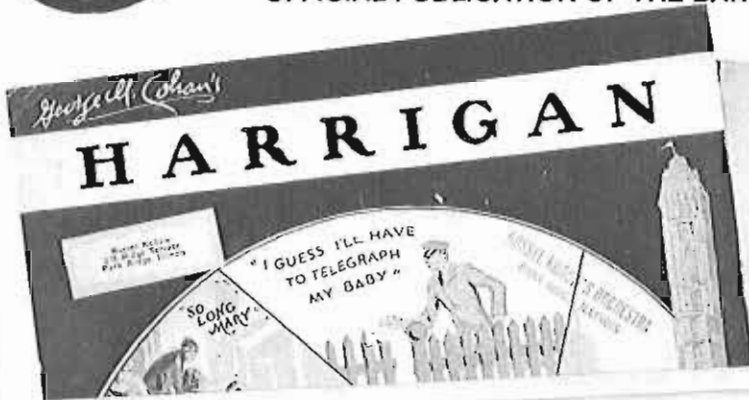


The



# Harmonizer

OFFICIAL PUBLICATION OF THE BARBERSHOP HARMONY SOCIETY JULY/AUGUST 1982



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## Also in this issue

- 2 THINKING ALOUD
- 3 LETTERS
- 9 PRESIDENT'S MESSAGE
- 14 THE WAY I SEE IT
- 11 NEW CHAPTERS — BARGAIN BASEMENT
- 15 LOGOPEDICS CONTRIBUTIONS
- 18 HISTORICAL NOTES
- 20 SEATTLE CONVENTION REGISTRATION
- 22 CHAPTERS IN ACTION

## Contributors

Merritt Auman . . . Earnest Fischer . . .  
Leo Fobart . . . Rich Froid . . . John  
Gatto . . . Don Gray . . . Val Hicks . . .  
Bob Hockenbrough . . . Hugh Ingraham  
. . . Eric Jackson . . . Bill Joor . . . Howard  
Sager . . . Dean Snyder . . . Dave Stevens

## Conventions

### INTERNATIONAL

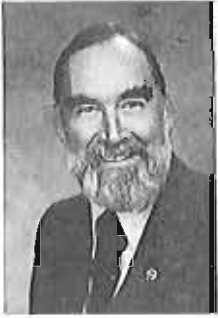
1983 Seattle, Wash. July 3-10  
1984 St. Louis, Mo. July 1-8  
1985 Minneapolis, Minn. June 30-July 6

### MID-WINTER

1983 Sarasota, Fla. Jan. 26-29

## Features

- 4 ALOHA CHAPTER "ARRANGES" NEW SYMPHONY SCORE. Through the courtesy of the Aloha, Hawaii Chapter, we now have the best-known songs by composer George M. Cohan in a medley for symphony orchestra and barbershop chorus.
- 6 BOB JOHNSON'S LEAVING — A LEGACY OF ACCOMPLISHMENT. The twenty-year career of a fine musician, teacher and administrator will end on September 1.
- 10 IN-TER-PRE-TA-TION. Determining the main emotional content of the song is dealt with in the third segment of this important judging category.
- 11 MEET A GRAND LADY. Museum Fund provides excellent means of honoring loved friends of non-Barbershoppers.
- 12 NEW MUSIC NOTES. Interesting bits of information about the Society's newest music.
- 16 VISITING THE INSTITUTE — AN AMBITION REWARDED. A Kearney, Nebr. member reports highlights of an interesting visit to the Institute of Logopedics.
- 19 DO THEY HEAR WHAT WE HEAR? A teacher raises some provocative questions concerning the variance in auditory perception.
- 20 A CENTENNIEL TRIBUTE TO GEOFFREY O' HARA. A reminder of the accomplishments of one of the Society's early musical leaders, the composer of our theme song, "The Old Songs."
- 21 SPREADING THE BARBERSHOP WORD. Author Fred Gielow shares thoughts and problems about book writing in an interview.
- 23 "HARK! THE 'HAROLD' ANGEL SINGS." A busy Milwaukee Barbershopper keeps young providing singing entertainment for those less fortunate.
- 24 FROM THE CLASSICS TO BARBERSHOP HARMONY. What happens when four brass instrumentalists from the Philadelphia Symphony try their voices on barbershop Harmony?



# Thinking Aloud . . .

I'm writing this during Harmony Month, the time of year when we celebrate the birth of our barbershop singing Society. It was on April 11th, 1938 that Owen C. Cash and Rupert Hall started this crazy hobby which has become, for many of us, a way of life. There's another celebration during April we should take a look at. From April 18th to the 25th was Volunteer Week in North America. The watchword of voluntarism is "do what you can." If you do *all* you can, it can never be too little.

Now all this was brought to my attention by a publication, really a newsletter, which I receive six times a year. It's published by the Royal Bank of Canada and speaks each issue on a variety of topics, most of which I have found to be very interesting. The letter is brief, well written and usually thought-provoking. The March/April issue was titled "The Call for Volunteers" and really caught my eye.

In part it said, "After many years of governments taking on more and more social responsibilities once borne by private citizens, the pendulum is now swinging back to the volunteer sector. Governments . . . are finding that there is a limit to how heavily they can tax people without damaging the economy and their own political appeal." Is there an analogy here with S.P.E.B.S.Q.S.A.? Quite possibly. That's why I hope you'll take another look at the article in the May-June issue (page 20 "Return to Volunteers for New Membership Development Program") by Tom Cogan, newly appointed Manager of Membership De-

velopment.

There's no question in my mind that there are still many communities in the U. S. and Canada which are capable of supporting a barbershop chapter. We just can't get to them all, or even a major portion of them. We couldn't when we had three full-time men in the field doing little but extension work; with a reduced field staff we certainly can't expect a smaller number of men to cover more territory. Somewhere along the line the point of diminishing returns comes into play. Unless the volunteer picks up the slack. And that's just what's happening. Indeed, I believe we're in for the greatest membership growth in 20 years, providing the economy doesn't go completely kaput.

Ten men have stepped forward and accepted a challenge. They have "volunteered." These men, all knowledgeable Barbershoppers with considerable background in extension work, will be still further trained by your International Office staff. They'll not be restricted by district boundaries, but will be willing to go where needed and as their time permits. So instead of two international field men, or three, or even four or five, we have ten men, ten volunteers. Yes, and if this program works, and I'm convinced it can, we'll expand it in the future. For the future of this Society depends not on your international staff but the "volunteer." Without him we never could have achieved the success we have and can never fulfill the success we seek.

Executive Director

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# Letters

## Are We Forgetting Our "Roots?"

I have an unusual tree in my front yard. I call it my barbershop tree, because it reminds me so much of our Society, in general, and many chapters in particular. From a seedling, it grew steadily for many years to become a large, lovely, shady object of great comfort and enjoyment. True, each year a few branches would die, but these were always replaced by new shoots, and I never had to resort to pruning.

When it had reached a certain size, however, overall growth ceased. I was puzzled by this, for the tree seemed to be healthy in most respects. I did notice that the symmetrical shape I had always valued was slowly being altered. A few of the top branches were spiking upward out of proportion to the rest, and some of the lower branches, which had provided the synthesis for original growth, were withering. I contacted an arboriculture specialist.

"The problem is very simple," he said. "You have been neglecting the roots." It seems this particular tree tends to thwart its own growth by the very excellence of its magnificent foliage, casting a shadow over the root system. "All one need do," the specialist went on, "is institute a regular program of root feeding. The withering branches will come back and those stunted at the top will put on fresh growth to more nearly match the few tall ones. With proper root feeding, this tree should continue to grow."

The foregoing analogy does not illustrate a new concept. It merely reiterates what has been said many times in this publication. The roots of barbershopping lie in the informal gathering of voices in groups of four to sing for the pure personal pleasure of doing so, such as in the barbershop, or on Sunday afternoons in the parlor, or on the street corner of the neighborhood.

The attraction for preserving the musical form rests on these roots, no matter what variations the form may take. When we, as Barbershoppers, allow

the formal variations of our hobby to overshadow these roots, we cease to grow, as individuals, as chapters, and as a Society; we can only replace the fallen limbs with new shoots.

I know many readers will not want to consider this viewpoint. Think about it, guys. A little root feeding will go a long way. Try it, you'll like it.

Dan Daily  
Lake Washington, Wash.

## Founder's Widow Writes

Thank you for inviting me to one of the International Conventions whenever I can attend. Dean Snyder tells me the Society is celebrating its fiftieth anniversary in 1988 and that is the time I hope to be able to attend.

The Society has been so kind to send me the HARMONIZER all these years. I appreciate it. I read it from cover to cover. Dean Snyder's column — Historical Notes — is always so interesting. He writes so much about the early days of the Society. So many things he writes about and the people he mentions, I remember, too. So it brings me a great deal of joy.

I hope I, too, shall be with you at the fiftieth anniversary celebration — if I am still around at that time.

(Mrs. Owen C.) Corinne Cash  
Tulsa, Okla.

## Barbershop vs. Trained Voice Production

Ref. 1. "Care of the Singing Voice - -,"  
Don Loose, The HARMONIZER,  
Mar/Apr, '82.

2. "The Way I See It," Ed Flynn,  
The HARMONIZER, Mar/Apr,  
'82.

Several quotes from the references will best set the stage for my comments:

Ref. 1. " - - we have only one voice to last our lifetime; it cannot be replaced. " - - How many Barbershoppers do you know who can't (don't?) sing as well as they used to years ago, for no apparent medical reasons?"

It was encouraging to find Ref. 1 published in our Society's official publication since lack of such articles (on vocal health) has long been of concern to me. Even before my own vocal problems (two contact ulcers in one year; one surgically removed, the second disappeared spontaneously after voice therapy), I felt many voice production techniques "taught" by chorus directors and quartet coaches were incompatible with previous,

more formal voice training. I would hesitate to put the blame for my vocal problems on barbershop techniques; but it has taken specific changes (defined by my voice therapist) to effect improvements (no complete cure even after four years). My voice therapist, quite familiar with barbershop singing, is not as reticent as I; putting considerable emphasis on correcting "habits" which he says are "typical in barbershop singers."

