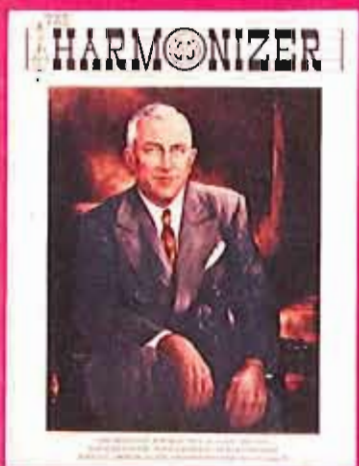


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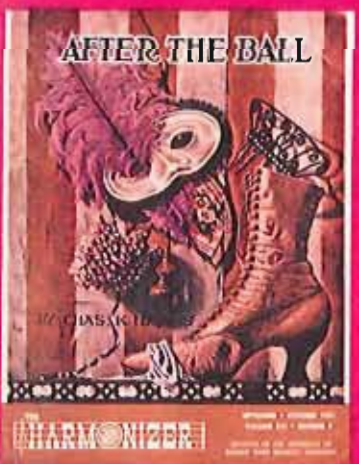
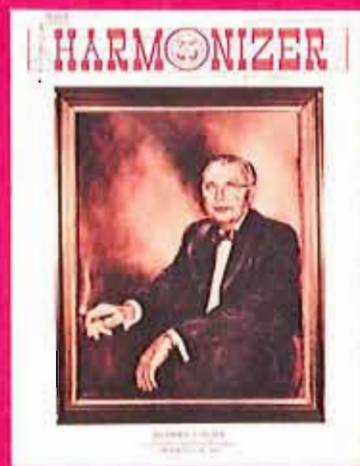
Harmonizer

OFFICIAL PUBLICATION OF THE BARBERSHOP HARMONY SOCIETY MARCH/APRIL 1983



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ON OUR COVER

We're thankful to Badger Press, local printers of The HARMONIZER, for subsidizing some of the cost of this special 40th Anniversary cover. Through their generosity we are able to show you several covers from the past and some of the changes that have taken place over the years.

We hope you'll enjoy the reprints of stories we've included in this special issue. Most of their messages are pertinent today . . . as the Society really hasn't changed that much, just the people in it.

Contributors

Leo Fobart . . . Hugh Ingraham . . .
Janet Mears . . . Dean Snyder . . . Hank
Vomacka

Conventions

INTERNATIONAL

1983 Seattle, Wash. July 3-10
1983 St. Louis, Mo. July 1-8
1985 Minneapolis, Minn. June 30-July 7
1986 Salt Lake City, Ut. June 29-July 6
1988 San Antonio, Tex. July 3-10

MID-WINTER

1984 Honolulu, Hawaii Jan. 25-28
1985 San Antonio, Tex. Jan. 23-26
1986 Tucson, Ariz. Jan. 22-25

Also in this issue

2 LETTERS

3 THINKING ALOUD

6 PRESIDENT'S MESSAGE

8 HISTORICAL NOTES

14 SEATTLE CONVENTION REGISTRATION

31 LOGOPEDICS CONTRIBUTIONS

32 BARGAIN BASEMENT

The Harmonizer

MARCH/APRIL 1983 VOL. XLIII No. 2
A BI-MONTHLY MAGAZINE PUBLISHED FOR AND ABOUT MEMBERS OF
SPEBSQSA, INC., IN THE INTERESTS OF BARBERSHOP HARMONY.

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Features

4 BOARD HANDLES BUSINESS IN RECORD TIME. Important decisions of Mid-winter convention and pictures of some of the singing action.

7 FWD WINS TOP HONORS IN ACHIEVEMENT. Final tabulations in achievement at both district and chapter level including those chapters which won retention awards.

10 MORE THAN TALK . . . One child with impaired speech found help at the Institute with the aid of a Barbershopper friend.

12 EXECUTIVE COMMITTEE DEBATES IMPORTANT ITEM (Reprint) Though the problems have remained with us over the years, someone always found a humorous side.

14 RECOLLECTIONS OF A BARBERSHOP WIFE. One wife shares her thoughts about her husband's activities after winning the right to compete in Seattle.

16 HARMONIZER CELEBRATES 40th YEAR. An account of what's happened during the publication's first 40 years.

18 SEEDS OF GOOD ADMINISTRATION SOWN IN JAD. (Reprint) Many of today's administrative procedures were patterned after ideas conceived years ago.

20 THE WAY I SEE IT (Reprint) Keep it clean, Keep it Barbershop and Keep Our Name were with us from the start. Even in the 50s

writers had strong ideas on these subjects.

22 CITATION PRESENTED TO SOCIETY (Reprint) The first official recognition of the Society's contributions to the Institute appeared in late 1965.

23 STAND BACK! . . . AND GIVE THE MAN AIR (Reprint) There was always someone around to keep us from taking ourselves too seriously.

24 IS REHEARSAL OVER YET? I NEED A BEER! (Reprint) Another humorous approach to solving a serious problem.

26 ARE YOU HOMO- OR BI-SINGUAL (Reprint) Quartet men are forced to choose between choruses or quartets . . . or spend many hours singing in both.

28 WOODSHEDDING: INSTANT GRATIFICATION (Reprint) Woodshedding may not be for everyone, but for some it's the complete answer.

30 THE DANGERS OF SOPHISTICATION (Reprint) Fears barbershop harmony may become emasculated and unexciting.

31 "WAY DOWN UPON THE YANGTSE RIVER" (Reprint) As barbershopping spreads to foreign lands, this humorous story takes us to China where an abacus is used to write songs.

Letters

More About "Classic Collection"

I greatly enjoyed reading about the "Classic Collection" in the recent issue of *The Harmonizer*. However, your writer left out the most important features of this quartet — the decency and generosity of each member.

The listing of their activities provides the clue to their success. Beyond technical proficiency, these men project their personal happiness and love of humankind.

I knew them when I sang with the Denver chorus. One could always rely on the members of the "Collection" to instruct, encourage and befriend as well as to lead in the chorus.

Their collective personalities shine through in their performances, which are among the greatest pleasures I have ever experienced in barbershopping.

They richly deserve their honors, and all their friends and acquaintances bask in the warmth of having known them.

H. Laurence Ross
Buffalo, N.Y.

Sees Several Problems

There have been several letters of late responding to problems our organization is experiencing, and I would like to offer some "food for thought." I've read items from Tom Watts, Don Gray, Ed Flynn, Tom Neal, Clay Shumard (all distinguished Barbershoppers), addressing some problems, and a response from Tom Dvoretzky with what I'll call shallow answers.

Many old and good Barbershoppers, most of whom are quartet singers, are not in step with the current trends of the Society, and we are in danger of losing them.

I feel the problems causing our good singers to stay away from chapter meetings are:

1) Too Much Chorus Activity.

We have turned so much of our efforts, by design or by choice, to choruses that it turns off most quartet men. They simply do not want to progress at the speed of the slowest learner in the group, and the group keeps getting bigger (not the Society, just the chorus). Our chapter meetings consist of three hours of chorus-related activities, most of it in preparation for contest or the annual show.

2) Too Much Emphasis on Competition.

We are improving our performances, without question, but our entire existence seems to revolve around the next

contest. We put so much emphasis toward the upcoming contest we must then jam and cram after the competition to get ready for our annual show. It seems we are so hell-bent to get somewhere, we forget this is a hobby — a pastime — something to enjoy rather than another job with tons of pressure.

3) A Lack of Fun at Chapter Meetings.

The seriousness of our chorus getting ready for contests and shows will not allow us to have FUN at chapter meetings. At times the above pressures do not allow time for our own quartets to sing in front of their chapter! Where is the ENCOURAGEMENT in our name?

We have come a long way over the years and most of the progress (?) has come from organization. We have improved the quality of our singing, but the price has been horrendous. It is a dear price to pay when you have 35,000 plus Barbershoppers working all year so that those attending the International Convention can enjoy a great chorus contest, only to go back to the grind again next year. That contest lasts four to six minutes per chorus, and about one and one-half hours for the audience. THINK ABOUT THAT!

"Lefty" Parasson
Fountain Valley, Cal.

Agrees With Decision Re-Canadian Payments

Recently I came across a letter from Past International President Merritt Auman re-"Problems of Exchange on Canadian Funds."

As a Canadian Barbershopper who has come to realize more and more the invaluability of the International Board, I am in complete agreement with the Committee's recommendations and support its findings (requiring payments by Canadians in U.S. funds) wholeheartedly.

I am aware, also, as are many Canadian Barbershoppers, of the contribution your International Music Staff, e.g. Joe Liles, Dave Stevens, Dave LaBar and our own incomparable and highly capable Lyle Pettigrew, have made to our Canadian barbershop chapter development. Keep up the good work — we support you one hundred percent.

Let me also say to our American Brothers in Harmony, a sincere thank you for the thorough enjoyment afforded to my wife, myself and my two teenage sons at the Pittsburgh Convention. It was an experience we will remember for a long time.

George A. Herr
Brockville, Ont.

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Thinking Aloud . . .



I was recently woodshedding with a dyed-in-the-wool quartet man and, pausing for a breath after threading our way through some obscure ballad, he said to me: "When are you going to write something about picked choruses?"

To which I replied, "Do you know the verse to *Bird in a Gilded Cage*?"

Not that I was trying to put him off, but I'd rather sing than talk. Besides, how do you define "picked"?

Later on, though, I got to thinking. A number of recent conversations came to mind. Like this one I'd had with a member who'd sung with one of the top five choruses but who'd failed to pass "muster" in another chorus in another city. Then I recalled a member of a champion chorus who'd had the same experience.

I remembered, too, the story of the contest judge who told the director that if all his members had "gotten into the song" like the guy third from left in the back row, what an impact the chorus would have had. Indeed, what would have resulted, the director knew, was complete silence. For the man hadn't sung a note — just mouthed the words! He felt his voice couldn't hack it any more but still wanted to be on stage as part of the chorus to which he'd belonged for so long.

Then there was the man I met at a recent convention who's no longer active. When I asked why, he said: "Not to be conceited, but I learn fast and sing reasonably well. I just couldn't stand going over the stuff again and again for the guys who either couldn't or wouldn't learn."

A many-sided subject to be sure. Much has to do with the objectives of any given chapter. But these conversations did make me harken back to something I heard recently retired director of music Bob Johnson say some years ago. With a little searching I found what I wanted, something Bob had related to the international board in June of 1966. Let me run some excerpts by you:

"In the statements of policy no. 10, h. it states 'While recognizing the technical right of chapters of the Society to select the singers to represent them in chorus contests provided such selection is done by methods consistent with chapter and international Society constitutions and by-laws, the international board of directors believes that such selective process is contrary to the best interests of the Society and records its disapproval of such methods as a matter of international policy.'"

"The International Board must have intended this as a disapproval of the practice although it states that it disapproves the methods as a matter of international policy . . ."

"At the same time, it recognizes the technical right of the chapter to select its chorus members.

"So, we really have a situation which says don't do it, but we recognize your right to do it, depending on which position you wish to support . . ."

"There has been, and probably always will be, the problem of what to do with the man who doesn't sing well enough. The problem is created when someone, or some group, sets themselves up as quali-

fied to pass judgement on another's ability. The practice has obviously been agitated by a wish to *win* in competition, although it is often couched in a statement that this is being done to present a better image in the community. The practice is like a cancer which spreads through an area because of the pressure to win. If all 16 choruses in international competition were selected choruses — 15 of them would have to lose. If you can't win with a selected chorus, what is the next step? . . ."

"But in reality, this practice of cutting or selecting men for a chorus is not living up to our purpose of 'encouragement' . . . Suddenly, because someone or some group in the chapter decides that he isn't good enough, he has to go home and try to explain to his family that he is now not good enough to sing with the group. . . ."

"A chapter might, at the time of application, reject a man as a singing member, but, as we grow and improve, we must not do so at the price of eliminating present members . . ."

"The horror of the practice of selection is that it doesn't select, it rejects. True, a man should be expected to make *some* effort if he sings in a chorus; but to classify him as 'not good enough' at some stage of his membership, is unfair and cowardly. The man who sings in a barbershop chorus and gives his all and does his best job, has won all the marbles at that moment. What is so disgraceful about somebody or some group doing better? First place is not as important as knowing you have done the best you can do at this time . . ."

Executive Director

Board Handles Society Business in Record Time

Although attendance was down considerably (about half of what it was a year ago), everything else about this year's Mid-winter convention was near perfect. The weather, especially, was probably the best ever for the Mid-winter gathering; it appeared as if the Sunshine State wanted to live up to its name during the convention in which one of its native sons, Dr. Henry Vomacka, became the first international president ever elected from the State of Florida.

