



# The Harmonizer

OFFICIAL PUBLICATION OF THE BARBERSHOP HARMONY SOCIETY JANUARY/FEBRUARY 1983



See Story  
Page 5



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# The Harmonizer

JANUARY/FEBRUARY 1983 VOL. XLIII No. 1  
A BI-MONTHLY MAGAZINE PUBLISHED FOR AND ABOUT MEMBERS OF  
SPEBSQSA, INC., IN THE INTERESTS OF BARBERSHOP HARMONY.

The HARMONIZER (ISSN 0017-7849) is the official publication of the Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America, Inc. (S.P.E.B.S.Q.S.A.). It is published in the months of January, March, May, July, September and November at 6315 - 3rd Avenue, Box 575, Kenosha, Wisconsin 53141. Second-class postage paid at Kenosha, Wisconsin. Editorial and Advertising offices are at the International Office. Advertising rates available upon request. Publisher assumes no responsibility for return of unsolicited manuscripts or artwork. Notice of change of address should be submitted to the editorial offices of THE HARMONIZER, 6315 - THIRD AVE., Box 575, KENOSHA, WISCONSIN 53141, at least thirty days before the next publication date. Subscription price to non-members is \$6 yearly or \$1 an Issue. Copyright, 1983, by the Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America, Inc.

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## Contributors

Bob Arnold . . . Dan Daily . . . Don Duncan . . . Jonathon Hershman . . . Hugh Ingraham . . . Eric Jackson . . . Greg Lyne . . . Gilbert Mead . . . Lou Perry . . . Don Richardson . . . Dean Snyder . . . Dave Stevens . . . Dorothy Stockbridge . . . Dr. Hank Vomacka

## Conventions

### INTERNATIONAL

1983 Seattle, Wash. July 3-10  
1984 St. Louis, Mo. July 1-8  
1985 Minneapolis, Minn. June 30-July 7  
1986 Salt Lake City, Ut. June 29-July 6

### MID-WINTER

1983 Sarasota, Fla. Jan. 26-29  
1984 Honolulu, Hawaii Jan. 25-28

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# Thinking Aloud . . .

Well, Orloff's done it. Yes, he's hit the 100 mark. Jerry Orloff of the Peninsula, (Cal.) Chapter has brought 100 members into our Society. Amazing.

Which got me to thinking — it's really wonderful how many of our top men are excellent recruiters. Not to denigrate Jerry in any way; he's been a stemwinder in that Peninsula Chapter since the word go. Despite illness and adversity. But I was thinking specifically of people like Past International President Burt Huish with 18 new members. AIC members like John Loots of the 1958 Champion "Gaynotes" with 20 and Freddy King of the 1970 Champion "Oriole Four" with 20, International Board Member Bert Warshaw with 32 and Rocky Mountain District President Fred Wiese with 28. International staff member Tom Cogan has 32.

These are men who are up to their tonsils in barbershopping in administrative and/or musical capacities. Men who spend, or have spent, days upon

weekends at shows and meetings across their respective districts and even right across the Society. But obviously they still retain their enthusiasm at the local level, or they wouldn't be bringing in members the way they do. If more of us could just maintain this enthusiasm in our hobby. The pride that you must have to sell anything to anyone. Or at least to create their interest in the first place. To get them to that first meeting.

What a great gift we have to share: barbershop harmony. Why are we so selfish about it? I so vividly recall back in the late 50s or early 60s talking to Cy Astley, tenor of a pretty fair Western Canadian quartet in those days. I'd guess Cy was about 40 at the time, and he'd just discovered barbershopping a couple of years before and he couldn't get enough of it. His eyes were moist when he said to me, "Hugh, the shame of it. The years I wasted, the fun I missed, just because I didn't know barbershopping existed."

Sound familiar?

Executive Director

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 Monday — Friday (Central Time)

# Letters

Thanks, Everyone

I want to thank you, as the editor and my friend, for writing the article in the July-August HARMONIZER. I would remind all readers that any success I may have had was because of a very talented, dedicated and supportive staff at the International Office. Also, this list must include all the volunteer faculty which served so competently in the education program for over 20 years.

Thanks, too, to the groups, chapters, districts and hundreds of individuals who expressed their thanks and hopes for a happy retirement for Betty and me.

Since September 1st we have moved to our new home in Tucson, where I now sing bass; we went to England, where I worked for 17 days as a consultant to BABS, and we also enjoyed a month in Egypt with our son, Bob.

No one I know has ever had a better career than I have had in music. I am grateful and thankful for having had the privilege to work for the Society.

My best wishes to new Music Department Director Joe Lifes. I hope I didn't foul up second base so badly that no one can play it.

As a parting shot, I hope all members (who along with me, do not want to change the Society) will write and express their satisfaction with having the opportunity to preserve a beautiful style of male singing. The Society should set the standard, and it has. It is up to those of us who joined to pitch in and help preserve.

Bob Johnson (retired)  
Tucson, Ariz.

## S-P-E-B-S-Q-WHAT?-A

As many members know, it makes the International Office unhappy when Society members pronounce S.P.E.B.S.Q.-S.A. as "spebsqua." The International Office would like us to use the full thirteen-word name (fourteen, if you count the "Inc."), or else to use the eight-letter abbreviation, speaking each letter separately, or, better yet, the official shortened name — "Barbershop Harmony Society." But, just as most of us are taught not to say "ain't" (but use it anyhow), many Barbershoppers seem to find it convenient to refer to our organization as "spebsqua" even though the sounds in this term call for a "u" where

there is an "S" in the abbreviation of the Society's name.

As most members do not know — and I include those members listed on page 2 of The HARMONIZER — there is some basis for the "spebsqua" appellation. In fact, it is sometimes referred to as the Appalachian appellation. You see, before the discovery of America by Amerigo Vespucci, Christopher Columbus, the Vikings and British rock bands, the Indian tribes of the Appalachian region practiced a musical form in which four men would join together and howl. The sound produced was loud, mournful, protracted and rhythmical. The mournful part becomes clear when I explain that this manifestation occurred at hair-cutting time, and in that era haircutting was done with dull tomahawks.

As time went on, the stronger, more courageous tribesmen (those who might be said to have had solid stage presence) tended to experiment, despite the fact that the impetus for the wailing was fear and pain. They would throw in a tiddly or a swipe here and there to see what the effect was, and thus managed to get some enjoyment out of an adverse situation.

One might wonder how such a dismal experience could lead to the banding together of the men who shared the experience. But, think for a moment: haven't you heard of people who survive a shipwreck forming an organization to memorialize that shared experience? At any rate, those tribe members who survived the periodic dull tomahawk did form an organization with a long name and, since I have no knowledge of their dialect, or any Indian dialect for that matter, I obtained the help of an expert translator. He tells me their organization name translates into: Society for Preservation and Encouragement of Barber Shop Quartet Ululation in Appalachia.

Of course, the Appalachia of today has fine barbershop choruses and quartets. But it wasn't always that way, and you wanted the facts, didn't you?

Ted Demsky  
North Brookhaven, N. Y.

## Thinks Unity Important

I've been reading with interest the letters and articles about changing our judging rules to separate the groups competing into two categories, the "purists" and the "entertainers."

I have been singing, playing and directing nearly every style of music for many years and have directed two small

barbershop choruses in the past four years. I have found *much* to preserve, protect and encourage in the pure definition of barbershop music.

At the same time, there is always much to learn, much room for change and growth. One of the greatest areas for growth in all of human experience, an area offering tremendous reward, is in the area of understanding, accepting and appreciating each other and our differing tastes, preferences and points of view.

The possibility of seeing our Society grow to 50,000 members by our 50th anniversary is so exciting that I am extremely proud to be part of the organization at this particular time in history. One of the most important qualities we can preserve and encourage in the Society is that of the fellowship, the common purpose, the joy of seeing a beautiful outcome from our UNITED efforts. I guess my primary reason for writing this is to encourage unity rather than separation. And this unity, which will encourage retention, will help make the goal of 50,000 members a reality.

Could we not learn from some other competitive disciplines? Could we not follow the example of, say, figure skating, gymnastics, and several other athletic endeavors? These forms of self-expression combine both the purist definitions and the entertaining artistry of the individuals by having participants demonstrate in a "compulsory" category AND a "free-style" category.

The interest of preservation, growth, purism, entertainment, individual expression, and, most of all, a GROWING Society with meaningful, enjoyable experiences for all, can best be served by competition which will unite us rather than separate us into categories and fragments.

Dividing contests into categories with rooms for judges and auditoriums for audiences is an either/or approach. We don't have to prove someone is right and someone is wrong. Why can't we all win? Why can't we "have it all?"

I think the best long-term approach would be to write rules requiring competitors to show their abilities in BOTH a compulsory AND a free-style portion of competition.

"United we stand; divided we fall" may be a worn out cliché by now, but I think it still applies.

Toward greater *harmony*,

A. Daniel Tice  
Bridgeport, Va.



# New Music Notes

By Music Services Assistant Dave Stevens

The man said that "lumbar disk herniation is caused by rupture of the annulus fibrosus, allowing the intervertebral disk to protrude and press upon the adjacent nerve root. The resulting acute sciatic pain . . ." and those of you who have had a "slipped disk" know what the man was saying. So I've been "out of commission" since November 2 and recuperating from back surgery — all this not to enlist your sympathy, but to simply say that being out of action for two months will certainly play havoc with the music publishing program. I hope to be back in the office at least part time early in January and get more music into the works!

In the 1982 July/August HARMONIZER, some of the new arrangements were reviewed. Those in the "fun-and-also-good-for-contest" category included BABY WON'T YOU PLEASE COME HOME (7155), MANDY 'N' ME (7156), YOU WERE ONLY FOOLING (7157), THERE'LL BE NO NEW TUNES ON THIS OLD PIANO (7158), ROLL ON MISSISSIPPI, ROLL ON (7159), I'M LOOKING FOR A GIRL NAMED MARY (7160), WHAT A WONDERFUL WEDDING THAT WILL BE (7161), FOR THE SAKE OF AULD LANG SYNE (7162), and I'VE FOUND MY SWEETHEART SALLY (7163).

The two songs released in the HARMONIZER in the first half of 1982 were HOW CAN I MISS YOU IF YOU WON'T GO AWAY (7541) and DON'T GO IN THE LION'S CAGE TONIGHT (8077). In the last three issues of our magazine we all received PAL OF MINE (8078), BRING BACK THOSE VAUDEVILLE DAYS (7542) and I HAVE A SONG TO SING (7666), the theme song from the 1982 Harmony College show.

Some of the "good-for-contest" songs released in the last half of 1982 included:

WAIT AND SEE (7164), arranged by Burt Szabo. This one is a "sleeper" and relatively easy to sing — a nice combina-

tion for a contest ballad.

I'VE GOT THE TIME, I'VE GOT THE PLACE (7165), arranged by Director of Music Education and Services Joe Liles. This song has long been a favorite "easy beat" number in the quartet repertoire. Here is the first legal arrangement — and with the correct melody!

THAT OLD GANG OF MINE (7166), the grandad of all the "gang of mine" songs. This is a revised and reissued arrangement by Jack Baird and belongs in your performance package because audiences recognize the song.

I LOVE YOU JUST THE SAME SWEET ADELIN (7167) is certainly one of the best songs Tin Pan Alley came up with that used the famous "Sweet Adeline" for its inspiration. John Hohl's arrangement is especially nice and your audiences will relate to it.

DEAR OLD GAL WHO'S YOUR PAL TONIGHT (7168) was one of Richard Whiting's early songs and almost arranges itself — so I simply put it down on paper. Another real barbershop ballad.

I WOULDN'T TRADE THE SILVER IN MY MOTHER'S HAIR (7169) is a revised and reissued arrangement by Jack Baird. This was a big song for the "Town and Country Four," International Quartet Champions twenty years ago, and more recently a fine vehicle for the youngsters from Louisville, the "Harrington Brothers."

I MISS MOTHER MOST OF ALL (7170) is another hit from the team of Frank Marzocco and Joe Liles — one of their best efforts to date. Give this one a good hard look for your next contest ballad.

A BUNDLE OF OLD LOVE LETTERS (7171) is at last available (and legal) in an authoritative arrangement that will make you sound like a champ. If your quartet can't "get into" this one, there may be no hope.

AT THE MOVING PICTURE BALL (7172) is the famous Lou Perry arrange-

ment that made the "Boston Common" name a household word. Not easy, but well worth the effort — audiences and judges all like this one.

Several "not-for-contest" releases included a revised version of Bob Haeger's I BELIEVE (7667), a song that never fails to provide an emotional high for singer and listener alike. Also a hymn that was the hit of the general sessions at Harmony College last summer (courtesy of composer Einar Pedersen) HEAR US NOW, OH GOD, OUR FATHER (8521). And finally, the Meredith Willson song, YOU AND I (7665), as arranged by our man from Tucson, Lou Perry.

So there were five songs distributed in the HARMONIZER and twenty-one songs released through the Music Subscription plan — still a "best-buy" program whereby, for \$5, you get the next 15 songs published for us by major music publishers. Join now and keep current on the good barbershop songs coming out.

The most important publication from the music department since the release of the Arranging Manual in 1980 is the WOODSHEDDING FOLIO (4040 @\$1.00). You can't fail to improve your ability as a woodshedder if you follow the instructions in this 34-page manual. Discover the five steps to more enjoyment with the lyric and melody of thirty-two songs — and get the cassette too. On the cassette (4810 @\$3.00), you hear Staffer Lyle Pettigrew singing all thirty-two songs. This helps you learn the melody and lyric — you can also use the cassette to woodshed with if your lead singer isn't handy. Get your folio and cassette today!

That's about it — except to thank so many of you out there for your cards, phone calls and good wishes for my recovery — a feller all of a sudden realizes how lucky he is to be a member of this great Society.