While the proper application of correct voice production techniques to promote vocal health (as well as "ring") is complex, there are several "simple" rules to start with:

- (1) Keep voluntary muscles above the diaphragm (chest, shoulder, hand/arm, neck, face, etc.) relaxed so they won't interfere with vocal muscles (vocal cords, soft palate, etc.) which respond involuntarily to singing "thoughts" ("sing 'F' " not "tighten chords to sing high").
- (2) Support with steady pressure from, but don't "set," diaphragm.
- (3) Produce your own "natural" voice; Don't manufacture one to pre-conceived specs (don't copy Bing, Andy W., or even your favorite barbershop champion). By the way, it is said that a properly produced *natural* voice will have a one-to-three cycle per second vibrato. Don't deliberately suppress it.

Ref. 2, while interesting with pertinent points on "encouraging" beginning Barbershoppers, disturbs me by omitting any reference to an obvious 4th ingredient necessary for *long term* quartet singing enjoyment, i.e., training in, and application of, correct voice production techniques. Only recently have chorus directors, quartet coaches and clinic faculties begun to include, and emphasize such techniques as I recognize from my voice therapy sessions. Our Society, known as an "educational" organization, will be very delinquent in its responsibilities if it doesn't mount efforts to upgrade and *better disseminate* barbershop singing techniques which are based on professional voice training techniques. These efforts are necessary to increase the number of Barbershoppers who sing up to their inherent (vocal mechanism) capabilities; and to reduce the not-inconsequential number of vocal "cripples" (myself included) which I, and my voice therapist, believe barbershop singing now produces.

W. I. Mitchell  
Issaquah, Wash.

# Aloha Chapter "Arranges" New Symphony Score

By Bill Joer  
99-1654 Anallo Place,  
Aiea, HI 96701

Thanks to the friendly relationship between our Honolulu "Aloha" Chapter and the Honolulu Symphony Orchestra, the Society is pleased to announce the availability of a new score for symphony orchestra and barbershop chorus. This will be good news to those chapters which have made appearances with their local symphony and are anxious to do repeat performances.

The premiere performance of the medley of George M. Cohan songs took place on August 15, 1981 as part of the Honolulu Symphony's "Starlight Series." Billed as the "Great Apple Pie Concert," the performance featured the Honolulu Symphony Orchestra and "Sandwich Islanders" barbershop chorus (Aloha Chapter) in the Waikiki Shell before 5,000 symphony patrons.

Most of Cohan's best-known songs (*Give My Regards to Broadway*, *Harrigan*, *There's a Ring to the Name of Rose*, *Mary's a Grand Old Name*, *You're a Grand Old Flag*, *I'm a Yankee Doodle Dandy*) are included in the medley which received a standing ovation from the symphony orchestra supporters. The Cohan music lends itself very well to the full symphonic sound; the addition of the words by a full chorus in barbershop harmony was the icing on the cake. Again, barbershop harmony was introduced to a host of new friends using familiar songs.

The symphony-sponsored "Starlight Series" concerts are held on Saturday evenings during the summer at the beautiful Waikiki Shell. Many patrons

enjoy an early picnic dinner on the grass or catered meals in the orchestra pit. An added treat on the night of the joint concert was the appearance of three quartets ("Coral Chordsmen," "Tags and Swipes Forever," "Sugar Cane Express") and the special jug band made up of members of the Aloha Chapter.

We can be thankful for the persistence of the Aloha Chapter and their local symphony orchestra for this new symphony/barbershop score. A great deal of correspondence between these two parties and the Edward B. Marks Music Corporation (New York) finally brought about the scoring of the Cohan music by symphony member Lloyd Krause.



Unlike the previous symphonic/barbershop score which was owned and rented out by the Society, this new score is available only from the Edward B. Marks Music Corp., 1790 Broadway, New York, N. Y. 10019 at a rental fee of \$125. Arrangements for the score rental should be handled directly with the Edward B. Marks Music Corp.

Those chapters which have symphony orchestras located in or near their cities should not overlook this opportunity to bring barbershop chords to an entirely new audience. Chapters which have already used the score available from the Society have reported excellent results.

— Photo by Wayne T. Yabiku



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# Bob Johnson's Leaving—



## a legacy of accomplishment

By Leo Fobart, Editor,  
The HARMONIZER

When the Society first met Bob Johnson, it was after a memorable event — he had just directed his 157-man singing "army" to the 1961 chorus championship in Philadelphia. It was the only time in the history of chorus competitions a chorus of that size had appeared on stage; and at that time it caused no end of logistical problems. It was a thrilling victory for the men from Dundalk, Md., the "Chorus of the Chesapeake," who had won it all their first time ever on an international contest stage. It meant even more to the Society and Bob Johnson: it was the beginning of a long "love affair," one that would last nearly 21 years and be mutually rewarding.

After establishing that musical "beachhead," Johnson's name soon became a Society by-word, and his rise in the world of barbershopping accelerated when he became a faculty member of the first Society-wide H.E.P. (Harmony Education Program) school in Winona, Minn. in August of 1961. At his best when fronting a large group, the man who would be chosen later to direct the Society's first organized music program, made virtual "disciples" of the 500 men attending the seminar. His evangelist-like qualities and musical capabilities were easy to spot, a fact that did not go unnoticed by members of the executive committee. They were busy at the time implementing the recommendations of the Long Range Planning Committee adopted by the international board during the 1961 Philadelphia Convention. These recommendations included the hiring of a professional Coordinator of Musical Activities.

Before we get too far into that story, let's learn a bit more about the many talents of Bob Johnson.

As mentioned, Bob's efforts to inspire

a group of Barbershoppers are like those of an evangelist. And with good reason: he almost became a missionary.

After graduating from high school in his native Irwin, Pa. (where he studied the piano; was active in the band, orchestra and chorus; sang in a church quartet; and was a member of a trio with its own radio program), he entered Allegheny College in Meadville, Pa. as a medical missionary student. Bob became the only freshman to make the college choir, whose leader persuaded him to follow music as a vocation instead of medicine.



In March of 1964, Johnson brought barbershop harmony to a group of West Point Cadets. Though not shown in the picture, Bob's son was a senior at the Academy at the time and sang with the 120-voice Glee Club.

With this new career in mind, he transferred to State Teachers College in Indiana, Pa. and in 1940 was graduated with a Bachelor of Science Degree in Public School Music.

His first teaching assignment was in New Wilmington, Pa. It was a very important step in his life; for there he met Betty Baker, now Mrs. Robert D. Johnson.

From New Wilmington he went to Ferndale, Pa. and then into Uncle Sam's Navy, where he served as a "Aerographer" (weatherman) at a seaplane base in Okinawa. He was discharged in 1945.

He returned to Allegheny College to gain a Masters Degree in education and become part of the college faculty, teaching all facets of music. During this time he spent his summers as musical director at a boys' camp on Lake Champlain, N. Y.; he also spent one summer at the famous Interlochen School, where he studied toward a doctorate.

During his stay at Allegheny, Bob was exposed to the Society by singing in a quartet with two boys whose father was a member of the Pittsburgh Chapter. Later, Bob became instrumental in forming the Saegertown, Pa. Chapter as musical director.

In 1951, however, he moved to Baltimore as head of the music department at Patterson Park High School. He also did considerable "moonlighting" with choirs and industrial choruses, even acting as community song leader with the city band when giving concerts throughout Baltimore. During one of these sessions, he met Barbershopper Walt Martin (now an Elgin, Ill. member, Walt is a former district president and international board member from the Illinois District), who was in the service in Baltimore. He persuaded Bob to again become interested in the Society and, as a result, Bob became a charter member and director of the Dundalk, Md. Chapter in 1956. The chapter grew to be the largest in the Society and in just five years, winner of the chorus championship.

In December, 1961 Bob was hired as the Society's first Director of Musical Activities, a position he assumed on February 1, 1962. His was a "one-man department" at the time, a department faced with the challenge of implementing an ambitious musical program.

The duties of the "Coordinator of Musical Activities," as set forth by the

Long Range Planning Committee, were to include, but not necessarily be limited to:

- a. Supervise and be responsible for music publication.
- b. Develop courses of study and other material for use in barbershop craft.
- c. Develop methods and procedures for use in quartet coaching programs.
- d. Develop manuals and other material for use in conducting chorus directors' schools.
- e. Be responsible for administering schools or educational programs conducted at headquarters or international programs conducted at other locations.
- f. Cooperate with those responsible for the Society's contest judging activities.
- g. Perform such other functions in the area of musical improvement as may be directed.

The Long Range Planning Committee established these "duties" in order to carry out the purposes of the Society in general terms: "We must always put foremost the purpose of the Society to preserve and encourage the barbershop quartet style of singing." Specifically, the board felt the Society "should continuously upgrade its musical excellence. Ever-increasing opportunities should be provided to those who wish to increase their knowledge and proficiency in the barbershop style of singing, so that its place as a true form of distinctive music can never be questioned."

Faced with this enormous project, Bob leaped in with both arms waving. One thing became readily apparent:

Johnson had a tenacity for hard work that was almost unbelievable; he did not know the meaning of the word "rest" as long as something remained to be done. Consequently, during his first six years, until Dave Stevens was hired as a music services assistant, he set a pace that he's maintained for all of his working days, even after additional staff came on the scene.

Many facets of barbershopping have felt the Johnson "touch" since those early days. Let's examine his track record to see what he has done in carrying out those duties as assigned more than 20 years ago.

- 1) The Harmony Education Program, under his direction, has continued to flourish over the years. From the one-school operation started in 1961, the annual weekend sessions were moved to several sites throughout the country with as many as five schools held in one year. In recent years we've seen the return to an annual school (held at Missouri Western State College in St. Joseph, Mo. for the past seven years), one week long, with a 30-man faculty and attracting quartets and students numbering 600 each year. Known as Harmony College, the curriculum currently offers 23 courses encompassing almost every aspect of barbershop harmony and quartet singing. The school has been recognized outside the Society as a unique and outstanding educational opportunity. Held each year during the first week in August, Harmony College continues to be the Society's strongest educational tool.
- 2) The music department has produced several manuals including a Barbershop

Arranging Manual, Quartet Coaching Manual, Quartet Information Handbook, Theory of Barbershop Harmony, "Direct Hit" Manual and "Direct Hit" Kit. Johnson was personally responsible for the Basic Barbershop Craft Manual, Chorus Director's Manual, and a Syllabus on Barbershop Harmony for Music Educators.