Both shows at acoustically perfect Van Wezel hall were sold out; as a matter of fact, there weren't enough tickets to go around and there was a great scramble for people to get in the hall. As you may have guessed, the singing was tremendous.

The seafood buffet and dance on Friday evening, hosted by Convention Chairman Lee Frayer and his committee, were well received. The Sarasota host chapter did a commendable job of

making the week a complete pleasure.

An installation dinner on Thursday night, when International President Vomacka received his president's pin from Immediate Past President Merritt Auman, was a Society "first."

BOARD MEETING HIGHLIGHTS

With the use of a consent calendar (a means of grouping less important agenda items and disposing of them with just one vote), the official meeting on Friday was finished in record-breaking time (three hours and 10 minutes). Though the agenda was relatively light, the board did make some decisions which will affect the Society's future.

First of all, the board heard a progress report of the five-year plan and seemed pleased with the results of the first year's activities. The board approved the outline for the second year of the five-year plan which included approval of the Chapter

Officer Training Schools Analysis and the Member Orientation programs in principle. An updated report will be presented at the July board meeting on these two projects.

After hearing a report from Executive Director Hugh Ingraham explaining that both BABS (British Association of Barbershop Singers) and SNOBS (Society of Nordic Barbershop Singers) had expressed an interest in an affiliate quartet/chorus champ competing at the international convention, considerable discussion ensued. The board agreed that President Vomacka appoint a study committee to look into all aspects of international affiliation with overseas groups (competition, membership, servicing, etc.).

The board learned of the executive committee's decision to award the 1986 Mid-winter convention to Tucson, Ariz.; sites for the next Mid-winters will be Hawaii (1984) and San Antonio in 1985. With three cities (Dallas, Kansas City and San Antonio) bidding for the 1988 50th Anniversary Convention site, a first secret ballot did not obtain a clear majority vote. After a second vote, San Antonio was awarded the 1988 convention.

COMMITTEE REPORTS

CONTEST and JUDGING

In adopting the C&J Committee report, the board approved the certification of the following men in the Sound Category: Joe Masotti (LOL), Don Gooss (M-AD) and Jeff Ebner (FWD); Interpretation Category: Tom Schlinkert (DIX), John Austin (NED) and Nick Hodnett (M-AD); Secretary Category: Ketih Morley (ONT), Jim Bush (M-AD), Wally Mitchell (EVGN) and Art Yoder (JAD); Chairman of Judges Category: Ed Waesche (M-AD) and Lloyd Steinkamp (FWD).

LOGOPEDICS and SERVICE

In receiving this committee report, the board witnessed the awarding of several plaques to districts for outstanding Logopedics contributions during 1982. Southwestern District Treasurer and Logopedics Chairman Greg Elam made the following awards:

Seneca Land — for contributing the highest amount per member (the Olean, N. Y. Chapter increased their 1981 total of \$110.51 per man to \$122 per man in 1982!);

Sunshine — (two awards) for having the largest increase per man in the Society; and for having the greatest percentage



Pictured left are twelve of fourteen past international presidents who attended the Sarasota Mid-winter. Back row, from left, Past Int'l Presidents Auman, Hills, Gall, Ellenberger, Waselchuk, Sparks and Thomas; front row: Avakian, Huish, Aramian, Wright and Collins. Past Presidents Hesketh and Steedman were not present for photo.



Singing stars of the Sarasota Convention are shown above as they performed at the Afterglow on Saturday evening. Top row, from left, are the 1982 champion "Classic Collection," BABS Champs "Limited Company," and Silver Medalists "Center Stage." Bottom row: 3rd Place Bronze Medalists "Side Street Ramblers," 4th Place Bronze Medalists "Grand Tradition" and 5th Place Bronze Medalists "Vaudeville."

of chapters earning the Bronze award (\$10 per man in contributions);

Far Western — consistently the best of 15 districts to contribute the largest amount of money in any one year during five of the past eight years;

Southwestern — for having the greatest number of chapters earning the Silver award (\$25 per man in contributions).

FINANCE & 1983 BUDGET

The Finance Committee report was received and the 1983 budget adopted after an additional \$2,500 was added to the Seattle Convention budget to cover the cost of purchasing chorus medallions. The medallions will be awarded to the second through fifth place chorus contestants.

The following committee reports were received by the board: Laws & Regulations, Historian, Society Museum, 50th Anniversary and Ethics Committees.

POLICY MATTERS

The board adopted the following change in the Society Statements of Policy which will allow the AIC (Association of International Champions) quartets and the past champion chorus, on a trial basis, to sell their recordings at the international convention:

"When permission is granted by the International Board prior to a specific AIC show, the AIC and/or the current international chorus champions may sell recordings made by AIC quartets and/or that chorus at two booths in

the lobby at that show. Such booths will be staffed by appointees of the AIC, and of the chapter which that chorus represents. The funds derived from such sales will not be included in the show revenues."

As required by bylaw, the following subsidiaries were approved for the year 1983: Association of International Champions (AIC), Confederate Harmony Brigade, DECREPITS (Association of Past Board Members), DELASUSQUE-HUDMAC (Mid-Atlantic District Honor group), PROBE (Public Relations Officers and Bulletin Editors), AH-SOW (Ancient Harmonious Society of Woodsheddors) and NEWCANEWENG (North-eastern District Honor group). Because of its inactivity over the past two or three years, the board voted to dissolve the AICC (Association of International Chorus Champions).

MISCELLANEOUS

President Vomacka welcomed the following new board members and presented them with their badge of office: Charles McCann (DIX), Dick Merritt (EVGN), Joe Shekleton (ILL), Jack Wentworth (JAD), Thurman Slack (LOL), Dale Thomas (M-AD), Wally Mance (NED) and Rex Touslee (RMD).

The executive committee held a lengthy meeting with AIC Officers John Devine, Gene Cokeroff and Terry Clarke. AIC is going to take a much more active role in Society affairs and has agreed

to assist in the production of the Champs' Show in Seattle. AIC will also be in complete charge of its scholarship program, previously administered almost entirely by the International Office.

Former Director of Music Education and Services Bob Johnson delivered the convention Keynote address displaying the same kind of excitement and enthusiasm for the Society as he did while an employee. He admonished the board members to look at the five-year plan as "a second chance to design the Society." He challenged the board to do as President Vomacka has asked every member: "help preserve, educate and persevere in order to accomplish year two of the five-year plan, and as board members, you dare not settle for less." He urged them to "preserve the style that has nurtured the Society to its present status; educate every member as to what we have been, what we are and what we can yet become; and persevere with the tenacity of a bulldog until it has all been accomplished."

Harmony Foundation Trustees agreed to change the procedure of awarding scholarships for Harmony College to the first five chapters to charter after September 1st, instead of January 1st.

Harmony Services Corporation officers decided to make a tour with the current international quartet champions an annual event. They are contemplating a tour to Italy for 1984 with the newly crowned champions.



Preserve

Educate

Persevere

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

Our IRS tax exemption is based on us being an educational institution. We are not listed as charitable, though we certainly are, but we are listed as educational. Therefore, in order to continue our exemption from taxes we must prove that we are educating our members.

The International Office has no problem with this as they can point to all the publications, staff member visits, Harmony College and a myriad of other things. Districts should have no problem as all of them run some sort of Harmony Education Program (HEP) annually. Where we tend to fall down is in the chapter itself. How many of our chapters run an organized program of education for its members outlining some of the things quoted in Lou Perry's address to the board? (see Jan-Feb., 1983 issue).

Usually a man is encouraged to join a chapter and is helped until he does and then is promptly forgotten. He is expected to teach himself whatever there is to learn, including what is and what is not barbershop.

How many of you were taught what it is we are trying to preserve? How many of you have read the Arrangement

Category writeup in the C&J Handbook? How many of you have a C&J Handbook? How can your chapter members be expected to know what they are doing? The chapter officers and chorus director are usually too busy getting ready for a singout, or a show, or a contest to worry too much about the individual.

We need to teach these men, particularly the better singers among them, about barbershop and what it is and is not, before they are drafted into a quartet and start to learn their repertoire . . . two gospel numbers, two country westerns and, the BIGGIE . . . "Exodus." Because he is new and in a quartet he'll think they are all barbershop and may be lost to us forever.

But lack of musical education of our members is not our most glaring fault. We do spend time teaching the poor singers how to sing and the good singers how to sing better. Where we fall down is in not educating our new (or old) members to the greater picture of barbershop.

We don't tell them what is expected of them, and we don't tell them what to expect from us. By some unknown

method, probably osmosis, they are expected to know about singouts . . . what they are, how often, we don't tell them about contests . . . how many, where, why . . . songs, how they will be judged. We don't tell them about Logopedics, Harmony College, HEP programs, international and district conventions, COTS, music men visits, chapter, district and international organization, officers' duties and responsibilities. The list is endless.

Above all, we don't tell their wives anything until they find themselves roped in on picnics, parties, singouts, conventions, auctions, ladies' nights, guest nights and the many other things we expect them to understand and approve.

Let's face it, except for some scattered good examples here and there, we don't tell our new members the things they need and want to know once we have their money and they have a spot in the back row of the chorus. If we can educate our new members to all the facets of barbershop, and let them know what a great and loving Society this is, perhaps we won't have such a problem with renewals.

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FWD Wins Top Honors in Achievement

A well-rounded program of activities, plus five new chapters, brought the total achievement score for the Far Western District to the top of the heap at the end of 1982. Under the leadership of District President Fred Koch, the district came from fourth position last year (83.9 total points) to the number one spot this year with a total of 95.7 points. They were followed closely by the Dixie District (in sixth place last year) with 93.3 total points; the Mid-Atlantic District finished third, only five points out of first. They made the move into the winners' circle from a seventh place finish last year.

The contest is really a good measuring stick of the kind of chapter activity that takes place during the year-long contest. Achievement points are awarded for each district's net membership gain,

choruses and quartets in competition, number of chapters holding membership guest nights, use of the Barberpole Cat Program, chapters chartered, number of fifty-or-more chapters, officers attending Chapter Officer Training Schools (COTS), delegates attending district house of delegates' meetings and chapters publishing regular bulletins. To place all districts at the same level, the total score achieved is divided by the number of chapters in the district to ascertain the district's final score.

The top three districts were awarded appropriately designed plaques recognizing their outstanding membership achievement during 1982.

The 1982 Champion Chapter Award was won by the Buckeye (Columbus), O. Chapter (Johnny Appleseed District), which accumulated a total of

974 points in the Society-wide achievement contest.

The following chapters will receive special satin banner awards in recognition of their outstanding membership achievement (for retaining 100% of their 1981 membership throughout all four quarters of 1982): Chicago No. 1, Ill.; Columbia City, Ind.; Cleveland East Suburban, O.; Highland County, O.; Loganairre (Bellefontaine), O.; Salem, O.; Lake Crystal-Hanska, Minn.; Hazleton, Pa.; Lewistown, Pa.; New Haven, Conn.; Litchfield County, Conn.; Reading-Wakefield, Mass.; Port Hope, Ont.; and Painted Post, N.Y. In addition to the banner awarded to the chapter, officers of these chapters will each receive a special token of appreciation for their efforts. (See table below for additional achievement results.)

AVERAGE CHAPTER SCORES FOR EACH DISTRICT

District	Total Points	District	Total Points	District	Total Points	District	Total Points
FWD.....	95.7	PIO.....	88.5	EVGN.....	80.7	CSD.....	74.0
DIX.....	93.3	ILL.....	87.6	SLD.....	80.1	ONT.....	70.4
M-AD.....	90.8	SUN.....	83.0	SWD.....	78.7	LOL.....	69.7
JAD.....	89.3	RKMT.....	81.6	CARD.....	75.2	NED.....	64.2

International Achievement Winners

PLATEAU ONE (Membership under 30)

Place		
1st:	Wisconsin Rapids, Wis.....	517
2nd:	Janesville, Wis.....	474
3rd:	Macomb, Ill.....	444

PLATEAU TWO (Membership 30-39)

1st:	Tuscaloosa, Ala.....	533
2nd:	Waterloo, Cedar Falls, Ia.....	426
3rd:	Montgomery, Ala.....	422

PLATEAU THREE (Membership 40-49)

1st:	Fort Worth, Tex.....	545
2nd:	Greater Ft. Smith, Ark.....	464
3rd:	Joliet, Ill.....	461

PLATEAU FOUR (Membership 50-74)

Place		
1st:	Cascade, Ore.....	693
2nd:	Pittsburgh-North Hills, Pa.....	630
3rd:	Walnut Creek, Cal.....	590

PLATEAU FIVE (Membership 75-99)

1st:	Anne Arundel, Md.....	684
2nd:	Mankato, Minn.....	629
3rd:	Red Rose (Lancaster), Pa.....	586

PLATEAU SIX (Membership 100 or more)

* 1st:	Buckeye (Columbus), O.....	974
2nd:	Fresno, Ca.....	958
3rd:	Alexandria, Va.....	889

* Champion Chapter — Highest scoring chapter in the Society



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

HISTORICAL NOTES

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

The first HARMONIZER. March 1943 was the date . . . a new name . . . a 24-page issue printed on coated magazine paper . . . a new mast-head in color designed by Dick Sturges of Atlanta . . . with a picture of the "Elastic Four" (1942 champions) on the cover . . . editorial officers were in Detroit at 19220 Gainsborough Avenue, one of four Detroit addresses used successively as Society offices prior to our move to Kenosha in 1957.