# "Emerald City" Truly a Gem

By Don Duncan  
Seattle "Times" Staff Reporter

The only reminders these days that Seattle once was a rough-and-tumble saw-mill town and the jumping off place for the Klondike Gold Rush are the still abundant Evergreen trees and the water — both fresh and salt — that just won't go away.

You won't encounter a logger or an Indian in headdress anywhere on the streets of "The Emerald City," and, sorry to dispel the myth, but you probably won't even see a raindrop when attending the convention in July.

If it should sprinkle, however, just ask a native how to walk in the spaces between the drops and never get wet. It's an old Seattle trick.

Seattle in the summer is an outdoors-man's dream. And when you aren't rehearsing, or attending a meeting, or listening, in rapture, to some of the finest chord-busting this side of heaven, you sure don't want to be inside.

Like Rome, Seattle is built on seven hills, although nobody can quite figure where one stops and the next one begins. It is blessed with two lakes (Washington and Union), Puget Sound and two mountain ranges, the Olympics to the West and the Cascades to the East.

The latter is dominated by a giant ice-cream cone, 14,400-foot-high Mount Rainier, which, unfortunately, has been upstaged lately by the eruptions of its little sister, Mount St. Helens, about 100 miles down the pike.

Seattle is, as most of the civilized world knows, the home of a great kite factory, The Boeing Aircraft Co., world's largest producer of commercial jetliners.

Fewer know — although you found out if you attended the Mid-Winter convention here in 1970 — that it also has two of the world's four floating bridges. We also have a third in our state, up on Hood Canal, but we're a bit sensitive

about it these days. (Part of it sank in a windstorm.)

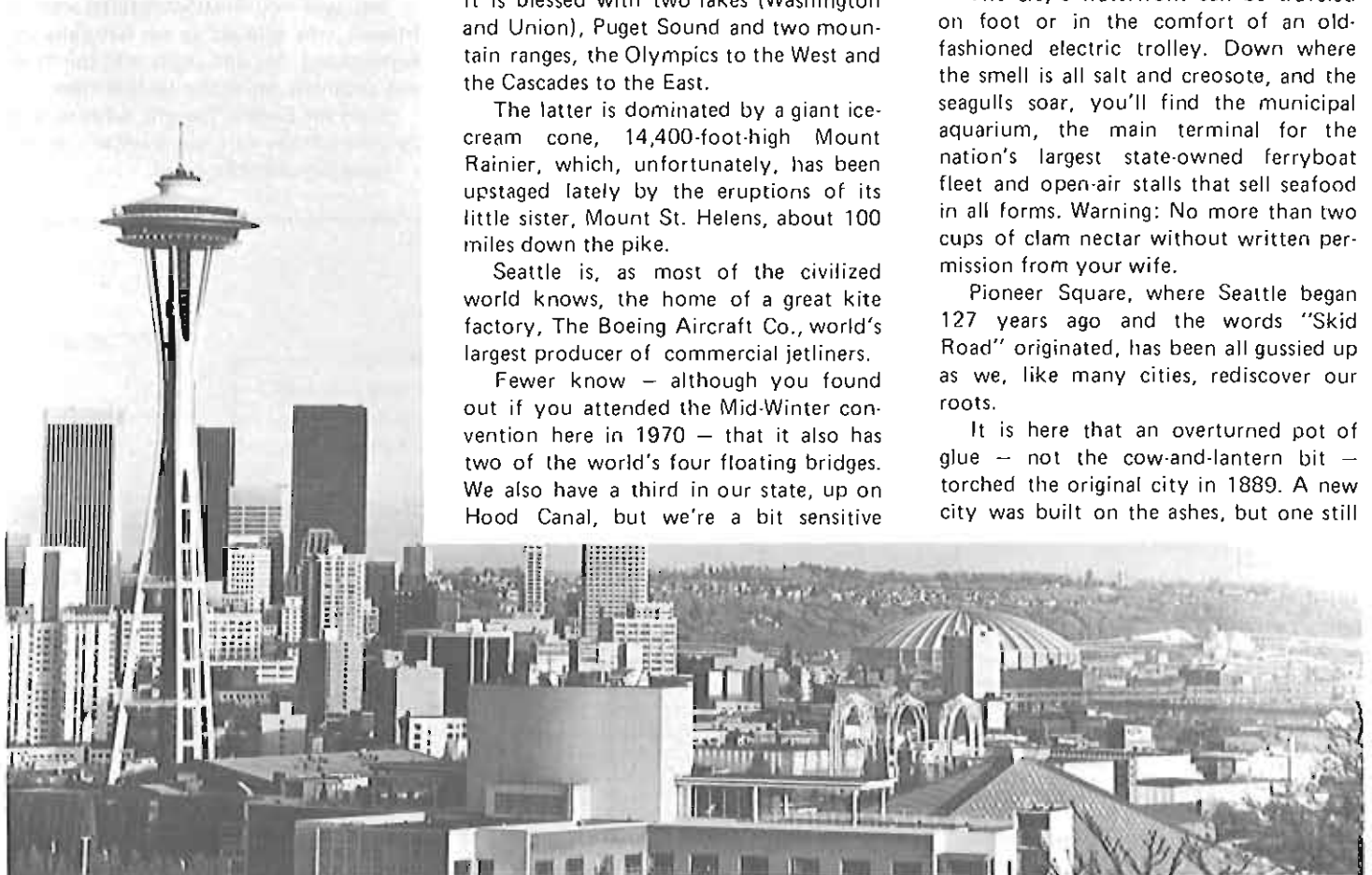
We also have eight drawspans, to hold together our hour-glass-shaped figure. These are opened and closed all day long for pleasure boats and commercial vessels.

If you follow sports, you've heard Howard Cosell and friends gush over our \$40 million Kingdome, where the Super-Sonics, Mariners and Seahawks play — out of the rain.

The city's waterfront can be traveled on foot or in the comfort of an old-fashioned electric trolley. Down where the smell is all salt and creosote, and the seagulls soar, you'll find the municipal aquarium, the main terminal for the nation's largest state-owned ferryboat fleet and open-air stalls that sell seafood in all forms. Warning: No more than two cups of clam nectar without written permission from your wife.

Pioneer Square, where Seattle began 127 years ago and the words "Skid Road" originated, has been all gussied up as we, like many cities, rediscover our roots.

It is here that an overturned pot of glue — not the cow-and-lantern bit — torched the original city in 1889. A new city was built on the ashes, but one still



can see things as they were, pre-fire, in a scheduled underground tour.

A tourist "must" is Seattle's famous Pike Place Market, where farmers bring and sell fresh-picked fruits and vegetables, and the array of fresh seafood truly is dazzling. Vendors range from flower sellers to an old gent who deals in live, plump angleworms for fishermen.

If you are into rubbernecking, you'll be bug-eyed at the sight of the skyscraping, pencil-shaped Rainier Bank Tower, which perches on the sharpened end. Only a few blocks away, you can join sidewalk superintendents "helping to erect" Columbia Tower, which will be nearly 1,000 feet tall and reign as the eighth-tallest building in these United States.

Our largest neighborhood, Ballard, not only has more Swedes, Norwegians, Danes and Icelanders than you'll find almost anywhere this side of the Atlantic, but is the home of the "Ballard Locks," through which thousands of vessels pass each year on the way from fresh to salt water, or vice versa. In season, tens of thousands of sockeye salmon also go through the locks' fish ladders to spawn.

Seattle has staged two world's fairs in its young life.

The first — the Alaska-Yukon-Pacific Exposition of 1909 — left a legacy of buildings that launched the University of Washington (enrollment: 33,000) and a

football team, the Huskies, which consistently is nationally ranked.

The second — the Century 21 Exposition in 1962 — capitalized on the post-Sputnik interest in science and left behind both a healthy profit and a magnificent Seattle Center.

You'll be seeing a lot of the latter when you hop aboard a monorail, just a block from convention headquarters, The Westin, and debark a short walk from the Coliseum, where the singing competitions will be held.

The Center has a lavish Opera House, where they annually stage Wagner's Ring Cycle in both German and English. It also has a 600-foot-high Space Needle, with a public viewing platform and a restaurant that makes a complete revolution, in the air, every hour. Thanks to the miracle of modern technology, a 1/3-horsepower motor turns the whole thing.

There's a Tivoli-like amusement park, a Center House that offers foods of many lands, an international fountain that spurts water in cadence with musical compositions and the Pacific Science Center, which is worth seeing for its Taj Mahal-like pools and its great curving arches, even if you don't give a darn about science.

Oh, yes, almost forgot: That monorail that you'll take to and from the Center is the same one you saw Elvis Presley riding in the movie, "It Happened at the World's Fair."

Your convention schedule includes a cruise across Puget Sound to Kiana Lodge, where fuchsias, begonias and summer flowers will take your breath away, and cauldrons of steaming clams and racks of barbecued salmon will remove all hunger pangs. There will be time to browse Indian arts and crafts, including the world's largest private collection of totem-pole carvings and woven Indian baskets.

Time permitting, you can catch a sightseeing boat for a waterfront cruise, take an hour-long ferryboat ride to nearby Bremerton and see the battleship Missouri, aboard which the Japanese signed World War II surrender papers, or take a 45-minute drive to Snoqualmie Falls, which is higher, though not wider, than Niagara.

And if you have an ounce of pride in America's national game, baseball, you may want to drive across the Evergreen Point Floating Bridge to Kirkland, just to kneel reverently on the Little League baseball diamond that this year produced the first American team to beat Taiwan in the Little League World Series in 13 years.

You will find Seattleites to be western friendly, the climate to be naturally air-conditioned, day and night, and the shops and accommodations to be first-class.

Even the Seattle-Tacoma Airport, with its little subway cars, is a traveler's dream. Have fun, and sing good.



# SEATTLE CONVENTION REGISTRATION

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
NAME	
STREET ADDRESS	
CITY STATE	POSTAL CODE
PROVINCE	

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

\$

RECEIVED

DATE

BY

☐ C C ☐ CASH ☐ CHECK

NOTES

FOR OFFICE USE

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



## HOTELS & MAPS

HOTEL/MOTEL	SINGLE (1 person)	DOUBLE (2 persons)	TWIN or DOUBLE-DOUBLE (2 persons)	EXTRA PERSON
* Westin (HQ)	\$75	\$75	\$75	\$15
* Sheraton	\$70	\$70	\$70	\$20
* Four Seasons Olympic	\$70	\$70	\$70	
* Madison	\$50	\$60	\$60	
Park Hilton	\$50	\$60	\$60	\$10
Mayflower	\$49	\$57	\$59	\$ 8
* Tropics Motor	\$45	\$49	\$55	
* Warwick	\$75	\$75	\$75	
Pacific Plaza	\$39	\$44	\$44	
Seattle Downtown Hilton	\$45	\$55	\$55	\$10
* Camlin	\$43	\$49	\$53	\$ 6
Regency Motor Inn	\$42	\$50	\$53	
Executive Inn	\$51	\$56	\$59	\$10
Sixth Ave. Motor	\$44	\$50	\$55	\$ 5
Vance	\$31	\$37	\$39	\$ 5
Edgewater	\$42-51	\$48-57	\$48-57	
Space Needle Travelodge	\$52		\$56	\$ 5
Imperial 400	\$30	\$33	\$37	\$ 5
* Y.M.C.A.	\$20.71	\$26.09		

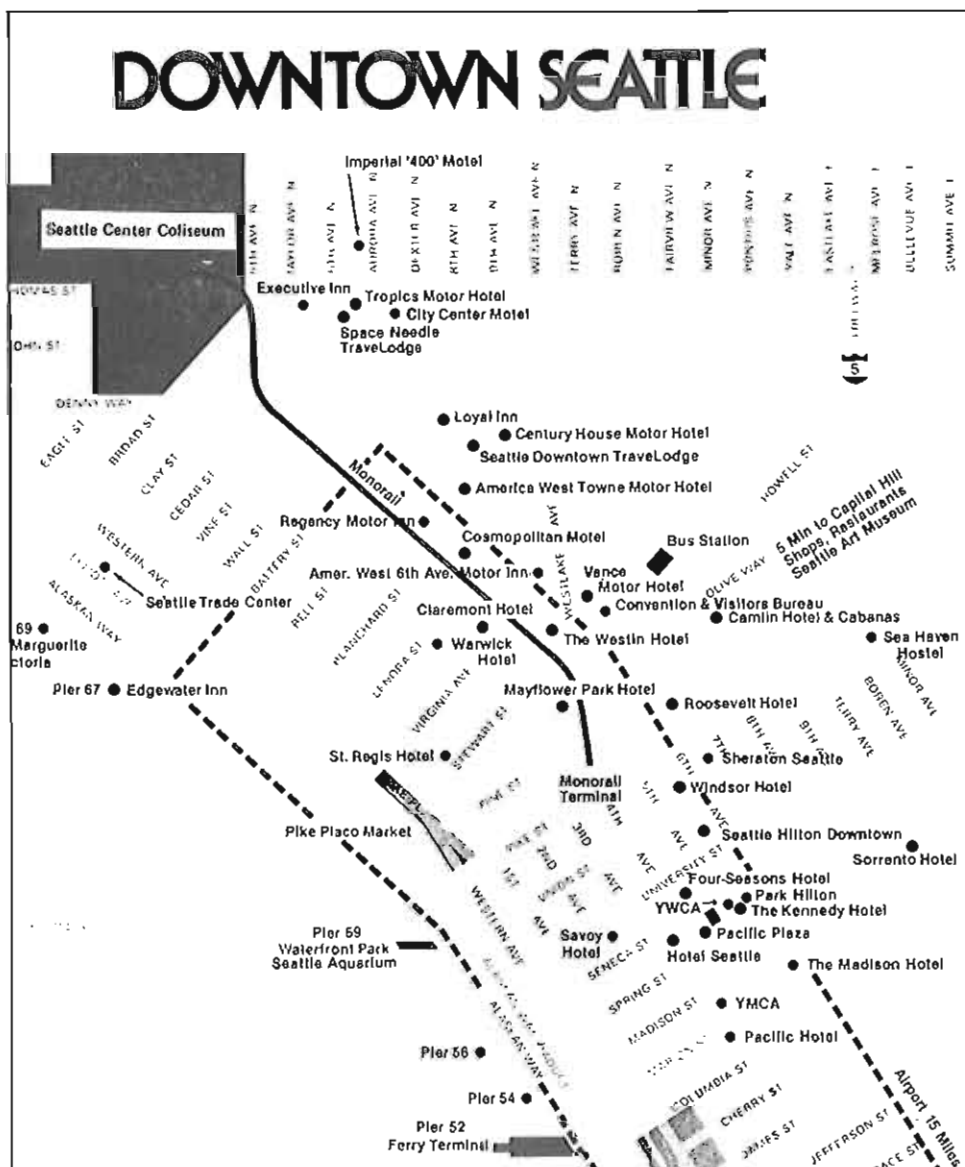
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Please list any special needs: \_\_\_\_\_

Names of occupants of each room: \_\_\_\_\_  
\_\_\_\_\_

Date of Arrival: \_\_\_\_\_ Date of Departure: \_\_\_\_\_

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

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

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# Voice of Experience

By Dorothy Stockbridge,  
Sarasota "Herald-Tribune" Staff Writer

If only the second grade teacher could hear him now.

The newly elected president of the Society is Sarasota's Dr. Henry J. "Hank" Vomacka, a washout as a singer in second grade.

"My teacher was walking up and down telling the children if we were altos or tenors. When she got to me she said I was a listener and told me not to sing. It almost ruined me. I didn't sing again until high school," said Vomacka, a retired anesthesiologist and lead singer in the quartet called 'The Best Generation.'

Shown immediately below are Int'l Pres. Dr. Henry J. "Hank" Vomacka and wife Mary. Below, left, daughter-in-law Jan, son David and granddaughter Kelly; right, son Bob, daughter-in-law Bonnie and grandson Scott. Bottom: chapter welcomes president-elect homo from Pittsburgh; right, son-in-law Dick, daughter Martha and grandson Richard.



Luckily, Vomacka's father liked to sing in the car (that was before car radios) and he encouraged his four sons to do the same. In high school on Long Island, (N. Y.) young Hank found some friends who liked to harmonize.

But it was not until his Army days during World War II that he hooked up with a man who knew all the old barbershop songs and could teach all four parts. It meant General Patton's Third Army in Europe had a barbershop quartet through the Battle of the Bulge. The four were in the same infantry division but not the same battalion.

"Whenever we were resting or re-supplying we'd get on the radio and arrange a meeting place. We'd sing a little barbershop and we'd have 40 to 50 GIs gathered around," said Vomacka, who has loved barbershop music ever since.

The Army also introduced Vomacka to Sarasota. After assignments as an Army Air Corps flight surgeon in Greenland and Tampa's Drew Field, he was sent to the airport base in Sarasota from January to September 1944. His wife Mary, a surgical nurse he'd met while interning at Nassau Hospital on Long Island, still has the letters he wrote describing Sarasota and "people who couldn't do enough for the guys in the Army."

When he was mustered out in January 1946, they immediately headed for Sarasota. By August he had his license to practice medicine and was charging \$3 for office calls, \$5 for house calls.

His first year in Sarasota, Vomacka paid \$25 for \$100,000 worth of malpractice insurance. Insurance cost him \$9,000 in 1980, the year he decided to retire. As a Christmas present he cancelled the remaining bills owed by his patients because "the money was coming in in fives and tens. I just thought that, if people were paying that way, they needed the money more than I did."

Vomacka admits he became disillusioned with the medical field during his last couple of years.

"I guess I burned out. My kids were educated and I'd rather play golf, garden, swim, read and sing barbershop music," he said.

Vomacka was among the guys who turned out in March 1949 for the organizational meeting of a Sarasota Chapter.

By the next year 45 to 50 members had paid their \$2.50 dues and were rehearsing a show to be put on with the

Tampa Chapter. Then disaster loomed. The international organization threatened to pull the Sarasota Chapter's charter because of nonpayment of dues. (It seems the treasurer had lost the dues money at the dog track.) Needless to say, someone came up with the dues money in a hurry.

For five years Vomacka has been lead singer of "The Best Generation," with Chapter President Mel Stone as baritone, Vic Renno as tenor and Charlie Wetzel as bass. It took a year of singing before Vomacka and Wetzel discovered they'd graduated in the same Class of 1936 at the University of Alabama.

Vomacka insists his extra responsibilities won't cut into his singing. As international vice president the past three years, he has been attending district meetings and contests ten weekends and two full weeks a year. For six years Vomacka has been teaching at chapter officer training schools. His vast administrative experience at both the chapter and district level has well qualified him for the Society's highest leadership position.

Vomacka's goal as international president is to bring even more people into barbershopping: to raise membership from 38,000 to 50,000 by the 50th anniversary year in 1988. He also vows to keep barbershop music pure.

"I think it's an art form. The only thing comparable is a finely tuned string quartet," he said. "The song has to be a certain type: about home, mother, girls, apple pie, patriotism. We're very square. You can't take country-western and make it barbershop. Barbershop must have four chords or more.

"*Shenandoah* is a nice song, one frequently sung by Barbershoppers, but it's not pure barbershop.

"The big problem is educating our members. There's a tendency to think that any four-part harmony is barbershop. We want to keep it pure. We can use a lot of songs from the 1940s and earlier, rearranged, and 'The Music Man.' We have men writing great barbershop songs today."

Wife Mary laughs at Vomacka's description of himself as square.

"He's really very liberal and well-read. He doesn't fit into the square category," she said, admitting that he courted her with songs. "He made up songs for me. I liked his singing and voice."

That second grade teacher just didn't recognize budding talent.

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# A "Classic Collection," Indeed!

By Lou Perry,  
2650 N. Miracle Mile, Apt. 1003,  
Tucson, Ariz. 85705

The dictionary offers these definitions for CLASSIC COLLECTION:

CLASSIC: a work of enduring excellence.  
COLLECTION: an accumulation gathered for study, comparison, or exhibition.

Thus, by definition, a "classic collection" might be an accumulation of works of enduring excellence, gathered for study, comparison or exhibition.

There is an analogy here somewhere, but before it is stretched too far, let it be known that the quartet known as the "Classic Collection" are the current champions of our Society, by virtue of their outstanding performance in Pittsburgh last summer.

The "works" of enduring excellence were twofold. The songs they sang were all in the classic tradition of the barbershop style; and the presentation of the songs was classically disciplined, and delivered in the robust manner historically associated with the best quartets in the past.

The aforesaid "works" were exhibited for study and comparison before an august body of judges in Pittsburgh, along with the works of forty-eight other quartets, and the final judgment determined the "Classics" the classiest.

However, the "Collection" was one not only of "works," but of four men, four musicians.

Terry Heltne, the bass, fortifies the consonant overtones sung above him by the other three voices with the energy, resonance and control of his fine vocal talents.

Larry Wilson, the lead singer, whose tonal quality and color would qualify him for a professional spot anywhere, pours out the composer's intentions with understanding and love.

Curt Hutchison, the tenor, the top of

whose range has yet to be discovered, simply puts his voice on the overtone, and is one of the few men singing barbershop today who most often improves the consonance of the overtone.

And then there is George Davidson, the baritone. It is the considered opinion of people most knowledgeable of the classic barbershop style that it is not possible to have a great quartet without a great baritone. Inasmuch as the Classic Collection is a great quartet by any standard, it must follow that George is a great baritone, and indeed he fortifies that opinion. He adds color, brilliance of tuning, and vocal fortification to the energy generated by the bass.

The enduring excellence of the "Collection" is manifested in other areas too. Larry has been the director of the Denver "Mile High" Chorus each time it has represented the youthful Rocky Mountain District in international competition, while Terry, George and Curt have acted as section leaders.

In addition, George has shown a flair for administration by chairing three successful district conventions. Larry coached the quartet which won the Rocky Mountain District contest in Rapid City last September, and all four men are willing to help any quartet which aspires to excellence.

They feel a deep sense of obligation to the Society which afforded them the opportunity to realize their singing potential, and therefore think it only fitting that they give back some of what they got along the way.

They are inordinately proud of the barbershop style of singing and choose to sing only classic barbershop songs. They are indeed truly a "classic collection" in every sense of the definition, and champions worthy of emulation.

(By Lou Perry)



By Greg Lyne,  
804 West Elden Ave.,  
Chicago, Ill. 60614

I first met the Classic Collection in 1974 at a Central States District (CSD) Contest. Like so many young quartets, they had gone to their first contest planning on being the champions — they came in twelfth. Would you believe that the acceptance song they were planning to sing was the ever-popular barbershop standard, "The Twelfth of Never?!" Well, it was. To say that this quartet has come a long way would be an understatement. Were they disappointed? Yes. Defeated? Not by a long shot. But in the hotel room after the contest we talked about goals (realistic ones), dedication and the rewards of quartetting. It was that evening that we began a lifelong friendship and love affair.

Soon after I began travelling to their hometown of Hastings, Nebr. for coaching sessions, but more important, to share together this hobby called barbershoppping. The original Classic Collection was made up of Curt Hutchison, tenor; Larry Wilson, lead; Joe Heltne, baritone; and Terry Heltne, bass. This foursome became the 1975 CSD Champs. Without question, it was the three youngsters who brought a youthful vitality to the quartet. But it was "Papa Joe" (Terry's father) who brought a kind of guidance to the quartet and who taught each of us a love of people. "Papa Joe" died of leukemia. But the spirit and compassion he fostered in the younger ones remains with the Classic Collection to this day.

Soon, business opportunities called Terry to Denver. Larry and Curt followed shortly after. It was only a matter of time before the threesome began looking for a baritone who shared the

same love of singing and insatiable barbershop desire that they had developed. They found just what they were looking for in George Davidson. With George, they became Rocky Mountain District Champions in 1977.

The guys were recently in Chicago, where we spent much of the day talking about what had transpired over the past eight years. In our discussion we talked about the various stages of development the quartet went through. These steps may well prove of interest to many other quartets in our Society:

First two years — Primarily a learning stage about the Society, its quartets and choruses. Most of the singing was primarily imitative (lots of hero worship of the Suntones and Dealer's Choice with Larry trying to sound like Bob Franklin and Terry trying to sound like Gary Parker. They all tried to look like Harlan Wilson). Most important, a learning about the enjoyment of singing and a building of camaraderie among themselves.

Next three years — An exaggerated interest in the mechanics of singing. Singing/ensemble intricacies begin to

compete unfavorably with the song. Some disenchantment; much questioning about goals and direction of the quartet. Best summed up in Curt's words: "This is the time when we made all the mistakes every quartet makes."

Next two years — A quest for self-identity as a quartet. This stage shows the first attempts at developing a quartet personality. A greater refinement of singing technique but still inconsistent. The question of image becomes a primary concern. This represented the most difficult step for the quartet — that of trying to develop a charisma onstage and realizing their responsibility to the audience.

Year preceding Pittsburgh — An amalgamation of the above. A desire to put the music above placement in the contest. George states it best: "The thing most inspirational for me at Pittsburgh was not the gold or the trophy, but the singing, and to have the audience like us."

For such a long period in our Society, credence has been given to the idea that it is the "coach" of a quartet that "makes the quartet." While the need for guidance

from an outside source cannot be denied, it is my opinion and the opinion of the quartet that the wise quartet can learn from many. Curt comments on the subject in this manner: "We would listen to many people . . . and took what we thought was good and left out what we thought was bad. Our quartet represents the growth of four unknowledgeable Barbershoppers into the molding of a unit quartet using many of the Society's teachers and judges."

The quartet works and plays hard — voice lessons, critiquing of tapes, the attendance of many district music Schools as students (and more recently as faculty), duet rehearsals, trio rehearsals when one of them is out of town. They enjoy tennis, jogging and golf and often work out together. Their rehearsals are set up on the basis of quality of singing time rather than quantity of singing time. They realize the importance of activities which involve the wives and families and are quick to plan time to be together. Terry contributes, "We love what we're doing. We have such a great time and yet we're able to accomplish a lot. That is the secret of our quartet." Larry echoes Terry's feelings:

"We're our own best amusement — we can always laugh at ourselves. We're never satisfied; we're always critical. But our new goal is still the same as it always was — to get better."

Pittsburgh, for those of you who weren't there, was, indeed, a thrill. The Classic Collection were superb. They will make fine champions. I want to go on record to say what a joy it has been for me seeing them grow over the years. But, in spite of the accolades they have received and will continue to receive, this quartet has always possessed a sincerity and humility which is most enviable. The continuing philosophy and attitude of the Classic Collection is best summed up by Curt:

"The highlight of the convention was knowing that we came — we did — and it worked! But the second highlight was woodshedding with champion quartetmen such as Rich Knapp, Jim Grant and "Buzz" Haeger. It was such a kick to think that someone else thought I was really a good singer."

A few sentences later he confided:

"Greg, our goal now is to keep putting more icing on top of the icing . . . and we're going to do it with barbershop. That's something we're committed to . . . We just like barbershop songs and barbershop harmonies."



The CLASSIC COLLECTION FAMILY — from left, George and Sally Davidson with children Emily, Marne and Michael; Terry and Jennifer Heltne; Curt and Cindy Hutchison and children Bradley, Stephanie and Andrew; and Larry Wilson.

*"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 WE See It

Please consider the following in response to the Don Gray article, "The Way I See It," in the 1982 July/August HARMONIZER and associated letters published in the September/October issue.

If Don Gray and his very fine (and entertaining) quartet wish to take a page from Arthur Fiedler, that's their prerogative. I don't think, however, that Mr. Fiedler would suggest that all symphonic orchestras make popular music a large part of their repertoire, nor would many symphony orchestras consider using non-classical music as a ploy to broaden their popular appeal. They usually find success as a measure of how well they perform their chosen medium.

