



The Harmonizer

OFFICIAL PUBLICATION OF THE BARBERSHOP HARMONY SOCIETY MAY/JUNE 1983

Harmony College 1983



**"There'll
be some
changes made"
See page 4**



HELP WANTED: DIRECTOR



The Pine Baron Chorus of the Cherry Hill, NJ, Chapter is seeking just the right director. The 163-man membership of the chapter, who regularly put 100+ singers on the risers for contests, is looking for a competition-oriented man who also enjoys the social side of barbershopping (we don't think competition and fun are mutually exclusive), to help us achieve our goal of more international competition. A perennial first- or second-place finisher in the crowded Mid-Atlantic District we've had a taste of international competition as a medalist in 1981 in Detroit, we're ready to return, and willing to do what it takes to do so.

We are able to offer the assistance of a dynamic team of craft, sound, and stage presence specialists, including an associate director who is extremely capable but is unable to undertake a full-time directorship, as well as an excellent music committee and administrative staff who are also dedicated to our joint goals. Cherry Hill is at the hub of the Delaware Valley, an area replete with diversified industrial, commercial, and educational activity and opportunity. We ♥ the Delaware Valley; you will, too!

If you think you are our man, we want to hear from you. Please contact Doug Adams, 675 E. Street Road, Apt. 1504, Warminster, PA 18974, or call 215-742-4300 during business hours or 215-355-5488 in the evenings or on weekends.

"JUST FOR THE FUN OF IT"

Have You Heard? . . .

*Irish Pyramids
Fight Fiercely, Harvard
Presidential Minuet
Train to Morrow
Baloney Song
Helluva Funeral
Super Skier
Lydia Pinkham
Seven Old Ladies
Lizzie Borden
TV Western Medley*



or even? . . .

*Ah, Shut Uppa You Face
Wild Rover
Foolish Questions
Fifty Million Commies
Insurance Song
Steve O'Donnell's Wake
Betty Jane
Mexican Hat Dance
Don't Buy Liverwurst
I'm Saved
Little Darlin'*

*If not, why not
contact . . .*

THE BLUE HILL FOUR

Lew Nelson—71 Conant Road, Westwood, MA 02090/(617) 329-2333

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**For a Youthful
Knight of
Barbershop Harmony
The Royal
Chordsmen**

contact:
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Conventions

INTERNATIONAL

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

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Have performed Barbershop Harmony in Comedy Style in 31 states, Canada, Sweden, and for the U. S. O. in Japan, Guam, Okinawa, Hawaii and the Phillipines.

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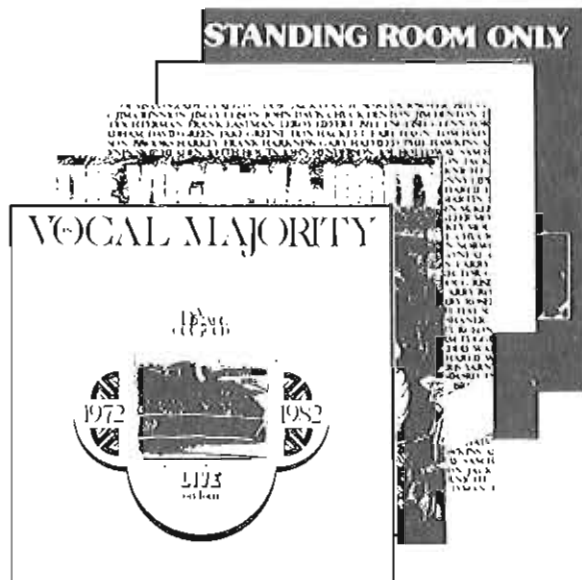
We've managed to capture all the emotion, the powerful sound, and the precise musicianship of the 1982 International Champion VOCAL MAJORITY in a stereo album that you won't want to miss!

THE VOCAL MAJORITY recently completed a tour of San Francisco, Los Angeles and Denver, performing before sellout crowds in all three cities. We took along our own recording engineer and some of the most sophisticated stereo recording equipment available. The finest

moments of the tour were captured for YOU to enjoy with your own stereo system.

The new album celebrated THE VOCAL MAJORITY's first ten years of existence -- a decade filled with three International Gold Medals and five Southwestern District titles. Along the way, the V.M. has recorded four other unique stereo albums that shouldn't be missed by anyone who enjoys near-perfection in vocal music. The coupon below provides an opportunity for you to acquire past VOCAL MAJORITY albums you might have missed along the way. Don't delay. Clip the coupon and mail it, along with your check made payable to DALLAS METRO CHAPTER, to the address below.

Enjoy a decade of marvelous music in flawless stereo.



Please mail the following Vocal Majority records to me:

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The Vocal Majority, P.O. Box 29904, Dallas, TX 75229

Harmony College, 1983 — (Aug. 7- 13)

“there'll be some changes made . . .”

By Joe Liles, Director, Music Education and Services

Harmony College 1983 offers more of the greatest educational opportunities our Society can provide. Under the leadership of “Dean” Bob Johnson, the 13-year old week-long school has become a formidable institution. With a new wave of singing techniques, Harmony College extends its course curriculum.

This year we have kept some courses: history of the barbershop style; master of ceremonies; Saturday Night Live (show chorus); basic craft; theory of barbershop harmony; arranging I, arranging II, advanced arranging workshop; introduction to coaching, advanced quartet coaching; fundamentals of chorus directing, advanced chorus directing; front line live (front line choreography class for Saturday Night Show); physics of sound; woodshedding; quartet activity; tag singing; repertoire; video cassette of the latest International convention; sight reading; and song leading.

However, some changes and new subjects will welcome you this year. First of all, in areas of show production, a new 12-hour course will be taught by Bob Allen, called *Show Administration*. This is an in-depth comprehensive

study of off stage show committee's duties and responsibilities for producing successful and profitable shows. Areas covered include: show chairman, ticket sales, mail order, publicity, block tickets, printed program, talent hospitality, house and cast party chairman.

A revised 12-hour course in *Show Production* will be given by Morton (Mort) Burt. A detailed and practical presentation of the on stage aspects of producing successful and entertaining shows, with special emphasis on themes, content, structure, pacing, timing, and staging. Areas covered include: show director, script preparation, set and art design, staging and set construction, wardrobe and props, sound, lighting, stage manager, and chorus manager.

Mort and Bob have provided the Whittier, Cal. (Far Western District) Chapter some of the most outstanding shows that can be found anywhere. Over the years they have developed a show production manual for their chapter that would be the envy of any musical organization. They are presently revising the manual for adaptation for any chapter and it will become the new *Show Production Manual* for the Society. Many years of love, labor, knowledge, experience and skill have gone into developing this material. If things go as expected, it will be printed and available as a text at Harmony College this year.

Each of these courses will be offered in the morning and evening sessions. *Show Production Workshop* headed up by our master and long-time teacher in this area, Joe White, will be offered in the afternoon and evening sessions. It is a class in actual construction of sets, use of lighting, scenery, painting, etc. for the Saturday Night Show.

A new mini-course on *Costuming and Make-up* will be taught by Dennis Zobel, a Barbershopper from San Antonio who does this as a profession.

It is conceivable that one man from your chapter could take all four show oriented courses, but wouldn't it be great to send your entire show committee to Harmony College this year? Just imagine how much better your shows will be both financially and in entertainment value.

Another new course, to help your chapter to be more entertaining, will be *Chorus Choreography*. The old course, staging a chorus, is being completely revised. Sam Gonzales, another Far Western District Barbershopper, is preparing a notebook of the basic steps and stage movements appropriate to our style of music. This material will be available at Harmony College. The class will spend all week learning the movements, how to string some of them together in sequence, and the appropriate application to barbershop music.

A new course (4-hour mini-course) in *Function and Care of the Vocal Mechanism* will be taught by Dr. Tom Shipp. A description of how the human vocal system is put together and organized for singing will be explored in this course; there will also be a discussion of myths



A tip of the Duke's Green Derby

and **THANK Y'ALL**

to the gentlemen from Louisville,

the **THOROUGHBREDS**

What a weekend! What a show!

and realities of such elements as vocal registers, vibrato, laryngeal position and breath support. Dr. Shipp is a research scientist in the vocal mechanism and is the head of the speech pathology department in the Veteran's Hospital at San Francisco, Cal.

Chorus Directors' Seminar is a new offering, limited to 60 directors who have had at least three years of front line experience or an equivalent in high school or college choral directing.

It is a 24-hour double session, afternoon-evening, class with Dr. Greg Lyne teaching half of it, along the lines of our **Advance Directors** course. The other half will be led by Dr. Jim Moore, teaching **Motivation and Retention** as it applies to good teaching techniques, and by former Soc. Administrative Field Representative Sam Kennedy, who will be teaching **Creative Leadership**. All of these men teach these subjects by profession.

An additional course for **Advance Directors** will be taught by Dr. Lyne in the morning for those who cannot take the **Directors' Seminar**.

There are 25 slots open to quartets for the coaching clinic that are rapidly being filled. A new addition to the coaching staff this year is "Chuck" Olson,

super creative comedy man who sings with the "Aliens" quartet and directs the Tualatin Valley Chapter of the Evergreen District. He will assist all quartets on their show presentation and timing, of comedy material.

Not only will the students have some new subjects to study, the coaching faculty will meet together for five morning sessions to share and learn from each other. Mac Huff, former International Music staff member and a major contributor to today's singing and coaching techniques, will be in charge. He will be assisted by several men including Darryl Flinn, Don Barnick, Dr. Tom Shipp and Dave LaBar.

This great week can truly be **The Time of Your Life**. Room and board with required materials is only \$250. Other manuals, supplies, T-shirts, etc. can be purchased for minimal costs. Frank Santarelli will provide us with a big merchandise store. Oh, yes, all the ice cream you can eat, for no charge! See you at Harmony College. Don't miss **The Time of Your Life** August 7-14 in St. Joseph, Mo. Send your \$50 deposit to Harmony College, P.O. Box 575, Kencsha, WI 53141 attention of Joe Liles.