Five years of history. In 1943 we were only five years old. Hal Staab was "National" President, since the first Canadian chapter (Windsor, Ont.) had not then been organized. Already the Society was characterized as "an influential organization." Now we are the largest male singing organization in the world, and look forward to celebrating a 50th, or *golden*, anniversary in 1988. Our upward path during these years has been one of progress, with now and then a plateau on which we have rested — but only briefly.

National officers in 1943. There were four vice-presidents headed by Phil Embury. O. C. Cash was "Founder and Permanent Third Assistant Temporary Vice-Chairman" (a title coined by Cash himself). Carroll Adams was Secretary-Treasurer. Other National officers were: Historian, Master-of-Ceremonies, and Director of Publicity. There were 21 members of the National Board of Directors, including one State Governor and one State Supreme Court Judge. Directors were selected at random and not, as now, representing district organizations. In 1943 we had no districts as such, although one state (Michigan) already had begun its annual state-wide quartet contest.

Mid-winter meeting 1943. The HARMONIZER reports that all 31 board members and officers — coming from Los Angeles to Wilmington, Del., and from Atlanta to Muskegon, Mich. — arrive in Peoria, Ill., for the Society's business meeting "at their own expense." It was not until the organization of the house of delegates in 1953 that the Society began to reimburse board members for travel expenses — and this only for Mid-winter board meetings.

1943 — Extension efforts. The HARMONIZER reported that for the first time the Society had published a booklet of "best methods" for starting new chapters.

1943 — Community Service. Already many chapters were giving prominence to civic and philanthropic activities in their

monthly reports to the National office — antedating by many years our involvement with the Institute of Logopedics.

1943 — Vision of the Future. President Hal Staab predicted an eventual Society membership of 50,000. Now we have re-adopted that goal as we anticipate our 50th anniversary in 1988.

1943 — Contest & Judging Procedure. In our convention, held in Chicago that year, the judges were instructed to score the quartets as follows: Harmony accuracy, 25%; Song arrangement, 25%; Voice expression, 30%; Song selection, 10%; Stage presence, 10%.

Organization of former quartet champions. This idea first surfaced in 1943. President Hal Staab (re-elected to a second term that year) appointed Doc Enmeier of the 1941 champion "Chord-Busters" chairman of a committee to come up with a plan. The Association of International Champions (AIC) is the modern version of this early proposal.

White House concert. In February 1957 the District of Columbia Chapter presented a "Musical Americana Concert" at the White House to the assembled dinner guests of President and Mrs. Eisenhower honoring the Vice-President and members of the Cabinet. The President's letter of thanks subsequently stated: "It was an evening all of us enjoyed greatly and made more pleasant by the unique contribution of the group" (Letter reprinted on page 26 of the HARMONIZER, June 1957)

A new spelling and pronunciation for stage presence comes from the Westfield, N.J. Chapter — CHORUSEOGRAPHY.

The Sarasota, Fla. Chapter, home of current international president, Dr. Henry Vomacka, for 17 successive years has presented scholarship funds to deserving local students to assist in their music study at the university level. For this purpose an annual adjudication is held and two winners are selected. In 1982 the competition was so close that a third applicant was honored.

This page has included recognition of 10 Society quartets whose combined membership age totals 250 or more. Add another to the list — "The Silver Chords" of Toledo, O. (Bob Kaiser reporting) has a total age of 293. The Silver Chords are noted for their hospital appearances and other public-spirited events.

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Pat Blank
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Eugenie P. Preston

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More Than Talk . . .



"Hello," Gregory Couture said as he picked up the telephone receiver.

"Hello," came a slightly hesitant woman's voice from the other end of the line. "My name is Holly. I saw a donation display for the Institute of Logopedics in a local cafe and got your name and telephone number from a man working there. I'd like to get some information about the Institute, if you have a few moments."

"Certainly," Gregory responded, sensing from Holly's voice that she needed reassurance as much as information.

"You see, my ten-year-old son needs a special school. Our doctor has recommended the Institute of Logopedics, but we've been trying to find something closer to home. We're reluctant to have him so far away."

"I understand," Gregory said. "What's your boy's name?"

"Thaddeus," Holly answered.

Although the telephone conversation lasted only a short while longer, within ten minutes after hanging up Gregory Couture of the Lakes Region Chordsmen, Northeastern District, took the initiative to hand deliver Institute brochures and share his knowledge of the Institute with Thaddeus' parents. His sincere enthusiasm as the Chapter Logopedics Chairman helped quell their fears and concerns

convincing them that sending their son to the Institute of Logopedics would be the right thing to do.

In September of 1981, Thaddeus enrolled at the Institute as a residential student, over 1500 miles away from his home in New Hampshire. His program, designed specifically for him, includes a full-day Total Communication Class where he is taught sign-language. Nevertheless, there is a continual emphasis on development of his oral speech. Since coming to the Institute he has made considerable improvement in not only his speech/language development, but also in his behavioral skills.

A few minutes from a caring Barbershopper one July evening made a tremendous difference in a boy's future. Similar experiences are not infrequent.

Those of us at the Institute can sincerely say that our assistance from Barbershoppers across the nation goes far beyond their significant financial contribution.

If you know of someone who has a child experiencing difficulties with speech, give them our 800 number (1-800-835-1043) and let them know that you support the Institute of Logopedics . . . where communication is more than talk.



Working with the plants in the Institute's greenhouse offers students like Thaddeus a relaxing and comforting environment in which to carry over newly formed speech skills.



Because of a special Barbershopper friend, Thaddeus is now enrolled at the Institute receiving important speech/language therapies.

Didjknow?

The Institute of Logopedics also offers Summer programs which include:

- *2 weeks of overnight camping at Camp Logos
- *Classroom programs in 4, 8 and 10 week sessions

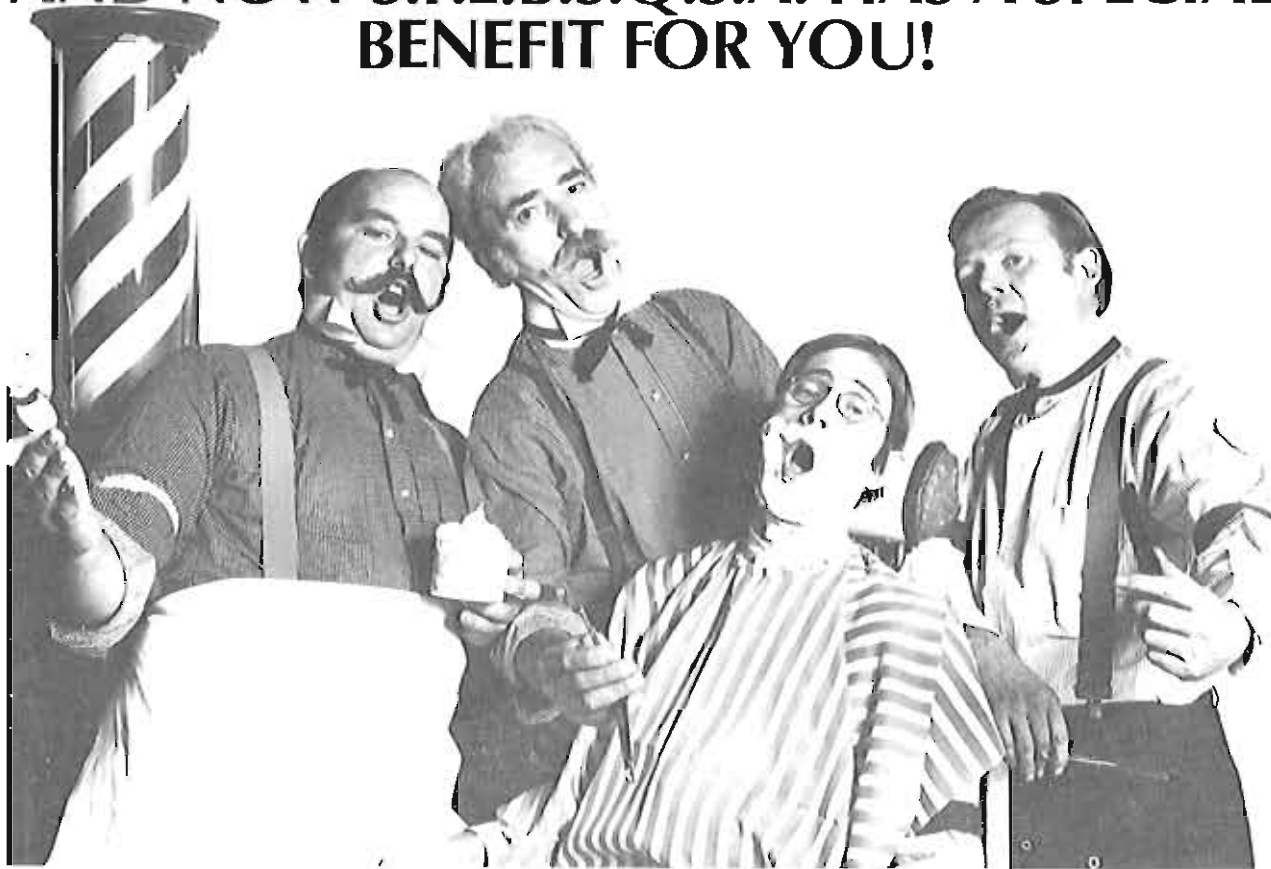
For more information call toll-free:

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The teacher to student ratio of 1:5 in the Total Communication Class enables Thaddeus' teacher, Brad, to give considerable attention to Thaddeus' special problems.



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THE EXECUTIVE COMMITTEE DEBATES AN IMPORTANT ITEM

OR

"Is A Doughnut Really A Whole
Note With Sugar On It?"

By "Professor" Stirling Wilson

(Reprint from May, 1959)



Well, that takes care of that much of tonight's agenda. It's agreed we don't need to buy a "Future President's" button until he becomes president. Now, we got some very important business.

Everything this chapter does is serious. Why don't we just meet, sing, eat and go home like other chapters do. Our motto should be "Sing like the birdies sing."

Never mind about the birdies. What we gotta decide is whether to have plain or sugar doughnuts at our meetings. We've had a number of complaints about both.

All I know is that "Ears" McNulty went home the other night after our meeting and his wife bawled him out for having powder on his lapel. She thought it was his secretary. She said it smelled like his secretary smells. Seems as if McNulty's secretary smells like a doughnut.

She could do worse. Some of my best friends smell like doughnuts.

Anyway, "Ears" says if his wife divorces him over powdered sugar he is going to sue the chapter for alienation of affections and name the doughnuts as correspondents.

If "Ears" McNulty can't keep sugar off his coat he ought to eat the plain doughnuts. Or he can take off his coat to eat doughnuts.

Why can't we have both?

We get a better buy on one kind. I understand Joe Sijnski's wife came to Ladies Night and smeared a sugar doughnut all over her new dress. She wants the chapter to pay for cleaning it. If it had been brown sugar it wouldn't have shown.

I remember that dress, and believe me, powdered sugar would improve it.

Now, just a doggone minute. I got those doughnuts myself from Harry Blije's Bakery and I happen to know Harry buys only the best sugar. He tells me in some countries they use sugar for dry cleaning.

Yeah, but not in West Eastwood Junction and that's where we are. Here sugar is used for coffee, cereal and grapefruit.

Personally, I never put sugar on grapefruit.

Come on, guys, we aren't discussing grapefruit, we gotta make an important decision. And the fights start in half an hour.

Well, for me sugared doughnuts are the thing. I try not to inhale when I'm eating sugar doughnuts.

Yeah, but none of you guys have moustaches. Two weeks ago Parch Glimfritz ate a sugar doughnut, and he sneezed sugar all over his glass and was singing dots of sugar in the baritone part of "Asleep in the Deep." You remember how he fouled up the bari section. While the basses were in the deep he made a balloon ascension.

That gives me an idea for some stage business. A quartet

could be eating those doughnuts and singing "When I Take My Sugar To Tea." It would sure cause a stir.

Please keep on the subject. Has anybody got a good word to say for the plain doughnut? No theories, please. What has been your actual experience with the plain doughnut? Are they more durable, or conducive to good tone production?

I've always found the plain doughnut a bit on the greasy side. You can get a better grip on a sugared doughnut and the sugar covers up the grease.

If we sprinkled a detergent on the plain doughnuts that would solve the problem. No grease. The best-looking dames on TV are always knee deep in detergents.

Well, for you guys who don't have moustaches, the sugared doughnut is OK. But when I eat one I get sugar in my whiskers and I have to vacuum it out. A man with a moustache ought not to eat sugar doughnuts or eat birdnest soup. You hardly ever see a Chinese with a moustache.

How did the Chinese get into this? The Chinese don't eat doughnuts at all.

You guys are getting too serious about a doughnut. After all, it's only once a week, and a matter of eating a couple of doughnuts which takes about two minutes.

Now right there you've put your finger on what's wrong with this country. Everybody rushing around, exceeding the speed limit, reading newspapers and eating doughnuts too fast, and getting sugar all over their music.

Has anybody thought of consulting the doughnut makers on this? They must have an angle.

There are no angles on doughnuts. They go around in circles, and add up to zero. That's a joke, son. I've got a million of 'em.

It adds up to zero, too. I read about a ventriloquist who tried to eat a doughnut and drink water at the same time. He choked on the sugar.

A couple of our tenors ought to do that.

I got an idea. Why don't we use Danish pastry. They have raspberry jam.

The treasury won't stand it. Besides, they got raisins in them and you can't sing when you're eating raisins or peanuts, especially with false teeth.

Well, let's have a vote. All in favor of sugar doughnuts raise their hands. OK the plain doughnuts win. We'll buy only plain doughnuts after this, and everybody will be happy. Now that we've settled that, I'll call the wife. She has something for us to eat. Nellie, we are all through with the business meeting.

(Nellie) Fine, boys, I'll bring you some coffee and doughnuts. What kind of doughnuts, Nellie?

Sugar doughnuts, of course. Nobody eats the other kind anymore.

Only Discriminating Chapters Choose

The Racquet Squad

Quartet

Read the Quotes and See Why!

Anacortes, Wash. Chapter . . . "That was some outrageous comedy.
How can you sing so well and be so weird."

Here is a partial list of the Society's finest chapters, possessing exquisite taste in selecting quartet talent:

Altoona, Pa.
Anacortes, Wash.
Greater Baltimore, Md.
Barrie, Ont.
Beverly, Mass.
Binghamton, N.Y.
Bridgeport, Conn.
Brockton, Mass.
Brockville, Ont.
Bryn Mawr, Pa.
Burlington, Vt.
Danville, Va.
Delasquahudmac
Delco, Pa.
Etobicoke, Ont.
Frederick, Md.
Hagerstown, Md. (Twice)
Hamptons, N.Y. (Twice)
Hampton Roads, Va.
Hanover, Pa.
Harrisburg, Pa.
Haverhill, Mass. (Twice)
Hilton Head, S.C. (Twice)
Lansdale, Pa.
Lexington, Mass.
Lima, Ohio
Livingston, N.J.
Naples, Fla.
New Castle, Pa.
New London, Conn.
Niagara-Olean, N.Y.
North Queens, N.Y.
Norwich, Conn. (Twice)
Ocean Co., N.J.
Painted Post, N.Y.
Greater Pittsburgh, Pa.
Pittsfield, Mass.
Port Jervis, N.Y. (Twice)
Poughkeepsie, N.Y. (Twice)
Reading, Pa.
Richmond, Va.
Rockland Co., N.Y. (Twice)
Salisbury, Md.
Schenectady, N.Y.
Scituate, Mass. (Twice)
Scranton, Pa.
Springfield, Mass.
St. John's, Newfoundland
St. Petersburg, Fla.
Tallahassee, Fla.
Teaneck, N.J.
Utica, N.Y.
Warren, Pa.
Washington, D.C.
Wayne, Mich.
Westchester Co., N.Y.
York, Pa.

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Carlisle, Pa.
Charlotte, N.C.
Danbury, Conn.
Freehold, N.J.
Grossingers, N.Y.
Milwaukee, Wis.
Nassau-Mid-Island, N.Y.
Oakville, Ont.
Pottsville, Pa.
St. Pete, Fla. (again)
Springfield, Ohio
Vero Beach, Fla.



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and true comedy...
St. Petersburg Times
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... Alex Andrews, St. John's, Newfoundland Chapter*

*"It is very difficult to combine good barber-
shop singing with true comedy, but the Rac-
quet Squad certainly did it to perfection."
... St. Petersburg (Fla.) Times*

*"We've had international champions but The Racquet Squad
is one of the most entertaining quartets we've had on any shore"
... Hilton Head Island, South Carolina chapter*

*"It is without a doubt the finest entertainment
appealing to the greatest number of people I
know..."
Leland Lawrence, Springfield, Vt.*

*"The Racquet Squad had the audience in the palm
of their hands . . . This group was barbershop singing
at its best." Says Brockville, Ont. Recorder*

*"Racquet Squad received rave notices...Signing them
is a musical plus for this part of the country"
Tallahassee, Fla. Democrat*

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Recollections of a Barbershop Wife

By Janet (Mrs. Bill) Mears,
3863 Heathrow Dr.,
Winston-Salem, N. Car. 27017

Riding home on the bus with the Dixie District Chorus Champions on a beautiful Sunday morning gave me time to reflect on thirty two years as a Barbershopper's wife.

My hometown, Greenville, Pa., was twenty miles from the small town where we met as teachers. We would go back home on weekends and often visit with friends who were singing with the local chapter. They invited my future husband to sing with them Monday nights. So it all began — regular and show rehearsals, sing-outs, shows and contests.

We were married the next summer. My new husband began taking students to chapter meetings to sing. One of them later sang with and arranged the music for the Fred Waring Barbershop Album. I especially remember going, in a very pregnant way, to a corn roast for area Barbershoppers in Youngstown, O.

My husband at that time accepted a job in Kent, O. Because I was expecting, he rented a room there, coming back to Pennsylvania on weekends. As luck would have it, there was another young man, a quartet man, rooming at the same house. Within a few weeks my husband was singing in a quartet at local functions. After our son was born I moved to Kent. There were many evenings I stayed at

home with the baby while Bill was out singing. Our daughter was born a year and a half later. I probably heard the quartet two times during my five years there.

Then came the move to Tallahassee, Fla. The first several years Bill was busy teaching and taking graduate courses at the university, but somehow he met several men who were interested in barbershopping. They worked, and after many frustrations found enough men and the Tallahassee Chapter was chartered. Bill sang in a quartet which practiced at our home — the children loved it. *Honey-Little-Lize Medley* was their favorite. When we left Tallahassee Bill received a plaque naming him the "Father Of Barbershopping In Tallahassee."

The kids and I went with Bill to Melbourne, Fla. one weekend to a Chorus Director's School. He came back to the motel after the first session and said the man leading it used the same conducting techniques as he did. This man was Bob Johnson — they had both studied under the same teachers at Indiana (Pa.) State Teachers College.

Boone, N.C. — and NO barbershop chapter! Within three years Bill found another frustrated Barbershopper, and after much worry and work, and with the

help of the Winston-Salem, N.C. "Auctioneers," the Boone Chapter was formed. More nights of rehearsals, sing-outs, shows and contests!

Another move — this time to Winston-Salem, where there was already an active chapter. And now jobs as assistant director, section leader and weekly bulletin editor. The week now begins with Monday night rehearsal, then Tuesday's work on the bulletin — supper is always late. I usually proof-read the Auctioneer about nine or ten in the evening. There are many sing-outs including those on Sundays for various church services. The past two months have been full of extra rehearsals for district contest. Now that the chorus is the district winner, there will be the preparation for international competition.

Over our thirty-two years together there have been over three complete years devoted to evenings of barbershopping. Are all the nights out, the weekends away, the frustrations, the worries all worth it?

Today is my birthday. The best present I ever received was the smile on my husband's face as the "Auctioneers" were declared NUMBER ONE!



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DATE

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

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

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

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HARMONIZER

Celebrates 40th

By Leo Fobart, Editor

"Our magazine now appears with a new name and cover, both suggested by our Atlanta National Director, Dick Sturges. Dick personally made the sketch. He attributes the lettering to Brother Al Ostuni, also of the Atlanta Chapter. Our sincere thanks to these gentlemen.

"The likeness of the sketch to the Elastic Four, present champions, is not accidental. They have what we want on the cover."

These paragraphs appeared as an announcement in the March, 1943 issue of the first HARMONIZER. Many writers, or contributors to the magazine, have passed many birthdays, and some have passed from our midst during the past 40 years of HARMONIZER history. In celebrating a 40th Anniversary it seems appropriate to recall some of the numerous contributions of many hard working, Society-minded individuals who have done so much not only to "pre-serve" our four-part harmonies, but to develop an historic, informative account of our Society's activities through their contribution to the Society's publication.

Evolving from BARBERSHOP RE-CHORDINGS, the Society's first publication, the HARMONIZER in 1943 was provided free to all members on a quarterly basis. Much of the credit for printing the magazine on a self-sustaining basis is due the late Carroll P. Adams, past International President, Executive Secretary and HARMONIZER Editor. Carroll not only took over the burdensome task of editing a magazine which provided district and chapter news, but also developed a program of advertising which kept the magazine self-sufficient. Among his many accomplishments Carroll will be remembered for his outstanding contributions to our fraternal publication.

Other early contributors to the magazine who were active in 1944 were the late Deac Martin and Maurice Reagan. Martin's first "The Way I See It" series appeared in the December, 1943 issue and remains a regular feature with guest writers. Probably no other individual wrote more words in the Society's behalf, or was more closely associated with the continued development of the magazine, than Deac Martin. Both he and Reagan, whose craft articles were written during 1943 and for many years following, must go down in HARMONIZER history for their many great contributions.



Carroll Adams

Our beloved Founder, Owen C. Cash, started his "Founder's Column" in 1943 and continued his satirical writings, many of which have become famous, until his death in 1953.

Additional contributors in the early days of the HARMONIZER were: Past International President Hal Staab, Joe Stern, (first editor of "Barber Shop Re-Chordings" and later originator of a "Question and Answer" Department), and Tom Massengale (who wrote biographical sketches of our earliest foursomes).

In 1944, Past International President Phil Embury made his appearance in the HARMONIZER as the Society's International President along with many new ideas, committees, etc., indicating the first business-like approach to Society affairs. The precedent of having a message from the current president was established and is continued today.

"Is a Pitch-Pipe Really Needed by Our Better Quartets?" headlined the first feature article prepared by the late J. George ("Obie") O'Brien and Sigmund Spaeth wrote: "About the Old Songs and The Old Songsters" in the November 1944 issue. This was the beginning of many HARMONIZER writings from the pens of both gentlemen. They surely go down in HARMONIZER history as bright stars.



Deac Martin

The HARMONIZER up to this point had still devoted most of its pages to carrying district and chapter news. A department, "Swipes from the Chapters" presented brief chapter news items and made its first appearance in November, 1944. This department, under several titles, has appeared since that time, although it has been condensed considerably since district publications and chapter bulletins have taken on prominence.

The November, 1945 issue listed many new Associate Editors as the HARMONIZER had grown from 16 to 32 pages, and the Society from 2,000 to 11,000 members.



Stirling Wilson

These men had certain states and provinces in defined areas from which they reported chapter news. This was a major step for the HARMONIZER which allowed then Editor and International Secretary Carroll Adams more time to handle the increasing work load of a fast-growing Society.

HARMONIZER

40th Anniversary



Results of the first reader survey indicated the HARMONIZER was "doing the job" very well in March, 1946. The survey was mailed to 300 readers with very encouraging results.

It's interesting to note the type and amount of advertising contained in the HARMONIZER in early 1948. A total of 51 ads appeared in the February, 1948 issue, 22 of which were advertisements of chapter shows.

On June 9, 1948, at a Board Meeting in Oklahoma City, the Finance Committee's recommendation to raise the HARMONIZER subscription fee to \$1.00 was accepted.

A complete financial statement of the Society made its first appearance in the September, 1950 issue as a result of a by-law adopted in January of that year.

Bob Hockenbrough made early artistic contributions to the publication starting in 1949. He came on the HARMONIZER scene about the same time as F. Stirling Wilson, whose humorous writings appeared in many issues until the early '60s. Another man whose many contributions to the Society included a good deal of writing for the magazine is Past International Vice president Jean Boardman. His early contributions started in 1946 and, besides taking an active part in the Society's music program, he wrote numerous feature articles for our publication.

Early in 1952, a Community Service department made its appearance and gave an account of all efforts of our chapters to provide Community Service.



Bob
Hockenbrough

Bob Hockenbrough relieved Charley Ward as "Share The Wealth" editor in September, 1952 and retained the position through 1961. One of the most popular features of the magazine (as indicated by surveys), the department was handled by Dan Knapp, Elmer Vorisek, George Dohn, Charlie Wilcox and Ken McKee.

After the retirement of Carroll P. Adams on June 30, 1953, Robert G. Hafer, his replacement as international secretary, assumed the duties of editing and producing the HARMONIZER. Under Hafer's editorship the "News About Quartets" department was instigated in December, 1953 issue. It has

remained as a continuing department since that time, dependent upon quartet contributions.

A major change in the method of mailing the magazine took place with the June, 1952 issue. Prior to this each issue was

bulk-mailed to each chapter secretary. As a result of a \$.50 increase in dues (even though it was not effective until July 1st, 1953), the magazine was mailed individually to each member. This mailing procedure still exists.

Although the magazine was still a quarterly, as it had been through the first ten years, general format changes appeared in the issues in 1954.

Robert H. Breunig became the Society's first full time HARMONIZER Editor in 1954 and resigned one year later to take a position with the Highway Safety Council in Washington, D. C. The editorial policy then reverted back to the headquarters staff collecting material and hiring a man to lay out and edit each edition on a "per issue" basis.

Don Wooton, cartoonist, along with Bob Hockenbrough, were responsible for many of the artistic cartoons and colored covers until 1955.

"Ye Olde Ed," as he always referred to himself during 13 years of compiling information about the old songs for the magazine, George O' Brien passed away on November 5, 1957, leaving behind a vast amount of information regarding the music we sing. Another HARMONIZER pillar had left our midst.

In 1958, the HARMONIZER became a bi-monthly. Issued four times a year for 15 years, this represented a major step in providing more for the members.

Throughout HARMONIZER history we must remember the numerous articles prepared by present and former members of the International Office staff: Ken Booth, Bob Hafer, the late Floyd Connett and Chet Fox, Bill Otto, Curt Hockett, Dave Wilt, Robert Meyer, Barrie Best and Bob Johnson. "Through the Years," a regular department dealing with Society history, was instigated and written by former Staff Member Bill Otto until 1961, when Past International Board Member the late Calmer Browy (Madison, Wis.) took over the department. Dean Snyder continued the department under the masthead "Historical Notes" when he became Society Historian. He writes the column today as Associate International Historian.

Curt Hockett, who acted in dual capacity as Editor and Public Relations Director from March of 1958 until 1963, was largely responsible for general changes in the magazine's format and content.

As chapters and districts continued to become more involved in publishing their own bulletins and publications, the content of the HARMONIZER has become more dependent upon the contributions of members. A wide variety of articles, ranging from human interest stories about members to controversial

(continued on page 32)



Hugh Ingraham

FIELD MAN COVERS 51,000 MILES IN YEAR

Seeds of Good Administration Have Been Sown By JAD

By Hugh Ingraham

Formerly, Society Field Administrative Representative

Currently, Director of Public Relations

(Reprint from Nov.-Dec., 1963)

July 28, 1962 and the red Nash station wagon pulled into a Howard Johnson motel on the east side of Columbus, Ohio. I was "in the field" and ready to start a wonderful year with a great group of Barbershoppers.

The miles started to pile up as I tried to meet as many Barbershoppers as possible in the shortest possible time. Initially the travelling was the best part of it, not only because weekends back home meant sleeping on the floor. No argument with my wife . . . just the fact that our furniture hadn't arrived from Canada. As a matter of fact, it didn't arrive for 24 days!

Buckeye chapter members were wonderful in their efforts to help us, but after 24 days you get just a bit sick of sleeping bags, a camp stove, and an ice cooler.

The furniture finally arrived, and I tried to get back in the good graces of wife Kath by buying her a new wardrobe for our first Johnny Appleseed Convention in Cleveland. Her clothes, mine also, my files, and a new set of luggage disappeared during the Sunday afternoon chorus contest when someone broke into the car and stole every apple-pickin' thing.

Our unfortunate experience, however, was soon forgotten—obliterated by the memories of how wonderful everyone was at our first JAD Convention. Cleveland marked my first House of Delegates meeting too, and I wondered how I would be received: as another officer working for the District or as a spy from International?

Well I'd better say right here and now that no man could have received more solid backing from district and chapter officers than I did in JAD. The educational programs which were instituted in Johnny Appleseed last year were very ambitious indeed and never could have been fulfilled without complete co-operation from a dedicated group of district officers.

ADMINISTRATIVE TRAINING CONDUCTED AT CHAPTER LEVEL

What was the program? Well, early in the game JAD President Lou Mau and I decided that the district was never going to reach its potential without intensive administrative indoctrination *at the chapter level*. Using the chapter officer manuals provided by International, a teaching outline was developed. District officers and Area Counselors were called together at two central points (attendance was 100%) to (a) be briefed on the district's objectives for the next year; (b) inform them

of their responsibilities and ascertain whether they were willing to accept them; and (c) teach them what we wanted taught the chapter officers.

Each District officer was then assigned to a certain number of chapters at which he was to conduct officer orientation sessions. As I recall, none had more than four to cover, though some ended up doing more than that. Since my time was entirely at the District's disposal, I conducted 19 sessions.

The result? Over 90% of the chapters received individual instruction for their officers, and it was all accomplished before the end of January. As a matter of fact the program would have been completed before the end of 1962 had not winter snows interfered.

Informed chapter boards resulted in better administration which in turn resulted in increased membership. What a happy day it was when Chris Noie phoned me from Harmony Hall to say that JAD had qualified a fourth quarter for Toronto! Not only that but we nosed out Southwestern to become the first District in the Society to hit last year's membership total.

Education was not the whole answer, of course. Extension played a large part in JAD's growth this past year. Twelve groups were licensed, and three of these have already chartered.

FUTURE SUCCESS HINGES ON CONTINUED EDUCATION

Yes, it was a great year—but only the start. Plans have been laid for continuing and expanding the education of chapter and District officers (remember, there's a new batch every year); a new convention manual has been written and put into effect; Mid-Winter Delegates' Meetings have been instituted and will continue. Johnny Appleseed will continue to grow and progress if men are properly trained and selected to build on the foundation laid by Lou Mau and his officers this year.

So it's one year and 51,000 miles later and the red Nash has given way to a red Chevrolet. What are my thoughts on the Society after spending 12 months in the field in a District which I am pretty sure represents a good cross section of the Society?

We suffer most from lack of knowledge and lack of objectives. This appears true at almost all levels.

The solution? Not so easy, I'm afraid. Chapter boards which are willing to work, to listen, and to be taught—plus men with the ability, the time, the desire, and the knowledge to teach them.

Let's go to the Seattle Convention together.

**United offers special discounts
to the July convention.**

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Fly the friendly skies of United.



THE WAY I SEE IT

By Deac Martin,
3235 Rocky River Driver No. 9,
Cleveland, Ohio 44141

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

(Reprint from Jan.-Feb., 1965)

When this column was a one-man operation—over 20-some years—a few of its few readers wrote their appreciation for the "sharp needle" jabbed occasionally into emcees and quarter monologists who smeared off-color vulgarity by word, gesture, or actions upon the clean fabric of our public concerns. Conversely, it also put a few "noses out of joint" when it would remind ourselves that our speedy international growth and unique individuality were the results of adhering to the pledge written into our name—to preserve a *distinctive* type of harmony. It has also launched a few small rockers at latecomers who stepped aboard after the Society was in motion and accelerating, who have enjoyed the ride without the painful jolts of the development years, and who want to change the "out-moded" name of the Society. (Quotations are from the chapters of the late Will Cook's history in the May-June, '64, HARMONIZER. What a fine job he's done of sifting heaps of facts, co-ordinating them, and giving us a word picture of ourselves!)

This column's admonitions have not affected trends since it is evident to a discerning member that the comment stems from a sour-puss messianic (discovered by A. M. A. research among Sweet Caporal smokers). Obviously, this Model T in the jer age has devoted limited and dubious talents to blocking improvement, progress, and modernization.

But until thrown out by the editorial committee, this commentator remains conservative and unprogressive in concepts such as *Keep It Clean*, *Keep It Barbershop*, and *Keep The Name* on which success has been built.

These were the concepts to grow by. They're so basic that they are still the ones to live by in the future. They are the main elements in our good public relations, what the public thinks of us, in a word our Image. It is shaped by our quartets and choruses as they are heard and seen by the public.

To the public, our quartets and choruses are the Society. Keep it clean and keep it barbershop are two characteristics that set us apart from the vulgarity of cheap carnival and nightclub acts, and from rock 'n' roll, choir and glee club types of singing, three-chord folksongs, and the modern orchestral dissonances by which we're surrounded. Each type has its place in the broad field of music, and so does barbershop harmony. When we join with one of them we become *pale hybrids* that have lost the character of both parents. Our early chorus directors who tried to simulate the sounds of a Waring choir backed by orchestra learned that untrained voices a cappella can't do it. They stopped trying or persevered until the chapter brought in another leader.

Our type of harmony needs no assists from outside. It is long past the stage where "barbershop harmony" was associated with the yowlings of the prohibition era. (See "Three Eras of Barbershop Harmony," June, 1955 HARMONIZER if interested.) The oddity of our name was recognized by everyone including the founders. Through unremitting effort it

stands for a unique—"only one of its kind," Webster—clean type of family entertainment loved by young and old. Back-house and barnyard jokes, sick double-entendre, sexy allusions and such destroy in a minute the hard-won reputation that has taken years to perfect. That goes also for advertising a barbershop-harmony show and delivering harmonies that are slightly salted with true barbershop chords.

We have more singability in the Society today than ever before. Its veterans received their "training" by trial and error under the gas lights, by ear. They sang for their own enjoyment, and let the listener beware. Nowadays our membership includes a host of men with musical ability, knowledge, and experience. It is natural that today's younger members are influenced by the more modern music that they've heard ever since they became music conscious. Unorganized in pre-Society days, we thought of barbershop harmony only in terms of personal participation and pleasure, just for fun. Organized now, younger men think of it naturally as singing for an audience and for competition.

Singing to entertain ticket buyers or in competition, our singers strain far beyond the more limited satisfaction of ringing a chord strictly for themselves. Anything to be different, and better than the forerunner in a contest or program! In the latter case, we've all heard "Sure! We know it wasn't barbershop. But the audience liked it, didn't they?" Audiences like hootenanny, and git-tars, and Chopin, and bucket basses, and the Kingstons, and pure undiluted barbershop, each in its own place. More and more we hear from long-time ticket buyers that our concerts are "different." "You don't sound barbershoppy like you used to." Hybridization!

Probably the lamest excuse for crossing the line that keeps us unique and safe is "We've got to give 'em more than barbershop to sell tickets". Does a Bach festival add a hillbilly band to sell tickets? Do hootenanniists hire a symphony orchestra to help sell tickets? Does the Philharmonic carry a pop song crooner to help sell tickets? Case dismissed! Even a small chapter blessed by a few members with ingenuity brings out the community to hear "those quartets and that chorus" in sufficient numbers to pay the janitor extra for cleaning the high school or church afterward, with something left over for the chapter kitty, if enough promotion is put back of the show.

Hundreds of harmonizations in the type we're pledged to preserve are available from Kenosha. Thousands of old songs in the library at Harmony Hall eagerly await selection and arrangement in the barbershop patterns. Sometimes nowadays it seems as if the nation has dropped its balancing pole and is teetering like a blinded slack-wire walker above Niagara. But we still have the old songs available for a fingertip touch, the contact with something solid to restore balance. They are among the few constants in North American life in an era of change and uncertainty. They are something to tie to. In preserving them we preserve or attain peace of mind while harmonizing.



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

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



Citation Presented to Society

(Reprint from July-Aug., 1965)

Pleased with the remarkable progress made by the Society during the first year of its support of the Institute of Logopedics, officers of the Institute showed their appreciation by presenting the Society with a citation at a special banquet commemorating the 30th Anniversary of the Institute on May 7th in Wichita, Kansas. The Society was represented by Executive Director Barrie Best who accepted the honorary anniversary citation which reads as follows:

"Whereas S.P.E.B.S.Q.S.A.

believing in the cause of opening the door of speech for the silent, has given generously of heart, hand and tongue that these persons, young and old, may find personal dignity

Be it there known

that on the occasion of this celebration of the 30th Anniversary of the Institute of Logopedics, the name of this friend of the communicatively-handicapped was inscribed in its books of record."

Both Mr. and Mrs. Best were guests of the Institute for the anniversary celebration dinner party which was attended by over 200 guests. Other prominent guests attending included actor Robert Young, who was master of ceremonies for the banquet, and singing star Anna Marie Alberghetti.

In making the presentation, Dr. Martin F. Palmer, director and founder of the Institute, lauded the Society for accomplishing so much in such a short time. And indeed we can be proud of what we have achieved. When one recalls that less than a year ago most of us didn't know the meaning of the word "Logopedics", it is almost unbelievable that we have already amassed nearly \$25,000 in support of our service project.

Much of the credit must go to the Society's Service Committee who, in consultation with Dr. Palmer and Institute PR Director John Kincheloe, drew up the program outlining how and why Society units and individuals might support the project.

First came the slogan, "We Sing . . . That They Shall Speak", now used almost as widely as the Society's official motto, "Keep America Singing". Then the gradual implementation of the rest of the program.

1. A special educational brochure on the Institute was designed and distributed to delegates at 1964 fall conventions.

2. A 15-minute color-sound movie, "We Sing . . . That They Shall Speak", was produced and shown at fall House of Delegates' meetings. (Eleven districts purchased their own copies to further develop the service program.)
3. The original film was revamped with a different ending (by TV personality Art Baker of our Pasadena Chapter) to make it adaptable for public showings. (Copies can be borrowed from Harmony Hall or purchased at \$85.00 each.)
4. A kit, "Guidelines for Producing a Logopedics Show", was made available by Harmony Hall. Included in it is the original song, "That Bright and Sunny Day" by Willis Diekema, Holland, Michigan, and Charlie Wilcox, Freeport, Illinois.

5. Telethons and barbershop spectaculars are being investigated as possible sources of large sums of money for the Institute's research and professional training programs.
6. The "Dime A Week That A Child May Speak" program has been instituted. Chapters are urged to buy special shaving mugs into which members may drop their weekly contributions to the Institute. (Your chapter currently has this information on the shaving mugs.)

7. Each district has been given the opportunity of "having a child of its own". Biographies of a needy child from each of the districts have been sent to the District Presidents. Ontario, Far Western, and Seneca Land have already raised the necessary funds for their child.

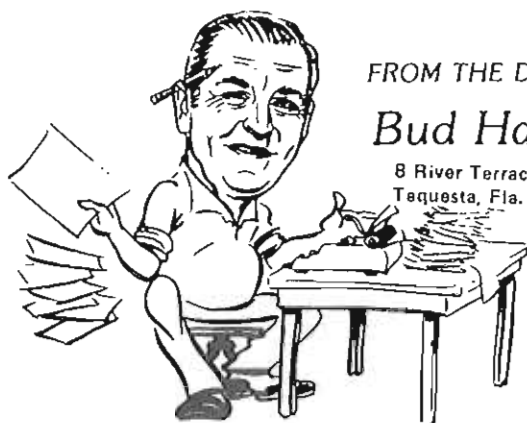
8. A poster boy has been chosen. His picture appeared on the cover of the May-June HARMONIZER. Plans are being made for general distribution of posters with his picture on them.
9. First recipient of barbershop funds was "Lucky". His story appeared in the May-June HARMONIZER.

The best news of all, however, is the way Barbershoppers—quartets, chapters, areas, and districts have given so freely of their time and money to this wonderful cause. It was on your behalf that Barrie accepted the citation in Wichita on May 7th.

Congratulations!



Pictured above from l to r are actor Robert Young, Executive Director Barrie Best and Dr. Martin Palmer, who is presenting Mr. Best with an honorary Logopedics Anniversary Citation.



FROM THE DESK OF
Bud Harvey

8 River Terrace S. E.,
Tequesta, Fla. 33458

(Reprint from Mar.-April, 1981)

I think it was the Spring of 1955 on a bright Sunday morning at Asbury Park that a balance and blend judge surveyed the four of us with a slight frown of distaste. Then he fixed a baleful eye on me and sneered, "You don't know how to breathe." This, mind you, to a guy who had been breathing very successfully for more than four decades.

Since then, scores of woodshredders have remarked on my unusual breathing techniques.

"I never sang with anybody who could hold his breath so short," said Frank Caldarazzo after he laid *Yona* to rest with full military honors beside the Bahia Mar pool recently.

I shrugged diffidently. There was no point in trying to explain that I had studied breathing under a hummingbird and that my respiration rate is well over the speed limit. My tenure as a tenor (or tenor as a tenure, if you read from right to left) was cut short because I could only sustain that final, piercing B-flat the length of a hemi-demi-semi-quaver. That's about two seconds in metric conversion.

It's little wonder that I've never been invited to conduct a craft session on

correct breathing technique. And that's too bad, too. Only one whose breathing style has been criticized so frequently and so passionately is in a position to bring to the subject the detachment of the true research scientist.

Breathing is a bio-mechanical process which, like a two-cycle engine, involves two phases — inhaling and exhaling. They are reciprocating functions and the one must follow the other in an orderly procedure.

If you neglect to inhale for any lengthy period of time you become what we call DEAD.

Conversely, failure to exhale brings on a condition known in medical circles as "corpus inflatus" or Air Bloat. The volume of air being stored internally expands filling all stored cavities (including the cranium), until you reach a point called "Zero Gravitation." This means you are aerodynamically conditioned for flight and may become airborne at the whim of the slightest breeze (called "ballooning" in deep-breathing circles).

Nor can the importance of alternate inhaling and exhaling be overemphasized. Any attempt to exhale and inhale simul-

taneously will meet with disaster. I tried for years, without success, to master the art of inhaling with one nostril while exhaling through the other and suffered severe nose bleeds. The pathology of this case is discussed at length in the paper, "Contra-nasal Breathing: From Windpipe to Pitchpipe" which I delivered before the Florida Society of Inhalation Therapists.

I'm sorry that space limitations don't permit me to go deeper into the biomechanics of the breathing phenomenon. Other pitfalls to be avoided by the serious singer include coughing, gagging, sneezing, hiccupping, gurgling during the flow of the song. Swallowing of final "g's" can be both painful and disruptive, and yawning in mid-vowel should be avoided at all costs.

This dissertation on breathing technique has been necessarily brief. I've only touched on some of the common faults. Perhaps, in a later seminar, we can really get down into the larynx and watch the air rushing by in the windpipe.

Meanwhile, for collateral reading, may I suggest "Famous Windbags I have Known" by Rancid P. Buttermilk III. (Parsimonious Press: \$49.95)

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Author Ron Riegler and friend

Editor's note: Author Ron Riegler is a seven-year member of our Society — sings in the Cincinnati (Western Hills), O. Chorus, current Johnny Appleseed District Champions — is 1969 chapter president — sings baritone in the 12th Place Internationally Ranked (in 1967) "Roaring 20's" — and is a member of the International All-Girl Tag Team Wrestling Champs (Kath Ingraham and her Ululating Lulus).

A TREATISE ON THE INFLUENCE OF MELLIFLUENT VOCAL TONIC PRODUCERS AND THEIR ABILITY TO INCREASE THE DECIBILIC CONTENT OF CHORALE HARMONIADS

or

IS REHEARSAL OVER YET? I NEED A BEER!

(Reprint from May-June, 1969)

This is the VERY FIRST time I have ever been ASKED to express my opinion for the masses; usually I don't wait to be asked. But here I am, finally — BIGTIME in the HARMONIZER. I haven't been so thrilled since I last watched "Let's Make a Deal!" So that I could make a good initial impression, I have sharply honed all my writing skills, read up on spelling, punctuation, and proper use of footnotes;¹ opened my mouth, and words came spewing forth all over my typewriter. I cleaned all the spew off my typewriter and wrote the following.

Have you, Arnold Averagevoice, ever heard anyone² say, "I don't sing with the chorus anymore because it's such a drag. I just sing in my quartet. I'm too good to waste my time with the chorus!" This is usually spoken by one of the Goodvoices: Gilbert Goldentonsil or Billy Balanceblended. You have probably heard this said many times; if you haven't — YOU'RE probably the one who SAID it!

Whenever I hear this, I take it as a PERSONAL insult; because, what Fabian Feltronic is ACTUALLY saying is that I sing with the chorus because I am stupid, do not have a good voice and haven't seen the light³ as he has.

Naturally, this is a bad situation, because if this feeling became prevalent, NO ONE would sing with the chorus — everyone THINKS they have a good voice! If you are new to a chorus and are interested in finding out who the Goodvoices are, just make this simple test: watch your chorus rehearsal! Marlowe Musicmajor is usually the one who makes all the Stage Presence mistakes or sings the wrong words. He knows EVERYTHING so well and learns things so fast that he doesn't have to pay attention anymore.⁴ I want to make it clear that I do not wish to offend anyone with these remarks; because we cer-

1. just testing!
2. meaning "dull," and having nothing to do with Transvetite or any other citizen of Transylvania.
3. St. Paul to the Corinthians: 1:9
4. Excuse No. 47 from "514 Excuses to Cover a Mistake and Still Keep Your Reputation As a Goodvoice."
5. ANYBODY in a quartet and not necessarily HARMONIZER Editor Leo Fobart.
6. A nightclub star or a fishmonger.
7. At the last pot party I attended, I bought five pieces of Tupperware!

tainly NEED our Goodvoices and big quartet men⁵ if our choruses are to be at all successful. But Harry Harmonically-accurate must consider several things he apparently has forgotten:

1. Unless he's a professional singer⁶, he will need all the vocal rehearsal he can get. Chorus practice is an excellent method of vocal training IF a person uses it correctly. If a singer wants to become better, he must either strengthen his voice through singing or by lifting weights with his Adam's apple.
2. He shouldn't look for the same thrill in chorus singing that he gets in quartet singing. Quartetting offers one a chance to display his ham and get individual glory. The thrill in chorus singing is the same type that is experienced while playing on a football team or going to a pot party⁷ with 20 other guys. That's the kind of thrill that comes with chorus singing! A bad team IS a drag, but a good team is a thrill to watch and be a part of. For instance, a quartet could NEVER produce the same impact that the Southern Gateway Chorus produced in winning their district contest with "Sailing Away on the Henry Clay!" Nor could a quartet man feel the pride that was produced in that winning effort. It's VERY DIFFICULT for a chorus to perform well; and when they do, each member can be justifiably proud.

Now, Sidney Sweetthroat, if it all boils down to the fact that your chorus is crummy; then, perhaps, it's YOUR fault! Remember, your absence from a chorus cannot BREAK that chorus — but, your presence can MAKE it!⁸

8. If Goodvoice STILL doesn't show up — hit him up — hit him with your Henway⁹
9. What's a Henway?¹⁰
10. About seven pounds!
11. In case you do not recognize Ron Riegler in that picture above, it's because he has lost 100 lbs. over the last year and a half. If you are interested in finding out his diet,¹² just take a piece of paper and list all your favorite foods. From now on just eat that: the PAPER — not the food!
12. Actually, he didn't go on a diet. He had a glandular problem so he had an operation and had 100 lbs. of glands removed!



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- New York Ain't New York Any More
- My Buddy
- Why Do They All Take The Night Boat to Albany?
- I'm Alone Because I Love You
- What I Did For Love

SIDE 2

- New York Town
- The Sweetheart of Sigma Chi
- Music Man Medley
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Are You Homo- or Bi- Singual?

By Chuck Nicoloff
4505 Thorntree Lane
Rolling Meadows, Illinois

(Reprint from May-June, 1971)

You won't find the above terms in Webster's, but for the purpose of this article, they may help to illustrate my point. And the point of this article surrounds the old, old controversy of the quartet man versus the chorus man. Now there's a subject guaranteed to raise a Barbershopper's hackle almost as fast as a ringing seventh.

Socrates (I think it was Soc.) once said, "Everybody loves the Bilingual Barbershopper. You know them well — those men who find time to fully partake of both choral and quartet activities." Poor old Socrates had very restricted vision (glasses weren't invented yet) and couldn't foresee the growth of barbershopping, its increasing sophistication and complex time demands. It was later that John Birch cried, "A pox on the Homosingual Barbershopper. Right is right and we cannot tolerate Barbershoppers singing in quartets while they renounce the chorus, and reverse your vices." Down through the middle ages (and some of the younger ones, too) this dilemma has grown and been nurtured by mankind (and rumor has it by womankind). The controversy still rages, but fear not, your trusty sage is about to lay to rest this Barbershoppers' blight for the last time.

LET'S GET SERIOUS

Enough of this tom foolery and levity, it's time to treat this subject a bit more seriously. Unfortunately, there truly does exist a great deal of animosity between the quartet man and the chorus man. Some chorus men resent what appears to be the quartet man's casual approach to the chorus. The resentment manifests itself in many ways. The chorus man may loath the minimum investment of rehearsal time the quartet man needs to carry his load in the chorus. He resents the long, arduous hours he and the rest of the chorus members invest to learn their parts and produce a unit sound. He may also be jealous of the fun the quartet man is having outside the chorus or resent the recognition that goes to quartet men. Perhaps less intense, the quartet man may have a somewhat mutual feeling about the chorus man. He may consider him to be a poorly trained singer, or a leaner, or a weak singer, or just too cowardly to face an audience outside the friendly environs of the chorus. Yet, if we evaluate the subject more closely and sift out fact from fantasy, the perspective changes remarkably.

First, let us examine the case for the quartet man. Most probably his first motivation was to sample the pure ambrosia of the quartet sound and his desire for a more personally satisfying musical experience. From that point, a number of elements may have nourished his desire to continue quartetting — to name a few: recognition, prestige, respect, fun, etc. Often he feels he is a better singer, or at least more experienced, and theoretically he may be right. He may, or may not be, endowed with a better voice, but he does have a big thing going for him. He has a better opportunity to learn the basic rudiments of proper singing such as good breath control, proper enunciation, vowel formation, self-confidence, professional deportment, etc. By and large most quartet men take advantage of this opportunity. Even in the poorer quartets, practice and perfection of singing techniques is evident. In fact, the quartet man must learn and improve because in the quartet, mistakes and

inadequacies become painfully apparent to all.

Most chorus men will agree with the quartet man's value to the chorus musically speaking. *BUT* the chorus man says that's not the whole case. He claims too many quartet men become so engrossed in quartet work that their total attitude changes. Attendance at chorus rehearsals is sporadic, they are too choosy with whom they will sing, they can't be depended upon for singouts. Money gets to be a major issue. They just think they're too good to help the chapter any more.

THERE'S NO TIME FOR SINGING

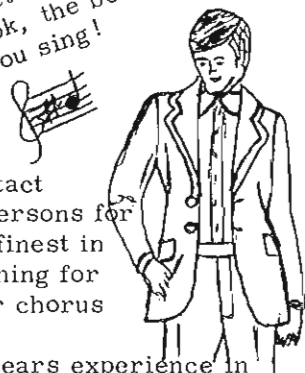
No doubt some of the accusations are true, or at least appear to be so on the surface. Most of us have severe time restrictions brought about by family or occupation. One night out a week is all many can spare, so the chorus is their only musical outlet. Most quartets must rehearse at least once weekly. If the quartet man attends chorus rehearsals regularly, that's two nights out weekly. Most established quartets average about one sing out per week — that makes three nights out weekly. Suddenly the chorus has a sing out — now he's gone four nights. As contest time approaches, the chorus decides to rehearse two nights per week — so does the quartet — now what does he do?

There are other complications, too. Take my own case. A friend of mine recently said, "Boy are you lucky to sing with two guys from another chapter — now you get to sing for both chapters." Yeah — real lucky! Now I assume an obligation to sing before two chapters and they both meet on the same night. Furthermore, requests may come to appear on sing outs with both choruses! In addition, we can expect more sing outs because we now are involved with two communities. (How about the poor quartet where each man belongs to a different chapter?) In my case another complication occurs. Being Area Counselor, I am supposed to visit the other three chapters in my area one time quarterly. Would you believe that they all meet on Monday night, too? There goes twelve more chapter meetings I can't attend. Anyone for an eight-day week?

The foregoing may have laid to rest some of the chorus man's complaints, but what about the other charges that have been leveled at the quartet man? Some quartet men do get inflated egos and it's about time they got smart and did a little P.R. work. A little humility and consideration for chorus members is most certainly in order. I sincerely believe that the quartet man has a strong obligation to his chapter and chorus. If he doesn't have time to sing with the chorus, he can compensate and support the chapter in other ways too numerous to mention here. The chapter and chorus must remain strong for therein lies the classroom for all new Barbershoppers and the spawning ground for the quartets.

Hopefully the foregoing has been enlightening to both adversaries. A little understanding by both would benefit all immensely. Perhaps if more chorus men would try quartetting, better understanding might be reached. Simultaneously, greater involvement of the quartet men in chapter affairs and the chorus would create a better attitude. In the words of that great philosopher, Christine Jorgensen, "If you can't beat 'em, join 'em."

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Woodshedding: Instant Gratification

Editor's note: The following letter was written by Skokie, Ill. Barbershopper Phil Schwarz (of "Mid-night Oiler" fame) to Phil Lewis, a member of the BBC crew which filmed our Portland Convention. We thought Phil's observations on the subject of woodshedding worthy of sharing with HARMONIZER readers.

(Reprint from Jan.-Feb., 1974)

You asked me to write you concerning some of the observations I made during our conversation at the Portland Convention. Specifically, you asked me if I thought that barbershop singing would ever have broad public support. The answer is both "yes" and "no."

There are two principle types of four-part singing activity — singing arranged songs in an organized quartet, and attempting (woodshedding). Singing in an organized quartet, especially one which competes in Society contests, requires the kind of dedication once found in Olympic athletes and Tibetan monks. The gratification for the long hours of rehearsal is delayed until the quartet appears publicly in either a contest or a show. The enjoyment that quartet members derive is based on the acceptance of the group by the judges or audience. Watching and listening to a well-rehearsed, fine-sounding quartet is a "spectator sport" that the general public can enjoy.

Woodshedding is a much different type of activity. Four men, who may not even know each other's names, can stand facing each other, their backs to the world, and spend an hour singing two lines of a song over and over until they are each satisfied with the result. The sound they make during this process can be far from musical, yet each man derives immense pleasure from participating in it.

INSTANT GRATIFICATION

My theory is that the source of pleasure one finds in woodshedding is the instant gratification associated with singing and listening. As you sing through a song, trying to make it as perfect as you can, your ears tell you at every instant if you have succeeded; your success or failure is known to you (and the others) *instantaneously*.

Further, the gratification can be *sustained* over an extended time, the longer you can sing perfectly, the more enjoyment you have.

Woodshedding may be the only acceptable activity an adult can engage in for which the above analysis is true. Children are expected to demand instant gratification for their acts, but the measure of maturity for an adult is the extent to which he defers the compensation for his activities. Twenty-year mortgages, saving for the children's college education, sacrificing family life for career advancement, etc., are the things expected of a responsible, mature adult. It is not surprising, then, if a man chooses a hobby which temporarily frees him from the strains of everyday life; he would be drawn to one where his rewards immediately follow his actions. It is also

obvious why woodshedding is pursued so intensely and why it is so emotionally satisfying — it completely fulfills the physiological need to know *now* that in your *own* eyes you can perform successfully.

WOODSHEDDING NOT "SPECTATOR SPORT"

I don't want you to get the idea from all of this that I am trying to discredit woodshedding. I am only trying to indicate that it is a very personal activity which probably would not appeal to a large portion of the general public. Woodshedding is not a "spectator sport" — only participants can fully enjoy it.

Although it is not a public activity, woodshedding does have important and very necessary functions within the Society. For newer members who have only sung in their chapter chorus, it provides a non-public way to try their skill at quartet singing. For older members it is used as a testing ground for the creation of new quartets — many different combinations of voices can be tried without anyone committing himself to starting an organized quartet.

A lot of informal education is also provided by woodshedding. New members learn the "old standards" from the older members. In the process, they usually are given some Society history (which quartet sang whose arrangement at what contest, etc.) as the old-timers reminisce and show off their expertise.


NEW IDEAS TRANSMITTED

New musical ideas and arrangements are transmitted from member to member through woodshedding. If a new ending for a song is created in New York, it just might be sung in San Francisco a month or so later — even though it was never written down!

The answer to your question, then, is that our very fine, talented quartets will continue to get the public support they deserve and the number of fans of barbershop music will continue to increase as the Society trains more and better quartets in the future. However, the noble art of woodshedding, a very important, necessary, exciting and unique part of barbershop singing, will be enjoyed only by a relatively few but ardent Barbershoppers.

Phil, it was a pleasure meeting you and your crew. I hope that the observations I have made here might, in some way, help you to understand our peculiar and unique hobby.

A closing thought — don't be too hard on woodshedders — anyone who would stay up half the night to sing about his mother can't be all bad!



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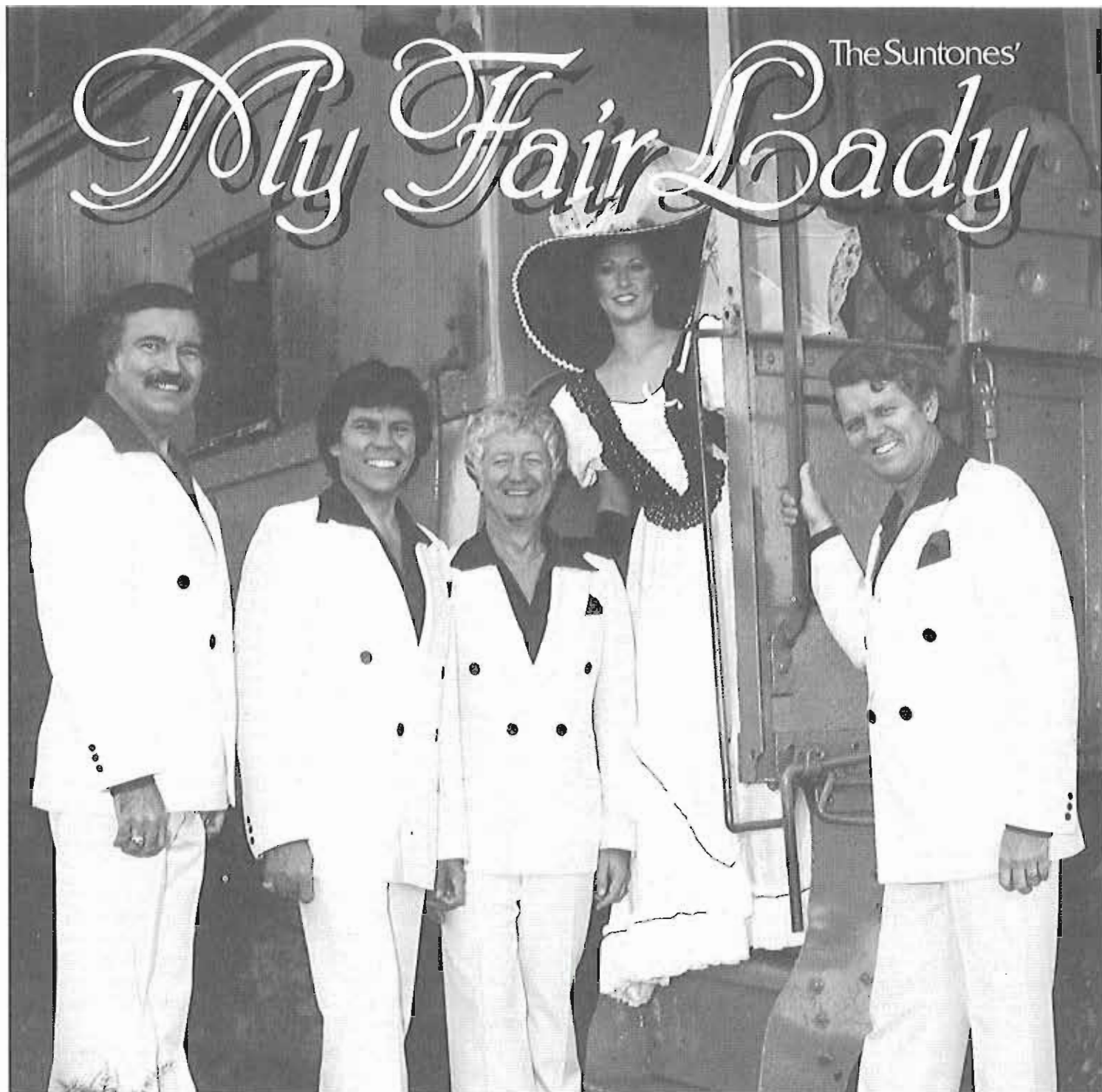
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The Dangers of Sophistication

By Val Hicks

(Reprint from Nov.-Dec., 1974)

6053 No. Flora, Fresno, Cal. 93710

We often pride ourselves on our level of musical sophistication, but let me remind you that sophistication, strictly speaking, refers to deception, adulteration and lack of simplicity. The Sophists were teachers of rhetoric and philosophy in ancient Greece (5th Century B.C.), and they were known for their adroit, subtle, but often fallacious modes of reasoning. They were wise, clever, but deceitful. So, strictly speaking, a sophisticated person is one who has lost genuineness and naturalness.

When we boast that our barbershop music has acquired musical sophistication we are, in reality, saying that it has lost its original naturalness and simplicity. And this is what worries me, because sophistication has been the death warrant for more than one folk-art form. Barbershop harmony has always possessed a virility untouched by the more complicated and esoteric choralistic techniques, untouched, that is, until the last few years. I now see and hear an EMASCULATION process taking place!

It is due in part, I think, to the gradual merging of sexual identities in our current society. The traditional roles of "man" and "woman" are becoming blurred. As the women's liberation movement gains strength, some men are relinquishing their age-old masculine leadership functions. This musical emasculation (and I'll explain what I mean by that term in just a moment) is also due in part to the growing number of music educators and other academically trained musicians who have joined our Society in recent years. They bring with them a background of choral and glee-club techniques which they apply to barbershopping. Yet another influence is the constant influx of new Barbershoppers raised on a different musical diet. The musical tastes of these men have been molded largely by radio, television and the recording industry.

I see this "emasculation" first of all in our staging and costuming ideas. We have entered an era of pseudo-dramaticism. Too many quartets look dandified, with their garish outfits, ponderous entries, heavy makeup and overly delicate, even sissified stage presence gestures. What ever happened to the quartets that came on like gangbusters, standing firm of foot and belting forth a song like it was a command performance.

PROBLEMS NOT ALL VISUAL

The problems are not just visual, however. There are some aural trends with which we should be concerned. One noxious practice is to balladize portions of "up-tempo" or rhythm songs. Granted, we sometimes hear popular singing stars utilize this device at Las Vegas shows, but remember, they have an orchestra to help them gain any lost momentum. Often, in our style, the quartets and choruses never quite regain the centrifugal impetus and toe-tapping excitement once they allow a balladized section to impede rhythmic interest. Another bothersome practice is the overuse of *accelerando* and *ritardando*, and when these devices are coupled with numerous contrasting dynamic nuances, there is an insipidity that sets in. I guess it's something akin to the duality of choices expressed by Robert Frost in his poem, "The Road Not Taken." We can either serve the music or go on a musical ego trip! If we serve

the music, we remain true to the song's melody, rhythm, harmony, lyrics intended tempo and form. If we make it an egoistic adventure, we FORCE our ideas upon the song instead of letting the song speak for itself. You see, if a song has little to say until we have twisted it to fit our will, then it is probably a weak vehicle in the first place.

The choralist and concert vocalist have always relied more on technique than have Barbershoppers, but technique can be dangerous, because it tends toward abuse. The essence of art is subjugation or disguising of technique, and much of our technique is blatantly apparent. The not-so-subtle "turning of the vowel" that we hear today has been abused, as have other practices such as the Waring "Tone Syllable" system.

Another area of emasculation is the growing use of Hollywood and Broadway songs, many of which were not intended for unaccompanied treatment. When crooned by a well-meaning, but mis-directed lead singer they create a mood of "preciosity," as one critic noted. In other words, they lean toward a feministic approach, tinged with plasticity. Another trend is toward the use of overly saccharin and maudlin songs. I have even seen a certain lead singer who is able to bring forth a real live tear on command as he tells of unrequited love or premature death.

DANGERS ARE THREEFOLD

The dangers of musical sophistication are threefold:

(1) We begin competing with the commercial world of show business; not financial competition, but competition in the eyes and ears of the public. We'll lose every time if we insist on copying show biz styles and stars. We have to give our fans the music they DO NOT hear on records, radio and television. This has always been one of our vital features. Let's not lose it as an attribute.

(2) We begin to lose our stylistic identity as we become more of a choral organization. Perhaps it's the difference between hand-crafted furniture and factory-made. I have never objected to barbershop harmony's slightly-rough-hewn appearance because it holds up so well! Technique is always a means to an end and it has never been granted Godhood. True artists always hide technique. They never flaunt it.

(3) We begin to lose our strong masculine appeal. Our Society remains one of the last bastions of defense against forces which would rob us of truly masculine rights. A truly masculine right is the freedom to shed a tear recalling a mother's smile, friends of yore or days gone by. Please note, the song creates the mood, not an array of phony visual and aural gimmicks. A truly masculine right is to put your arm around a guy because you love him like a brother (after all, you've sung with him for 15 years!) and not be called queer. A truly masculine right is to stand, firm of foot and voice, and burst forth in song, song that is unimpeded by pseudo-dramaticism, dynamic gimmickry, tempo tampering and complicated technique.

The "way I see it," we have to keep barbershop harmony strong, virile and exciting.

The question is: what are we going to do about it?



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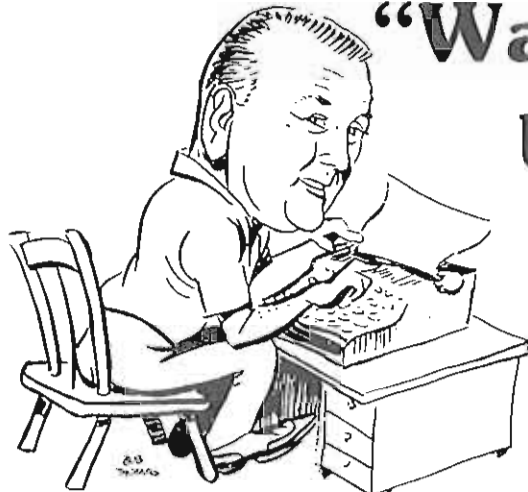
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(Reprint from May-June, 1981)

Mention of the new ASPAC (American Society of Plagiarists and Copywrongers) Song Machine in an earlier issue touched off a ripple of indifference which subsided instantly. But not before provoking a letter from a Chinese Barbershopper in Nanking named Chou En Lai (anglicized form; Joe N. Lile), who has composed several very popular Chinese barbershop songs, including *Carry Me Back to Old Manchukuo*, *Hello Ma Concubine*, *On a Stateside Honeymoon* and *In the Shade of the Old Lichi Tree*.

Chou wrote that he is a member of the Suchow chapter (or "tong," as they're called over there: Song Tongs), and found the account of the Song Machine fascinating but a little sketchy. He said he is trying to apply the same principle to the abacus but is encountering some engineering problems.

To tell the truth, I was astonished to learn that barbershopping had taken root in China. The Chinese musical scale, based on the Oriental metric system, consists of only five tones — or six if you count Taiwan. The dominant, or barbershop, seventh chord doesn't exist in the Chinese scale, and their idea of a ringing chord is what we would regard as a real clanger.

And, speaking of clangers, the gong is an integral part of the Chinese barbershop song. In fact, they have a particularly god-awful-sounding gong manufactured for Chinese Barbershoppers called "Tong Song Gong." The sole manufacturer is a part-time Barbershopper in Hong Kong named Everett Wong. In Chinese barbershopping circles he is known as the "long Wong" to distinguish him from his brother Howard, the "short Wong," who lives across the bay in Kowloon and sells

"Way Down Upon the Yangtse River"

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babies. No barbershop chapter in China has any face at all unless it owns a genuine Long Wong Hong Kong Tong Song Gong.

But I'm afraid we're getting away from the point of Chou Lile's letter:

"I'm trying to write a new arrangement of an old Honan folk song called *Steaming Down the Yangtse on the Robert E. Li* (he wrote) and my mini-Song Machine keeps short-circuiting. I suspect most of the components were manufactured back there during the Great Cultural Revolution when public confession was the "in" thing. I very carefully fed in the opening lyrics of the verse:

'Way down on the levee

In old Honan province

Where Mommy and Daddy

Made loose-fitting gom-mince . . ."

He interrupted himself to explain that the curious Chinese word "gommince" is an idiomatic expression peculiar to the garment industry in the lower Yangtse Valley. Then he went on to explain his problem. Attributing it to faulty circuits produced during the Public Confession Era, Chou said his Song Machine produces only one tune: *Tell Me You'll Forgive Me*.

Chou's plea for help certainly didn't fall on tone deaf ears. I hastily re-wired my experimental prototype model of the Song Machine to meet the limitations of the Chinese scale and, as a special bonus, fed into it the basic musical ingredients for a couple of new arrangements.

Boy, will Joe N. Lile be surprised when he opens the package and the Machine plays the *Boston Common* version of *When It's Watermelon Time in the Tibet Autonomous Region!*

subjects, have become the general reading fare.

News items worthy of Society-wide attention are culled from both district and chapter publications and used in the magazine's "Chapters in Action" department; interesting information about quartet activities makes up the "News About Quartets" section.

How is the HARMONIZER rated by Society members now? A comprehensive questionnaire in the March-April 1980 issue brought responses from 600 readers. The magazine received a general overall rating of "good" to "excellent." Several changes in the physical appearance of the magazine were suggested. These ideas for format change have been gradually taking place since 1978. New ideas for layout and story presentation have been implemented under the direction of Robb Ollett, who joined the staff in 1979 and was later promoted to Public Relations Director in 1981. The HARMONIZER is now under his jurisdiction and he, along with Editor Leo Fobart (editor since March, 1963), are in charge of the publication.

The actual printing of the magazine has moved around somewhat. First printed in Detroit, the printing later moved to Cleveland; back to Detroit, then Seymour, Ind. and since 1962 by Badger Press in Kenosha. Printed by letterpress until the move to Kenosha, the magazine is now printed offset.


The HARMONIZER printing contract, as per International by-laws, is let out for bids every other year to not less than three bidders. We're proud to say we have had as many as ten bids in one year. The two-year contract is awarded in October and becomes effective with the following January-February issue.

We look upon the many gifted writers who contributed through the years with great awe and respect. Without their unusual dedication and inspiration, neither the magazine nor the Society would have achieved the status we've reached today.

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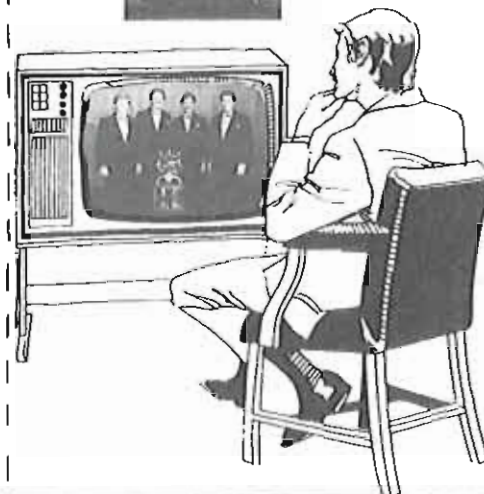
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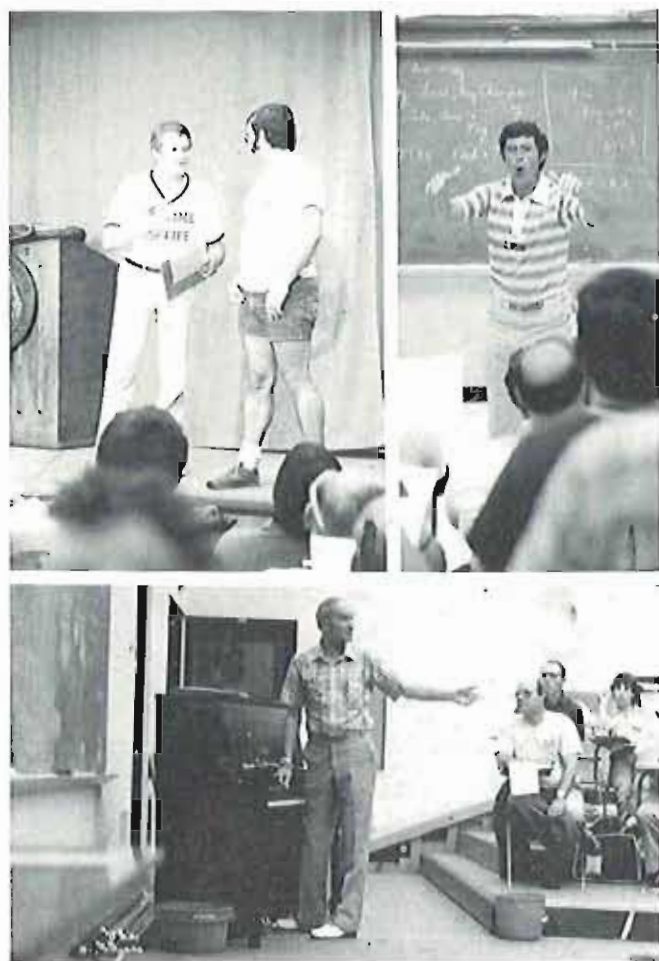
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