Like it or not, barbership music is, and has been, since the day O. C. Cash & Co. got together, relegated to a status of having what Dick Floersheimer describes as a "narrow appeal to a few esthetes." The broad popular appeal it once had was overtaken by events and technology. The same thing happened to opera, yet a healthy segment of the population continues to dress up and pay money to see and hear something composed 200 years ago, not one word or note of which has been altered since, when performed by a competent company. The same audience will be back next year, provided the performance meets their standards, accompanied by friends they feel would enjoy such a thing. A few of those friends will become adherents, and thus does support for a unique art form grow.

We are much the same.

There are not many composers today who are working in the classical field. The same is true of barbershop music. So what? Mozart, Beethoven, *et. al.*, were products of an era. So were the composers of the songs we like best for barbershop. In both fields, we ask only that new music adhere to the established form, the rigidity of which is its hallmark. Anything else is something else.

Why is an audience thrilled by the per-

formance of a symphony they know almost by heart? Because they are moved by the interpretation shown in that particular performance, i.e., shadings of tempo and dynamics, and the sense of energy imparted by the performers. Barbershoppers are in the same boat.

It has been pointed out by others far wiser than myself that the reason so many of our songs sound alike (and so are, supposedly, boring to hear) is that the singers are not singing the songs, they are merely harmonizing. When harmony is used to present the song, rather than the other way around, people will listen gladly to the music, no matter how repetitive the style.

I have no problem with a quartet or chorus which occasionally, and for the sake of novelty, wishes to impress an audience with the fact that they can perform other musical styles, but the imposition of four-part chords on a song whose basic form does not meet established barbershop music criteria is a masquerade at best and a mockery at worst.

Furthermore, in any contest situation which requires preliminary events, the greatest audience appeal *always* occurs in the finals — that's a fact of life. With hundreds of barbershop songs to choose from, we have ample opportunity for an entertaining variety of audience-pleasing performances while in the contest arena. If we really want to make it a contest, have all groups sing the same two songs.

While I agree with John Malloy's observations, I don't believe our primary purpose is to market a product. But, if a product is good enough, it will market itself. Our "product" is constantly improving in quality of presentation because of, not in spite of, the standards we have set. Let's not adulterate the basic ingredient. (By Dan Daily, 2011 - 144th St., Bellevue, Wash. 98007)

\* \* \*

As a Barbershopper of nearly eight years standing, I was surprised and dis-

appointed to read Don Gray's "The Way I See It" in the July/August edition.

I was disappointed because Don's fine quartet, the "Roaring 20's," is one of the Society's most respected and admired quartets amongst British Barbershoppers. Indeed, I have even heard some of Don's own fine "classic" arrangements sung in our contests.

But back to his argument. If it holds any water at all, it seems to be based on the rather puzzling premise that barbershop, or classic barbershop as he prefers to call it (I am incidentally delighted to say that I do not understand the difference), is not entertaining.

I am amazed. When I have heard recordings of quartets — including one of my favorites, "The Roaring 20's" — and when I have seen and heard fine quartets like the "Dealer's Choice," "Insiders," "Most Happy Fellows," and "Boston Common" over here, singing the classic songs which form part of their repertoires, I have not noticed our audiences being bored, or not giving standing ovations.

In fact, I am getting very tired of certain people, on both sides of the Atlantic, trying to water down the style that I love, on the false premise that it is not entertaining. Let them go and form their own society and start preserving their kind of music (which, incidentally I would challenge them to define).

Before I am accused of being blinkered and having very narrow tastes, I should like to point out that I actually have very wide musical tastes which encompass everything from the Beatles to Bach. Another of my loves apart from barbershop is opera, but would those who want changes suggest that as long as it is sung by four men "a capella" it may be performed under the umbrella of a barbershop society, or as part of a barbershop show? Of course not! Why? Because it isn't barbershop!

You see, we have people over here in B.A.B.S. who say that audiences are bored by too much "classic" barbershop. My answer to that is simply a question: "Then why did they buy a ticket?"

Contrary to what has been implied, "the Way I See It," there is no conflict between singing barbershop harmony and entertaining audiences, because it is not barbershop that is boring, it is certain Barbershoppers! (Jonathan Hershman, 2 Adur Valley Court, Upper Beeding, West Sussex, BN4 3JN, England)

# Record Review

By Don Richardson,  
2929 N. 15th Dr.,  
Phoenix, Ariz. 85015

For the fourth year in a row, the international convention format in 1982 included the Saturday Night Show, a special closing attraction of international convention week. The show featured the top five quartets, the retiring 1981 chorus champion and the new 1982 chorus champion. It's all available on record or cassette, too. The benefit to all of us is that we didn't actually have to attend the show; we can order the Saturday Night Show 1982 record and still hear what happened.

On the album Vaudeville sings *The End of the Road*. The performance is remarkable primarily, I believe, for the tag. It's awe-inspiring. The Grand Tradition's song is a lighter vehicle called *Let's Do It Again*. Having seen the Side Street Ramblers, I imagine that the audience reaction to *Bye, Bye Blackbird* is occasioned by Keith Houts' clowning around.

Several of the highlights of this album are included in the Louisville, Ky. Thoroughbreds' performance. Six-time winners of the chorus contest, the Thoroughbreds have to prove their excellence to no one. But in case you haven't been numbered among the faithful, listen to *Here Comes the Showboat*, *Sweet Roses*

*of Morn*, or any of their other songs. They are an impressive singing organization; any Barbershopper listening to this record ought to stand tall and proud to be numbered among the faithful.

Center Stage sings two songs very well: *When the Bell in the Lighthouse Rings*, *Ding Dong*, and *Who's in the Strawberry Patch With Sally?*

The international champion Classic Collection is featured on this album, as they well deserve to be, with a medley of eight songs. They are quite impressive. Who am I to cavil that the songs have little real connection with each other? All Barbershoppers revel in chords primarily, don't they?

The two songs of the 1982 Chorus Champion, The Vocal Majority from Dallas are not enough to satisfy me. *Redhead* is probably near perfection, and *From the First Hello to the Last Goodbye* is a true work of art — a piece of first-class material from a first-class organization. Still, if this year's record is any indication, next year we'll get to hear much more of the "V.M." The record concludes with Dr. Bob Johnson asking us to join in singing *Keep the Whole World Singing*.

This album has three very strong

Don Richardson, a Barbershopper since 1965 and a Society member since 1969, has been recording "Close Harmony," a weekly half-hour of barbershop music in stereo since 1972. He alone is responsible for choosing the records to be reviewed in this column, and the opinions are solely his.

arguments in its favor. The first is the prime singing. Here is the very best we have to offer in our Society, and I am proud of it. I'm sure we've never sung better just as I'm sure next year's album will be even more impressive. But right now, this one is well worth the price.

Second, if you expect non-barbershop songs on this album, you will be disappointed. No doubt somebody at the International Office is responsible for choosing the specific songs included here; we owe that somebody thanks. The album is solid barbershop with no jazz, no madrigal, no country and western, no modern, no plain song chant, no gospel, no patriotic songs; nothing but barbershop.

Finally, the variety of the album is a very strong recommendation for it. By the time you listen to it several times, you'll pick out a favorite, but that's hard the first time.

The next time somebody says to you, "Barbershop is fine, but —" you suggest he listen to this record. Maybe he won't need the "but" any longer. To order the 1982 Saturday Night Show record, send \$5.95 (\$10.95 in Canada) to S.P.E.B.-S.Q.S.A., Inc., P. O. Box 575, Kenosha, Wis. 53141.

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# WINNING THE GOLD: Work, Fun, Luck and a Lotta' Love

By Bob Arnold,  
3009 Wildflower,  
Dallas, Tex. 75229

## THE WORK

If anyone ever tells you it doesn't take hard work to win an international chorus championship, you can bet he's never won one. I've won three in the past ten years, so I guess you'd say I'm an expert at hard work. But I really don't feel that way at all. The fun and love I've experienced in winning those chorus gold medals tends to cloud my memories of all the hard work.

We're blessed (some say cursed) with a chorus director, Jim Clancy, who is a highly-motivated perfectionist. Jim doesn't believe that ANYONE should operate with anything less than 100 per cent of his potential — whatever he's working toward. And Jim's drive for perfection rubs off on everyone in the chorus. Until all of us feel we've progressed to an appropriate plateau during the months preceding the international competition, we rehearse until the desired results are achieved. We record the songs. We evaluate our progress. We receive input from all members of the chapter's music staff. We ask outside experts. We plug all the information into the computer known as Jim Clancy's mind, and we wait for the directions to the next plateau.

Experience is a very important factor. Just as the Pittsburgh Steelers and the Dallas Cowboys have a tremendous edge in NFL playoffs each year due to their experience at these higher levels, so do barbershop choruses (and quartets) which regularly compete at the international level. Having the experience of preparing a chorus — musically and emotionally — to compete at international in five out of the past ten years has given Jim Clancy a tremendous edge over many chorus directors.

But hard work can't be the whole story. If plain old hard work were the only criteria, there would be many other chapters which would have had the honor of an international chorus title. What are the other ingredients?

## THE FUN

Some people (including some of our Society's top judges and coaches) have the silly idea that preparing for chorus competition takes all the fun out of barbershopping. Maybe that's true for some competition-oriented chapters, but not for The Vocal Majority.

We have about as good an afterglow following our chorus rehearsals as any chapter I've ever seen. As hard as we "work" during a regular rehearsal, there always seems to be about a half-dozen guys who hang around into the wee hours of the morning singing tags.

And we're fortunate to have a ladies auxiliary group (the Vocal Sorority) which makes it their business to get Vocal Majority families together for socials and parties several times during the year. And those pot luck dinners and pool parties have been some of the most enjoyable and successful Vocal Majority events of the year.

Also, the fun experiences our singers have had at our annual shows and Good Time (cabaret) shows, and at our various convention performances, would fill several HARMONIZERS. In the six months preceding the past Pittsburgh International Convention, The Vocal Majority performed at nine major convention events (including a performance for President Reagan in Houston, plus entertaining 10,000 Rotarians at the Cotton Bowl in Dallas). Also stuffed into that six-month period were two Good Time Shows, a two-night annual show and six

all-day Saturday craft schools.

You might look at that schedule and see a bunch of work and dedication. *We* look at it and think about all the excitement, the standing ovations, the fellowship and the FUN of entertaining folks.

## THE LUCK

Every great chorus has a talented, inspirational leader. And Jim Clancy more than fills the bill for The Vocal Majority. But Jim would be a "basket case" if he tried to do it all. No one could possibly pull together and run a chorus of over 130 ego-maniacs by himself. So Jim has a music staff that includes some exceptionally talented people.

We've been lucky to have as members former chorus directors like Ray Anthony, Sonny Lipford, Brian Beck, Pete Rupay, Cal Sexton and others to help with vocal warmups, craft techniques, section leadership and input into the various judging categories. We've been very lucky to have had one man — Charlie White — who has auditioned virtually every member of The Vocal Majority during the past ten years (assisted recently by Pete Rupay who *luckily* moved to Dallas from Ohio). Charlie is also a Sound Category judge, and Pete is in training to become an Arrangement judge. Other Society category judges who are members of the chorus include Denis Conrady (Arrangement), Bill Thornton (Interpretation) and Bob Jett (Stage Presence).

Several years ago a smiling, likeable guy named Bob Calderon (along with his lovely and talented bride Rosemary) drifted into Dallas from El Paso. He just happened to be one of the best barber-shop tenors around, and also happened



to be a pretty darn good choreographer to boot. Bob and Rosemary eventually left the Dallas area and moved back to El Paso, where they've choreographed the past two Vocal Majority competition sets. (We fly them into Dallas periodically to help coach us in their marvelously appropriate visual interpretations of our songs.) It was just plain great luck that Bob and Rosemary wandered our way a few years ago.

Jim Clancy will also be the first to point out that The Vocal Majority is blessed with some of the best administrative talent of any organization in the world. And, as Jim notes, "they're all good singers too!" President Tom Halverson and his board of directors put in more than their share of a.m. board meetings to solve our money problems, costume problems, riser problems, travel problems, ego problems. But most of all, the MONEY problems involved with sending some 135 singers and their families over 1,200 miles, and making sure the chorus had new costumes, risers and other necessities, were most difficult to solve. We figured the total bill — including both chapter and member expenses — surpassed \$60,000! Quite a sum for an amateur, non-profit organization to raise in less than a year's time.

But luck was again with us. We were just plain lucky to have had experienced international competition administrators like Frank Mahnich (General Travel Chairman AND Membership V.P.), Clem Wydra (air transportation), Bill Barstow (hotel accommodations), Mickey Bonesio (ground transportation), Frank Eastman (Chorus Manager and general do-it-all), John Schroy (total scheduling), Frank

Harkness (schedule timing coordinator), Bill Lea (costumes and fund-raising), Urban Rogers (riser transportation for rehearsals), Quinn Hunter (registrations), Ric Haythorn (hospitality room in Pittsburgh) and Bob Cournoyer and Chuck Mitchell (chorus choreography coaches).

We were also very lucky that other guys in the chorus used their particular expertise to help. Nick Alexander and Jim Tuggey used their video and audio tape equipment to help in training our chorus members and evaluating our progress every step of the way. Brian Beck, Earl Hagn and Dennis Malone — three in-town members of our third place medalist quartet, the Side Street Ramblers — helped throughout our preparation process with section rehearsals. Jim Cash and Bill Cowley lugged the risers around town when nobody else wanted to. Bob Clarke, Grady Kerr, Ken McKee and Dale Gaus (*et. al.*) produced and staged-managed our many shows during the past year, helping to raise most of the money for our Pittsburgh trip. Dick and Dianne Couch have been in charge of our record album sales for several years, and do a marvelous, thankless job of sending out our albums and tapes to our supporters (whom we love so much). Bill English and Vann Norwood ramrodded the sales of advertising for our annual show program (raising MORE money for the trip). Don Karleski could actually run a phone committee the right way. Al Kvanli, former tenor of our 1973 international champion Dealer's Choice, provided valuable input into our tenor section rehearsals and into the total chorus sound. Jerry Liesenfelt sold more show tickets to fellow IBM employees

than we ever thought anyone could. Treasurer Dick McCarty got writer's cramp from all the checks he had to write prior to the Pittsburgh contest. Lest we forget, Gary "Dipstick" Parker, former Dealer's Choice bass and faithful bass section leader. And then there's Jim Renfro, general show chairman, for our biggest two-night annual show ever.

There's more, but maybe that will give you some idea of how *lucky* we were to have the monumental help in making the long Pittsburgh trip.

But there's still one person and one ingredient we've left out.

## THE LOVE

About a month before we were to leave for Pittsburgh, an event happened which touched most of our lives.

Jim Denton was a charter member of The Vocal Majority some ten years ago. He and his son Chuck were fixtures on the front row for the past decade. Jim has been a pilot for Braniff Airlines, and we had known for quite some time that he was suffering from a form of leukemia. But everyone thought Jim had licked the disease, because he had returned to the skies as a Braniff pilot after going through tiresome treatments. Things were looking up for Jim and his family.

This past spring Jim's employer, Braniff, filed for bankruptcy and went out of business. Less than a month later, Jim passed away.

Some 80 Vocal Majority singers, along with many family members, took the afternoon off and drove 30 miles to Denton, Tex. to attend the funeral of one of our fallen leaders. The Vocal Majority, under the direction of Jim Clancy, sang *The Lord's Prayer* as it had never been sung before. We knew that Jim Denton had left us in body, but not in spirit. We loved the man, and we weren't afraid to show it in our tears and sorrow for his family.

Jim Denton's wife Evelyn traveled weeks later to Pittsburgh and watched her son Chuck perform in the front row as The Vocal Majority captured the hearts of 10,000 Barbershoppers. The love all of us felt for Evelyn, Chuck and Jim Denton showed in our performance on that Saturday afternoon. We'd won one for "the Gipper."

We all know he was there with us. We had 132 singers on stage at the contest, including director Jim Clancy. The official score sheet showed The Vocal Majority with 133 total singers on stage.

It was right.



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(2) HARMONY SPECTRUM (Kansas City, Mo. — CS) Gene Bowers, tenor; Dave Krause, lead; Willard Yoder, bass; Jim Bagby, bari. Contact: Jim Bagby, 8714 E. 57th Terr., Kansas City, Mo. 64129.

(3) NASHVILLE CLASS (Nashville, Tenn. — DIX) Mark Lindecker bari; George Luken, bass; Bill Long, lead; David Meech, tenor. Contact: Bill Long, 604 Hogan Rd., Nashville, Tenn. 37220. Phone: (615) 832-8326.

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(6) BENCHMARKS (DuPage Valley and Lombard, Ill. — ILL) John Erickson, tenor; Jim Foley, bari; Ben Williams, lead; seated, David Boo, bass. Contact: John Erickson, 1270 Exeter Ct., Wheaton, Ill. 60187. Phone: (312) 653-4111.

(7) NEW REGIME (Maumee Valley, O. — JAD) Stan Witteveen, tenor; Rick Middaugh, lead; Fred Schaefer, bass; Randy Edinger, bari. Contact: Fred G. Schaefer, 418 Harris Ct., Maumee, O. 43537. Phone: (419) 893-5377.

(8) DOWNSTATE EXPRESS (Rochester, Man- kato and Winona, Minn. — LOL) Ed Wirtz, tenor; Bruce Odell, lead; Warren Hettinga, bari; Gary Rogness, bass. Contact: Gary Rogness, 4119 - 7th Place NW, Rochester, Minn. 55901. Phone: (507) 288-0606.





# Quartet Champions



(9) CURTAIN CALL (Harford Cty., Md., Bryn Mawr, Pa., Delaware Cnty., Pa. and Wilmington, Del. — M-AD) Ralph Childs, tenor; Joe Mazzone, lead; Barry Brown, bass; Ron Knickerbocker, bari. Contact: Barry Brown, 2917 Suffolk Ln., Fallston, Md. 21047. Phone: (301) 557-7646.

(10) WELCOME CHANGE (Springfield, Mass. and Housatonic, Derby, Conn. — NE) Chuck Labbee, tenor; Don Jolle, lead; John Violano, bass; Chuck Packewicz, bari. Contact: Chuck Labbee, 23 Elm St., Hatfield, Mass. 01038. Phone: (413) 247-5568.

(11) REGAL ROGUES (Scarborough, Ont. — ONT) Chris Beetham, bari; Gary Porteous, bass; Wayne Porteous, lead; front, Bill Moore, tenor. Contact: Chris Beetham, 40 Vanessa Place, Whitby, Ont. L1N 6T3. Phone: (416) 576-4271.

(12) GOOD NEWS (Detroit, Mich. — PIO) Gary Stroz, tenor; Walter Dorosh, lead; Brian Kaufman, bari; Mike McClary, bass. Contact: Walter Dorosh, 3505 Williams, Dearborn, Mich. 48124. Phone: (313) 277-6735.

(13) MANHATTAN WEST (Boulder, Colo. — RMO) Steve Shannon, bari; Doug Porrey, bass; Allen Gasper, lead; Dave Evans, tenor. Contact: Steve Shannon, 535 Manhattan Dr., No. 103, Boulder, Colo. 80303. Phone: (303) 494-7314.

(14) MONROE DOCTRINE (Monroe Cnty. and Rochester, N. Y. — SL) Tom Nasman, lead; Keith Clark, tenor; Don Stoithard, bari; Tim Drake, bass. Contact: Tom Nasman, 251 Bakerdale Rd., Rochester, N. Y. 14616.

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(16) POPULAR CHOICE (Orlando, Fla. — SUN) Dennis Aagaard, bari; Rusty Ross, bass; Marshall Webb, lead; Roger Ross, tenor. Contact: Roger A. Ross, P.O. Box 1783, Maitland, Fla. 32751.



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# Preserve

# Educate

# Persevere

By Int'l President Dr. Hank Vomacka,  
1881 Rosa St., Sarasota, Fla. 33579

Each year the incoming international president selects a slogan which he hopes will epitomize his year in office. We have had such slogans as 1981 — "The Year to Remember," 1978 — "Commit-At-tain," 1973, — "Positive Attitude—Positive Action," 1979 — "Music is the Way to Grow" (to my mind one of the best). We even had a thing called GOYES-BABAM . . . whatever that meant. (Ed. note: "Get Out Your Enthusiasm, Sell Barbershopping And Be A Millionaire") And in 1982 we had "Planning Encourages Progress," with the acronym PEP. The slogan is fine and the old-fashioned word PEP as an acronym is clever. However, the successful conception and implementation of the Five-Year Plan overshadowed both the slogan and the acronym, and they got very little use. Therefore, I am going to use the same acronym PEP and just change the words to fit what I hope will be a year to accomplish what we said we were going to do way back in 1938.

First, and foremost, comes PRESERVE. We were formed originally in order to preserve a unique style of male, four-part harmony which was beginning to disappear. Here I quote from Lou Perry's keynote address to the Board in Tucson in January 1982:

"The music we sing has roots in the Teutonic system of music, organized and synthesized by the great J. S. Bach early in the 18th century, but the barbershop style of singing by adult males is unique among all musical styles. Like jazz, with which it has a lot in common, it is indigenous to this country, and we may take justifiable pride in the fact that we are contributing to the original music of our country. The theory of voicing on consonant overtones and adjusting pitch to enhance that consonance is practiced most notably in string quartets, which epitomize the ultimate in musical aspira-

tion. So we are in pretty good company to start with. Added to that is the fact that a musical instrument is only an imitation of the human voice, but the voice is also able to fortify musical expression with language.

"The barbershop style is not only unique, but as John Malloy pointed out in a recent issue of THE HARMONIZER, we have a monopoly on it. It is an art-form, capable of realization along with the highest artforms in music."

Lou continues, "I find it confusing, to say the least, when a quartet which has just won a district championship sings two gospel songs in acceptance of the award. I find it confusing when I attend an AIC show at an international convention, which is purported to be the ultimate celebration of the best in the style, and hear rock music, gospel, country-western, the blues, dissonant modern harmonies and even attempts at opera, all styles different from the barbershop style. But most of all, I find it confusing when you, as members of this Society, signify your approval of these

presentations with your enthusiastic applause. If I find it confusing, what must our audience think"

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

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

Some of our fellow Barbershoppers feel that the style may be too constricting and, unless we modernize and change our rules of what is and what is not barbershop, we may defeat ourselves by not interesting younger people. Others of us, and I count myself among these, believe that if we continue to modernize in order to please some imaginary group, we will eventually have a Society which will not be worth joining.

Igor Stravinsky, probably the outstanding 20th century composer, turned to classical ballet because the rigidity of its rules, what he called its "aristocratic austerity," seemed to him to permit the triumph of studied conception over vagueness, the rule over the arbitrary and order over the haphazard. He understood the interplay of tradition with originality and said, "the more art is controlled, limited, worked over, the more it is free." He also said, "whatever constantly gives way to pressure, constantly renders movement impossible. The more constraints one imposes, the more one frees oneself of the chains that shackle the spirit. The original and the new are fashioned within the struggle with a disciplined style, with traditional expectations and forms."

---

*Preserve . . .*

*"The barbershop style is*

*not only unique, we have*

*a monopoly on it . . ."*

*John Malloy*

---

# in-tēr'pre-ta'tion, n.

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

## Part 5 — Organizing the Song So That It Moves Towards the Climax

Hello again, we are talking about interpretation. This is part 5 and we have not yet mentioned any of the interpretive devices such as volume and tempo. I want you to know that this is not a game I am playing with you! The discussion of interpretive devices will come in good time, but what interpretation is about in the communication of human emotions to an audience, and the planning of a song should always begin with the song itself, and the performer's "interpretation" of what the song is about for him. So you really need to spend time with the song in order to STEP 1: DETERMINE THE MAIN EMOTIONAL CONTENT OF THE SONG, and STEP 2: IDENTIFY THE CLIMAX OF THE SONG, before you can move any further. The next step is STEP 3: ORGANIZE THE SONG IN LOGICAL EMOTIONAL PHRASES THAT MOVE TOWARD AND SET UP THE CLIMAX.

Let's go back to The Story of the Rose. Remember the Love Plan? Remember the joy, elation and excitement that the young man experienced? Well, you are that young man. How would you organize your thoughts as you express in the song to lead toward the climax? Here are your words: *"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."* Your concern here is to organize these lyrics, along with the musical phrases, into logical, developing thoughts. I say organize, because at first glance it seems as though the musical phrases already break up the lines nicely, but on a little thought, you will see that depending on your emotional plan (Love, Sad or something else) the words start to take on different meanings, that is to say, they lead toward the climax in different ways. Take the first two lines as an example: *"Heart of my heart I love you, life*

*would be naught without you."*

Which of these two lines is the main thought? Which line states more of the essence of what the song is about? Well, that all depends on the emotional content you decided on in Step 1, doesn't it? In the Love Plan it seems to me that the idea *"Heart of my heart I love you"* is the main idea, and that *"Life would be naught without you"* is an elaboration of this main idea. You could almost translate the first two lines as "I love you, I love you very much, indeed."

In contrast, in the Sad Plan, the two phrases almost switch in their function. The essence of the two lines is now *"Life would be naught without you,"* and the first idea *"Heart of my heart I love you"* is like a further explanation of how much I am going to miss you. So in the Sad Plan you could almost rewrite the two lines as, "Because I love you a lot, I am going to miss you terribly." In both plans, the first two lines are linked strongly with one another, but in very different ways: *"Heart of my heart I love you, Life would be naught without you."* In Love Plan: I love you . . . . . I love you very much. In Sad Plan: Because I love you a lot . . . I am going to miss you very much.

And how about the next line, *"Light of my life my darling, I love you, I love you?"* In the Love Plan it looks like more of the same. The shades of meaning are very subtle, right up to the second "I love you." So to me it seems that the whole song up to *"I love you, I love you"* is one emotional phrase, in the Love Plan. I feel rising emotional intensity as the first four phrases unfold, moving to a minor climactic point on the second "I love you." The song could mean, "I love you, I love you very much, I really do love you, listen, I'll say it twice, I love you, I love you, I'm crazy about you . . ."

After the second "I love you," it seems to me that there is a shift in the mood, slightly. For me as a young man to blurt out "I love you, I'm crazy about you" and follow it with, *"I can forget*

*you never, from you I ne'er can sever"* sounds like a slightly more reflective idea, a statement of commitment, of long-term faithfulness going beyond the immediate red-blooded outpouring of emotion that preceded it. I therefore feel that *"I can forget . . ."* begins a new phrase. Now, there's no "truth" to it. You might be very comfortable viewing *"I can forget . . ."* as a continuation of the rising feelings of so much love in you, the young man. If it feels good that way, fine.

It is important not to get too literal with the words, and sometimes the musical phrasing takes precedence over the lyrical phrasing, a point we will discuss at length when we talk about the interpretive device of tempo.

Let's finish up our phrasing for the Love Plan. Our first phrase consisted of a rising emotion of love up to the second *"I love you."* The second phrase *"I can forget . . ."* starts with a statement of conviction, of permanence, up to the idea *"From you I ne'er can sever . . ."* and then the words are *"Say you'll be mine forever"* which can be thought of in a number of different ways. In a literal presentation, the idea is, please marry me. But remember, she already said she would. It's probably better to stay focused on the emotions underlying the words and translate the line *"Say you'll be mine forever"* as something like "you can absolutely depend on the permanence of my love," that is, a restatement of the idea that I will always love you, only in a stronger way.

In this interpretation, the second phrase would go all the way from *"I can forget"* to . . . *be mine forever."* And then the final climactic statement. An assertion. An absolute statement of fact, now and forever, "I love you." Wow! Can you feel that? The phrasing of the Love Plan now looks like this: Phrase 1 is: *"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."* Phrase 1 means: I love you, I love you very much, Really I do love you, I'll say it twice, I love you, I love you, I'm crazy about you. Phrase 2

is: "I can forget you never, From you I ne'er can sever, Say you'll be mine forever." Phrase 2 means: Darling, it's not only at this moment, it's forever. You can all your life depend on my love. Phrase 3 is: "I love you." (The climax.) Phrase 3 means: Everything I've been saying is really simpler and more profound than it sounds. I want you to know, absolutely know, that at this moment and for all time, I love you.

A number of points about the phrasing should be made here. First, I'm not talking about where to breathe. Breathing is sometimes related to phrasing in that it is quite common to choose to take your breaths between phrases. But the converse is not true. Because you breathe does not mean you have ended the logical emotional phrase you are singing.

Indeed, one of the advantages of recognizing what phrases we want is that we can decide whether or not we want the breath to produce the sense of a transition from one phrase to another, or whether we want the phrase to continue uninterrupted despite the breath. (Of course, excessively frequent breaths can be a distraction and disrupt your storytelling.)

Secondly, you will notice that I described the underlying emotion of each phrase. In point of fact, I believe phrasing should always be related to the emotional intent of the song at that point. If the emotion is continuing then the phrase usually continues too. If the same emotion is getting stronger, as in Phrases 1 and 2 of the Love Plan, then the phrase should probably continue. You see, phrasing is related to the emotional development of the song and ultimately to the climax of the entire song.

To simplify the Love Plan even further, you could translate the entire song (or the part of the song we are working with — more of this later) as "I feel great about you right now. I believe those feelings will continue. I love you." In this abbreviated form, you can see how phrases 1 and 2 actually move toward and set up the climax. And in turn, the climax ties together the components of the story that preceded it, that is, the climax restates the entire essence of the song.

Thirdly, you may be wondering about the amount of detailed thinking that is going on prior to even beginning the overall volume and tempo plans. In fact, it takes a lot longer for me to write down

(Continued on page 40)



LARRY SPURLOCK



JIM FLYTHE



BILL MANDEVILLE



BOB WELLS

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# The Five-Year Plan — a Progress Report

By Hugh A. Ingraham, CAE, Executive Director

The year 1982 saw the institution of a five-year plan by the Society, a plan which included the following recommendations:

1. Greater emphasis on what we are preserving and encouraging: barbershop harmony.
2. Create more pride in, and respect for, the barbershop style and the Society.
3. Broaden the Society's competitive program.
4. Recognize chapters and members for other than contest singing.
5. Increase public awareness of the Society and what it has to offer.

## ACTIVITIES

Begin education program and ask for board approval to make it mandatory that all music performed by Society units be legal by 1988.

Prepare rules to encourage choruses to learn more songs and new material for competition.

Increased service to districts, based upon the number of members.

Increased training of volunteers to help in extension work.

Investigate greater use of the computer to improve International Office efficiency.

Revise current by-laws to further emphasize barbershop harmony.

Institute a specific department at the International Office for membership development.

Prepare material for member orientation program for each chapter.

Increase membership to 38,000.

DIRECT BLITZ program in Illinois and Pioneer.

6. Emphasize membership recruitment and retention.

7. Increase training efforts at all levels.

When International President Auman introduced the program he stressed that it was a guide, a plan, not a directive. Some projects would be accomplished, though possibly not in their given year. Some would be postponed. Others would prove impractical and be dropped. Still other ideas would merge in a different form.

With all the above-mentioned points in mind, where do we stand at the end of 1982? What's been accomplished? What's been dropped? What's still in the process of being done?

Well, let's take a look.

## PRESENT STATUS

*The music department has distributed a bulletin on this subject to all chapter presidents. Some chapters have passed resolutions pledging themselves to this concept. The Contest and Judging (C&J) Committee is studying the ramifications from their standpoint.*

*Has been assigned to C&J for recommendation.*

*Now in effect. Larger districts are being offered more visits and service.*

*This program already in effect under the direction of Tom Cogan.*

*Harmony College registrations now handled by computer. In process of putting quartet registry on computer. Use of computer by C&J program under investigation. General ledger and statement preparation via the computer is planned for 1983.*

*Initial recommendations have been deferred on advice of the Laws & Regulations Committee. It is their opinion that such changes might mean every chapter resubmitting incorporation papers, a mammoth project.*

*This has been done. Tom Cogan is now Manager, Membership Development.*

*Staffmen Lyle Pettigrew and Robb Ollett are working on this. Initial recommendations have been made. If approved, program will be prepared in 1983 for implementation in 1984.*

*If licensed chapter members are included, this membership figure is within our reach by the end of 1982.*

*This intensive chorus director training program was implemented.*



## ACTIVITIES

## PRESENT STATUS

Quartet package presentation.

*Not done.*

Minimum of two DIRECT HIT sessions in each district (14 new directors).

*This has been accomplished.*

New folio like "Strictly Barbershop" of original songs by Society.

*Not accomplished. Music Services Ass't Dave Stevens working on same, but his hospitalization in November delayed the project badly.*

Folio of woodshed songs with instructions for use.

*Published.*

Prepare material for "Annual Show" contest.

*This is proving tough. May not get "off the ground."*

Prepare material for Bachelor of Harmony designation.

*Staffers Shirley Panosian and Joe Liles working on project. Unlikely it will be done in 1982.*

Prepare new dues payment plans to increase retention.

*Back to the drawing board. Committee of Staffmen Bill FitzGerald, Dallas Lemmen and Ron Rockwell presented recommendations to executive committee. None was accepted. General consensus is that the best plan is "Pay-As-You-Go" if chapters just use it.*

Begin development of a new vocal technique manual.

*Music Services Ass't Lyle Pettigrew has started this project.*

Revise Basic Craft Manual.

*Not done.*

Initiate program of learning cassettes for selected published songs.

*Another sticky wicket. The music men are just not in the office at the same time often enough to get this done. Other avenues are being investigated. In the meantime, the Music Department has come up with an idea to record lead lines, sung and with instructions, on audio cassette tapes. This idea was presented to the District Music Educators, who were most enthusiastic.*

Develop exhibits on makeup for choruses and quartets.

*Video tapes were made this summer at Harmony College. These still need to be edited.*

Conduct Convention Managers Forum and Training Seminar.

*Accomplished.*

Create and distribute video tape "Performance Package" for choruses.

*Done.*

Prepare DIRECT HIT training tape.

*Done.*

Produce a video tape on "Methods of Teaching a Song."

*Accomplished.*

Develop instructional tapes for faltering chapters.

*This again has proved a toughie. Nothing yet.*

Create video tape on "Song Leading."

*This was done at Harmony College but has not yet been edited.*

Revise extension slide/tape presentation.

*Finished.*

Create 30-second TV spot for chapter use.

*Public Relations Dir. Robb Ollett working on this. Will not be accomplished in 1982.*

Prepare 26 new radio shows.

*Thirteen have been done. The remainder being worked on.*

# District Presidents

Front row, from left: Dick Young (NE), Brett White (SUN), Ed Reeder (SW), Nate Brunk (CARD), Ron Abel (CS);  
Middle row: Jim Eldridge (SL), Tucker Goodwin (EVGN), Roy Wergers (JAD), Jim Gougeon (PIO), Roy Ressegue (M-AD), Ted McAlpine (ONT);  
Top row: John Bauer (LOL), Bob Cearnal (ILL), Randy Miller (DIX), Fred Wiese (RM), Don McAvoy (FWD).



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

Throughout the balance of 1983, these men will be more than busy implementing their plans.

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

The music education program for 1983 was developed by the men whose pictures you see on this page. These men, assisted by and under the direction of the international music staff, have completed an extensive training seminar. The success of their efforts in your district next year will be determined largely by the enthusiasm with which you participate in the program they are promoting.

# District Music Educators

First row, from left: Phil Knautz (LOL), Jim Stevens (PIO), Bob Ruff (DIX);  
Second row: Ernie Johanson (NE), Rich Thompson (CS), Joe Jenkins (JAD), Mike Miller (M-AD);  
Third row: Burt Szabo (SUN), Phil Lainbrinos (SL), Ernie Nickson (CARD);  
Fourth row: Roy Keys (ONT), Wayne Coulon (FWD), Chester Colpitts (EVGN);  
Fifth row: Dick Himas (RM), George Holtzschor (ILL), Al Copp (SW).



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# Instant Scoring Summaries

By Gilbert D. Mead,  
7724 Hanover Parkway, No. 302,  
Greenbelt, Md. 20770

*It's 1:30 on Saturday morning. I'm tired! The contest our quartet competed in was over at 11 p.m., and I've been sitting in the lobby of the headquarters hotel ever since, waiting for the scoring summaries. I know we weren't in the top five, because our quartet wasn't among those announced by the MC as going on to district. But I'd sure like to know just how close we came. Did we miss it by just a few points, or were we way down the list? I wish they'd hurry with those damned score sheets! I wonder what takes them so long?*

How many of you have ever had that experience? Well, it was different last May at the Southern Division Convention (Mid-Atlantic District), hosted by the Bowie, Md. Chapter. Within fifteen minutes of the end of the contest, the scores for all contestants were flashed on a large screen over the stage — immediately after the MC announced the top five positions! The audience was then invited to come down to the judging area to pick up copies of the preliminary scoring summary, as they were being run off on a spirit duplicator. The contestants and judges used the scoring summaries in the Analysis and Recommendation (A&R) sessions, which followed immediately. And it all happened with the aid of a portable tabletop microcomputer — a Radio Shack TRS-80!

Several members of our chapter started discussing the idea of computer-produced scoring summaries a few months before the contest. We'd heard that Land O'Lakes, Far Western and Johnny Appleseed Districts had already experimented with the concept, but M-AD had not yet tried it. So, when our chapter was selected to host the Southern Division Convention, we decided to do something about those frustrating delays. Since I was experienced in computer programming and am a qualified applicant in the

Sound Category, I volunteered to write the program. Another member of our chapter who is a Secretary Candidate, Jim Bush, provided background on secretarial procedures and helped check out the program.

We contacted the District Associate Contest and Judging Chairman (DACJC) and Chairman of Judges for this contest, George Gross, who encouraged us to pursue the plan and was very supportive in carrying it out. There were 17 quartets on Friday night and 15 choruses Saturday afternoon, with a double panel of judges.

An extra table was brought into the judging area for the computer, printer and spirit duplicator. The Secretary passed the Official Judging Forms (OJFs) to the person at the computer for entering scores. Score sheets were periodically printed out by the computer and checked by the Secretary against his records. Discrepancies were identified and corrected as the contest was proceeding. After the scores for the last contestant were entered, the computer immediately printed out a listing of all scores, by judge, for final checking by the Secretary and Chairman of Judges. It took only moments to verify the accuracy of the last few scores. A Preliminary Unofficial Scoring Summary, ranked by total score (the program automatically breaks ties using the sound scores, according to official contest rules, and provides an appropriate footnote), was printed up on a viewgraph transparency. After a brief check, the Chairman handed the list of top winners to the MC and released the viewgraph for projection, just 15 minutes after the final notes from the last contestant. All scores were clearly visible from most of the auditorium.

Meantime, the printer was busy making spirit masters of the preliminary scoring summary. Within ten minutes or

so, 300 ditto copies were run off on a spirit duplicator — enough for the judges, contestants, and others interested in the scoring details. One additional bonus was that along with the summaries, the judges were given a complete printout of all scores, by judge, in their packet of OJFs before they left the judging area. These detailed printouts were extremely useful in the A&R sessions and in immediately identifying discrepancies between judges which were large enough to require a written report to the Category Specialist. The Official Scoring Summary, with a complete list of all judges, etc., was later mimeographed and distributed at the headquarters hotel.

For those interested in the equipment, the computer was a TRS-80 Model III with two disk drives and the printer was an Epson MX-80 F/T. The computer program, written in Disk BASIC, can easily be modified for an Osborne, IBM Personal Computer, Apple, Atari, or other microcomputer having at least one disk drive. The program can handle one-round or multiple round contests, with a single, double, or triple panel of judges. Copies of the program are available from the author.

The system has subsequently been used successfully at the Seneca Land, Mid-Atlantic and Johnny Appleseed District Fall Conventions, each with three contest sessions (quartet semi-finals, chorus, and quartet finals). We feel it's just a matter of time before nearly all Society contests will be using microcomputers for entering scores and producing scoring summaries ready to be flashed onto a screen — almost instantly!

*Editor's note: The author is serving on a five-man ad hoc committee, headed by Jim Richards from LOL, which is working on a plan to implement the use of microcomputers into the contest system in all districts.*



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.*

A recent visit to the National Cathedral in Washington, D. C., made me think of parallels between cathedral-building and the growth of our Society. The National Cathedral on Mount St. Albans was begun in 1907 — seventy-five years ago — and it is not yet complete. SPEBSQSA will soon be fifty years old and we are still adding to the Society's structure and programs. A cathedral is a place of worship — its architecture is both functional and a thing of great beauty. It is perhaps the noblest art form in outward appearance. Our Society is a *forum* for musical excellence — preserving (perhaps worshipping) a unique American style of harmony. We can add to and improve our organizational structure, enlarge and perfect our place in the life of our times, and become in our own sphere "a noble work of art."

Based on the preceding paragraph, the Society (like a cathedral) started with a foundation in 1938 and began building. Essential elements (building blocks) of our structure were added one by one over the years. Here is a partial list: the creation of a contest and judging system, the decision to publish a magazine, the development of district organizational units, the teaching of barbershop craft, the Armed Forces Collaboration program, the emphasis on long-range planning, the establishment of international chorus competition, the tradition of key-note speeches, the Old Songs Library, the UNIFIED SERVICE PROJECT (Logopedics), the upgrading of public relations and bulletin editing (PROBE), the program for "Young Men In Harmony" in cooperation with music educators, the development of HEP (Harmony Education Program) schools and Harmony College, the establishment of a professional music education and services staff at headquarters, the enhancement of our convention schedules to make them "family-centered," the chapter officer training program (COTS) . . . and this list could go further if space permitted. In the future are programs for a Society historical museum, for the celebration of our 50th Anniversary, and other programs yet to be envisioned. Our foundations are strong and we are continuing to BUILD. It is a task that is never complete.

The Society's first "Woodshed" (now called "Chorditorium") was a feature of the annual convention in Buffalo in 1949.

Ted Fitch, chapter historian and charter member of the Alexandria, Va. "Harmonizers," is 80 years of age and still an active participant in chapter affairs. As a young man he was honored with a Rhodes Scholarship at Oxford University, England. He points out that the current vogue for barbershop singing in Great Britain is not all that recent. Ted sang in a barbershop quartet at Oxford in the 1920s.

Members attending our annual championship contests usually marvel at how smoothly the contest sessions are handled. But sometimes things go awry. A conversation at Pittsburgh with Marty Mendro (lead of the Mid-States, 1949 champions, sometime C&J Chairman, and often a contest judge) recalls to mind these snafus:

1949 — at Buffalo. The Saturday night finals had just begun, without any previous check of the sound system. Most of the audience couldn't hear and responded with boos and catcalls. The contest was halted until the damage could be discovered and corrections made — a delay of 30 minutes. As a result of the Buffalo experience, all subsequent contests have used a "mike-tester quartet."

1953 — at Detroit. The "Vikings" (winners that year) began to sing (the song was *When You're Smiling*) and were interrupted by a violent storm which rained hail-stones on the copper auditorium roof and made the singing completely inaudible. The judges stopped the contest until the storm subsided.

1957 — at Los Angeles. The "Lads of Enchantment" (became champs that year) were on stage when out of the balcony came (as Marty Mendro described it) a loud "raspberry." The "Lads" were thrown off-balance and the judges permitted them to leave the stage and re-enter.

1959 — at Chicago. The "Pitch Hikers" (they won that year, too) while singing were demoralized by a warm-up quartet off-stage which somehow got plugged into the sound system. The Pitch Hikers were allowed to leave the stage and re-enter.

1970 — at Atlantic City. Just as the contest was about to begin, a loud pounding with a hammer was heard on the superstructure of steelwork to one side and above the stage. An addition to the auditorium was being built. The contractor had to be located and persuaded to withdraw his workman before the contest could start. Delay of 40 minutes — filled in with community singing. The audience accepted the delay in good humor.

Remark attributed to "Huck" Sinclair, famous baritone of the "Four Harmonizers," quartet champions of 1945: "Just sing the melody and I'll fit my notes in where they belong" — spoken like the great "woodshedder" that he is.

"History buffs" among our membership have no greater resource than to consult back issues of the HARMONIZER, and to try to assemble a complete set of our magazine — including the first three issues which were labeled BARBERSHOP RE-CHORDINGS of which Volume 1, Number 1, has the date of November 1941.



# Men of Note-ability



Champion Recruiter Jerry Orloff

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

## (15-19 members)

Winston Rashleigh Fremont, NE  
 Gilbert Lefholz Kansas City, MO  
 Warren Bowen Spartanburg, SC  
 H. P. Henderson Macon, GA  
 Thomas W. Davis Columbia, SC  
 Gilbert Hanson Sno-King, WA  
 Al Ehly Sacramento, CA  
 Dennis Sturm Scottsdale, AZ  
 Don Duff Lombard, IL  
 Albert L. Detogne Lake County, IL  
 Lou Defaney Northern Kentucky, KY  
 Frank Buffington Grove City, OH  
 Lane Bushong Lima Beane, OH  
 Carl Lehman West Unity, OH  
 George Lepsch McKeesport, PA  
 Larry L. Findlay Western Hills, OH  
 Art McCue Western Hills, OH  
 Don Gray Western Hills, OH  
 Clore E. Swan Milwaukee, WI  
 Jack Kile Oshkosh, WI  
 Bruce Gray Menkato, MN  
 E. A. Vande Zande Hudson, MI  
 Bernay Kitchen Muskegon, MI  
 Tom Pollard Wayne, MI  
 Robert Pelrano Staten Island, NY  
 Chris M. Morrow Alexandria, VA  
 Brian J. Branagan Alexandria, VA  
 Ron Tutrone Brooklyn, NY  
 Herman Zwick, Jr. Islip, NY  
 Richard Johnson Huntington-North Shore, NY  
 Donald J. Clause Hamptons, NY  
 Dr. R. E. Kleinglanna Montgomery Co., MD  
 Charles W. Mansfield Portland, ME  
 Leo J. Larivee Framingham, MA  
 Michael A. Malno Providence, RI  
 Harry D. Gault, Jr. New London, CT  
 Hubert A. Atkinson Fredericton, NB  
 M. R. Long Fort Worth, TX  
 Elmer W. Pedersen Gtr. New Orleans, LA  
 Dr. Saul H. Schneider Gtr. New Orleans, LA  
 Ivan E. Dalley Lawton, OK  
 Philip J. Hanson Gtr. Caneyville, FL  
 Jack Smith Albuquerque, NM  
 James F. Nugent Hays, KS  
 Donald E. Little Lincoln, NE  
 Tom Duncan Florence, SC  
 Larry A. Siemon Sea-Tac, WA  
 Fredrick Harper Phoenix, AZ  
 Roger B. Williams Reno, NV  
 Al H. Murphy Coachella Valley, CA  
 Morris Jennings Marion, IN  
 James Shisler Defiance, OH  
 Robert D. Hanson Silver Bay, MN  
 Norm De Carlo Minneapolis, MN  
 James D. Richards Minneapolis, MN  
 Leroy A. Altermatt Minneapolis, MN  
 Thurman J. Slack Minnetonka, MN  
 Lott V. Willson Boyne City, MI  
 Elroy Barnes Gtr. Baltimore, MD  
 Charles H. Williams Red Rose, PA  
 George F. Gross Reading, PA  
 Joseph M. Nutry Ocean County, NJ  
 Vaughn E. Wilson Norfolk, VA  
 Ken P. De Young Montgomery Co., MD  
 Dale Thomas Columbia-Montour Co., PA  
 Nell E. Pegano Litchfield Co., CT  
 John Marriott Burlington, VT  
 Oliver Jones Oklahoma City, OK  
 Peter C. Anderson Gtr. New Orleans, LA  
 Charles R. Woodrow Sherman, TX  
 Clarence Parks Clearwater, FL

Robert R. Romaine Pensacola, FL  
 Richard B. Brown Iowa City, IA  
 Jack W. Martin Florissant Valley, MO  
 Richard O. Moseley Asheville, NC  
 W. Gilbert Oxendine Johnson City, TN  
 Jim Zuur Santa Rosa, CA  
 Charles F. Walsh Long Beach, CA  
 Bill Woolsey Pomona Valley, CA  
 Robert A. Gray San Diego, CA  
 Paul C. Woodall Whittier, CA  
 Robert Short Aloha, HI  
 Roger L. Woodbury Aloha, HI  
 John L. Krizek San Fernando Valley, CA  
 Jack Fischer Gtr. Alton Area, IL  
 Sylvester Wetle Northbrook, IL  
 Carol Mavis Columbus, OH  
 John R. Miquelon Westland, MI  
 Martin Chirgwin Treverre City, MI  
 Richard Bonsal Montclair, NJ  
 Patman Byers Alexandria, VA  
 Harold McLaughlin Boston, MA  
 Samuel K. Williamson Venango Co., PA  
 Gary A. Fisk Hornell, NY  
 Harold A. Bing Gtr. Little Rock, AR  
 Joseph B. McCain Austin, TX  
 Paul E. Dempsey Huntington, WV  
 Jim Bagby Kansas City, MO  
 Glen Accola Ames, IA  
 Edwin M. Johnson Hilton Head Island, SC  
 Charles Osborne Centralia, WA  
 Burton P. Hulsh Twin Falls, ID  
 Lee Wynne Spokane, WA  
 Carl Walters Pomona Valley, CA  
 John Mulkin Carbondale, IL  
 James H. Clark Champaign-Urbana, IL  
 John C. Anderson Ridgewood, NJ  
 Ronald H. Menard Nashua, NH  
 Richard C. Gardner Gtr. Lawrence, MA  
 Gerald J. Maxfield Ute Valley, UT  
 John Miquelon Macon, GA  
 Don Hawkins Memphis, TN  
 Gayle T. Irvine Boise, ID  
 Charles M. Corbin Prescott, AZ  
 Eugene Smail Danville, IL  
 Don R. Julian Terre Haute, IN  
 Larry Lewis Appleton, WI  
 Gordon Gardiner Regina, SASK  
 Edward J. Ryan Teaneck, NJ  
 John J. Strasser Jamaica, NY  
 John E. Shock Altoona, PA  
 Russel E. Spelcher Stroudsburg, PA  
 Lucian R. Bernard Plattsburg, NY  
 Walter F. Hastings Painted Post, NY  
 George H. Stothard Rochester, NY  
 William S. Morey Fort Myers, FL  
 Oliver C. Leonard Pensacola, FL  
 Dr. Frank Johnson FHT-Evergreen

## (20-29 new members)

Don J. Doering Davenport, IA  
 Byron Myers, Sr. St. Joseph, MD  
 Paul W. Gallagher Fairbanks, AK  
 Stephen J. Mondau Tacoma, WA  
 James E. Hawkins Tucson, AZ  
 Stanley A. French Fullerton, CA  
 Russell Sealy Grosse Pointe, MI  
 Reese E. Olger Lansing, MI  
 Donald Schroeder Monroe, MI  
 Robert B. Perkins Teaneck, NJ  
 Francis Frye Winchester, VA  
 Jere L. Richardson Fairfax, VA  
 Fred King Dundalk, MD  
 Patrick F. Del Fno Brunswick, NJ  
 J. Bedford Wooley, Jr. Binghamton, NY  
 Robert D. Balch Rogers, AR  
 John W. Loots Tulsa, OK  
 Frank Huggins Gtr. Little Rock, AR

J. Burton Glibney Davenport, IA  
 John N. Becker Omaha, NE  
 Lloyd M. Felt Pomona Valley, CA  
 Joe Trousdale Sacramento, CA  
 Richard Malloy Columbus, IN  
 Richard G. Stuart Cincinnati, OH  
 Ray Kinn Youngstown, OH  
 Donald C. Regan Saint John, NB  
 Fred Witt El Paso, TX  
 Bruce E. Clark San Angelo, TX  
 Ralph O. Bishel Whittier, CA  
 Carl E. Porter Gtr. Alton Area, IL  
 Don Chalfacombe Oak Park, IL  
 Howard R. Blackburn Gtr. Indianapolis, IN  
 Earl A. Limerick, Jr. S. Bend-Mishawaka, IN  
 Richard A. Dudash Canton, OH  
 Frank Bateson Saginaw, MI  
 Dale E. Schroeder Monroe, MI  
 Robert Krodell Norwalk, CT  
 Robert W. Richardson III Lawton, OK  
 Ralph H. Lonay Columbus, GA  
 Judson Harris Porter-La Porte, IN  
 Andy McCann Windsor, ONT  
 Richard J. Devlin Reading, PA  
 Jim Stone Shreveport, LA  
 Lynden D. Levitt Mt. Rushmore, SD  
 Lowell McCulley Albuquerque, NM  
 Paul A. Extrom Portland, OR  
 Bob Morgan Great Falls, MT  
 Norman Peters Columbia Basin, WA  
 Gll Brown, Jr. San Luis Obispo, CA  
 Vincent Purullo Brooklyn, NY  
 Donald G. Willis Scarborough, ONT  
 Kent T. Cornwell Tulsa, OK  
 Lawrence Swen Sarasota, FL  
 Fred N. Koch Tucson, AZ  
 William J. Davidson Ocala, FL  
 Tom Messelt Great Falls, MT  
 William H. Legg Stockton, CA  
 Buz Smlth Modesto, CA  
 Robert Cearnal Belleville, IL  
 Alfred J. Anton Miami, FL  
 Mervin G. Kaye Oakville, ONT  
 Fred Wiese Denver, CO

## (30-39 new members)

Robert L. McDonald Phoenix, AZ  
 John W. McBride Arlington, TX  
 Larry B. Crabb, Jr. Stone Mountain, GA  
 William B. Watson Porter-LaPorte, IN  
 Lou Schuman Billings, MT  
 Thomas P. Cogan Northern Kentucky, KY  
 Mirebeau Lamer, Jr. Bryn Mawr, PA  
 Bert Warshaw Miami, FL  
 William Easterling Nashville, TN  
 Henry S. Hammer, DDS Aloha, HI  
 Paul B. Conway Raleigh, NC  
 L. D. Goldsberry Brunswick, ME  
 Thomas Wickenheiser Minnetonka, MN  
 Albert Fricker Wayne, MI  
 Elvis Miller Sherman, TX  
 William Hochfelder Daytona Beach, FL  
 Mathias Freuh Racine, WI

## (40+ new members)

James Strong (40) Hamptons, NY  
 Charles Hunter (43) San Jose, CA  
 Glenn C. Hutton, Jr. (44) Fort Worth, TX  
 Walt Martin (45) Elgin, IL  
 Matthew Warpick (45) North Queens, NY  
 Patrick R. Mulharin (47) Augusta, GA  
 Marvon J. Spellman, Jr. (51) Kearney, NE  
 John C. Beckwith (53) Huntington, WV  
 Roy N. Fenn (57) FHT-Cardinal  
 Robert A. Allen (58) Peninsula, CA  
 Maurica Trotman (61) Suffolk, VA  
 Robert A. Allen (65) San Mateo Co., CA  
 Jerry Orloff (100) Peninsula, CA



## Countless miles and days are gone but the sun still shines and the song goes on.

The Suntones' new album, the first with Drayton, features a medley from "My Fair Lady" which inspired the album title. The other songs, for example "The Story of the Bells" and "My Way", were chosen because they seem to inspire audiences all over the country.

As always, a savings is offered when buying more than one recording. Any single album or tape-\$8; any two-\$15; any three-\$21; any four-\$26; any five-\$30; and each additional \$4 each. Orders shipped 4th Class. Please allow 3 to 5 weeks.

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A 27-year Society member, Tom served as chapter secretary and chapter president of the Huntington Park, Cal. Chapter. He sang for 20 years with the Downey, Cal. Chapter. Was Area Coun-

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A man of many talents, he was a newspaperman, electronic technician, photographer, gold miner, deep-sea diver attendant, and a gandy dancer on the Union Pacific RR.

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1. The names and addresses of the publisher, editor, managing editor, and business managers are: Publisher, Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America, Inc., 6315 Third Avenue, P. O. Box 575, Kenosha, Wisconsin; Editor, Leo W. Fobart, 6315 Third Avenue, P. O. Box 575, Kenosha, Wisconsin; Managing Editor, None; Business Manager, R. Oilett, 6315 Third Avenue, P. O. Box 575, Kenosha, Wisconsin.

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# News About Quartets



Together for the first time in 36 years, the 1941 champion "Chord-busters" chose the Nov. 6th weekend and the Tulsa, Okla. annual show to renew old acquaintances and try to recall the songs they sang 40 years ago. Organized in 1940 with Dr. Norman Enmeier, tenor; Bob Holbrook, lead; Bob Greer, bari; and Tom Masengale, bass, the quartet outsang 53 quartets in St. Louis to become '41 champs; they stayed together until 1946, when Holbrook moved to Arkansas. Though they continued to sing until 1957, no word had been received from Holbrook until a short time ago when he contacted the others to suggest the reunion.

It was a full weekend for the quartet which started on Friday afternoon with a meeting for pictures and their first attempt to sing. They worked on "goodies" like "Irish Eyes," "Kathleen," "Bye, Bye Blues," and a medley of "When the Bees Are In the Hive"—"Meet Me Tonight in Dreamland" and "Garland of Old Fashioned Roses." Then came the big reunion dinner with honored guests, Mrs. Corrine Cash, widow of our Founder, her daughter Betty Anne Oathout and George McCaslin, of "Bartlesville Barflies" fame (see photo above). Others included John Loots ("Gay Notes") and Lloyd Zumwalt, veteran Tulsa member. On Saturday afternoon it was another get-together and lots of singing, then on to the big Tulsa show. They turned down a request to sing on the afterglow (Bob Greer's decision because of his physical condition), but later changed their minds and sang to a standing ovation. They are shown above left as 1941 winners and in lower photo trying to recapture those '41 sounds (standing, from left, Dr. Enmeier, Bob Holbrook and Masengale — seated, Bob Greer).



Fans of the 1980 International Boston Common will be pleased to know that Lead Rich Knapp is recovering very well. Rich was involved in a severe automobile accident early in the fall, suffering a fractured skull and multiple forearm breaks. To show how well he's doing, the quartet has already performed two shows in November with a "special favor" show in December. In between shows, Rich is periodically undergoing

hospital tests. Contact man Terry Clarke says, "Plans for 1983 are based on Rich's recovery. We're contacting chapters which may have to reconsider our appearing." The quartet appreciates all the "get well" wishes since Rich's incident.

Though it's a bit after the fact (quite a bit, really), it doesn't diminish the accomplishment of the Capitol Idea (Austin, Tex.) which took part in a super

"party on wheels" to help raise money for a new nursery for a local hospital. A special train with ten of the newest double-decker cars and six refinished antique cars were coupled together for a five-hour round trip party between Austin and San Antonio. Four musical groups roamed the aisles during the trip; among them the Capitol Idea (Bill Grobe, lead; John Ingram, tenor; Walt Anderson, bari; Robert Porter, bass).



The **Nitty Gritty Good Time Four** (Grand Rapids, Mich.) have initiated a novel way to raise funds for Logopedics. It all started when the quartet personalized new T-shirts with their name and logo. The new shirts were such a hit that friends and acquaintances inquired where they could be purchased. The quartet decided to offer them for a donation of five dollars with the profits going to the Institute.

Increased job commitments and chapter officer responsibilities have caused Bass Norm DeCarlo to leave his spot in the **Knights of Harmony** (Bloomington, Minn.) to Lee Altermatt from Minneapolis. Mike Stump is new contact man for the popular show **foursome** and he can be reached at 1000 Mound Springs Terrace, Bloomington, Minn. 55420.

The Society's International Office has been located in Kenosha (after moving from Detroit) since 1957. The local Chamber of Commerce, in appreciation of everything we've brought to the city, paid special tribute to the Society late in October on the occasion of our 25th anniversary. Along with the 1981 champion **Chicago News**, special guests present for the honor night were Int'l. Pres. Merritt Auman and Executive Committeemen Burt Huish, Gil Lefholz, John Gillespie and Dr. Henry Vomacka. Exec. Dir. Hugh Ingraham, CAE, spoke briefly on the move from Detroit and some of the highlights of our first 25 years in Kenosha. Songs by our 1981 champs were the highlight of the evening.

They say they formed for their own "amazement and amusement" and have proven to be just that to their audiences as well. **Take Four** (Frank Lanza, contact, 10 Messenger Drive, Warwick,

R. I. 02888) has such experienced singers as Joe Phillipino, Tommy Potenza and Bob Brennan singing along with ex-"Four Statesmen" Frank Lanza. The quartet has made just one commitment: never to compete; they do hope, though, to become ambassadors of barbershop harmony and concentrate on entertaining their audiences. This rather young looking group (it says here) represents over 125 years of Society membership.

When Barbershopper Joe Cordell attended a large convention in Denver some time ago he had no idea he'd be able to do some singing at the same time. He ran into the **Denver Stage** (Denver, Colo.) in a large hospitality room singing their hearts out. Joe introduced himself and insisted on being allowed to sing one or two songs with them before they left. They agreed, and Joe had the pleasure of singing baritone on four or five songs. Cordell, a member of the '78 **Evergreen District Champion "New Rendition,"** couldn't say enough good things about Pete Hyland and the rest of the quartet. Barbershopping does seem to make the world just a bit smaller at times.

Jerry Goacher, lead of the **Rip Chords** (Topeka, Kans.) since replacing the late Chet Fox when Chet came to work for the Society as administrative field man about 18 years ago, is leaving the quartet because of a physical problem. He has been replaced by Chet's son Bob Fox who is now living in Topeka. Present make up of the quartet has Dr. Herschel Stroud singing tenor, Bill Hamm, bari; and Tom Knoebber, bass. Dr. Greg Lyne "cut his barbershop teeth" with this same quartet when he was a mere lad.

Another quartet whose fathers are well-seasoned (if not well-known) is the

new Cardinal District champions **Interstate Rivals** (Louisville, Ky. — Western Hills, O.). Tenor Kipp Buckner is Ken Buckner's (of "Citations" and "Thoroughbreds" fame) son; Bass Jay Hawkins is Louisville Director Jim Miller's new son-in-law; Bari Geoff Mucha is Cincinnati Western Hills Director Bob Mucha's son; and Lead Joe Connelly is son of Mike Connelly of "Roaring 20's" fame. Lots of barbershop know-how behind these young champs.

Meredith Willson's "Music Man" continues to be a great outlet for our quartets as the famous production plays throughout the Society. In Butler, Pa. it was the **Primary Phonics** in the school board roles last Spring; mid-summer found the **School Board** of the Campaign-Urbana Chapter in the roles; and coming soon in the Indianapolis, Ind. area, the **Sharp Shooters** will be in the spot light. What a great contribution Willson continues to make to our Society.

Both Tommie Young and B. D. Harrington have bowed out of the **Sound Association** (San Antonio, Tex.) after singing with the quartet since 1974. New bari and tenor are John Buckingham and Paul Philippus II, who have joined Rick Sonntag, lead and Mac Huff, bass. The 1974 district champions will continue doing shows and are planning now to sing in the international prelims next Spring.

A personal change in **Music Appreciation 101** brings Bob Jackson in as the lead replacing Phil Winston. Others in the quartet are Gary Steinkamp, tenor; Terry Aramian, bari and Lloyd Steinkamp, bass. The zany routines of the quartet will continue to be standard fare as they add new material to their repertoire.



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the thought processes I go through than to have those thoughts, and it is somewhat frustrating for me because there are dozens of fleeting thoughts and ideas that come up and go by as the phrasing plan is being developed, and there is just no way to describe all the possibilities that pop into my head when considering phrasing for the Love Plan.

I'm not going to spend as much time here on the Sad Plan. I'll just give you what I finally decided about the phrasing. It actually took quite a bit longer to think through than did the Love Plan. Here we go: Phrase 1: *"Heart of my heart I love you, Life would be naught without you, Light of my life, my darling, I love you . . ."* Phrase 1 means: Because I love you so much, I can't stand the thought of you dying, it doesn't seem fair, I love you too much for you to die, I'm angry and upset . . . Phrase 2 is: *"I love you."* Phrase 2 means: I do love you, and I'm very sad. Phrase 3 is: *"I can forget you never, From you I ne'er can sever, Say you'll be mine forever . . ."* Phrase 3 means: I won't accept you're dying as final. You'll always be in my heart, say you feel the same way, I'm anguished and shocked thinking of being without you. (Climax). Phrase 4 is: *"I love you."* Phrase 4 means: I see that what's going to happen is inevitable. To console us both I want you to know something very important. I love you.

I'm exhausted after writing out the phrasing scheme for the Sad Plan. Next time we'll talk about the device of volume and volume changes and apply it to our plans.

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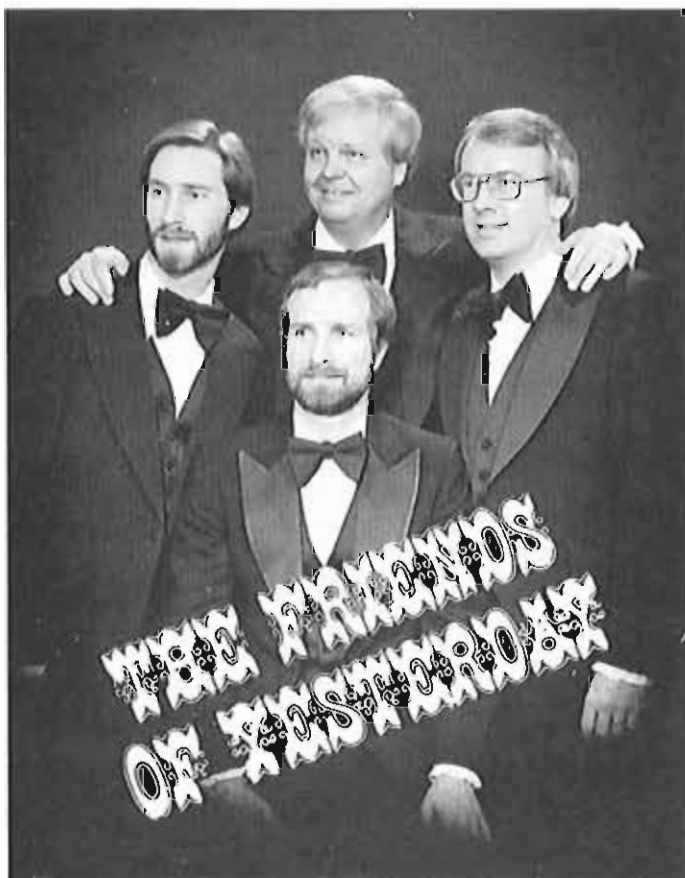
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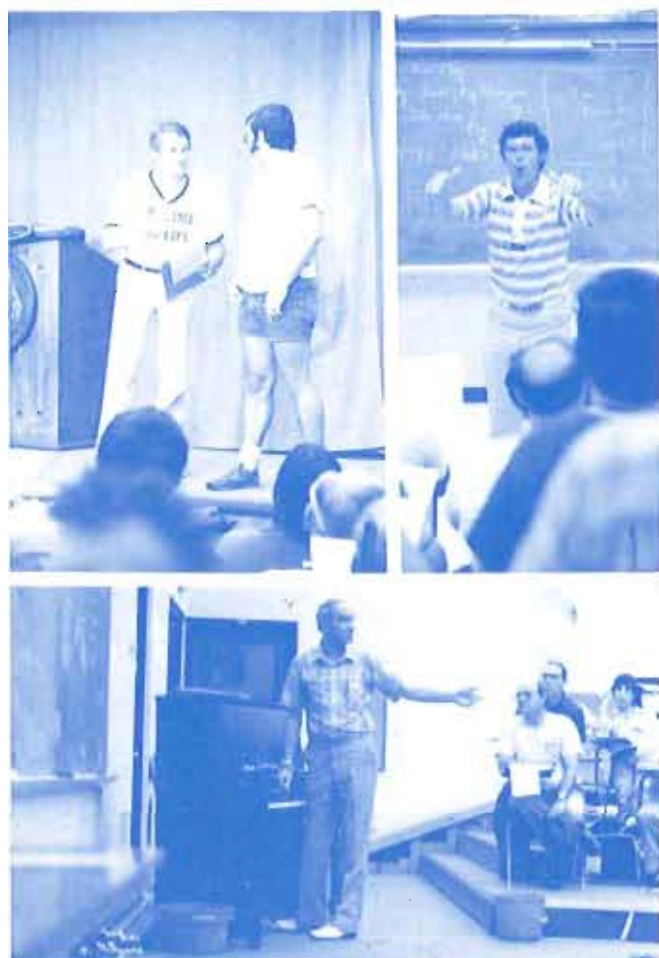
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