- 3) He has been the liaison between S.P.E.B.S.Q.S.A. and the Music Educators National Conference (MENC) and was instrumental in developing the "Young Men in Harmony" program by producing special music for male high school voices. He has made numerous guest appearances at both regional and national MENC, American Choral Directors Association and Canadian Music Educators meetings. Bob has frequently conducted singing demonstrations with young men's groups, led special song sessions using barbershop songs and presented top Society quartets to music educators.
- 4) The Society's recordings have been under his jurisdiction completely since Decca discontinued handling our recordings in the late '60s. He was solely responsible for adding the past champion recordings (The Best of Barbershop - 1938-'76) and developing the present recording format which includes songs on both discs and tapes from the top 20 quartets, 16 choruses, the Association of International Champions' show and the "Saturday Night Show." He has also been responsible for issuing special recordings (Fred Waring's Pennsylvanians Sing Barbershop, Salute to America, Champs Back to Back, Songs of Inspiration, Yuletide Favorites, Silver Favorites, Sing a Song With the Regents, The Best of Berlin in Barbershop, Young Men in Harmony, Wonderful Songs of Yesterday, Barbershop Cat Learning Program, etc.) and has, generally, greatly increased the amount of recorded barbershop harmony available.
- 5) The district music educators concept is his brain-child as are the mini-HEP schools and barbershop harmony festivals. The schools and the festival program, all under the supervision of the district music educators, provide additional educational programs and opportunities for the involvement of Barbershoppers in additional musical experiences. (Continued on next page)

The "Midnight Oilers" and Bob Johnson (third from right) along with two unidentified air force personnel during the 1967 Viet Nam tour.



- 6) He has been closely involved in the activities of the international Contest and Judging Committee and all the judging changes which have taken place during the past 20 years. He has also been responsible for maintaining the Quartet Registry at the International Office.
- 7) Johnson's personal visits to Sweden and England have helped to bring organized barbershopping to both countries.
- 8) His newest project remains unfinished — the development of the Society's Audio-Visual Department. Though some of the major purchases for this project will take place in the future, enough groundwork has been laid to offer video presentations to help chapters learn songs.

It's pretty easy to see that Bob's original job assignment has not only been handled, but exceeded. And through it all, he has been most vigilant and concerned about preserving and encouraging songs sung in the barbershop quartet style. He has been especially adamant about the use of non-barbershop songs on recordings. It disturbs him that the Society not only allows this, but also accepts advertising of these recordings in its publications. On several occasions he has been quite vocal on the subject and continues to fight any policy which seems to promote non-barbershop singing.

He has also spoken out many times concerning the over-emphasis on competition, especially among choruses, and the disastrous effect this could ultimately have on our Society. A firm believer in using competition as a means of upgrading the quality of our singing, he strongly opposes competition to choose a winner, since that creates too many "losers." To Bob, no one can lose by singing barbershop harmony.

Proud of the relationship the Society has maintained throughout its history with the American Society of Composers,

Authors and Publishers (ASCAP), Johnson has remained totally conversant with the copyright laws and the recent changes. The Society enjoys a comfortable relationship with ASCAP because of his determination to observe the copyright laws of the land.

He's highly regarded and respected by the major music publishers, many with whom we've had longstanding business relations.

He is proud, too, of his music staff, all of whom were "hand-picked" and carefully selected for the various talents they possess. Areas of responsibility have been clearly defined and department functions well-coordinated.

We asked Bob what he would consider were high points of his career.

"Golly, where do I begin? Really, so many exciting things have happened to me I hardly know where to start. The trip to Viet Nam with the 'Midnight Oilers' in 1967 comes to mind immediately; a lot of memorable experiences with that trip. The MENC national meeting in Anaheim and the 'Young Men in Harmony' demonstration was a 'biggie'; we were so well accepted and got such good response from the music educators. The trips to England (one with East York, Ont. and the other Society-sponsored) and Sweden were significant. It's been such a joy to see barbershopping 'take off' in those countries. There were so many more: the 'Salute to America' performance at Washington, D. C. in '76; attending the premier of the 'Music Man' in Mason City, Ia. with the 'Buffalo Bills' and all the stars; receiving the honorary Doctor of Music Degree from Allegheny College; being part of the Canadian National Exposition and bringing barbershopping to the New York World's Fair; and getting the Distinguished Service award from Wisconsin Music Educators; like I said, there's been a lot of excitement in my career."

Seems hard to believe that these ex-

citing times will be grinding slowly to a halt on September 1st. There will be a short time for easing into a life of retirement; Bob and Betty will be in England the first two weeks in September. Bob will be bringing a school to his British friends and visiting some of their Clubs while Betty renews old acquaintances and does some shopping. Then they'll be off to Egypt for a long overdue visit with their son, Major Bob Johnson. Then they'll be returning to the States and Tucson, where they'll make their future home.

We're sure that living near Lou Perry, renown composer/arranger/Society judge, will keep Bob from suffering any pains because of sudden withdrawal from his barbershopping life. He says he's going to learn to play the guitar and get into a quartet — and if he follows through on either of those plans, we'll likely hear more from him in the future.

How soon will Bob and Betty be returning to visit all their friends in Kenosha? They're really not all that fond of Kenosha's "eleven-month" winters with their cold winds and drifting snows. They are leaving a mighty big attraction behind them, though, and we just think it could be the reason for a return trip once in a while. After all, there's a daughter Jill and a beautiful granddaughter Amy living in nearby Racine.

As the Johnsons prepare to leave, the good wishes of the Society go with them. We know that wherever or whenever barbershop chords are sung, the name "Bob Johnson" will carry a never-ending overtone.

#### JOHNSON REPLACEMENT NAMED

Executive Director Hugh A. Ingraham, CAE, announced on April 22, 1982 that effective September 1, 1982 Joe E. Liles will become Director of Music Education and Services for the Society.

Joe joined the International Office staff in September, 1975 as music services assistant. He was promoted to Assistant Director of Music Education and Services in July, 1979.

He holds a Bachelor of Arts Degree from Baylor University, a Master of Music from Southern (Louisville) Seminary and has completed 30 hours toward a Doctorate in Music at the University of Texas.

Formerly director of the Chordsmen (San Antonio), Tex. Chapter, Joe and his wife Kay now make their home in Kenosha.



Johnson (center) received an honorary Doctor of Music degree from Allegheny College in 1978. The degree was conferred by Allegheny President Lawrence L. Pelletier (left). Bob was presented for the honor by longtime friend and Allegheny faculty member Dr. Jay Luvaas (right).



# Words of Merritt

By International President Merritt Auman,  
P. O. Box 7842, Reading, Pa. 19603

It's difficult to believe that the first half of 1982 is already history. Time certainly passes quickly . . . especially when you're having fun. The wide acceptance of the planning concept is gratifying and exciting to me.

You will recall that the International five-year plan has two basic goals: quality singing in all chapters by choruses and quartets; and a membership of 50,000 for the Society's 50th anniversary in 1988. It is the second of these goals that I would like to discuss in this article.

At December 31, 1981 the Society had a membership of 37,229. A membership increase of 13,000 (over a six-year period) would put us over the top.

To assist in attaining this goal the PLAN suggests the formation of a team of volunteers to be directed by a Manager, Membership Development. Tom Cogan, appointed to that position, has developed a program that trained ten

volunteer Membership Counselors. Among other things, the Counselors will assist in the formation and development of extension sites. It is anticipated that the Society will have 1,000 chapters by 1988.

The other important ingredient of membership growth is RETENTION of current members. This I perceive to be the basic responsibility of the chapter, and I challenge every chapter in the Society to plan a retention program that will ENCOURAGE members to renew their membership.

Since assuming the presidency, I have received letters from long-time members explaining why their membership was not renewed. Let me share two of them with you. In the first case a 25-year member, and a member of a Century Club chapter (over 100 members), stated he objected to an audition for a competing chorus status. Although mem-

bers of the chapter who did not audition successfully were accepted into membership, he chose not to renew. Less than 50% of this chapter's membership appeared on the competition stage.

In the second case, the renewal dues of a 22-year member was refused because of his inactivity in the chapter. He was a member of a recent medalist quartet.

Certainly, in both cases, there may have been circumstances not explained in the letters. The point I am making, however, is simply that the Chapter Retention Plan should *encourage* membership.

Several years ago the presidential message in an issue of the HARMONIZER included these words: "I think it's time we stop equating success with achievement on the competition stage. Equate success with a happy, healthy chapter which has a minimum of problems and little membership loss."

## RICHARD C. HAWES

A heart attack claimed the life of Richard (Dick) Hawes in Las Vegas on May 31. Dick had suffered an attack about a year ago, but had returned to work and was on a business trip when stricken. He was 57 years old.

A resident of Framingham, Mass., where he was a member, Hawes was an active administrator in the early 60s. Northeastern District President in 1963, he served as international board member from 1965-'68.

Hawes is survived by a brother, three sons, two sisters, and a grandchild.

## W. CARLTON SCOTT

Carlton Scott, 79, died in Pontiac, Mich. on April 19 after a short illness. One of the Society's pioneer administrators, Scott was an international board member from 1943-'45.

A 1924 graduate of Brown University, Scott was a home builder for 35 years before retiring in 1963. He was the owner of Scott and Eaton Builders.

Scott is survived by his wife, two daughters and six grandchildren.

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

## Part 3

So, did you work with the song *The Story of the Rose*? Did you play around with how you feel about the song? Did you discover emotional content in the song that you had not discovered before? Then you are ready to begin the process of interpreting the song for an audience: STEP 1. DETERMINE THE MAIN EMOTIONAL CONTENT OF THE SONG

Here are the lyrics 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."*

Step 1 is not as quick as it looks. What you want to do is find one word or a very short phrase that sums up the essence of the entire song for you. It should be an "emotion" word, like happy, sad, loving, nostalgic, etc., and it may have qualifiers, such as very, slightly, unbelievably. If you are getting involved in the song you will find that there are parts of the song that contrast strongly with the main emotional content. Almost all happy songs have some contrasting reflective, nostalgic, sad or humorous moments. Almost all sad songs have moments of pleasant emotions of one kind or another. What you are looking for in Step 1, though, is the *main* emotional content that sort of sums up the essence of what the song is about for you. Note that you must study the song first and play with different ideas before you can do Step 1.

I will now describe for you two stories I made up that helped me arrive at two quite different interpretive plans for this song.

### The Love Plan

As the performer, I am 21 years old. I am rather shy and introverted. I read a lot and am really quite adventurous in my dreams, but in truth I am quite afraid

of people, especially girls, and I keep pretty much to myself. About a year ago Sally moved into my neighborhood. She is 18 and very pretty, with red hair and a wild laugh that I would hear as she sat and talked with friends in her yard. She seemed to be very popular, and was always going out with different people, and to parties. Without ever speaking to Sally, I fell totally in love with her from a distance.

One day about two months ago, I met her by accident in the street outside her house. She said hello in a friendly but shy way, and I plucked up courage and blurted out, "Will you go for a walk with me on Saturday?" I couldn't believe it. She said yes, she'd love to, and disappeared into her house.

I have seen her many times since then. We've walked in the neighborhood, gone to the library (she likes to read too), and today we sat on a park bench and she looked at me with her eyes really bright until I couldn't help myself — I asked her to marry me. And you know what? She said yes. She said yes! Then she jumped up, saying she had to run home, and blew me a kiss as she left me there, in a daze. As I watched her run off, I sang: "Heart of My Heart I Love You, etc."

### The Sad Plan

When I arrived home this evening I anxiously sought out my wife who went to the Doctor today. We are an older couple, I am 63, she is 61. We celebrated our 40th wedding anniversary two months ago. From her expression I knew that all was not well, but I was stunned to learn the truth — that she has only a matter of months to live. We cried together, ate a dinner we never tasted, and I finally got her settled down in bed and she slowly drifted off to sleep. I left her there and spent some time considering the enormity of the news I just received and I truly felt the overwhelming, almost tangible love for the woman who has been my daily companion through life. I just returned to the bedroom and quietly looked inside the door.

The moon-light is sending a shaft of blue-grey light across the bed-clothes. She looks very pale, but at peace in her sleep. I look at her. I am overcome with emotion. I start to sing, softly,

*"Heart of my heart, I love you,  
Life would be naught without you. . ."*

Wow! Did I say that human emotions are never trivial? Did the words take on different meanings for you now?

The important point to see is that the interpretation comes from the feelings and emotions, not the other way around. The Love Plan and the Sadness Plan are different. Very different. But one is not necessarily better than the other. Are you beginning to get a sense of what interpretation is about? Consider some of the following ideas I have heard expressed by contestants and see if you can recognize the problem with each statement.

"We used the exact interpretation the 'Happiness Emporium' used. How come we got 'C' scores and they got 'A' scores?"

You have to start with the song. YOU have to start with the song. Each person has to make the song come alive for himself, from his own experience in life.

"We sang loudly, we sang softly, we sang two *sforzandos*, one *accelerando* and one dramatic pause. What more can you expect?"

You have to start with the song, and work from there. You have to get a sense of what the song is about for you, and your interpretation plan will grow from there. Here's your exercise for next time. Read the Love Story, slowly and deliberately. Then sing the song. Then read the Sad Story. Take your time. Feel it. Then sing the song again. Chorus directors you may want to try this with your chorus. You will learn more about interpretation from this one exercise than from all my meanderings about volume, tempo and climaxes that we'll get into next time.

# New Chapters

IMPERIAL VALLEY, CALIFORNIA . . . Far Western District . . . Chartered June 11, 1982 . . . Sponsored by El Cajon, California . . . 33 members . . . Victor R. Wright, 1925 Len Rey, El Centro, California 92243, President . . . James F. Harbolt, 1915 Hamilton, El Centro, California 92243, Secretary.

SIERRA VISTA, ARIZONA . . . Far Western District . . . Chartered June 14, 1982 . . . Sponsored by Tucson, Arizona . . . 30 members . . . Ron Leatz, 1381 Cushman Dr., Sierra Vista, Arizona, President . . . Ron Swackhamer, 3851 Blackbird Dr., 85635, Secretary.

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OR RENT — World War I replica uniforms (70) complete with helmet, belt and wrap leggings. Will rent smaller quantities. Super successful show theme — WWI song list, script and staging suggestions available. Contact: Tom Russell, P. O. Box 205, Old Mystic, CT 06372 — Days phone (203) 536-4235; Eve. (203) 536-7733.

FOR SALE — 45-50 suits, kelly green with dark green velvet trim and bow tie. Very good condition — \$25. Have been worn 25 to 30 times. Ideal for new chapter. Have nice color picture to view. Contact: Charlie Keel, 3308 Ave. N. Nederland, Tex. 77627 or phone (713) 733-6850.

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

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 Hostermen, RD No. 1, Box 362, Shermansdale, Pa. 17090. Phone: (717) 582-2750.

ATTENTION SMALL CHAPTERS — 30 Edwardian-style jackets — gold with black trim — assorted sizes excellent condition — \$10 each. Contact: Lou Matson, 11 Edgewood Drive, North Branford, Conn. 06471.

# Meet a Grand Lady...

whose life has touched the history of our Society — and whose grand gift will help put a Museum in our future

Mrs. Lillian R. Wright Davison, of Oklahoma City, has a sense of history and knows the importance of our Preser-



vation Hall. Her \$1,000 gift reflects her intense desire to help put a museum in our future.

Her's was a gift in honor of two fine Barbershoppers, her two late and present husbands. She is the widow of the late I. S. "Hank" Wright and the wife of retired Chief Justice of The Supreme Court of the State of Oklahoma, Denver N. Davison. Both were prime movers in the early days of our Society and served at the international level.

Hank served as vice president in 1939-1940 and as a board member 1940-42. Denver served as a board member 1942-'44. They were good friends of Founder O. C. Cash and the Tulsa Barbershoppers. Hank was an honorary member of the Tulsa No. 1 Chapter and sang in the quartet that Cash called "the first

good quartet to sing at a Tulsa meeting." He also was one of the founders of the Oklahoma City Chapter No. 3.

They attended the Society's first convention in Tulsa, June 2-3, 1939, where Cash promised "few speeches, if any — just harmony — harmony until the tenors drop in their tracks." Hank was chairman of the Oklahoma City Convention in 1948 and he and Lillian attended every convention until 1962, when his health began to fail.

Bill Otto, retired international staff member and Most Antique Relic of the DECREPITS (Past Int'l Board Members) says, "I know Hank as one of the wonderful men who had a hand in Pioneering our wonderful Society. And the name Denver Davison has been a byword with me for these many years."

In referring to her gift, honoring both men, Mrs. Davison says, "I would particularly like them on the No. 1 list, as they are both No. 1 guys."

"The Justice and I wish you great luck in your fund-raising; and knowing Barbershoppers over many years we feel you will be extremely successful."

MUSEUM A PROJECT OF THE DECREPITS . . . but it belongs to all of us, and we invite you to help make it a reality. We have \$20,000 already contributed, but it will take a lot more. So, if you haven't yet sent a gift, please do now. USE THE COUPON below and mail your check, made out to SPEBSQSA, MUSEUM FUND, to Dallas Lemmen Box 575, Kenosha, Wis. 53141. It's tax deductible, you know, but more important, it helps PUT A MUSEUM IN OUR FUTURE!

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# New Music Notes

By Music Services Assistant Davo Stevens

The song in this issue of the HARMONIZER is **PAL OF MINE**, arranged by Dennis Driscoll for the "Innsiders" of Houston, Tex. If you attended the 1976 international convention in San Francisco, you remember that the audience was completely spellbound with the quartet's performance of this ballad. And, of course, the "Innsiders" were acclaimed international champions that year. If you weren't there, get the 1976 "Top Ten" record and hear the quartet sing this fine Driscoll arrangement.

Your Society publishes arrangements of good barbershop songs which are now in public domain in the series called "Harmony Heritage." Songs in this series are free of copyright restrictions (the arrangement will be copyrighted and protected, but the words and melody are free and clear). Quartets looking for good contest material often avoid using "Harmony Heritage" songs because many of the early arrangements are now obsolete. But the new copyright law allows these old songs to come into public domain after 75 years. Everything prior to 1907 is now free and clear. Next year, all songs copyrighted in 1907 will be clear. In 1984, all 1908 songs are clear, etc. You can see that most of the good barbershop songs will come into public domain within the next twenty years or so. All we're really saying is that there will be much good contest material coming out under the "Harmony Heritage" banner — starting with **PAL OF MINE**.

Now to the songs released so far this year, ten in the Music Subscription plan and two in HARMONIZERS.

**FROM THE FIRST HELLO TO THE LAST GOODBYE (7154)**. Finally, one of Lou Perry's most famous arrangements is available to one and all. The 1980 champion "Boston Common" made this song a favorite of thousands of barbershop buffs — now you can put it in your own quartet repertoire.

**BABY WON'T YOU PLEASE COME HOME (7155)**. This song has been around

a long time and a favorite of quartets for years because audiences are familiar with it. Earl Moon has given us a fine arrangement that is as much fun to sing as it is to listen to.

**MANDY 'N' ME (7156)**. With all due modesty, this is a pretty good arrangement of this song, if I do say so (who shouldn't). It's the kind of song that makes it easy on the arranger — if you don't like it, write to me. (If you do, write to Executive Director Hugh Ingraham.)

**YOU WERE ONLY FOOLING (7157)**. Another nice Joe Liles arrangement that lets the song speak for itself. You ought to sing this one if only for the marvelous key change that gives the music a real lift at the reprise.

**THERE'LL BE NO NEW TUNES ON THIS OLD PIANO (7158)**. Newcomer Tom Gentry did a real job on this one — always tough to do with a song that's been around in many different treatments over the years. Tom is a certified arrangement judge and will sing in Pittsburgh — in a quartet. You really have to put this song in your "sing anywhere" package.

**ROLL ON MISSISSIPPI, ROLL ON (7159)**. There have been some good treatments of this song — starting way back with the late Floyd Connett's version in the 1950s. So the "arranger" is "SPEBSQSA," which means we feel the best parts of many previous arrangements are in here.

**I'M LOOKING FOR A GIRL NAMED MARY (7160)**. This song has been a favorite of "ballad quartets" for years, but it's tough to arrange the way the composer wrote it. If your quartet can get "inside" of a song, then this song's for you, courtesy of Ed Waesche, Chairman of the International Contest and Judging Committee.

**WHAT A WONDERFUL WEDDING THAT WILL BE (7161)**. Talk about difficult assignments! Barbershop arrangers seem to be drawn to this fun

song, so there have been many treatments of it over the years. Joe Liles accepted the musical challenge and came up with a winner. You'll find this one's a bell-ringer with any audience.

**FOR THE SAKE OF AULD LANG SYNE (7162)**. A two-party credit here: John Hohl and Ed Waesche. What else to say, except that this ballad brings lumps to the throat every time it's sung. It has to be one of the all-time greats — both the song and arrangement.

**I'VE FOUND MY SWEETHEART SALLY (7163)**. Here's another one like "Auld Lang Syne" above, maybe even more popular with the top contest crowd. Ed Waesche seems to have a knack for "discovering" good songs and treating them in a most sympathetic way. Which is what arranging is all about.

**HOW CAN I MISS YOU IF YOU WON'T GO AWAY (7541)**. Songwriter Len Linnehan's first for our Society, though he has had several songs published by Sweet Adelines, Inc. His old friend (from Boston days) Lou Perry did the arrangement and sent it in for quartets to have fun with — it's a tongue-in-cheek business that has actually scored on the plus side in contest, but I wouldn't guarantee it.

**DON'T GO IN THE LION'S CAGE TONIGHT (8077)**. We've been waiting for this song to come into public domain for several years so we could publish Earl Moon's arrangement. The publisher had never been willing to cooperate with us, so we waited him out. And it's worth it — don't let all the notes scare you, because it sings easier than it looks. (Not for contest, though).

Well——as they say "that's it for today, sports fans." If you aren't a member of the Music Subscription plan, what's keeping you? I can't imagine any quartet, or for that matter any chapter, not belonging. If you don't know what it is, call or write and we'll give you the scoop.

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See page 20



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*And she'll love you right back,*

---

"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

By Don Gray, Tenor, "Roaring 20's",  
9 Filson Place,  
Cincinnati, O. 45202

"The way I see it," there are two important and *very different* goals which we, as individual members and as a Society, have. One is to *preserve* the kind of songs written around the turn of the century and the style of singing which naturally fits them. We sing these songs, in this style, for our own personal enjoyment and satisfaction; it is much more fun to *sing* them than to watch and listen to someone else sing them. The other goal is to *entertain* audiences (Barbershoppers and the general public), using music sung in the general barbershop style as we know it today: four-part harmony, unaccompanied, with the lead singing the melody and a minimum amount of dissonant chords. We perform for the benefit of an audience, rather than for our own individual pleasure. We perform because it's fun, and also because the chapter needs money to operate (for rehearsal hall rent, uniforms, etc.) without assessing the members.

If the Society, and all the individuals in it, would officially recognize and accept *both* of these goals, *and* the fact that there are conflicts between them, we would eliminate much of the internal arguing and bad feeling which now goes on between the people who don't support *both* goals. We have the "classicists," who say "Keep it Barbershop" (e.g. "contest," "classic" barbershop) at all times (shows and contests); and we have the "performers," who feel an obligation to provide the best entertainment possible (whether on shows or in contests).

We have all experienced the symptoms of this controversy. For instance a non-Barbershopper makes a remark to a chapter member following the annual show: "Those guys in that last quartet

may be champions to you, but they sure are boring. All of their songs sound alike. I enjoyed the guys with the funny songs a lot more." Another example: at our international convention, people pay for contest tickets and stay away from the early contest sessions in droves — but they go to the AIC (Assoc. of International Champions) Show (for which they pay extra), the Finals, and the "Saturday Night Show." A third: at our contests, the judges, who follow the strictest "classic" rules, frequently either severely penalize, or fail to reward, the most popular and entertaining performances (e.g. Louisville's *New Orleans Medley*; "Nostalgia," and the "Four Under Par" quartets).

A major step toward the resolution of the problem, after the official Society recognition and acceptance of the two major goals, would be to channel our Society activities toward one goal or the other.

1. *Chapter meetings* would be for learning and singing the "classic" songs, and for woodshedding; the emphasis is on personal satisfaction, and toward preservation.
2. *Chapter shows* (and rehearsals) would be aimed at audience entertainment, would contain songs sung in the general barbershop style, and would use only those "classic" barbershop songs which meet the criterion of entertainment. The Society music publishing program supports this concept by offering arrangements of non-contest barbershop music. A show should not have the education of the audience as to what is the classic barbershop style as its primary goal.

3. *Society contests* would be held in two separate classifications: a "classic" contest and an "open" contest. Since the primary way we give recognition to our most proficient members is to hold contests (and award titles, trophies and medals), we currently have a constant controversy between the "classicists" and the "performers," who are each trying to promote their own goal to the exclusion of the other. Separate contest classifications would provide the opportunity to give recognition to the most proficient disciples of each goal.

The "classic" contest might be judged on Sound, Interpretation, and Arrangement (strictly "classically" defined), and would emphasize execution and preservation. It might be held in a small facility designed for the performer and the judges, rather than for the audience.

The "open" contest might be judged on Stage Presence, Sound, Interpretation, and Arrangement, all with an emphasis on the entertainment value and creativity of the performance. It might be held in a large auditorium, with full theater facilities (e.g. opportunity for creative lighting, scenery, props).

Here are some anticipated first-thought reactions, and some comments/answers:

1. "It would be too hard to set up the categories and train judges; the logistics of the contests (location, number of contestants, awards) would be too difficult." No way! We have the most talented group of evaluators in the world in our Society, and we have top flight administrators. We can *certainly* do the job if we want to.
2. "No one would sing the old songs anymore." But 95% of our barbershop time is spent singing songs for ourselves, and the old songs provide a lot more individual pleasure in the situation where there is no audience to entertain. Wouldn't you rather sing *I'm Alone Because I Love You*, rather than a medley of songs from "West Side Story?"
3. "No one would attend the 'classic' contest sessions, unless they were participating." Maybe so, but so



INSTITUTE OF  
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CARD	\$ 5,005
CSD	5,914
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JAD	8,130
LOL	9,298
PIO	3,190
M-AD	25,133
NED	13,409
ONT	3,118
SLD	7,314
SWD	5,568
SUN	7,558
RM	4,671
Others	204
<b>TOTAL</b>	<b>\$134,675</b>

what? Besides, there will always be some barbershop fanatics who like to experience the vicarious thrills of hearing ringing chords.

4. " 'Classic' barbershop would disappear from our annual shows." Not necessarily. Some chapters might choose to do "all-classic" shows, some a balanced show, and some an "all-entertainment" show . . . and no one need feel guilty about it.

Think about it. And if you like these ideas, tell your chapter officers/district delegates/International Board Members. If there is a will, we can definitely find a way. That's the way I see it . . .



LARRY SPURLOCK

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VISITING THE INSTITUTE

## An Ambition Rewarded

By Rich Froid,  
3615 Avenue "L",  
Kearney, Nebr.

A short time ago I was able to realize an ambition I had held since becoming a member — a visit to the Institute of Logopedics in Wichita, Kans. Accompanying me were former Kearney, Nebr. member Lynn Friesen and my oldest son, Mike.

Turning off of a busy urban street into the Institute is like entering another world. Suddenly your environment is green and quiet, and you are moving down a boulevard under a canopy of spreading oak trees. Stately brick buildings fill the background everywhere.

Some of these buildings are the cottages where some 60 house parents live and care for young people who are in residence at the Institute. These house parents are in evidence everywhere, picking youngsters up from classes, walking and talking along the sidewalks, playing with them on the lawns, and, in general, just giving them love and understanding. No corporation president could have a more important job.

Our hostess at the Institute was a young lady who is the Director of Support Group Activities. She serves as liaison between the Institute and the organizations which help support it. If I recall correctly, she told us that gifts and grants supply 30% of budgeted needs for Logopedics. Barbershoppers provide 50% of this gift income.

It was obvious that this young lady took her job seriously. Although she has no doubt given hundreds of tours, her enthusiasm and sincerity about the work of the Institute were obvious. She even knew the children by name.

The common bond of all students who attend the Institute is that they suffer from communication disorders.

However, they often are afflicted with other disabilities such as Cerebral Palsy or mental retardation. The Institute is obligated, of course, to treat the total person, not just the communicative handicap. Therefore, a wide range of expertise and equipment must be provided. This no doubt adds greatly to the expenses of the Institute.

Here are two items that will be of special interest to Barbershoppers: If you are in the Wichita area on a family vacation, and you plan to visit the Institute, you and your family can ask (in advance, if possible) to stay one night, for free, in an available cottage on the campus. Secondly, Barbershoppers outside of Kansas can call the Institute on a tollfree number: 1-800-835-1043.

We found that the Wichita area is a very nice place for a family vacation.



While "Dad, the Barbershopper" is at the Institute, there are many very nice shopping centers at which the family can spend your hard-earned money. Both the kids and Mom and Dad enjoyed the Wichita Zoo, which we thought was one of the best zoos we had seen anywhere in the country.

But the highlight for this Barbershopper was seeing the children at the Institute, struggling to master skills you and I take for granted. As a teacher, I have great admiration for the patience and skill of the therapists and other educators who work so hard and lovingly with the children.

Don't pass up an opportunity to visit the Institute of Logopedics. You'll come away with a happy feeling and ready to tell everyone you're proud to be a Barbershopper.



# MAIL THIS COUPON for Cruise Details

Mr. Frank Pipal, Educational Tours  
5935 S. Pulaski, Chicago, IL 60629

Dear Frank:

Please send me your brochure and complete details on  
the Barbershoppers' Harmony Caribbean Cruise next April.

Name \_\_\_\_\_

Address \_\_\_\_\_

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## Enjoy a week with the Champs on the Caribbean....

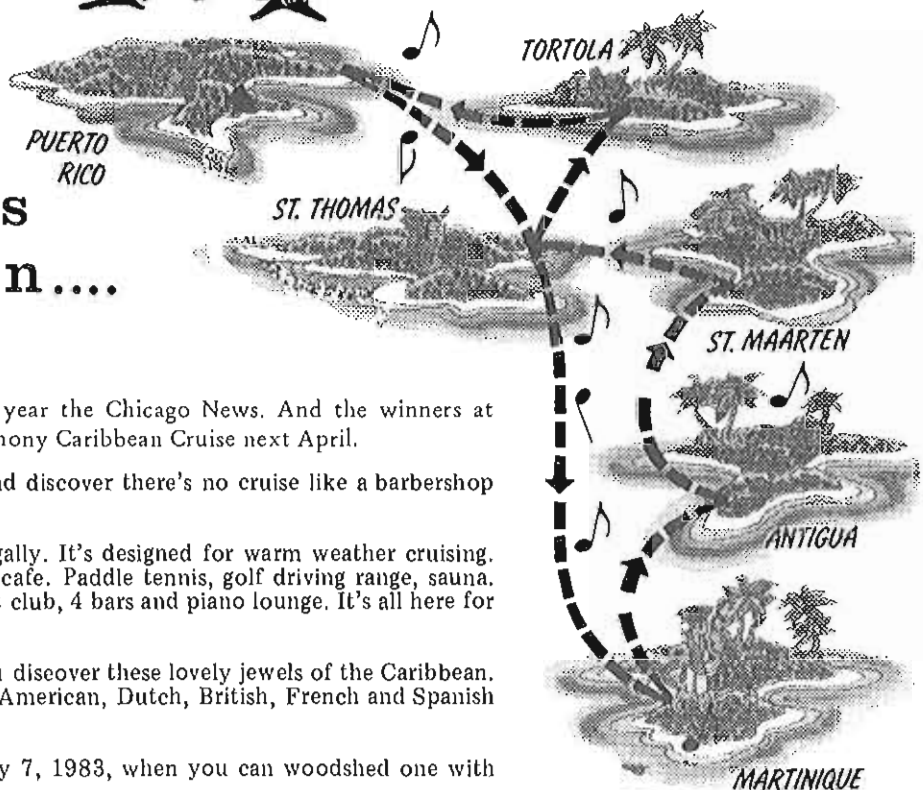
Last year it was the Boston Common. This year the Chicago News. And the winners at Pittsburgh will be invited to headline this Harmony Caribbean Cruise next April.

So join the harmony. Let the chords ring. And discover there's no cruise like a barbershop cruise. It's the vacation of a lifetime!

The sparkling Cunard Princess treats you regally. It's designed for warm weather cruising. Acres of open deck with outdoor pool and cafe. Paddle tennis, golf driving range, sauna. Four super meals daily. Cinema, casino, night club, 4 bars and piano lounge. It's all here for your pleasure.

Each day is an exciting new adventure as you discover these lovely jewels of the Caribbean. New sights, new sounds and a happy mix of American, Dutch, British, French and Spanish cultures.

MARK YOUR CALENDAR! April 30 to May 7, 1983, when you can woodshed one with the champs.



April 30 to  
May 7, 1983

Discover 6 Ports in 7 Days!...  
Puerto Rico, Martinique, Antigua,  
St. Marten, St. Thomas, Tortola.





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.*

Anecdotal evidence. John Hay, Abraham Lincoln's biographer, once wrote "Real history is only to be found in the personal anecdotes and the private letters and papers of those who make history." This page is enriched by this kind of material, and more of it is invited from those of our members who have remembrances or memorabilia of historical interest.

What is now our Society's prestigious annual HARMONY COLLEGE, had its genesis with Rudy Hart of Michigan City, Ind., former board member and international vice-president (1956-'63) and international champion chorus director (1956). Rudy (with fellow-teachers George Pranspill and Floyd Connett) planned and conducted the first chorus directors school at Kenosha in the summer of 1958 with an attendance of 127 men during a four-day session. The idea was then expanded to include a broader training school at which other musical and craft courses would be presented. Discussions extended over several years. At one planning conference Rudy, with typical enthusiasm said, "Let's get *hep* to this new idea." Whereupon Staff Taylor, International Vice-President at the time, said "Why HEP is the perfect acronym for Harmony Education Program — let's call it that." And so the first HEP School, with Rudy Hart as director, plus a faculty of recognized experts, was held on a college campus at Winona, Minn., August 24-27, 1961. Training manuals were prepared and made available to all students on the following subjects: Arranging, Barbershop Craft, Chorus Development, Quartet Coaching, Script Writing, and Stage Craft. The registration fee was \$10, plus board and room in the college dormitory at \$4 per day. The slogan for the school was "Everyone teach one" — meaning that those in attendance were urged to return to their chapters and pass on their new-found barbershop knowledge to at least one other person. The HARMONIZER for December 1961 reports that 500 members from 37 States and six Canadian Provinces attended and called HEP "The greatest tonic since the barbershop 7th chord" — truly an auspicious beginning and a lasting monument to Rudy Hart, without whose inspiration and persistence the event might never have occurred.

George McCaslin is the only surviving member of the "Bartlesville Barflies." Among his many distinctions is the following record: He sang tenor with our first quartet champions at our first annual contest in Tulsa, 1939; with the second-place "Barflies" at New York in 1940; with the third-place "Barflies" at St. Louis in 1941, and again with the third-place "Barflies" at Grand Rapids in 1942. He once more was a third-place medalist with the "Main Streeters" (two of that quartet were former "Barflies") at Chicago in 1943. Today, aged in his 80s, George rarely misses an annual con-

vention. In a recent telephone conversation his tenor voice still came through clear as a bell.

As noted above, champions could re-compete during our early years. How did we arrive at the policy, "Once a champion, always a champion"? — Or said another way, "international champions never compete again under the same name and with the same personnel." The story goes back to the 1942 contest and to a correspondence file provided by Tom Masengale, who sang bass with the "Chord Busters," a very popular champion with a large repertoire (gold-medalists at St. Louis in 1941). Carroll Adams, then the Society's executive officer, urged the "Chord Busters" to re-compete at Grand Rapids in 1942 — this despite the experience of the "Flat Foot Four," 1940 winners in New York, in not being able (rumor has it they were "not permitted") to re-compete at St. Louis the following year. The "Chord Busters" declined Adams' invitation, but agreed to come to Grand Rapids as non-competitors to receive championship audience recognition and to "sing up a storm" in the hotel lobbies. The "Elastic Four" won at Grand Rapids and subsequently Frank Thorne reported in a letter to Masengale that the "Elastics" had voted to emulate the "Chord Busters" and to attend the next convention — *but not as competitors*.

Following the example set by the "Chord Busters" and the "Elastics," ever since 1942 a quartet champion, once crowned as such, was never to be de-throned — they would always remain champions. However, some individual members of champion foursomes have subsequently sung with other-named quartets and sometimes have won again the coveted gold. Tom Felgen of the champion "Chicago News" is the latest example — having been a gold medalist with the "Four Renegades" in 1965.

In the first three championship contests, fifteen quartets received medalist rating. Three were from Oklahoma (including two quartets appearing more than once), two were from Illinois (including one with a double appearance), two were from Kansas, two from New York and two from Missouri. Three of the 15 were Police Quartets (from Oklahoma City, Kansas City and New York City).

In 1817 an international language was created (or invented) based upon the Solfege System. More than 10,000 words were constructed from combinations of the notes of the diatonic scale — do, re, mi, fa, sol, la, ti (or si), do. It could be spoken, hummed, whistled, sung, or played on the piano. It had a unique musical ring. "I love you," for example, was "Dore milasi domi" (from an item in PARADE magazine).

# Do They Hear What We Hear?

By John Gatto,  
2497 Yarrow Lane,  
Rolling Meadows, Ill, 60008

From the first month of my introduction into this glorious and unique Society of ours some eighteen years ago to the present, I cannot remember any of its publications, be they district, chapter or the HARMONIZER, that did not contain some plea for, or method to attract, more members. Probably more so than any other organization, we Barbershoppers enjoy this hobby to such an extent that we cannot understand why all those "poor saps" out there aren't knocking our doors down to get in on our fun. In effect, the idiots don't know what they're missing — right? Thus, all the persuasive efforts are made, some successful, many not, to share our joy with the supposedly uninitiated.

I have spent much time observing this phenomenon during the course of the years, as I joined this international search for singers. Like so many others, following the tried and true methods of super recruiters printed in our official publications, I was successful with some; unsuccessful with many others.

I began asking myself, "How come the guys who were converted generally became barbershop 'junkies' almost instantaneously, with little or no prodding on my part, while the others did not respond regardless of all the follow-up activity?" Some of the latter group were even musicians in varying degrees.

I am now beginning to think that the answer may have been right under my nose for a long time. In the school business this past fifteen years, I have had cause to work with many children afflicted with so-called learning disabilities. In general, this is a condition among children, as well as adults, in which some type of perceptual handicap prevents them from learning (to read, for example) in the normal manner. One of the most common types involves auditory discrimination, i.e., the same auditory stimuli may not transmit the same message to the brain for everyone in the same manner.

This latter statement represents the key to this narration. In other words, one whose hearing may be perfect, could at the same time be deficient in auditory discrimination. We know from scientific studies that about 40% of learning disability cases are caused by some type of auditory perceptual problem which translates to about 6% of the total population. Also, with increasing age, the span of frequencies to which one is sensitive, decreases from about 22,000 cycles for youngsters to about 14-15,000 at age 50.

So a child hears a high-pitched distracting hum on the TV that we don't hear, and it starts an argument. We know also from psychological research that

there are even auditory perceptual differences among the sexes. With age, for example, women generally lose sensitivity to the lower frequencies as men lose the higher frequencies.

With all these facts in quest of a theory, I am suggesting that if harmonics is defined as the combining of higher frequencies into a proper blend such as a barbershop 7th chord, the full sound of a ringing chord may have never really been experienced by a large segment of the population regardless of the amount of exposure. This idea may be ahead of its time, since there is no present research that can tell us what percentage of the population this would include.

Nevertheless, if there is a message in this story, it should urge us to continue our efforts to expose as many as possible to our brand of harmony, thereby "hooking" someone else privileged to possess our unique auditory equipment who might otherwise never have had the pleasure.

On the other hand, let's not get upset or discouraged when it doesn't happen that way — they just may not hear what we hear. Imagine, never to feel the spine-tingling, hair-curling thrill of a "Boston Common" busting through a great tag. Let us just be happy and serenely thankful in the knowledge that we may be among the "chosen few" who do!



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

Contact: Robb Ollett  
SPEBSQSA, P. O. Box 576  
Kenosha, WI 53141

Canada: Jack Hauglie  
9 Colony Road, Scarborough  
Ontario M1R 3S1

# Centennial Tribute to Geoffrey O'Hara

By Dr. Val Hicks,  
2380 Westview Way,  
Santa Rosa, Cal. 95401

At your weekly chapter meeting when your chorus intones "The Old Songs, The Old Songs, The good Old Songs for me!", you're not only proclaiming the Society's Theme Song, you're also paying tribute to one of the most distinguished men ever to join the ranks of SPEBSQSA. Geoffrey O'Hara, the composer of our Theme Song, was born in Chatham, Ont., February 2, 1882. Space does not permit a full accounting of his life and achievements, but here is a partial list of O'Hara's many accomplishments:

1. As a young man he came to the United States in 1904 to be a singer and arranger with the Lou Dockstader Minstrels.
2. In 1905-1906 he sang in a male quartet on Zon-o-phone records and recorded as a member of the all-male Knickerbocker Quintet on the Edison label.
3. In 1913 the great tenor Enrico Caruso recorded O'Hara's "Your Eyes Have Told Me So."
4. Al Jolson recorded another O'Hara song, "Tennessee."
5. Prior to World War I he was ap-

pointed by U.S. Secretary of the Interior, Franklin Lane, Instructor in Native Indian Music, and O'Hara researched Navajo Indian songs in Arizona and recorded some of these on Victor records.

6. One of his songs, a best seller during World War I, was the ever delightful "K-K-K-Katy."
7. During World War I he was an official U.S. Army song leader and a USO music specialist in military camps during World War II.
8. He was a founding member of ASCAP (American Society of Composers, Authors and Publishers) along with Victor Herbert and Irving Berlin, and from 1942 to 1945 was on the ASCAP Board of Directors.
9. In 1924-1925 he was president of the popular and influential lecture/performance circuit called the Lyceum and Chautauqua Association.
10. He was a founder and first president of the Society's Manhattan,

N. Y. Chapter.

11. O'Hara wrote a book on Canadian folk songs and in 1947 was awarded an honorary doctorate of music from Huron College.
12. Through the years he wrote over 500 songs and 12 operettas, including the sacred song standard "I Walked Today Where Jesus Walked."

Thus, Geoffrey O'Hara was a performer, composer, arranger, musicologist, lecturer, song leader and philosopher of music. As we contemplate the wonderful legacy of this man during his centennial birth year, let's ponder, too, this final bit of O'Hara philosophy on music and song:

"I believe every song should say something to the world..."

"Its beauty can dispel ugliness; its magnificence can overwhelm physical deficiencies; and its very presence can chase away the loneliness we all know from time to time. Music teaches us to use our own power and strength. It does have charms — for all of us."



I hereby order registrations as follows:

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

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

CHAPTER NO	MEMBERSHIP NO
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## SEATTLE CONVENTION REGISTRATION

DATE

### 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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RECEIVED

DATE

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NOTES

FOR OFFICE USE

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

# Spreading the Barbershop Word

In the May/June, 1980 issue of the *HARMONIZER* an interview with Poughkeepsie Chapter member Fred Gielow introduced his book, "Laughter, Love, and a Barbershop Song." Now, two years later, we ask Fred how the book is doing.

**Q.** Let's start by asking what you hoped to accomplish with your book.

**A.** I had rather lofty hopes, I suppose. Perhaps I was swept up with enthusiasm. Sixty-four Barbershoppers from all across the United States and Canada contributed to it and gave it life, so I anticipated the undertaking would achieve greater member interest. I didn't want it to be *my* book, I hoped it would become *every* Barbershopper's book.

My expectations were broader than a hope for Society involvement, however. The book loudly proclaims the great joy of barbershopping. I hoped Barbershoppers everywhere would more clearly sense the thrill and excitement of barbershop singing and would become more actively involved. I hoped thousands of non-Barbershoppers would, for the first time, glimpse the mighty barbershop rewards and join our ranks. The book can be used as a great public relations vehicle to let the general public better understand and appreciate barbershopping. And, as if that wasn't enough, I hoped to achieve revenue for the Society. As you know, I've promised to contribute 75% of the book's net profit to SPEBSQSA. I guess it goes without saying that my hopes and aspirations were ambitious.

**Q.** So, how has it been selling?

**A.** Well, at the end of 1981 a total of 1400 books had been sold. According to my records, copies are now in every state in the Union except Alabama and North Dakota. I've sent books all across Canada, and I shipped

several to England and even to Denmark! It's rather exciting to think I'm spreading the barbershop word all the way to Europe.

**Q.** Has the book received any publicity?

**A.** I've been using every promotional and marketing means I can think of. I've had ads in the *HARMONIZER*, in the "Harmony Express" (publication of the British Association of Barbershoppers), in the "Pitch Pipe" (Sweet Adelines publication), and in "Woman's Circle"; I've been on the radio; had the book reviewed; gave away 150 complimentary copies; tried mail campaigns; used a mail-promotion company; offered the book at district conventions; wrote magazine articles; tried bookstore on-consignment sales; exhibited at library conventions; gave copies to Johnny Carson and President Reagan; and even tried a chain-letter-like (but legal) through-the-mail promotion scheme. (By the way, the chain-letter-like scheme was 100% unsuccessful.) I guess marketing is a tough business!

**Q.** What's your most unusual request?

**A.** I've had a number of library sales. The

book can now be found in libraries in at least fifty cities around the country: Arlington Heights (Illinois), Atlanta, Augusta, Birmingham, Gary, Jacksonville, Knoxville, Norfolk, Philadelphia, Pittsburgh, Portland (Maine), San Antonio, San Francisco, Seattle, Toledo and in dozens of smaller communities.

I think libraries are interested because it's the only book in existence with a comprehensive discussion of barbershopping. A phone call to the librarian only takes a few minutes, but it helps get our barbershop story told.

**Q.** I understand you've been encouraged by some readers to write a sequel. Have you any plans to do so?

**A.** No, I won't write a sequel. I've spent close to five years working on this book, and I've still got a long way to go with it, so another volume is out of the question.

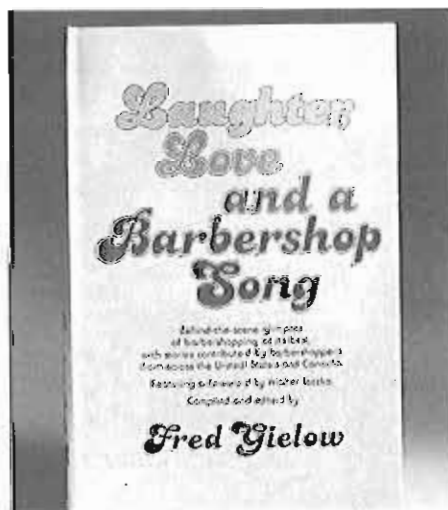
**Q.** What are your plans for the future?

**A.** Right now I'm writing to fifty professional book distributors in hopes they'll be interested in marketing the book for me. I'm also in hopes of promoting the book through mail-order catalogs. I'll be working on that possibility for the next month. I'd love to hear from Barbershoppers who have ideas or suggestions to boost sales.

Aside from the book, I'd like to get back to my freelance writing and photo activities. They've been rather dormant for a while now. And, of course, barbershop singing will remain very high on my priority list. I continue to reap much satisfaction singing in the "Brotherhood" quartet, and I look forward to many more years of exciting quartet adventures.

**Q.** Good luck with the book!

**A.** Appreciate it!



# Chapters in Action

By Leo Fobart, Editor

Eight members of the South Bay, Cal. Chapter will be given the opportunity to attend Harmony College (Aug. 1-8 — Missouri Western State College, St. Joseph, Mo.) according to chapter board action. Tabs for tuition will be picked up by the chapter.

June 13 was "church day" for the Denison, Ia. Chapter, which journeyed to nearby Ida Grove, Ia. to provide special music in seven churches, a hospital and a nursing home. The day's singing activities were followed by a family picnic.

Three scholarship awards totaling \$1,200 to aspiring young musicians were presented during the intermission of the Sarasota, Fla. Chapter's annual show.

Division Music Educator Parker Fowler (Longmont, Col.) used a "Festival-Gram" to announce a scheduled mass sing for Rocky Mountain Division III chapters during the pre-game and half-time activities of the Denver/Miami exhibition football game on Saturday, August 21. Both singing sessions will be televised and the Denver Bronco hosts are contributing \$300 to Logopedics.

The singing and writing activities of award-winning Bulletin Editor Jim Fulks — 1980 international "Bulletin Editor of the Year" (Louisville, Ky.) were the

Lots of smiles on the faces of the men shown right, and with good reason. They're the Chapter Logopedics Chairmen from the Southwestern District, the only district in the Society to achieve 100% chapter participation in Logopedics support in 1981. Thirty-eight chapters earned the Bronze Award by averaging \$10 or more per man in contributions; 13 chapters won the Silver Award with contributions averaging at least \$25 per man. Credit District Logopedics Chairman Greg Elam (Dallas Metro Chapter) with bringing the district from 15th to one of the Society's SERVICE PROJECT leaders.

subjects of a feature story in the Louisville *Courier-Journal*.

It was No. 17 in the long line of semi-annual "bashes" hosted by the Dupage Valley, Ill. Chapter last April. Fourteen chapters in the greater Chicagoland area were present for the district's largest inter-chapter activity.

"With so many chapters in the Chicagoland area, we have to change the invitation list each year," said Tom Lancaster. Tom, a well-known COTS (Chapter Officer Training School) instructor, has been heading up the large gatherings each year.

The Twin Falls, Ida. Chapter is paying the tuition and \$175 toward travel expenses for five men to attend Harmony College in August.

Our hats are off to Portland, Ore. Barbershopper Paul Extrom, who has now published well over 500 weekly issues of his chapter's bulletin. And that's not all — he's also a regular contributor to Evergreen's publication, "Timbre," and serves as a Division IV reporter. Think about that for a minute — that's ten years of getting out a weekly bulletin. We must also add that his is one of the better bulletins we receive. Great work, Paul.

The Mankato, Minn. "Riverblenders" chorus performed for the King of Sweden, Carl Gustaf, at Gustavus Adolphus College on April 9. Also in attendance were Minnesota Governor Wendy Anderson and wife Mary.

A performance by a mini-chorus from the Rochester, N. Y. "Chorus of the Genesee" for about 30 blind people was unusually rewarding. After hearing remarks about the Society and our SERVICE PROJECT interspersed between

songs, one of the audience, feeling her way from table to table, later came forward and presented the money she had collected from her blind friends to be sent to the Institute.

Editor John Bliven, in the Memphis, Tenn. Chapter's "Cotton Pickin' Notes," claims the chapter contacted Designer Calvin Klein and Actress Brooke Shields seeking advice on how to create and commercialize the "Cross-Your-Heart" singing shirt, which will lift, separate and support the diaphragm for proper breath control.

They're planning a special Barbershop Olympics to answer a lot of questions in the Vacaville, Cal. Chapter. They'll determine who is capable of sustaining the longest note, sing the highest, or the lowest? Who has the widest range and who can sing the loudest or the softest? Sounds like their "Olympics" could be a fun program.

Word from Tom Masengale of the 1941 champion "Chord Busters" that Delbert Jackson, who replaced Bob Holbrook in the "Chord Busters" after Holbrook left Tulsa, passed away on May 29th. Jackson was also the artist who did the portraits of Founders Cas. and Hall which are now prominently displayed at Harmony Hall.

Members of the Wayne County, O. Chapter, their families and local Sweet Adelines held a roller skating party on May 17. The feature attraction of the evening was a roller skate dancing exhibition by an award-winning team of young skaters.

They're excited in the Winston-Salem, N. C. Chapter, and rightfully so. Their recent two-night shows grossed an estimated \$25,000 with a possible net profit of \$17,000!



# "Hark! the 'Harold' Angel Sings"

By Howard Sager,  
2826 Root River Pkwy.,  
West Allis, Wis. 53227

The little three-year old boy had eyes so clear you could almost see your reflection in them. They sparkled with intelligence and clarity of thought as he asked, "Mama why do you call me 'Zip' when you know my name is Harold?" Mama Morgan picked up the little guy, held him on her lap and quietly but swiftly said, "because you always zip here and zip there, you're all over and everywhere. Even the mailman tells me 'Mrs. Morgan your son is zipping all over the neighborhood. So from now on I'll call you 'Zip'."

Well, Mama Morgan, if you could see Harold now you would have to call him Super Zip. For Harold "Zip" Morgan, an 80-year-old Milwaukee Barbershopper, has continued his life just the way he started it, going here and there and everywhere. You can see him at the downtown YMCA almost every day working out, walking, swimming or bicycling. He's the oldest man working out at the "Y" and has been a member for 68 years. A true Virgo is normally a small person, but he's muscular and has more strength than his appearance suggests.

You'll have to hurry if you want to see him at the "Y," because he only has about an hour's time to spend there, he's incapable of sitting still very long. Zip is a member of the Salvation Army advisory board, he belongs to the Optimist Club and the Sunday Morning Breakfast Club. He is an officer of The Friends of the Blind and coordinator of their Sunshine projects, a whole story in itself.

As a member of the American Legion, Cudworth Post, he meets regularly with men who were in World War I and II. "There's only four of us left; we try to meet once a month for lunch," Zip said.

Yes, he was a Navy gob in World War I and a Recreation Officer in World War II. He kept 25,000 men on their toes on the west coast, running sports and organizing quartet contests. He got Sophie Tucker to sing at the hospital program for the men and Kay Kyser and his band played to entertain the men at Zip's request.

Zip Morgan had the experience to do big things. After graduating from West Division High School, he went on to Milwaukee Normal College. He was an administrator for the Milwaukee School Board Recreation Department and was on the job for 43 years. "We once had 28 different sports going on in one year," said Zip. A lot of people can't even name 28 different sports let alone supervise them. Organize, supervise, sympathize — that's Harold Morgan. He was born with an instinctive love of work and a devotion to the helpless.

For 61 years he has played Santa for the mentally retarded, handicapped and blind. His work goes on throughout the entire year. He just led his 165th sing-

If Milwaukee's "Zip" Morgan heads up a program, you can bet there'll be some singing involved. He's shown right leading a song session for the blind.



along at the Sunrise Nursing Home for the Blind. He puts on a musical show for the blind each year with a barbershop chorus from Milwaukee, Greendale or Menomonee Falls. He also takes the blind on bus trips to hear the Milwaukee police band concert. After the concert, they sing along with Police Chief Breier.

Zip knows hundreds of songs and people. "There is a wonderful communication through songs to sightless and handicapped people. Just to see those smiles pour out as they sing along makes you feel ten feet tall," said Zip. He has been a member of the Milwaukee Chapter Harmony Chorus for eighteen years and is its oldest member. That's only a short time if you consider all his other accomplishments during the past 84 years.

Zip once said, "Smile a while and while you smile others smile; soon there are miles and miles of smiles — because you smiled. It's one thing we keep when we give it away."

That's Harold "Zip" Morgan, a very remarkable octogenarian/Barbershopper with a strong compulsion to help others.

# From the Classics to Barbershop Harmony

By Ernest A. Fischer,  
P. O. Box 3130,  
Cherry Hill, N. J. 08034



The "Philharmonic Flavor," from left, Charlie Vernon, Joe Alessi, Glenn Dodson and Roger Blackburn, do what they do best of all.

How is it possible to get four musicians from the Philadelphia Orchestra to perform at a Cherry Hill (N.J.) Chapter afterglow? Well, first you have to have a fellow by the name of Roger Blackburn; he sang with the Mid-Atlantic District Champion "Continental Four" in 1967 while studying at the Curtis Institute of Music in Philadelphia. By a progressively more tortuous route, Roger worked his way back east in 1974, but first played trumpet with the Israel Philharmonic, the St. Louis and Houston Symphonies and then the Philadelphia Orchestra. Roger sustained his barbershop activities by directing the "Chorus of the Dunes" of Hobart, Ind., coaching quartets in Houston and directing the Cherry Hill Chorus until his commitments with the Philadelphia Orchestra became too heavy. He comes to see us frequently, and we featured one of his arrangements in our 1982 show.

Now, back to the story. The Philadelphia Orchestra was on a mini-tour around Pennsylvania in January, when they were virtually snowbound at State

College. At their hotel, Roger was asked by three of the trombonists if he had any of that "barbershop junk" with him. Well, he just happened to have some song arrangements he was working on, so they retired to an empty conference room and made their first vocal attempt at four-part harmony. Roger said it was very interesting to watch the others' faces whenever they got close to a ringing chord — the mystique was beginning to grab! In the ensuing weeks, they harmonized during their intermissions at rehearsals and concerts and they have tentatively agreed on the name PHILHARMONIC FLAVOR.

Not being able to get to our show because of the symphony orchestra's performances, the three trombone players accepted Roger's invitation to attend our afterglow just to hear what barbershop singing really sounded like. The "Roaring 20's" and the "Sound Revival" showed them.

Usually, Roger puts on a little show for us with his trumpet, but his three guests surprised him by getting their trombones and following him on stage.

They performed a "brass" rendition of *Strike Up the Band* that will be long remembered. However, there was no way we could get them to sing in public; they said they would play their horns for anyone, anywhere, but no singing! Nevertheless, they did get together at an after-afterglow and sang a few songs by reading right off the music. It was amazing to hear their tonal accuracy, the result, of course, of their many years of classical training.

The toll collectors tell us that when they returned to Philadelphia that night, each man had a big smile on his face. They had been fully exposed to barbershop and all that our Society exemplifies.

We are not sure what Glenn Dodson, Joe Alessi, Charles Vernon and Roger Blackburn will do the next time we see them, but we have heard that they are checking schedules for early July and figuring the best way to get to Pittsburgh. Maybe many more Barbershoppers will be thrilled by this unique foursome.

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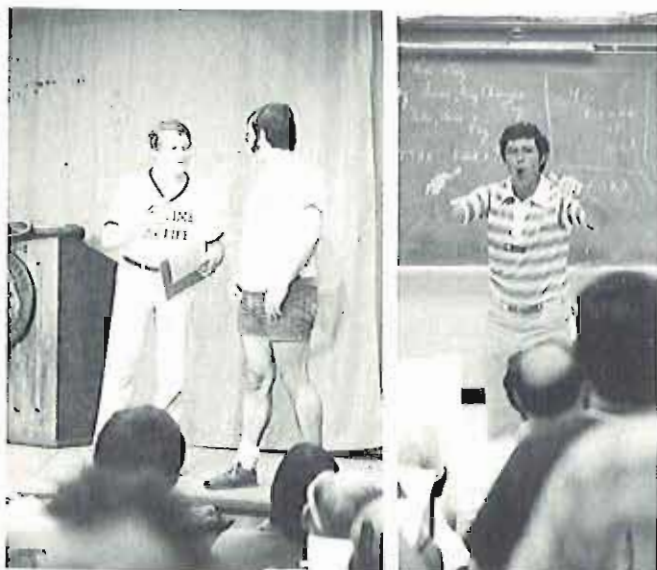
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