Don't be last in line to register!



Scenic Seattle Set for Songs

With convention registrations still coming in and running well ahead of last year at this time, the Evergreen District and our Seattle hosts are "pulling out all the stops" to make this one of the best conventions ever. Nearly 10,000 Barbershoppers and families will converge upon Seattle the week of July 3-10 fulfilling those plans they've been talking about most of the past year. This year's convention and contests will keep everyone occupied regardless of when they arrive — and all the activities will take place in an atmosphere filled with good fellowship and the best of barbershop harmony.

A number of special tours and outings are scheduled to give visiting Barbershoppers an opportunity to combine some of the finest sightseeing anywhere

with the contest sessions.

Our hosts have not forgotten about Fourth of July in their plans for a one-hour narrated cruise across beautiful Puget Sound Monday evening; this will be topped off with a famous Kiana Potlatch Salmon Barbeque and steamed clams with all the trimmings. On the return cruise we'll be treated to a 20-30-minute display of spectacular fireworks overhead on Elliott Bay.

A variety of tours and special events will be taking place each day starting with a Scenic Seattle Tour (Monday, Wednesday and Friday), the Seattle Experience Tour (Tuesday and Wednesday), Jumbo Jet Boeing 747 Plant Tour (Tuesday and Friday), Snoqualmie Falls and Winery Tour (Tuesday), Boeing/Red Barn Museum Tour (Wednesday and Thursday), Seattle Connection Tour (Thursday), Molbak's Nursery/Snoqualmie Falls Tour (Friday) and the big golf tournament Friday morning.

Lots of special activities, too, for Barbarteens starting with a Mt. Rainier Tour on Wednesday and a get-acquainted party that same evening. The 'Teens will have a day at Seattle Center (Thursday) and at Seattle's Waterfront (Friday). Their big event, of course, will be the annual Afterglow Dance on Saturday night.

Detailed descriptions of each tour and special activity are contained in the convention information brochure which each registrant will receive.

The Show of Champions on Wednesday night will be the biggest and probably the best ever with a total of *eleven*

quartets singing many of the songs which made them champions. Feast your eyes on this fine array of barbershop talent beginning with the 1949 champion Mid-States Four; others sharing the spotlight will be the Schmitt Brothers, Suntones, Happiness Emporium, Insiders, Most Happy Fellows, Bluegrass Student Union, Grandma's Boys, Boston Common, Chicago News and the 1982 champion Classic Collection.

One of the convention highlights will take place at Seattle Center on Friday morning at 11 a.m. — that's when everyone will be singing during the Mass Sing. We'll be treating Seattle citizens to the largest barbershop harmony chorus they'll ever see.

When all the competition chords have been sung, and we've determined our new quartet and chorus champions, the Saturday Night Show will cap off the week's official singing activities. Stars of this show will be the newly medaled quartets, the 1983 chorus champs and the retiring champion "Vocal Majority" from Dallas (Metropolitan), Tex.

For those who can't be a part of the busy week of fun and singing, you can keep abreast of the contest results by calling the telephone number shown on the bottom of the next page. If you're still giving some thought to being with us in Seattle, there's plenty of time for that, too. Use the registration at the bottom of this page; it'll be your ticket to a fun-filled week of spine-tingling harmony with the best people in the world — your barbershop singing buddies.

SEATTLE CONVENTION
REGISTRATION

I hereby order registrations as follows:

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

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CHAPTER NO	MEMBERSHIP NO
NAME	
STREET ADDRESS	
CITY, STATE, PROVINCE	POSTAL CODE

DATE

INSTRUCTIONS

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

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

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

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

\$

RECEIVED

DATE

BY

☐ C C ☐ CASH ☐ CHECK

NOTES

FOR OFFICE USE

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

Convention Function Schedule

(All events are at the Westin Hotel, unless otherwise indicated)

CONVENTION OFFICE	ST. HELENS ROOM (Mezzanine) Monday, July 4 through Sunday, July 10 – Hours: 8 AM to 6 PM
REGISTRATION	CASCADE BALLROOM I & II (Mezzanine) Monday, July 4 through Saturday, July 9 – Hours: Monday Noon to 7 PM; Tuesday through Friday 9 AM to 7 PM; Saturday 9 AM to Noon
BARBERSHOPPERS' SHOP	FIFTH AVENUE ROOM (Grand Ballroom Level) Monday, July 4 through Saturday, July 9 – Hours: Same as Registration above.
INFORMATION BOOTH	FIFTH AVENUE ROOM (Grand Ballroom Level) Monday, July 4 through Friday, July 8 – Hours: Same as Registration above.
LOGOPEDICS BOOTH	FIFTH AVENUE ROOM (Grand Ballroom Level) Monday, July 4 through Friday, July 8 – Hours: Same as Registration above.
BULLETIN OFFICE	STUART ROOM (Mezzanine) Monday, July 4 through Saturday, July 9
AIDES' OFFICE	WHIDBHEY ROOM (San Juan Level) Tuesday, July 5 through Sunday, July 10
LADIES' HOSPITALITY	GRAND CRESCENT ROOM (Grand Ballroom Level) Monday, July 4 through Saturday, July 9
BARBERTEENS	HIMMELMAN ROOM (Directors' Level) Wednesday, July 6 through Saturday, July 9
AH-SOW	BOARD ROOM (Director's Level) Wednesday, July 6 through Saturday, July 9
CHORDITORIUM	GRAND BALLROOM I, II & III (Grand Ballroom Level) Thursday, July 7 through Saturday, July 9

(All times are Pacific Daylight time – all tours leave from the Westin Hotel.)

MONDAY, JULY 4

Victoria, B. C. Boat Cruise – 7 AM
 Scenic Seattle Tour – 8:30 AM
 Executive Committee – 9 AM – Olympic (Mezzanine)
 Ladies' Hospitality Opens – Noon – Grand Crescent (Grand Ballroom Level)
 Barbershoppers' Shop Opens – Noon – Fifth Ave. (Grand Ballroom Level)
 Logopedics Booth Opens – Noon – Fifth Ave. (Grand Ballroom Level)
 Dinner Cruise Leaves 5:30 PM

TUESDAY, JULY 5

Executive Committee Meeting – 9 AM – Olympic
 District Presidents' Conference – 9 AM – Baker (Mezzanine)
 District Assoc. C & J Committee – 9 AM – Vachon II (San Juan Level)
 Jumbo Jet Boeing 747 Plant Tour – 9:15 AM
 Seattle Experience Tour – 10 AM
 District Presidents' Luncheon – Noon – Adams (Mezzanine)
 Snoqualmie Falls and Winery Tour – 1 PM
 President's Dinner – 6 PM – Grand Ballroom I (Grand Ballroom Level)
 President's Ball – 9:30 PM – Grand Ballroom III (Grand Ballroom Level)

WEDNESDAY, JULY 6

International Board Breakfast – 8 AM – Blakely (San Juan Level)
 Scenic Seattle Tour – 8:30 AM
 International Board Meeting – 9 AM – Grand Ballroom I
 International C & J Committee – 9 AM – Vachon II
 Seattle Experience Tour – 10 AM
 International Board Luncheon – Noon – Blakely
 Boeing/Red Barn Museum Tour – 1 PM
 Barberteens' Get-Acquainted Party – 7:30 PM – Himmelman (Dir. Level)
 SHOW OF CHAMPIONS – 8 PM – Coliseum

THURSDAY, JULY 7

District Logopedics Chairmen Breakfast – 8 AM – Thurston (Dir. Level)
 General C & J Meeting – 8 AM – Vachon I
 MCs' & Song Leaders' Breakfast – 8 AM – Dupar (Directors' Level)

Ladies' Breakfast – 9 AM – Grand Ballroom I
 A.I.C. Breakfast – 9 AM – Bainbridge (San Juan Level)
 Seattle Connection Tour – 9 AM
 Harmony Foundation Meeting – 9 AM – Glacier Peak (Mezzanine)
 C & J Category Meetings – 9 AM – Locations to be announced
 PROBE Annual Meeting – 9:30 AM – Vachon II
 Contest Judges' Brunch – 10 AM – Seattle Room (Directors' Level)
 Boeing/Red Barn Museum Tour – 1 PM
 QUARTET QUARTER FINALS No. 1 – Noon – Coliseum
 QUARTET QUARTER FINALS No. 2 – 7:30 PM – Coliseum
 Chorditorium – 10:30 PM – Grand Ballroom

FRIDAY, JULY 8

Golf Tournament – Leaves 6 AM
 Harmony Services Breakfast Meeting – 7:30 AM – Glacier Peak
 COTS Faculty Breakfast – 8 AM – Bainbridge
 Bulletin Editors' Workshop – 8:30 AM – Blakely
 Public Relations Officers' Workshop – 8:30 AM – Orcas (San Juan Level)
 Scenic Seattle Tour – 8:30 AM
 Molbak's Nursery/Snoqualmie Falls Tour – 8:30 AM
 DECREPITS' Breakfast – 9 AM – Vachon I
 MASS SING – 11 AM – Flagg Pavilion (Seattle Center)
 QUARTET SEMI FINALS – 12:30 PM – Coliseum
 QUARTET FINALS – 8 PM – Coliseum
 Chorditorium – 10:30 PM – Grand Ballroom

SATURDAY, JULY 9

Logopedics Breakfast – 9 AM – Grand Ballroom III
 CHORUS CONTEST – 1 PM – Coliseum
 THE SATURDAY NIGHT SHOW – 8 PM – Coliseum
 Barberteens' Afterglow – 10:30 PM – Himmelman
 Chorditorium – 11 PM – Grand Ballroom I, II & III (Directors' Level)

SUNDAY, JULY 10

Church Service – 9 AM – Grand Ballroom II

The telephone number to call for contest results in Seattle is (206) 623-0051.



Preserve Educate Persevere

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

Educate again? I thought he did that in the last issue. Well, yes he did. But it's too early to talk about perseverance yet; and he wants you to know that he's really serious about Educating to Preserve. Oh!

Imagine my surprise, after all this time, finding that my harping on the need to preserve our style and to educate our members to its value is not anything new or different. It is not a few lonely voices crying in the musical wilderness.

Evidently many of the great men in the past saw what was happening and cried out against it. But for them we might be four-part harmony Sweet Adelines now instead of Barbershoppers.

Read again, if you will, Deac Martin's column in the March/April HARMONIZER. It's a reprint of one he wrote back in 1965, almost twenty years ago. He says KEEP IT CLEAN, KEEP IT BARBERSHOP and KEEP THE NAME. I don't remember reading that column in 1965, but I must have because I have been quoting from it for Lo! these twenty years. He says everything that needs to be said about why we should sing barbershop harmony on barbershop shows. He totally refutes the baloney we hear about the need for 'variety?'

which usually meant country western, gospel, Broadway shows or modern (even Janis Joplin for Gawd's sake).

Or, reread Val Hicks' column, reprinted from 1974. He writes of the dangers of trying to compete with the commercial world of show business. You have probably noticed that those quartets which try it don't do very well except on shows sponsored by barbershop chapters and sold as barbershop shows. Val worried about the dangers of losing our stylistic identity.

There's another real danger mentioned in Ian Stone's column in the "Harmony Express," the British Barbershoppers' bulletin. He names one of our past champions and says, "Before I learned wisdom I travelled quite a step and paid hard-earned cash to attend a barbershop show where they were the main attraction. I'd never heard over-amplified non-barbershop before. My seat will be unoccupied this time and my pocket better off. Once bitten, twice shy!" Then he asks, "Is the Trades Description Act (our Truth In Advertising) relevant to a mostly non-barbershop barbershop show?"

On the other hand, if you really LIKE over-amplified non-barbershop I can recommend a couple of other past champ-

ions to you. On our show recently one quartet sang one barbershop song and eight non-barbershop songs in a row. On the Afterglow it was four barbershop to two non-barbershop. So your choice is clear: skip the show and just go to the Afterglow.

Men like Bob Johnson, Lou Perry, Joe Liles, Lloyd Steinkamp, Earl Moon and many others have been saying this same thing over and over but it must be like preaching to the converted. Those who should be listening and leading the way are often the biggest offenders. Why should this be so? Why, since every single one of us joined the Society because we loved the barbershop style we were hearing and wanted to be part of it, should so many of us, particularly those who have benefitted most, drift away into other, less interesting styles — styles which we don't sing nearly as well as we sing barbershop?

It can't be a deliberate attempt at bastardization of the style. I'll never believe that. It can only be ignorance of our roots and of what has made us what we are. Therefore, a process of EDUCATION must continue, and be increased, until every new and old member understands what we have, why it is unique, and why it is worth preserving.

INTERNATIONAL

CONVENTION

FILMS

1970-1982

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SPEBSQSA, P. O. Box 575
Kenosha, WI 53141
(414) 654-9111

Canadian chapters contact:
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By Eric Jackson,
Interpretation Board of Review
5604 Rosehill St.,
Philadelphia, Pa. 19120

Part 6: Volume

Hello again! I'm back talking about interpretation of barbershop songs. This time it's all about *Volume*, that is, how loudly or softly we sing a song, or parts of a song, or even individual words. Note that what we are discussing here is just one of the tools of the trade. Were this another art form, such as painting, this segment would be about paint and paintbrushes, and when to use each type. We must be careful not to confuse the tools of the trade with the art form itself: interpretation is not about how loudly or softly we sing, it's about the communication of emotion, establishment of mood, and telling a story. That's why we should always start with the song and establish the main emotions we wish to portray. We then should decide on the climax of the song, plan our overall phrasing to lead to the climax, and only then, STEP 4: SELECT VOLUME LEVELS FOR THE SONG. The way to ask the question is, "How can I select volume levels that will communicate appropriate emotions, set the moods I want, and tell the story convincingly?"

It should be noted that you cannot sing without, in fact, selecting volume levels. Whether planned or unplanned, you do always sing at specific volumes, all the way through the song! If a Volume Level (VL) of "1" represents the softest you can sing with good quality and "5" the loudest you can sing with good quality, most Barbershoppers sing at a VL of 3 or 4 most of the time. This VL is selected for reasons other than communicating the emotions of the song, reasons such as comfort, habit and thoughtlessness. We get used to balancing at that volume, we feel safer and more comfortable there, and when we get on the stage we tend to sing there, regardless of what we might have planned for "interpretation."

Just as a sculptor needs to keep his chisels sharp, Barbershoppers need to consciously hone their ability to sing at a variety of volume levels. Here is a

"It should be noted that you cannot sing without selecting volume levels . . . whether planned or unplanned."

drill you will enjoy: *when you are warmed up*, sing a simple song like *Shine On Me* at VL=1, then at VL=5. Start at VL=1 and end at VL=5, then do the reverse. Start at VL=1, go to VL=5 in the middle, and return to VL=1. Listen for smoothly changing volume that passes through all the intermediate volumes. Listen for balance. Watch that the lower voices don't get too soft on VL=1. (I sometimes ask basses and baris to think of VL=1½ when I ask for VL=1). One of the amazing effects of this drill is your discovery that a simple little song like *Shine On Me* can take on a surprising number of different moods when sung at different volumes. And that is, of course, the point! Volume has a strong impact on the emotion you communicate. Do the drills — you'll love them.

So, to plan your volume levels, you start by looking at the emotions you wish to portray. In our "Story of the Rose," the joyful excitement in the Love Plan calls for an overall louder presentation than the despair and pathos of the Sad Plan. Generally, we think of Joy as loud, along with Ecstasy, Pride, Anguish, Pain and Anger. Sadness is soft, as are Nostalgia, Tenderness, Coaxing, Whispering Sweet Nothings, and Conspiracy.

For the most part, a song should be performed at a volume level appropriate to the main emotion or mood you wish to portray. Volume changes can intensify ongoing mood, add color to the mood, or change it to a different mood. In a

high-excitement, loud presentation, the excitement can be enhanced by gradual softening of the volume (called *diminuendo*). The result can be thrilling. In a sad, soft presentation, an intensification of the sadness can be produced by gradually increasing volume (*crescendo*), resulting in deep despair or anguish being communicated to your audience. Try a *diminuendo* for Phrase 1 of the Love Plan and a *crescendo* for Phrase 1 of the Sad Plan. You'll never be the same. When mood changes, such as from Phrase 1 to Phrase 2 of the Sad Plan, from Anguish to Love, a relatively sudden volume change may work, say from VL=4 to VL=2. I don't have time here to go through both plans in detail. Here are a few general guidelines:

Plan long sweeping volume changes that cover one or two long emotional thought phrases. Long development of volume produced continuity and connectedness of the story line.

Avoid changing volume when taking a breath, unless you want a change in mood. Even when you do want a mood change, try to signal the audience that it is coming by beginning your volume change at the very end of the previous phrase. Thus in the Sad Plan, the anguished first "I love you," sung at VL=4 could drop to VL=3 before the breath, alerting the audience that a mood change is coming, so that the second "I love you" at VL=2 is not too much of a surprise.

Execute volume changes while singing the vowels, not between syllables. The latter produces an annoying staircase effect.

Avoid "block dynamics," that is, a couple of soft measures sandwiched between loud measures.

Save your most extreme volume level for the climax of the song — it's one of

(Continued on page 32)

Is Now the Time to Think About Changing Those Initials?

By Jack Murphy, Coffee Run E2D,
RR No. 4, Hoskessing, Del. 19707

For 45 years — fast approaching 50 — the name of our game (call it hobby, avocation, passion, obsession, whatever suits you) has been compressed into a comfortable and familiar acronym. All together now . . . SPEBSQSA . . . to which we add a daub of "Inc." in our more officious moments.

I believe it's time for a further compression of that literally unpronounceable picket fence of letters. I'll stop short of a full-blown resolution. Instead, let's settle for: Be it *proposed* that by its Golden Anniversary year, 1988, the Society modify its official name to one that acronymically would be expressed simply as "SPEBS, Inc."

A quick second glance at this abbreviated *nom de harmony* will pinpoint the missing elements. There go an "S" for Shop and a "Q" for Quartet and an "A" for America. *Whoops!* Do I hear rumblings if dissent gathering already on the horizon? Please . . . bear with me.

CHANGE THE NAME? WHY?

A valid question. After all we've been expanding our sound, membership and appeal under the SPEBSQSA banner for more than four decades. So, why would someone have the notion (*effrontery?*) of fermenting a coup against the comfortable, a frontal assault on the familiar?

Three reasons: *consistency, opportunity and equality*. Each one prompts my suggestion that we jettison a particular letter. Let's examine them in turn, starting with what I suspect will be the least controversial bit of semantic surgery.

In the interest of *consistency*, let's delete the "S" for "Shop." Our official name is the only plot of ground in the vast real estate of our Society language where the word *Shop* stands alone . . . untethered to its customary companion

Barber. Examine our forms, our bulletins, our publicity, even our lyrics. Wherever you look, you'll find *Barber* and *shop* inexorably linked.

Start with the cover of the magazine you're now holding. See? It reads: "Official Publication of the *Barbershop* Harmony Society." Scan the rest of its pages. Chances are, you'll run across

The Way I See It

"... in the interest of equality, opportunity and consistency, we should initiate a program to alter our name to The

Society for the Preservation and Encouragement of Barbershop Singing

... SPEBS, Inc."

Society for the Preservation and Encouragement of Barbershop Singing

couragement of Barbershop Singing

... SPEBS, Inc."

Barbershoppers, barbershop style, barbershop quartet, barbershop chapter, and so on. The evidence is overwhelming. *Barber* and *shop* belong together; it's a marriage made in harmony. So let's celebrate that marvelous union in our official name.

A WORLDWIDE PROPOSITION

Okay, suppose we now avail ourselves of an *opportunity* . . . namely, to declare that our unique brand of singing is a product we enthusiastically recommend to the entire world. And let's put an official stamp on that declaration by dis-

pensing with the "A" (for "America") in our name.

Sure, barbershop harmony is a native American musical form. But listen . . . a barbershop seventh will ring as well in Berlin, Barcelona or Ballyshannon as it does in Boston, Birmingham or Billings. Barbershopping can be — and should be — an important export to any corner of the world where it might ring a responsive chord. And who knows, a chord shared worldwide might help promote accord shared worldwide.

We took barbershop harmony to Canada in 1944. Today, 80 chapters are functioning there with a collective membership of 3,670 — ten percent of our present Society total. And that investment north of the border has returned rich dividends. Who can forget the "Nighthawks"? Who can ignore "The Dukes of Harmony"?

Yes, I hear you . . . Canada is a part of North America. But currently, we have about 50 affiliated groups in England, Germany, Sweden and New Zealand which embrace some 900 singers who love a locked chord as much as we do. So let's not confine our stated objectives (preservation and encouragement) to the limits of a parochial heritage. By eliminating the geographically restrictive "A" from our name, we can declare that we're an organization dedicated indeed to the pursuit of "keeping the whole world singing . . . barbershop."

AN EQUAL RIGHTS AMENDMENT

Finally, I propose that we toss out the "Q." Now wait . . . put down that coil of rope. Before you form an impromptu lynching party, hear me out.

My recommendation for the removal of "Q" is not an irreverent attack on that sacrosanct institution we call the *barbershop quartet*. Nor is it intended to denigrate those who sing in quartets. Rather,

it's a move to extend equal, official and long overdue recognition to those who don't. And that's more than a handful.

Consider some 1982 numbers retrieved from our Kenosha computer bank. Our Society membership (effective July 30, 1982) totalled 35,368 Barbershoppers. Total number of registered quartets: 1,500 . . . or 6,000 singing members. The International Office further estimates there are another 1,000 non-registered active quartets. Bottom line: Some 10,000 of our members (28%) are actively engaged in quartet singing.

You need no pocket calculator to compute the flip side of that statistic. More than 25,000 (72%) of our members are not into quartet singing. Why? Perhaps it's a lack of talent or time or opportunity or confidence or inclination. The reasons are open to speculation; the reality is indisputable.

In a Society dedicated — at least, as its official name implies — to barbershop quartet singing, nearly three-fourths of its members don't. Does that make them second-rate Barbershoppers?

Before you answer, consider this: Among our considerable contingent of non-quartet members are thousands who make vital contributions to the health of the Society. They administrate and adjudicate; they run conventions and recruit members; they produce, write, direct, stage and sell tickets for chapter shows, thereby providing the primary forum for our quartets to perform; they edit bulletins, generate publicity, work on committees, boil the coffee, carry the risers . . . and, not incidentally, they sing in and sometimes direct our choruses.

They do all these things — mostly without spotlight or standing ovation — because they love what our Society is *really* all about . . . the preservation and encouragement of *barbershop singing*. And it's of small matter to most of them whether that unique and thrilling brand of harmony issues from four or eight or 50 or 132. Just so long as it's delivered with a full measure of love and enthusiasm, and a commitment to making it better each time it's performed.

On that note, I rest my case. "the way I see it," in the interest of equality, opportunity and consistency, we should initiate a program to alter our name to *The Society for the Preservation and Encouragement of Barbershop Singing* . . . "SPEBS, Inc."

Any dissenting opinions? Come now, let's not see the same hands all the time.



Record Review

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

This month's album is entitled "Side Street Ramblers." Is that a presumptuous title? Perhaps, but even if it is, so be it. The album is worth every penny of its cost as it rewards the listener with many fine chords and several fine songs.

The first remarkable aspect of this album is the prime singing. As 1982 Third Place Medalist Quartet, the Side Street Ramblers can be expected to sing well. But almost all top ten quartet men will tell you that a live performance cannot capture the fine points of a studio recording. Having sung on shows with this group, I can attest that even though they sing well on stage, they're immeasurably better on this record. Maybe that simply says I couldn't hear them well. At any rate, this record gets four stars from me (out of four). Yes, there is a little added reverberation, but there's not as much as you'll hear on other records these days, and the reverberation complements the singing. What impresses me totally is the near flawless execution. All four members sing extremely well. Brian Beck's lead is near perfect from the top of his range to the bottom. Earl Hagn provides a solid foundation for the chords consistently. Both Keith Houts and Dennis Malone sing in balance and with perfect control. It's impossible for me to fault this quartet's singing.

For the scorekeepers among us, there are six barbershop songs here out of eleven, but those six are excellent. They include Everybody Loves a Lover, Smile Medley, Bye, Bye, Blackbird, and Gotta Be On My Way. The backtime in Let Me Call You Sweetheart is beautiful; the bell chords of Put Your Arms Around Me, Honey demonstrate how bell chords ought to be executed: flawlessly.

The other five songs include two gospel, two modern and one that seems a combination of country and western

and folk — 1927 Kansas City. This is a song that harkens back to the unliberated woman of yesteryear — it's a song Roger Miller might have penned in a mood of melancholy for the sole purpose of causing the nostalgic among us to shed tears while feeling good about crying. It's a beautiful song, however, and it's executed quite well.

Somebody out there will like the modern songs. Even though they, too, are sung near perfectly, Here's That Rainy Day and Send in the Clowns belong somewhere else, or so it seems to me. Have a Little Talk With Myself has been recorded by several groups since it was arranged several years ago. I can't tell why. I've never heard a better performance of it than this one, but it's still a mish-mash of confused backtime that is hard to understand at times. Put Your Hand in the Hand is preceded by a funny bit that will be immediately recognizable to S.S.R. fans for the consistent tone of the quartet that it reflects. Good singers though they are, these fellows do not take themselves entirely seriously; that's not only good — it's necessary.

All in all, there is something here for just about every listener from the purist like me to the listener with more liberal tastes. No matter what your preference, you'll admire the singing. To order the album, send \$8.00 to Side Street Ramblers, 1321 Northlake Drive, Richardson, TX 75080.

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

Judging System: a Means of "Preserving" and "Encouraging"

By Marci H. (Mrs. Chuck) Greene,
47 Maple Ridge Lane,
Asheville, N. C. 28806

Of late, much has been published concerning the subject of the judging system and how, while improving the quality of performance, the adherence to the system has taken away some of the joy of participation for the "average Barbershopper" who likes to come to rehearsals once a week to "ring a few chords" or to be a quartet man "just for fun."

I discovered barbershop harmony nine years ago and, as a professed fanatic, I love it in all its forms, from woodshedding to the practically professional performances one sees on the international contest stage. To me barbershop is an almost magical, exhilarating musical experience unique unto itself.

But I am also a realist. The media has forced many changes in ALL forms of music. No longer is the general public satisfied with mediocre entertainment. Superbly performed professional recordings and concerts may be heard or viewed virtually any time by anyone possessing a radio or television. It is sometimes difficult to realize that the days of poor-to-mediocre "Amateur Hour" programs have passed. The public simply isn't willing to sit through a poor performance when by merely turning a dial, a more pleasing sound or a more exciting program may be seen.

With the bombardment of professionalism in our everyday life, the general public cannot help but develop an affinity for the obviously superior performance. As a result it is almost ridiculous to assume that favorable recognition from our communities can be gained if something less than a reasonable facsimile of this professionalism is offered by choruses and quartets. The music produced must be pleasing to the untrained ear and presented in a way that entertains the viewer. With inflation eating into

every budget, people are unwilling to pay for entertainment (tax-deductible or not) which cannot compete with what they can find at home on radio or television.

This is where the judging system comes into play. It provides the basis by which a chorus or quartet can measure its progress toward providing quality entertainment. The crux of the matter lies in how a chapter board and director use the judging system and chapter members in attaining excellence. Many talented directors are driving countless Barbershoppers away from the Society by stressing excellence for the sake of competition instead of stressing excellence for the sake of *preserving the entertainment value of an art form*. Excellence should not be limited to the preparation of a two-song, four-to-six-minute package geared to impressing a panel of judges and receiving recognition of perfection by peers. It should encompass the fact that striving for excellence HAS to be done to gain the much needed support from a general public which has been programmed to accept nothing less than superb entertainment.

"(The judging system) provides the basis by which a chorus or quartet can measure its progress toward providing quality entertainment. The crux of the matter lies in how a chapter board and director use the judging system and chapter members in attaining excellence."

Granted, BARBERSHOP is not commonly found in the media — but when a chapter sponsors a show, the general public is the target for ticket sales. Not every chorus or quartet can be international championship caliber . . . but notes and words can be correct (SHOULD BE correct for no other reason than in deference to composer and arranger), and the presentation can be appealing with a little extra effort. Can you think of a better way to "preserve" and "encourage" a truly American art form than by showing that the Society provides Class A entertainment?

Creating an entertaining performance takes a bit more work and some adherence to the guidelines set forth in the judging system. This is not to say woodshedding and fun quartetting should be ignored. The art of woodshedding should never be consigned to the closet. It should be enjoyed, pursued and preserved by all BARBERSHOPPERS. But the general public must not be subjected to a concert of poorly learned music which resembles woodshedding. They cannot possibly understand or enjoy what Barbershoppers love and tolerate for the sake of ringing a chord or two. Woodshedding is for the PARTICIPANT! Performances are for the OBSERVER!

The judging system has allowed barbershop harmony to grow. It has enabled choruses and quartets to extract more understanding of the composer's emotion when he or she wrote the song than could ever have been gained otherwise, certainly by no other musical form.

I speak now as a true lover and promoter of barbershop harmony: We must not lose sight of the fact that while we are preserving an art, we are also making ourselves available to a general public who appreciates quality in a performance, and we owe it to them to provide it.



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RAY GLYNN

A well known man in the international judging program and a past international board member, (1979-'80), Ray Glynn suffered a fatal heart attack February 21 in Jamesburg, N. J. He was 76.

A member since 1959, Ray entered the judging program in 1969 as district associate contest and judging chairman; he later became Stage Presence category specialist, a member of the international board of review and attained senior judge status.

Ray was also involved administratively at the chapter, district and international levels; he became Mid-Atlantic District president in 1976 and '77.

Retired from a business career since 1971, Ray is survived by his wife, a son, daughter, two brothers and nine grandchildren.

A memorial fund in his name as been established at the Institute of Logopedics.

MARK P. ROBERTS

Another veteran Society administrator, Mark P. Roberts passed away in Largo, Fla. on April 4 at age 83. Though Mark's early involvement with the Society was entirely administrative, he was always involved in quartet singing; he had sung with the "Accuchords," from the Clearwater, Fla. Chapter, just a few days before his death.

Roberts served as international treasurer (1955-'57) and was on the Society's Laws and Regulations Committee for many years. An attorney, Mark obtained the ruling from the IRS which gave Harmony Foundation its tax exempt status; it was because of the Foundation's tax-free status that it held title to Harmony Hall when we acquired our International Office building.

Mark was supervisor of the building and safety engineering department for the city of Detroit until his retirement 12 years ago.

Survivors include his wife, two daughters, a sister, eight grandchildren and four great grandchildren. Memorials in his name can be made to the Institute. Messages of condolence can be sent to his wife at 99 Shangri La, Largo, Fla. 33540.



The Side Street Ramblers have completed their first album featuring some old and new favorites:

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"Love" and the Competition Stage

By Dick Taylor,
164 Main Street,
Sayreville, N. J. 08872

I sing lead in a quartet called "The Next Edition," along with George Hatalosky, bass; Pete Franks, tenor; and Sean Franks, baritone. We are all members of the Somerset Hills/Plainfield Chapter in New Jersey and recently competed in the North Central Division Contest in Asbury Park, N. J. Doesn't sound like much of a story, does it. But read on and you'll agree we did enjoy a unique experience — one we wanted to share with you.

April, 1982 — the quartet decides to enter the Division contest in Asbury Park. The necessary paperwork is completed and sent to the contest chairman. The quartet begins their work.

May, 1982 — Immaculata High School in Somerville, N. J., where Sean is a senior, changes their graduation ceremony from Monday June 7th, to *FRIDAY, JUNE 4TH!* The quartet is disappointed and decides to forego the contest. But Sean is persistent and wants to try and do both . . . not an easy task since Asbury Park is about an hour and fifteen minutes from Somerville.

As contact man, Dick swings into action . . . the first piece of business is to request a hardship exemption which would allow the quartet to sing last on the program. A call to Division Vice President Bob Kishbaugh secures his verbal approval and requests that we confirm it in writing.

May 15, 1982 — We receive Sean's time schedule for the graduation ceremony . . . it calls for a 7 PM start and is scheduled to end at 8:45 PM. We realize now that we will only be able to compete if we are scheduled on stage at 10 PM or after.

We are notified that, due to illness, Bob Kishbaugh's DVP duties are now being handled by Ernie Hewlett of the Asbury Park Chapter. A phone call to Ernie reconfirms our

request and the approval to sing last. He informs us that there are 14 quartets registered. Some quick calculations at an average of eight minutes per quartet sets the total contest time at one hour and 44 minutes . . . *not enough time* if the contest starts as scheduled at 8 PM. But, we thought, how about the intermission . . . a 20-minute intermission might still give us enough time. Another call to Ernie and we are told that the decision to schedule an intermission is in the hands of the Mid-Atlantic District Chairman of Judges George Gross. We write a letter to George expressing our hope for an intermission.

MEANWHILE . . . back at the "transportation" drawing board. We think about the alternatives to driving . . . helicopter service at \$360.00 per hour is not feasible and there are no airports near the contest site . . . we investigate a State Police escort

but we can not get an approval. We finally decide on a limousine service to take the quartet from Somerville to Asbury Park the evening of the contest. On two successive Friday nights, prior to the contest weekend, we take test runs and find that the trip takes 60-65 minutes door to door. This would put us there between 9:55 and 10 PM . . . still no real breathing room.

May 20, 1982 — GOOD NEWS! Two more quartets have registered and the intermission has been scheduled. We receive the official time schedule and we are due on stage at 10:20 PM . . . 20 minutes additional time.

Telephone call placed to the contest chairman to advise him of our anticipated schedule and to request that our quartet aide be assigned to meet the limousine and update the quartet on the status of the contest when we arrive. He agrees . . . now we wait for June 4th.

June 4, 1982 — 5 PM — The quartet meets at the Frank's home to begin our warm-up and pre-contest preparations.

6:15 PM — Sean leaves for the graduation ceremony. The "trio" begins dressing and puts on their make-up . . . warm ups continue.

8:15 PM — The limousine picks up the trio and we head for the church. Dick is appointed to wait at the back of the church for Sean and when he is done, telephone Asbury Park to advise the officials of our departure.

8:45 PM — Ceremony ends . . . Dick calls Asbury Park and his wife tells him that one quartet has scratched but that the judges held up the start of the contest to compensate. She leaves for the auditorium to advise

"LOVE" . . . that four-letter word that so permeates our Society at all levels"



(Continued on page 32)



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Report to our Stockholders

By Society Executive Director Hugh A. Ingraham, CAE

It's always pleasant to make a report when you've had a good year. And we've had that. Member equity increased, for the fifth year in a row, by \$230,000 and now stands at \$709,000. In these days of economic turmoil it's nice to be in a position where there is some cushion, and the Society's cash position has improved immensely over the past few years.

Before getting into the nitty gritty of why 1982 was a good year financially, let me explain a couple of items on the condensed financial statement which may need explaining. First, you'll note "income from subsidiary" of \$1,848. That's Harmony Services net income for the year 1982, recognized in the Society statements because it is a wholly owned subsidiary.

Second, you may wonder why we are still listing a Communications Department when there has been no Director of Communications since Burt Schindler left. It's true that there have been changes in job assignments and titles in that area, and some of the people now report directly to the Executive Director, but the overall responsibilities of the department remain the same; they've just been shuffled around. So it's easier to make comparisons from a budget standpoint if the items involved

remain under "Communications Department."

Third, you may be wondering what's going on in the Music Department. How come they show a loss on the year of \$208,000? Please bear in mind that they do not have an opportunity to earn money the way the Finance Department (dues, interest, service fees, etc.) and Communications Department (conventions) do. But they've still got lots of expenses charged against their department: travel, salaries, telephone, etc.

Now to the nuts and bolts. Or pluses and minuses. Some of the big reasons for the great year.

Conventions. The international at Pittsburgh came in \$66,000 better than Detroit the year before. Another fine year with the sale of records and music. In this area we did \$40,000 better than budget. Travel costs were closely watched; as a result we came in \$30,000 better than budget. And remember, we continued to operate three men short; George Drolet, Pat Warren, and Burt Schindler still have not been replaced. Indeed, we operated four men short for part of the year when you consider that Bob Johnson retired in September;

and although Joe Liles replaced him, no one replaced Joe Liles.

Not everything was "wine and roses" in 1982, though. We failed to meet our objective in merchandise sales, and rental income from our Sheridan Building was less than expected. (Kenosha is in the heart of an economically depressed belt, and there were times during the year when part of the building stood empty.)

Harmony Foundation has its own treasurer in Past International President Roger Thomas, and I don't want to tread on his toes. However, one brief word of explanation concerning the foundation's financial statement. You'll note a contribution to S.P.E.B.S.Q.S.A. of \$54,195. That's simply the transfer of Harmony Hall ownership from the foundation to the Society. Previously the Society had paid the foundation rental for the building, but all maintenance was paid for by the Society. So it was decided to turn Harmony Hall over to the Society.

There certainly may be areas in the financial statements which I haven't covered to your satisfaction. If this is the case, please feel free to call Director of Finance Dal Lemmen or International Treasurer John Gillespie.

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In accordance with the by-laws of the Society, our accounts have been audited by Houston & Naegeli, S.C., Certified Public Accountants, 2106 - 63rd Street, Kenosha, Wisconsin, for the years ended December 31, 1982 and 1981.

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

SOCIETY FOR THE PRESERVATION AND ENCOURAGEMENT OF BARBER SHOP QUARTET SINGING IN AMERICA, INC. CONDENSED BALANCE SHEET DECEMBER 31, 1982 AND 1981		
ASSETS		
	1982	1981
Current Assets		
Cash on hand and in banks.	\$ 474,468	\$ 329,272
Accounts receivable--Less allowance for doubtful accounts	299,886	299,064
Inventories, at cost	275,847	238,590
Prepaid expense and deferred charges	62,975	69,744
Total current assets.	\$1,113,176	\$ 936,670
Investment in Subsidiary.	12,584	10,736
Property, Plant and Equipment, at cost, less accumulated de- preciation	624,552	545,918
Total assets	\$1,750,312	\$1,493,324
LIABILITIES AND MEMBERS' EQUITY		
Current Liabilities:		
Accounts payable.	\$ 66,309	\$ 85,715
District dues payable.	38,572	38,024
Others	91,434	86,961
Deferred income	801,286	765,293
Total current liabilities.	\$ 997,601	\$ 975,993
Deferred Life Membership Income	43,176	43,306
Members' Equity	709,535	474,025
Total liabilities and members' equity	\$1,750,312	\$1,493,324

HARMONY FOUNDATION, INC. CONDENSED STATEMENT OF INCOME AND EXPENSE FOR THE YEARS ENDED DECEMBER 31, 1982 AND 1981		
	1982	1981
Income:		
Interest earned	\$ 54,496	\$ 39,330
Arrangement and reproduction	8,331	3,506
PIC Show and records	3,878	3,151
Dividends received	1,824	6,346
Gain on sale of securities.		35,170
Rent received		6,000
Miscellaneous income.	2,297	14,439
Total income	\$ 70,826	\$107,942
Expense:		
Administrative fee	\$ 12,000	\$ 3,000
Grants and awards	17,651	16,793
Loss on sale of securities.	3,050	13,291
Librarian	15,956	14,969
Other expenses	19,042	17,462
Total expense	\$ 67,699	\$ 65,515
Sub-total.	\$ 3,127	\$ 42,427
Contribution to S.P.E.B.S.Q.S.A., Inc.	54,195	
Excess (Deficiency) of income over expense	(\$ 51,068)	\$ 42,427

SOCIETY FOR THE PRESERVATION AND ENCOURAGEMENT OF BARBER SHOP QUARTET SINGING IN AMERICA, INC. CONDENSED STATEMENT OF INCOME AND EXPENSE FOR THE YEARS ENDED DECEMBER 31, 1982 AND 1981		
	1982	1981
Income:		
Finance and administrative department	\$1,821,153	\$1,682,023
Communications department	572,871	499,190
Music department.	125,161	107,357
Total income	\$2,519,185	\$2,288,570
Direct Cost of Income:		
Finance and administrative department	\$ 378,345	\$ 350,736
Communications department	437,467	411,820
Music department.	106,591	91,265
Total direct cost of income	\$ 922,403	\$ 853,821
Sub-total.	\$1,596,782	\$1,434,749
Operating Expense:		
Finance and administrative department	\$ 962,252	\$ 923,730
Communications department	178,539	225,276
Music department.	227,552	195,433
Total operating expense	\$1,368,343	\$1,344,439
Excess of income over expense before subsidiary income.	\$ 228,439	\$ 90,310
Income From Subsidiary.	1,848	2,498
Excess of income over expense	\$ 230,287	\$ 92,808

HARMONY FOUNDATION, INC. CONDENSED BALANCE SHEET DECEMBER 31, 1982 AND 1981		
ASSETS		
	1982	1981
Current Assets:		
Cash	\$419,724	\$473,858
Account receivable	2,637	
Interest receivable.	5,162	4,239
U. S. Treasury notes, et cost.	99,358	74,608
Federal Farm Credit Banks, at cost	25,022	
Marketable securities, at cost	76,700	34,166
Prepaid expense	341	5,554
Total current assets.	\$628,944	\$592,425
Property, Plant and Equipment, at cost, less accumulated depre- ciation		54,195
Total assets	\$628,944	\$646,620
LIABILITIES AND FUND BALANCES		
Current Liabilities:		
District and chapter contributions payable to the Institute of Logopedics.	\$243,417	\$207,350
Account payable	140	4,077
Total current liabilities.	\$243,557	\$211,427
Fund Balances:		
Restricted	\$ 13,294	\$ 12,032
Unrestricted	372,093	423,161
Total fund balances.	\$385,387	\$435,193
Total liabilities and fund balances	\$628,944	\$646,620



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.

It has so often been stated that the original idea of Founders Cash and Hall was *not* to build a national organization in any formal sense. However, the local group in Tulsa, when publicized over the AP and UPI wire services, created a great flurry of interest far and wide. Miss Idress Cash, sister of O. C. Cash, has recently written "... My brother received letters from men all over the U.S. wanting to know how they could join. Owen was surprised and pleased with this unexpected response ... These letters were the chief ingredient in the decision to incorporate as a Society ... The letters contained money (a considerable amount in total) which the senders hoped would guarantee their membership in this yet-to-be-organized fraternity. What to do with all this unsolicited money? Rupert Hall said 'Incorporate' and that's what the Founders did." Miss Cash concludes "... This was a key factor in organizing a new Society, of which the present generation, perhaps, has not been previously aware."

The delivery of a "Keynote Speech" became an accepted Society practice in the 1950s. The first such speech, titled "Our Dimensions and Our Opportunities," was given by your associate historian (then an international vice president) at the Detroit Convention in 1953. The second was delivered by Past International President Charles Merrill (now a retired U.S. Court of Appeals Judge) at the Washington, D.C. Convention in 1954. Especially memorable are the two most recent "Keynotes" given by Lou Perry at the Tucson Mid-winter in 1982 and by Dr. Bob Johnson, recently retired staff director, at the Sarasota Mid-winter in 1983.

The Atlantic City Convention in 1970 was unique. It was the Mid-Atlantic District all the way. Wilbur Sparks of M-AD was international president. The "Oriole Four" of M-AD became international quartet champions that year, and the "Dapper Dons" of Livingston, N. J. in the Mid-Atlantic District, were named international chorus champions.

The largest chorus ever to appear on the international contest stage was the Dundalk, Md. "Chorus of the Chesapeake" in 1961. They won top honors at Philadelphia that year with 157 members on stage, directed by Robert D. Johnson.

There is a lot of history, both personal history and Society history, encompassed in the lives of four men who sing as a quartet and whose total ages add to 150 years or more. Eleven quartets have been so recognized on this page. Here is number twelve, the "3 Century 4" of the Palomar-Pacific, Cal. Chapter in the Far Western District. Their combined age is 294, Stan

Wallin reporting. Brother Wallin has held SPEBSQSA membership for 39 years. He sang with the Milwaukee chorus at the 1947 convention when, for the first time ever, those in attendance heard Bill Diekema's musical masterpiece, later to be adopted by the Society — "Keep America Singing."

The Society's current Five-Year Plan recommends it, and the time will come when we will have a Seniors Quartet Contest as a regular feature of our conventions — perhaps the Mid-winter meeting. Actually an "Old Timers Contest" was held for the first (and only) time at the Miami convention in 1955. The scoring system included singing excellence and also credit for the total miles the winning quartet travelled to reach the convention site and for the accumulated total age of the quartet.

The beginning of what is now the COTS program was a gradual development. As early as the Milwaukee Convention in 1947 there was held a "Conference of Chapter Officers," First Vice President Charles Merrill presiding. Similar conferences were held at the Oklahoma City Convention in 1948, at Buffalo (1949) and Omaha (1950). At the Buffalo session a model chapter meeting was presented by a team of 40 members from the Schenectady, N. Y. Chapter.

On a district level the COTS idea also grew. In Mid-Atlantic, for example, there were convention sessions on chapter management at Paterson, N. J. (1952) and at a Southern Division one-day session in Richmond, Va. (1954) attended by 27 chapter officers. Perhaps the first *structured* COTS-type session in the entire Society was a two-day overnight meeting held at Deltaville, Va. in October 1955 called "Chapter Presidents Workshop." This pioneer attempt at officer training was planned and conducted by Harold Schultz, then M-AD Sectional Vice-President, later to become district president and a distinguished international officer.

The term "Tin Pan Alley" is often used to describe where popular songs originate. Once "Tin Pan Alley" really did exist. For 20 years, from 1900 until the end of World War I, it was a single block in New York City on 28th Street between Fifth Avenue and Broadway, crowded with offices of music publishers. Legend has it that the title was coined by the famous short-story teller, O. Henry, in a conversation with lyricist Stanley Murphy. Murphy sometimes collaborated with the songwriter Harry Von Tilzer, one of three brothers all of whom made their mark in composing popular songs in the early years of this century.

Let's go to the Seattle Convention together.

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Why Those Guests Don't Come Back the Second Night

By Dean McKnight,
714 W. Stonecrest,
St. Joseph, Mo. 64506

"Well, Mr. Prospective Member, how did you like your first night of barbershop? We had a great time, didn't we? We sang some old songs, you met some nice, friendly people — I'm sure you're going to come back next week and probably join us! Isn't that right?"

"Well, to tell you the truth," says the new member, "I would like to join, maybe. But there are a few questions I have."

"Shoot. We're a friendly bunch. Just tell us what you want to know and we'll answer it."

"Well, I don't understand why, when the director is trying to teach us something, everyone has to talk. Myself, I had difficulty understanding what he was saying because the guy next to me was talking to the guy next to him. I really wanted to hear what both people were saying because I didn't know anything about anything."

"Well, that's a small problem we have; but we can overcome that."

"Another thing is at break time. If John Doe is your president, why do people walk out of the room when he is trying to say something? And then, your president said that guests should go out and get in line first to have coffee and donuts, but it was too late because half of the chorus already had coffee and donuts."

"I'm a little embarrassed about that. So our guys don't respect the elected officers . . . you have to overlook a few minor inconsistencies."

"Well then, another thing . . . you

told me that the meeting started at 7:30 and you and I were there at 7:30. But we didn't do anything except stand around and finally, about 8:15 some of the guys started to sing and it was really about 8:30 before everybody showed up."

"Well, now there you've got me. You see, our chapter voted for a 7:30 meeting even though no one gets there at 7:30. We haven't been able to figure that out ourselves. Don't worry about it — we're working on it. Don't let little things like that affect your impression of us."

"There is one other thing that bothers me a lot."

"Just say it — we have an answer to everything."

"Well, like you said, everybody had a good time there and most everybody tried to make me feel welcome and they all smiled. But lots of them were complaining about little things. Doesn't anything ever go right for Barbershoppers?"

"I'll tell you what — why don't you come next week, anyway? We're going to have a board meeting on Monday night and I'll see if I can get the answers to some of those questions."

Does this sound like a typical conversation for a guest? If it doesn't, it's only because he is too much of a gentleman to ask what is really on his mind. I think that it's time that, as Barbershoppers, we quit *talking* about developing new membership and *do* something about our image. One of those things is to show some organization. Now, I realize we are

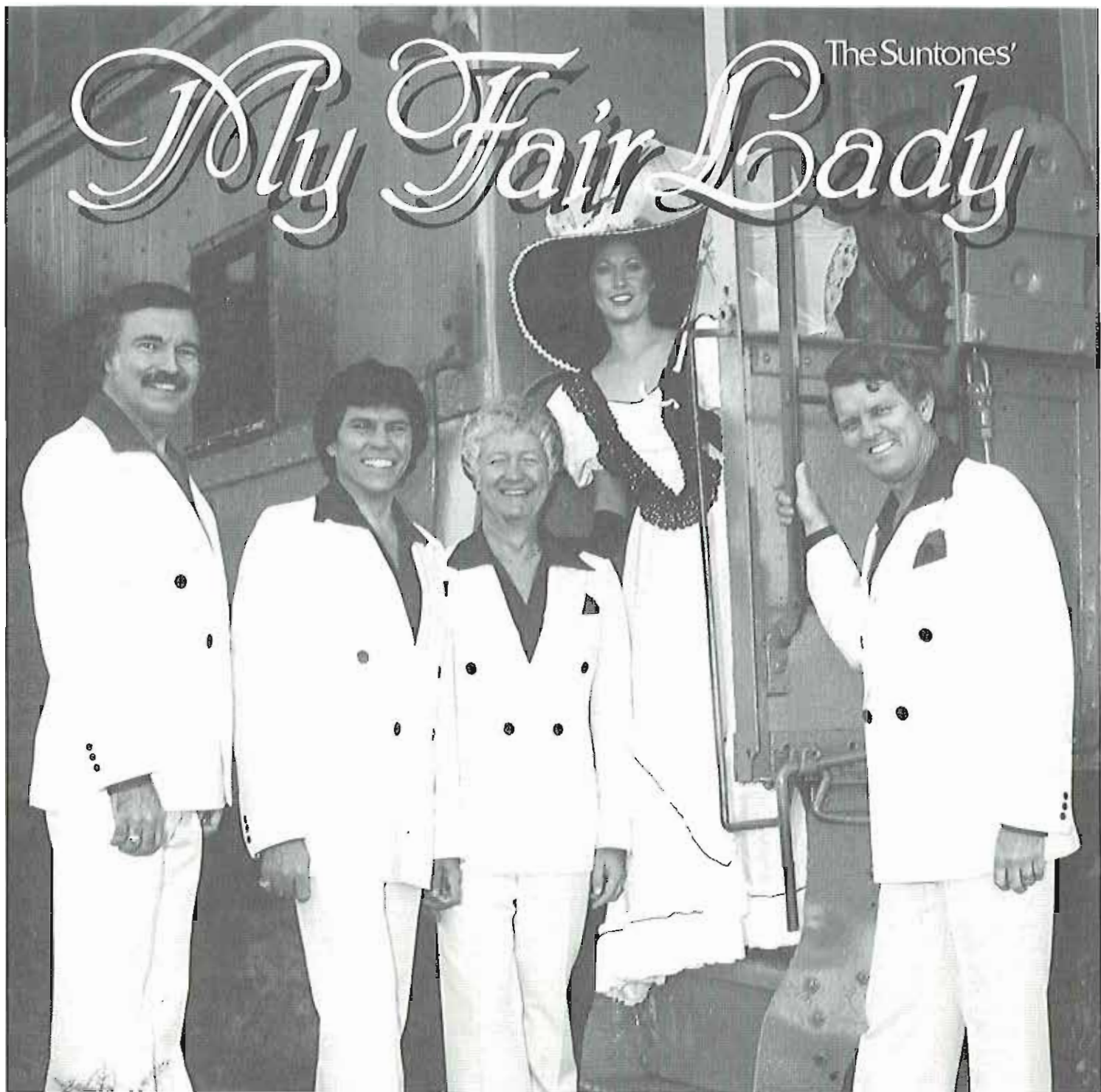
a group of adults who all like to have a good time and 90% of us are very extroverted personalities. So we are not going to be quiet all the time; everyone appreciates that.

But there are times when our director specifically asks that we pay attention to him when we are rehearsing. When we fail to honor his request, we are showing poor organization. When the officers of our chapter stand up to speak and people don't listen, we are showing poor manners. Certainly, potential members see this and recognize it as a sign of disorganization and disrespect. We should have the common courtesy to listen to what our officers and director have to say. If you think they are exceeding allotted time, tell them about it, but don't just walk out in the middle of the presentation. It isn't fair to the people who are trying to listen nor to the one who is giving the information. How many times have we witnessed someone go out of the room and come back five minutes later in the middle of the presentation to interrupt with questions that have already been answered? That bothers me and a lot of other people.

Finally, what should be done about the griping? My response to this: If you see something that needs to be done and haven't personally done anything about it besides gripe, why do you waste your time? Isn't there a better way? Have you been to a board meeting about the problem?

We realize that there are problems in barbershopping. Wherever you have a group of men who are volunteering, not everybody is going to work at the same intensity, nor is everyone going to have the same love of music. The one thing that we do need, is more respect for one another. I think that everyone of us, as we embark on our drive for new members, needs to consider the fact that these people are judging us for the first time — they are judging us by our actions, by our deeds and by our attitudes. It would be nice if they would only judge us on the way we sing or the way we smile or the kind of clothes we wear, but that's not how people join groups. They join a group because they feel welcome; because they feel comfortable; and because they feel the group is organized and offers them something.

From now on, let's make a real effort to present ourselves well to prospective members. Let's not just *talk* about how great it is to be a Barbershopper — let's *show* people how great it is.



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

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

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The Great Merge

By Dennis Spetz, 616 Upland Rd.,
Louisville, Ky. 40206

When we read in The HARMONIZER of chapter mergers, the normal situation would be when two small chapters decide to pool their resources and to enjoy the benefits that come with increased membership. This is not the definition of merger according to the dictionaries in Menomonee Falls, Wis., and therein lies the story of the "Great Merge" involving the Menomonee Falls "Menoharmonee" Chorus and the "Thoroughbreds" Chorus from Louisville, Ky.

The merger was the idea of Bob Nolan, Menomonee Falls Public Relations Officer, and several other chorus members who had gathered in the rathskellar of a local establishment on a July, 1981 evening for a post-rehearsal meeting. As refreshments were shared, Nolan suggested that there might be a number of other chapters just "chomping at the bit" to merge with the Menomonee Falls Chapter if they only were given the chance. The others apparently agreed. A secret ballot was taken and the chapter members voted to ask the Louisville Chapter to participate in the caper.

When Nolan wrote to our chapter, announcing the decision to allow us to participate in the merger, initial reactions ranged from "what is a Menomonee Falls?" to the suspicion that Nolan and company had been on an extended tour of Milwaukee breweries. Our letter of inquiry to Wisconsin prompted an immediate response . . . why not use the idea to generate some interest in summer programming? The interest generated lasted far beyond the summer; and progress reports about the merger plans were a regular feature at chapter meetings of both choruses.

In a letter to Louisville, Nolan provided a tongue-in-cheek comment about the value of the merger. He suggested that it would allow us to learn to speak like



"Initial reactions ranged from 'what is a Menomonee Falls?' to the suspicion that Nolan and company had been on an extended tour of Milwaukee breweries."

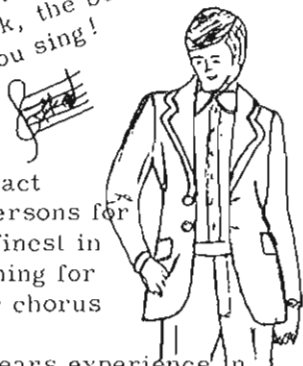
Members of the merged chorus listened apprehensively as Bob Nolan announced his next caper.



normal people and should provide us with an opportunity to get "out of our competitive rut." We responded with thanks and with several questions about the intensity of Wisconsin winters, how singers for the front row of the merged chorus would be selected and if grits and southern fried chicken would be available on a regular basis in local restaurants. As the correspondence moved back and forth between Kentucky and Wisconsin, it became obvious that while the merger idea might have been offered in jest, the idea of a "Great Merge" could provide an opportunity for a barbershop show.

In February of 1982 Bob Nolan visited the Louisville Chapter and made

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his merger sales pitch. He had with him a display board covered with pictures portraying the scenic wonders of Menomonee Falls and southeastern Wisconsin. Conspicuous in the illustrations were tropical scenes resplendent with palm trees waving in the breeze. When asked for an explanation Nolan confided that the trees were actually not in Menomonee Falls any more, having fallen prey to a recent outbreak of that dreaded natural disorder known as "Dutch palm disease."

That was too much for the membership to handle. Even those faces set in a frozen calm were now thawing with

laughter. What had started as a prank had been brought full circle . . . the "Great Merge" had to go on, and what better way to celebrate the occasion than with a barbershop show.

Over the next months meetings were held and plans finalized. The most enjoyable planning sessions involved a trip for Thoroughbred President Bruce Garwood and me to meet with the Menomonee Falls gang in Wisconsin. P. R. Man Nolan, Chapter President Gene Sickels, Musical Director Joe Masotti, Bulletin Editor Steve Hartmann and countless other Barbershoppers were great hosts,

in spite of the fact that they could not produce grits for any of our meals.

On the weekend of September 25th the Thoroughbred Chorus and the "Bluegrass Student Union" traveled to Wisconsin to participate in the "Great Merge Show" with the Menoharmonie Chorus. And what a weekend it was, with performances in the Riverside Theatre in Milwaukee, a spectacular afterglow and a bundle of memories for everyone. Perhaps the fondest memory was the Sunday visit to Kenosha for a tour of Harmony Hall and the presentation to Society Executive Director Hugh Ingraham of \$2,000 from the previous night's show receipts for the Institute of Logopedics.

Even now in 1983 the memories of that great weekend experience are still vivid. I suspect that Messers Cash and Hall never realized that the founding of the Society would result in two chapters having so much fun and obtaining so much personal satisfaction from an idea that began as a prank. Had they been in Milwaukee that weekend, they certainly would have realized that there really are no strangers among Barbershoppers, only friends who haven't been fortunate enough to meet one another.



Executive Dir. Hugh Ingraham accepts check from Bob Nolan for Institute of Logopedics.

MORE THAN TALK



Personal goals for the adults in the Institute's Rehabilitation Program are mutually developed by the individual, the family and the staff involved in the program. Adults attend the program from two half-days to five full days a week.

Six years ago, while 20-year-old Lance was living with his family in Louisiana, he contracted encephalitis, a devastating disease more commonly known as "sleeping sickness."

Two years ago, Daryl, now 21, was severely injured in an automobile accident in his Florida hometown.

Eighteen months ago, 52-year-old Martha, of Wichita, Kans. suffered a crippling stroke.

Although each of their situations is quite different, all three suffered cerebral damage which in turn caused communicative disorders. For Lance it was a disease process; for Daryl, a severe head injury, and for Martha, a stroke.

During the past year Lance, Daryl and Martha have worked together sharing the joy of achievement, as well as disappointing moments in the Institute of Logopedics's Adult Rehabilitation Program.

Occupational therapist, Jaa Pierce-Baba, works closely with individuals in the Adult Rehabilitation Program helping them to relearn important self-help skills. Other staff involved in the program include education specialists, speech-language pathologists, physical therapists, medical specialists and residential counselors.



This program offers an appealing alternative after hospitalization to people like Lance, Daryl and Martha. Often head injury patients are released from hospitals, only to go home or to a nursing home, where little or no rehabilitation is available. At the Institute, the process of rehabilitation consists not only of physical and occupational therapies, but also offers intensive instruction in re-acquiring speech and language abilities as well as other educational skills.

Although Martha is among those in the Wichita area who commute from home, Lance and Daryl live in the Institute's Head Trauma Unit with other adults who are in the rehabilitation program. The Head Trauma Unit represents the residential component of the Adult Rehabilitation Program. There the transfer of freshly re-learned skills into a residential setting plays a significant role in an individual's total program.

The residential aspect makes the Institute's program unique. Residents are encouraged to progressively increase responsibilities, particularly with regard to problem solving, overcoming physical limitations, increasing peer interaction, and improving social skills. Both the Adult Rehabilitation Program and the Head Trauma Unit facilities are specially designed and equipped for physically handicapped adults.

According to Diana Thurman, Coordinator of the Adult Rehabilitation Program, "the primary goal for these adults is to attain the highest level of independent functioning possible." She said that the major area of concern in working with these people is "how well they will learn to deal with their injuries." Thurman thinks helping them to regain their self respect and believe in themselves again are the critical steps in the rehabilitation process.

If you, or someone you know, would like more information about the Adult Rehabilitation Program, call the Institute of Logopedics toll free, 1-800-835-1043. Perhaps we can help.



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Chapters in Action

By Leo Fobart, Editor

The accomplishments of two Seneca Land District Chapters in support of our UNIFIED SERVICE PROJECT are worthy of repeating (March-April, 1983, pg. 4). When most chapters have a difficult time coming up with an average of \$10 per man, the Olean, N. Y. Chapter averaged \$122 per man, topping their 1981 record of \$110.51 per man. But that's not all . . . the New Bethlehem, Pa., a 45-man chapter, came up with a \$119.20 per man last year. They, too, established a record after topping Olean's '81 record and coming in second internationally. The two chapters are in the Allegheny Division and headed up by Jim Hassel, Seneca Land District division vice president and district bulletin editor.

Harrisburg, Pa. member Dr. Benjamin G. Musser and his wife have been honored by Elizabethtown College which has named its new chemistry building after the couple. Both are graduates of the college. Congratulations!

Here's another of those challenges we pick up from time to time in chapter bulletins. West Chester, Pa. Editor Art

Then Int'l Pres. Merritt Auman was recipient of the original manuscript of the Society's theme song, "The Old Songs," from Hamilton O'Hara (left), son of composer Geoffrey as Northeastern District Pres. Dick Young looked on. It was a musical presentation during Northeastern's Fall convention during which everyone stood and sang "The Old Songs."



Hoch says they have two bulletin editors in his chapter, Bob Tobias, life member of the West Chester Chapter and presently editor of "The Comstock Key-note," Carson City, Nev. bulletin, and himself. Because Tobias became a life member at West Chester, he still retains his membership in that chapter though presently a Carson City member. Hoch wonders if any other chapter can claim two bulletin editors 3,000 miles apart.

After Pontiac, Mich. Editor Bill Pascher spent more hours, prior to their recent show, barbershopping than he did eating, sleeping and on family matters, his wife labeled him a SPEBO-HOLIC. She's right, Bill. The Society is probably a happy haven for many who suffer the same symptoms when show-time rolls around. Join the happy(?) crowd!

The Mansfield, O. "Fun Center Chordsmen" not only were the featured attraction at the annual meeting of the Mansfield Chamber of Commerce, a picture of the chorus along with a story detailing the chapter's accomplishments ap-

peared in the Chamber's monthly publication, "Chamberlink."

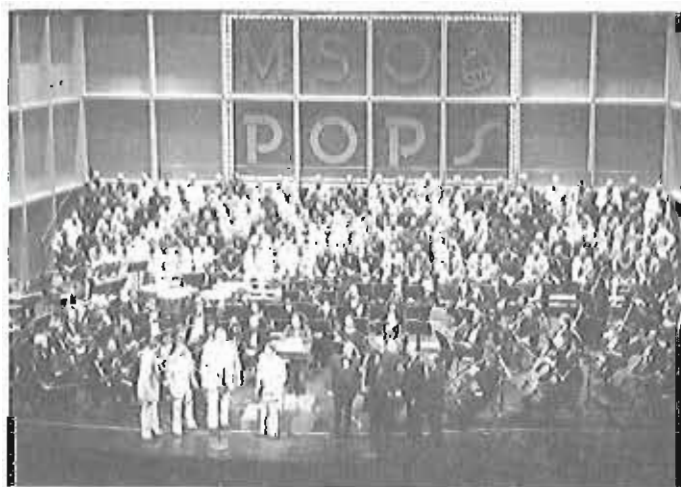
On March 31, 50 Louisville "Thoroughbreds" took their riser positions to record three two-song segments for the thirtieth "Crusade for Children." It was the 21st consecutive appearance for the Thoroughbreds. The local fund-raiser has produced over a million dollars every year since 1977.

A conversation between Logopedics Director of Development Larry Hagerson and Greensboro, N. C. Barbershopper Dick Miller at a Chapter Officers Training School in Atlanta last Fall led to a gift of children's clothing worth \$1,000. The clothing came from Blue Bell, Inc., the direct result of Miller's appeal to his employers to help the kids at the Institute.

Ham radio operator Bob Fusselman of Youngstown, O. is very anxious to get in touch with Barbershoppers who share his interest in shortwave radio. Bob's call letters are N8CZU and he'll be waiting for your call.

It was a happy moment for Nancy Haines when brother Bill Niles was selected "Barbershopper of the Year" of the Denver, Colo. "Mile Hi" Chapter on January 8; little did she realize that on that very same day, at almost the same time, her father Al Niles was being similarly honored during the installation dinner of the Wichita, Kans. Chapter! Nancy thought two top barbershop awards in the same family, presented on the same evening, by chapters 500 miles apart just might be a "first." Nancy, you're probably right.

On a recent guest night, the Saratoga



The 100-piece Milwaukee Symphony "Pops" Orchestra hosted four area chapters in a joint concert in March. The Milwaukee, Menomonee Falls, Greendale and Racine Chapters combined voices for a 175-man chorus, with the "Shear Delight" and "Hi-Brows" quartets. The three-night show, featuring the "Old Songs Medley" and "George M. Cohan Medley," became the season's biggest box office seller.



Northeastern District Logopedics Chairman Curt Roberts was happy to receive the money-laden treble clef sign from Beverly, Mass. Chapter President Vincent Fredrickson on the occasion of the district's first Logopedics benefit show. The show featured the "Hay Stack Four," "Grandstand Vocal Band," and "Sound Express" quartets and the Beverly "Northshoremens" chorus.

Springs, N. Y. Chapter set a new chapter record when 39 guests signed in. Of the 39, 25 have returned and 13 have already asked for membership applications. Looks like the "Racing City" Chapter is "off 'n running."

A 33-year member of the Cleveland (West Suburban) O. Chapter, Dan Mihuta, is looking for other Barbershoppers who may be attending the Kiwanis International Convention in Vienna, Austria the week of July 2-7. He hopes to get a woodshedding chorus together, and will have a barbershop sign near the registration area where attending Barbershoppers can check in. Incidentally, Dan is a member of the "A Great Bunch of Guys" quartet responsible for the "Hair Care Harmony" commercials we've been hearing.

A summer "Concert-in-the-Park" in cooperation with their local community band will kick off the membership drive of the Abilene, Tex. Chapter. The event will take place in conjunction with a national program during June, National Parks Month. They plan to follow the event with a recruiting campaign.

For the second year, the Mt. Baker,

Wash. "Toppers" celebrated Valentine's Day with their special "Let Us Sing to Your Sweetheart" fund-raiser. Almost 100 requests were received for the chapter's quartets to sing to friends, lovers, wives and the like. The chapter was 100% behind the project which grossed over \$1,000.

The Cherry Hill, N. J. "Pine Barons" were in Easton, Md. on Jan. 8 to help them with a local benefit performance. Two past district quartet champions, the "Sussex Counts" and "Sound Revival," helped to make the evening a complete success for the Easton Memorial Hospital and a local YMCA, both of which benefitted substantially.

Here's an "it's-a-small-world" item which came from our story in the Jan.-Feb. '83 issue (page 38) concerning the new bi-level Superlines of Amtrak: Michael R. Weinman, a Frank Thorne Chapter member, tells us he helped design those railroad cars!

"Young Men in Harmony" are very much alive and well in Kansas! An all-day festival held in Emporia, