom Cogan, Manager,  
Membership Development

Some may remember the Society's formative years, when the idea of men gathering to share the fun and fellowship through the vehicle of singing barbershop harmony, "quartet style," spread like wild fire across North America.

It was soon apparent that there was a definite need for some kind of coordination and organization. Those who were getting the most from their newly-found singing hobby were eager to share this pleasure with others. Many of these volunteer leaders developed expertise in organizing and helping new groups along the sometimes bumpy road to a happy barbershop experience. It was the success of these volunteer leaders that kept the Society growing vigorously during its first 20 years.

Fully realizing that membership is the key to continued growth and success, the international board hired the first professional administrative field representative in 1962. It was the success of a pilot program in the Johnny Appleseed District which led to a full administrative field program (with as many as three administrative field representatives at times) and the development of a very sophisticated chapter officer training program. No question but what the combination of the two has brought about one of the finest administrative organizations of its kind.

For the past ten years or more the international board has been faced with a problem which has made it increasingly difficult to operate: runaway inflation and spiraling costs! Several rather critical questions plague the international board. How can we continue to make barbershop affordable to everyone who wants to enjoy our wonderful singing organization? What can we do to pro-

mote, expand, enhance and create a fulfilling program for current and future members consistent with our budget? How can we better serve our members without increased costs?

Well, maybe it's time to "re-invent the wheel," so to speak. Perhaps it's time to return to the successful policy used years ago. We've reached a point where we must allow dedicated people who have natural leadership talents to volunteer those talents.

Problem? How do we serve our membership and stimulate growth? Answer: assist chapters having problems, encourage recruitment, concentrate on methods of retention and expand our base by developing new chapters. Solution: hire several experts! We can do this by doubling dues, but that's not practical. Well, what can we do? Ask for help!

In our search for help, this past Fall we sent letters to some of the Society's great Barbershoppers. We asked if they would be willing to give of themselves and of their time. These people have long established their effectiveness and willingness to spread the word with their action, knowledge and deeds in their respective districts. We also asked if they would be willing to cross district boundaries in order to perpetuate and advance the Society. To a man, the answer was "yes!"

As newly-appointed manager of membership development, I want to introduce this group of men who will assist. Soc. Field Rep. Ron Rockwell and me in coordinating membership growth. Ready to serve you are: Don Challman, St. Paul, Minn.; Owen Edwards, Grapevine, Tex.; Cal Glockzin, McIntosh, Minn.; Morey Jennings, Marion, Ind.; Don McAvoy, Poway, Cal.; Charlie McCann,



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M-AD	5,890
NED	2,790
ONT	1,666
SLD	1,498
SWD	691
SUN	1,937
RM	855
Others	178
<b>TOTAL</b>	<b>\$31,618</b>

Nashville, Tenn.; Ronnie Menard, Nashua, N. H.; Dee Paris, Silver Spring, Md.; Winston Rashleigh, Fremont, Neb.; and Al Woodard, Tequesta, Fla.

Along with this team, there will be district membership development chairmen, assistants to them and additional international membership counselors.

We're excited about the concept and think we are beginning a new era in our Society that will see no upper bounds.

You can come along for the ride, no extra fare; we are ready to share, enjoy, expand and gain the heights we have always sought.

The floor plan at left is keyed to the accompanying sketches.

# take an imaginary tour of Preservation Hall...

We expect there'll be no other place in the world quite like our Barbershop Museum.

1 - On each side of the main entrance you will be greeted by portraits of Founder O.C. Cash and Rupe Hall. Directly ahead is the reception tower featuring a spot-lighted Society emblem and the words "Preservation Hall" and "Welcome" in gleaming gold on a rich, dark oak background.

Upon entering you'll turn to your right, breaking an electronic beam that will start a tape of barbershop harmony for the tour.

2 - To your right will be an audio-visual presentation on the life of Society Founder O.C. Cash. Pick up a phone, push a button and the story unfolds. On the other wall you'll find the facade of an old time barbershop with a mural of the interior visible through the window.

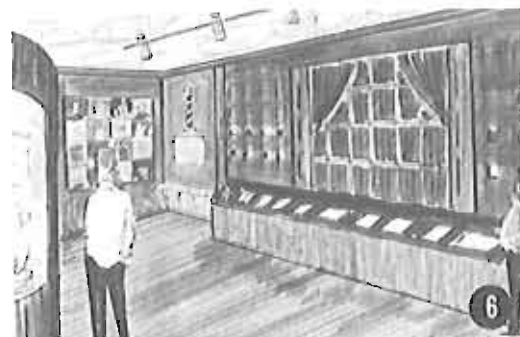
3 - Looking toward the entrance you'll have a rear view of the reception tower.

Glass top display cases on each side of the vertical divider connect the two display towers and comfortably divides the space.

4 - The west wall will feature the grey marble fireplace, a richly paneled oak wall at the near end, a magnificent window embellished with colorful, leaded glass inserts at the other. And there'll be plenty of handsome display cases for memorabilia.

5 - A large curved, oak presentation case will be the focal point here. To the right, an audio-visual display of the current quartet and chorus champs. On the left, a similar display where each district will tell its history.

6 - Through the window, majestic Lake Michigan. Beneath the window, a 32-foot literature and artifacts display case. The



panel walls provide space for the Booster plaque honoring those who gave \$100 or more to make the museum possible.

7 - In this corner you'll find a modern audio-visual center for sound movies of past conventions, documentaries and the like. It's the past at your fingertips. On the north wall there'll be an audio-visual on the life of Co-founder Rupe Hall.

This, then, concludes your make-believe trip through what we plan to be a unique and historically charming place. We hope you're inspired to help make the dream come true. And that brings us to money. If you haven't yet made a contribution, please do so now. USE THE COUPON BELOW and send your check today. Anything from \$10 to a \$1000. But do give something.

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## Softball "Hall of Famer" Has Right 'Pitch'



Knowing the right "pitch" has become an important part of Harvey Sterkel's life; it's guided him through many songs during his years as an Aurora, Ill. Barber-shopper, and the devastating pitch from his right arm led him to the position of honor bestowed upon him last year. Harvey Sterkel became the 43rd man to be inducted into the National Softball "Hall of Fame" in Oklahoma City, Okla. A special book produced by the "Hall of Fame" had these brief remarks about 1981 inductee Sterkel: "... selected first-team All-American eight times ... named Most Valuable Player (MVP) in the national tournament twice ... struck out 19 batters in a seven-inning game."

Those are just some of Sterkel's accomplishments during a fast-pitch softball career that began when he was 13 and concluded in 1977.

A slingshot hurler, Sterkel compiled an impressive won-lost record of 345 wins and 33 losses from 1956-1969 for the Aurora (Ill.) "Sealmasters." With Aurora, Sterkel pitched 2,599 innings, struck out 5,212 batters, walked only 415, gave up only 127 earned runs and hurled 60 no-hitters and 15 perfect games. He had an ERA of 0.25 with a

low of 0.09 in 1958!

In all, Sterkel appeared in 24 national tournaments and compiled a 43-24 won-lost record for a winning percentage of .642. His national tournament won-lost record is second on the all-time list of pitchers. Sterkel's pitching led Aurora to two national championships.

Twice he received the MVP award in the national tournament, 1956 and 1969, and in 1968 was the MVP in the second men's World Fast-Pitch Championship game at Oklahoma City.

In two World tournaments, Sterkel won six games, lost none and struck out 67 batters in 38 1/3 innings. One of his wins in the 1968 World tourney was a no-hitter.

Sterkel holds or shares the American Softball Association national tournament record for most batters struck out in a seven-inning game, 19 in 1959, and most wins in a national tourney, eight. He was selected first-team All-American in 1952, '55, '56, '57, '59, '60, '61 and '62.

No question about it, unusual Barber-shopper Harvey Sterkel is a versatile individual. In addition to his nationally recognized ability as a softball pitcher, he has enjoyed and pursued his barber-

shop harmony hobby for many years.

Harvey became involved in barber-shopping back in his high school days in Denver, Colo. in the early 1950s. His musical background consists of extensive experience in choral work in high school, along with some barbershop directing. He's been an active quartetman ("Tall Tones," "Tri-County Sound Union," and "Four-Tune-Aires") and has written and arranged music on many occasions. In addition to directing the Aurora Chorus (over 15 years on two separate occasions), he also directs the Union Congregational Church of North Aurora and the Chancel Choir and Men's Chorus.

What does "Harv" do since his 1977 retirement from the softball field? A wife and four grown children take up all his time. His three boys are becoming well known in the Aurora area as softball players — you guessed it, they're all pitchers.

How have all these newly acquired honors affected this unusual man? Aurora Chapter Bulletin Editor Bill Worst shared these thoughts about the man: "He's a pleasant, gentlemanly, soft-spoken guy you're proud to call a friend."





## INSTITUTE OF LOGOPEDICS

The Institute of Logopedics in Wichita, Kans. hosted several special groups earlier this year.

Starting in February, District Logopedics Chairmen from across the country gathered to tour the facilities. They also discussed ways of getting a better understanding of the Institute's services to the membership and chapters.

In April, a Patron Conclave brought representatives of the Institute's major contributors together to discuss how their organizations can help. It also provided an opportunity for each patron to meet the Institute's staff and tour the grounds.

At the same time, the Institute held its Annual Meeting and Awards Dinner. The Society's own Reddie Wright (Pasadena, Cal. Chapter), Chairman of the Logopedics and Service Committee for SPEBSQSA, received the "Distinguished Service to the Institute Award" for his dedication to the Society's UNIFIED SERVICE PROJECT.



Shown above, the 1981 champion "Chicago News" performed at the Institute's annual meeting. Below, Bob Schaefer, left, outgoing vice chairman of the Institutes Board of Trustees, presents Reddie Wright with award.



### ! DIRECTOR WANTED ! CHICAGO AREA

The Du Page Valley Chapter in the Western metropolitan Chicago area is seeking a dynamic and talented director to help guide our 75+ member chapter in our continuing drive to achieve musical excellence.

We are a chapter which recognizes the importance of musical excellence and of the fun and fellowship which makes barbershopping great!

For further information, please direct your inquiries to:

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220 Bluff  
La Grange, IL 60525  
(312) 354-0665 (H)  
(312) 391-2787 (B)

OR

Charles Feuillan  
6341 Dunham  
Downers Grove, IL 60516  
(312) 964-0457 (H)  
(312) 582-3130 (B)

# Chapters in Action

By Leo Fobart, Editor

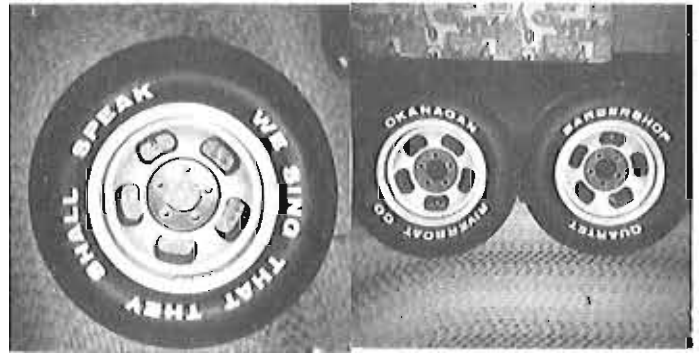
The Rochester, N. Y. "Chorus of the Genesee" (which we incorrectly located in Warren, Pa. in the wedding item in Chapters in Action, the March-April issue) is especially proud of member Ed Hammete, who is 90 years old and has a membership card showing 42 years in our Society. He'll be singing in Pittsburgh and looking forward to meeting many of his old singing friends.

The Burnaby, B. C. gals sold \$4,464 worth of spice netting a profit of \$1,221 for the chapter's "on to Pittsburgh" travel fund!

They call themselves the "Auld Lang Syners," and they get together every Monday at noon in the backroom of a local restaurant, where they relive old times and spend an hour or more singing the old songs. Ranging in age from 58 to 85, these Delco, Pa. Barbershoppers are all retired and having been holding these weekly noontime meetings for the past two years.

When the Appleton, Wis. Chapter's annual show had to be cancelled because of a devastating blizzard on the day of the show, they used radio stations and hundreds of phone calls to advise people of the show's postponement until the

When Penticton, B.C. Barbershopper Terry Tarant went from winter to summer tires he made sure his quartet, the "Okanagan Riverboat Co.," and the Institute would be publicized. You can bet he's swamped with questions everytime he parks the car.



following day, April 4, Palm Sunday! What appeared like it might be a disastrous weekend, ended up with two sell-out performances and a successful Sunday night afterglow. They say they wouldn't want to go through that ordeal again, but are happy it ended the way it did.

The Terre Haute, Ind. Chapter received as a gift a black and white video camera, a solid state video recorder, a 19" TV monitor and 50 blank video tapes from a local beauty school. Surely doesn't hurt to have these kind of friends.

The Amherst, N. Y. Chapter introduced the "Sweet Home Boys Chorus" to the Seneca Land District Convention this Spring. The boys, 90-strong, are from grades seven, eight and nine of the Sweet Home Junior High School and are the result of the Amherst Chapter's efforts to develop a "Young Men in Harmony" program.

Jeff Shaw, blind member of the Salem, Ore. Chapter, has broken into the news again. This time Jeff was not a jogger or marathon runner; he bivouaced near a lake's edge in the Three Sisters Wilderness Area and climbed the 9,165 ft. high Broken Top Peak the next day.

Only one other sightless person is known to have accomplished this difficult feat.

Copy of an Associated Press news item appearing in a Richmond, Va. newspaper has reference to an impending lawsuit we wrote about some time ago. It reads in part as follows: "Longwood College has agreed to pay \$20,000 to settle a copyright infringement lawsuit, filed after a music professor photocopied music and used it in a performance . . . In an order made public Monday, the college agreed to pay \$500 for each of five songs involved in the case and \$17,500 to offset part of the attorneys' fees incurred for the plaintiffs, Oxford University Press and Nevelle & Co. Ltd. of England, and Theodore Presser Corp. of Bryn Mawr, Pa." Need we say more?

What's the latest on the Louisville, Ky.-Menomonee Falls, Wis. merger? The two chapters have now set a date of Sept. 25, 1982 as the date they'll be co-producing a super barbershop show in Milwaukee with a sizeable donation from the proceeds to go to the Institute.

A variety of entertainment filled the evening at the Palomar Pacific, Cal. Chapter's fifth annual non-barbershop talent night. After 11 different acts,



These Sarasota, Fla. men sang before a City Commission meeting in exchange for a proclamation from the mayor designating April as Harmony Month. From left, Tom Hansbury, Don Davis, Mel Stone, chapter president; Art Mould, Charlie Grinyer and Fred Burkle.

harmonica-playing Lloyd Davis was declared winner, with a skit (Dick LeBeau, Jim Saturley, Bill Scofield) taking second, and Jack and Shirley Story were third with a flute and electric organ selection.

The "Seaweeds," ladies auxiliary of the Seattle, Wash. Chapter, had a "Game Night" on March 22 and a plant sale on April 26, both fund-raisers for their singing men.

They observed Harmony Week in New York City on April 15, which Mayor Ed Koch proclaimed "Barbershop Quartet Day." Local news media were on hand and a large crowd of Barbershoppers took part in the ceremony on the steps of City Hall. Area Counselor Joe Bartolotta (Knickerbocker Area) made the arrange-

ments and was in charge of the special day.

They're serious about Int'l President Merritt Auman's 1982 slogan, "Planning Encourages Progress," in the Polk County, Fla. Chapter, where Program VP Cline Clary has announced plans for a special Christmastime project. They are already gathering names of singers in the area to be part of what they hope will be a 200-man chorus to perform in several shopping malls during the holidays.

Florida is a mecca for retirees and thus the "Sentimental Seniors" of Sarasota, Fla. comprise fully retired men averaging 70 years of age — many of them originally from chapters "up North." The "Seniors" are a mini-chorus of 20

men (within the larger Sarasota Chorus), who sing for community gatherings large and small several times each week. They make radio and TV appearances and recently sang twice at the Florida State Fair. Merle Clayton, formerly of Battle Creek, Mich., is the director.

Another Florida special group is known as the "Gulf Coast Christmas Carolers" and will soon be called the "Yankee Doodle Dandy Chorus." They're getting Naples, Fla. Barbershoppers and others, including non-members, to join their group in order to provide patriotic music during the July 4th holidays. The Christmas Carolers brought new members to the Naples Chapter; they're hoping the special patriotic group will have the same effect.

(Continued on next page)

## You Can Register Now for Seattle

You can be among the very first to register for the 1983 Seattle Convention, if you'll just use the registration form shown below.

The executive committee gave you an opportunity to register early without attending this year's convention when they established a policy for handling advance registrations in 1973. The policy allows you to register by mail (until July 15, 1982) and be in the drawing along with those who will be registering

at the Pittsburgh Convention. Remember, though, *no more than ten per person* will be accepted; registrations received in excess of ten per person will not be assigned until after July 15.

Remember, too, the \$5 increase in the registration fee for both adults and juniors. (The fee was added to cover shuttle-bus service each year.) Please note the registration blank below requires your membership and chapter number. We must have this important information

if we are to use our computers in processing your registrations. Both numbers can be found on your membership card.

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

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



I hereby order registrations as follows:

QUANTITY		RATE	TOTAL AMOUNT
	ADULT	@ \$35.00	\$
	JR. ( UNDER 19 )	@ \$20.00	\$
	← TOTAL REGISTRATIONS	TOTAL → PAYMENT	\$

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### SEATTLE CONVENTION REGISTRATION

DATE

#### INSTRUCTIONS

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

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

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

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

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NOTES

FOR OFFICE USE



"Mikey Says He Likes It!" captioned this picture when it appeared in the Victoria, B.C. "Oak Bay Star" with an article promoting the chapter's annual show. Two-year old Michael Tremain (above) knows what "turns on" Grandpa Art Hammond, whose flair for publicity is pretty obvious.

#### CHAPTERS IN ACTION — (from page 25)

When we read of all the fun everyone has at the annual Grossingers Harmony Weekend each year, it's hard to realize what a great fund-raiser this annual event has become. The 1982 January weekend was responsible for a \$13,000 contribution to the Institute, making a total of \$82,000 in contributions the Institute has received since the first of these great weekend outings was held.

As a community service, the Manatee, Fla. Chapter, one of the Society's youngest, is offering barbershop singing for beginners as a cooperative venture with a local Community College. Called "Barbershop Kindergarten" when it was

offered last Fall for the first time, 21% of the class applied for membership at the end of the first term. It has been suggested that a similar program be adopted at the international level as a method of recruitment.

Their annual visit to St. Charles Hospital at Christmas turned out to be just a bit out of the ordinary for the North Brookhaven, N. Y. "Harbormen" Chorus. A 12-year-old who had been in a coma and connected to a respirator began to move her eyelids. A few moments later, her hand and arm began to move and finally, as the chorus sang Jingle Bells, she began to show signs that she was, indeed, responding to their music. Needless to say, it was very moving experience for these singers. The hospital couldn't believe what had happened. The entire story, complete with picture, appeared in "Vital Signs," the hospital's monthly publication.

We neglected to credit Dick Girvin, Editor of Far Western District's "West-unes," for providing us with many of the

excellent black and white photos which were part of the story on the Tucson Mid-winter convention in the March-April issue. Sorry about that, Dick. We appreciate your kindness, really.

The Mankato, Minn. "Riverblenders" chorus has been invited to sing at the Kiwanis International Convention in Minneapolis on June 27, 1982!

The Wilmington, Del. Chapter offered a strong incentive to quartets willing to compete. Their board voted to reimburse any quartet which enters a divisional competition this June up to \$100 of its expenses.

Describing their singing as "adult entertainment and recreation that's clean, moral, fun, satisfying, cheap, heartwarming and harmless to the health" — the Berlin-A-Chords remain active as they have for the past six years. Described by Lt. Col. Martin R. Bradley as a "small but quite vocal group," singing in Germany continues even though membership in their group changes with great regular-

(Continued on page 28)

Past Int'l Pres. Phil Embury (1944-'46), second from left, joined AH-SOW officers (from left) Jay Ward, pres.; George Bunt, vice pres.; and Al Holloway, Sec'y; in a song during the Tucson Mid-winter. AH-SOW (Society-approved woodshedders organization) plans to induct additional members during the Pittsburgh convention.



### RC<sub>2</sub>HM<sub>2</sub> SEEK DIRECTOR

The Portland, Oregon Chapter, 4-time Evergreen District Championship Chorus and 3-time International competitor, is searching for a director to replace its leader who has moved out of the area. We are looking for the man who will lead us onward and upward.



Contact: Maury Carlson 503:(H) 245-4364;(W) 233-5211  
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**THE ROSE CITY CLOSE HARMONY MUSIC MEN**



# News About Quartets

It was great news to learn in February that the Mid-States Four, 1949 international champs, have come out of retirement and are reviving their famous routines in their unique musical comedy style. Phil Hansen (Greater Canaveral, Fla. Chapter) is singing bass for Art Gracey, deceased, with the other three original members, "Forry" Haynes, bari; "Marty" Mendro, lead; and "Bob" Mack, tenor. Though the quartet is already receiving show bookings, their big debut will take place at the Pittsburgh Convention, when they will share the stage with six other champions (Schmitt Brothers, Happiness Emporium, Bluegrass Student Union, Grandma's Boys, Boston Common, Chicago News) on Wednesday, June 30, at the Past Champs Show. Contact for the quartet is Forrest "Forry" Haynes, 420 Monticello Drive, Altamonte Springs, Fla. 32701. Phone: (305) 831-0319.

In order to squelch completely unfounded rumors, Harlan Wilson, bari, 1961 champion Suntones, asked that we print the following:

"The Suntones quartet is not breaking up, nor are they planning to do so at anytime in the foreseeable future."

*Editor's note: Thanks, Harlan, for setting the record straight. We try to print the facts as we receive them from quartets themselves. Unfortunately, quartetmen turn out to be great singers, but lousy communicators. Naturally, this "News About Quartets" department thrives (just barely) on written information we receive from quartets. We'd fill several pages each issue if we didn't resist the temptation to print rumors. So, come on, you quartetmen, let's hear from you.*

Dave Mittelstadt, former "Easternaires" bari and current Livingston, N. J. Chorus director, has taken over the baritone spot formerly held by Bart Plescia in Showtime (Mid-Atlantic District). Bart has taken a new position which does not allow him to continue with

the quartet. Contact for the quartet is Dane Marble, 42 Davis Ave., Hackensack, N. J. 07601.

It was *Innsiders* night on Feb. 22, as the Houston Chapter, with Pete Hensley running things, reviewed the thirteen-year history of the 1976 champions covering eight versions of the quartet. Several guests, including Mike Cox who sang tenor when they became champions, were present for the special honor night. Among the "Innsiders" alumni were Dick Oury, John Wiggs, John Grosnick, Jess McNeely, Jim Sikorski and Lloyd Erickson, who had the distinction of being named "honorary" "Innsider" after subbing for Mike Cox a number of times. Several earlier versions of the quartet were present and sang together before the present foursome (version No. 8) highlighted the evening with some of their current repertoire. The evening concluded with a special ensemble comprised of all the "Innsider" participants singing "My Buddy" to their wives. It was a big night for everyone, but especially for the current foursome, John Devine, Ken Litman, Tom Pearson and Guy McShan. Guy McShan is contact man for the quartet and can be reached at 9007 Concho, Houston, Tex. 77036 — Phone: (713) 774-7742.

The Tin Pan Allies (Illinois District) have had to replace Bari Joe Sullivan with Dick Johnson. Johnson has sung with three district champion quartets (most recently the "Chords Unlimited") and directed five choruses. A former lead, Johnson has made the adjustment from lead to baritone with little difficulty (he confesses he's always preferred singing baritone anyway). Sullivan's business and family commitments would not allow the time needed to sing in the quartet. Contact for the foursome is Don Bagley, 951 Banbury, Mundelein, Ill. 60060 — Phone: (312) 949-8696.

Eight-year Barbershopper Gary Adler

and three other sailors aboard the USS Duluth (Chris Isabelle, Jeff Ripley and Steve Rucker) have been together as a quartet aboard ship for the past four months and were recently videotaped and appeared on Singapore National Television on January 8, 1982. The quartet is performing at most port visits and continues to do their bit to "Keep the Whole World Singing." Their name? The USS Duluth Quartet (until we get better information). Our thanks to Bob Blevens (Far Western District) and Dave Dahlen (Navy) for letting us in on the good news.

One of the Society's popular comedy quartets, the Schizo-Phonics (Illinois District), is now a "four-man" quartet again. For the past few years, former "Soundtracks" Bari Doug Miller has literally been a "fifth" man, filling in for whichever part couldn't make a performance. He even had his own uniforms and a name badge with "SPARE" written as the voice part.

When both Bass John Gatto and Bari Don Reid left the quartet last December, Miller and former "Allied Four" Bass Dick Munter joined Lead Craig Huotari and Tenor "Chuck" Nicoloff to keep the music going out and the laughs coming in. The "Schizos" can be reached through new contact man Craig Huotari, 251 E. Dundee Rd., Wheeling, Ill. 60090. Phone: (312) 459-9815 (days), (312) 256-6846 (nights).

Many Mid-Atlantic folks will remember the Continental Four from the early '60s. Shortly after they got together in October of 1962, they auditioned and got the quartet part in the Jenkintown, Pa. Music Theatre's production of "Music Man." They sang for three years, finishing in second place in district finals each year, and then broke up when their lead moved to Harrisburg. A repeat of that first performance 18 years ago by the same theatrical group brought the quartet back together again, even though Lead Bill Clipman makes a weekly 200-mile trip for rehearsals.

## CHAPTERS IN ACTION —

(from page 26)

ity. Paul Blank, a native Berliner, has been directing the group for many years. He will be attending his first International Convention in Detroit in July. In spite of odds that appear insurmountable at times, there is still plenty of singing in Berlin.

The program committee of the Burlington, Vt. Chapter holds what they call their "Barbershop Olympics" each meeting night. The olympics are designed to encourage participation of all chapter members regardless of ability. Some of the ten events included in their program are: who can hit the highest note; the lowest note; longest sustained note; has the largest range; hit the seventh above a chord; has the best smile; can teach a tag in two minutes or take part in a comedy quartet. Sounds like these guys are having fun.

Wonder how many Barbershoppers have heard of Ring Lardner, Sr., a sports reporter and short story author who was quite popular during the period between 1900 and 1925. Youngstown, O. Barbershopper Don Bell has found an interesting short story entitled "Harmony" in one of Lardner's books, "The Best Short Stories of Ring Lardner." Don says he found the story fascinating and one that every

Barbershopper would enjoy, especially our younger members, who possibly do not realize the depth of barbershop interest evident in the United States in the early 1900s. For those who may be interested, the book was published by Charles Scribner's Sons, Library of Congress Catalog Card 57-13394. You just might find it in your local library.

Editor Jim Cox ("The Livingston Tune-Type") of Livingston, N.J. proudly points to his "no-staff" operation in his December issue. Though he's been a one-man operation through 14 issues, he has received nearly 200 written items from 50 members and four wives! He then very wisely listed the 54 "contributing editors" and extended invitations to those who had not yet joined the writing team. We remember Jim's writing skills from several years ago, when he shared them with HARMONIZER readers. He is obviously a skilled editor as well.

Arch Fugate, a Eureka, Cal. bass, has answered the challenge of the Kearney, Nebr. member who travels 202.6 miles to attend chapter meetings. Fugate drives 209.2 miles round trip each week, descending from his home in Kettenpom Mountain (4,000 ft. above sea level) to sea level in Eureka! Any other takers?

Oxnard, Cal. Barbershopper Glen

## Bargain Basement

We buy and sell vintage phonographs with horns, out of print LPs, 45s and 78s, barbershop albums, jazz, sheet music, piano rolls. The Olde Tyme Music Scene, 915 Main St., Boonton, N.J. 07005. Closed Mon., Tues. Open rest of week (201) 335-5040.

Would you like to be part of the fastest growing community in the country? Well, this is it. The Fort Myers, Florida Chapter is looking for a qualified Musical Director to lead our chorus of 45 men of all ages. We have a very ambitious administration and a very strong Music Committee to assist the Director in his duties. For more information contact: C. R. Couse, 354 E. N. Shore Dr., No. Ft. Myers, Fla. 33903. Phone: (813) 997-4730.

FOR SALE — 100 White Coats with black velvet collar and black braid trim on lapel. Fully lined in excellent condition, wide range of sizes. Also, 120 blue, ruffled front, formal shirts in excellent condition and wide range of sizes. Both can be purchased in any quantity. For information contact: Bill Hosterman, RD No. 1, Box 362, Shermansdale, PA 17090. Telephone: (717) 582-2750.

Gettemy is using his spare time finding other singers, who, like himself, are octogenarians. He's searched through several area senior citizen groups and found three other golden-voiced seniors who have agreed to join him in a quartet. Now he's trying to form a larger group and continues his search for singing 80-year-olds. "Go get 'em, Gettemy!"

## BARBERSHOP QUARTET PAINTING —

(from page 5)

depth. Well, Norman's place in American Art grows more secure daily, and an original Rockwell oil can go for as much as \$200,000 today!

The BARBERSHOP QUARTET enshrines him in the hearts of Barbershoppers throughout our Society.

*Editor's note: We are indebted to Joe Schlesinger of the North Shore, Ill. Chapter for calling this story to our attention. Joe was singing with a quartet for a sidewalk sale and carnival in Winnetka one Saturday in July, last year. During a break, Joe went to the refreshment stand for a drink. One of the ladies in the booth, Mrs. Holland, recognizing him as one of the singers, rather matter-of-factly mentioned that she had the original Norman Rockwell painting of the BARBERSHOP QUARTET. Joe, sensing a story, passed the word to us, and we are all the richer for it. Thanks, Joe.*

## New Chapters

MOJAVE COUNTY, ARIZONA . . .  
Far Western District . . . Chartered March 15, 1982 . . . Sponsored by Las Vegas, Nevada . . . 31 members . . . Steve Danish, 4415 N. Van Nuys, Kingman, Arizona 86401, President . . . Thomas Hardman, 2485 Amers Ave., Kingman, Arizona 86401, Secretary.

PALESTINE, TEXAS . . . Southwest District . . . Chartered March 15, 1982 . . . Sponsored by Tyler, Texas . . . 31 members . . . Frank Duphorne, 1112 Swanson, Palestine, Texas 75801, President . . . George Hanson, Rt. 5, Box 259A, Palestine, Texas 75801, Secretary.

ANOKA COUNTY, MINNESOTA . . .  
Land O' Lakes District . . . Chartered March 24, 1982 . . . Sponsored by Greater St. Paul Area, Minnesota . . . 31 members . . . Rod Oleen, 1750 — 143rd

Ave. N. E. Ham Lake, Minnesota 55303, President, Rod Johnson, 5500 — 69th Ave. No., Brooklyn Park, Minnesota 55429, Secretary.

SUSSEX COUNTY, NEW JERSEY . . .  
Mid-Atlantic District . . . Chartered March 25, 1982 . . . Sponsored by Ridgewood, New Jersey . . . 33 members . . . Mario Merolle, Rt. 2, Box 818 G, Sussex, New Jersey 07461, President . . . David D. Paganetti, 44 Passaic Ave., Sussex, New Jersey 07461, Secretary.

WESTLAND, MICHIGAN . . . Pioneer District . . . Chartered April 1, 1982 . . . Sponsored by Livingston County, Michigan . . . 30 members . . . Bill Warner, 2351 Meadowlark, Oak Park, Michigan 48237, President . . . Jim Stephens, 6335 Clarendon Dr., Canton, Michigan 48187, Secretary.



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  - ✓ Staging a Chorus
  - ✓ Beginning Physics of Sound
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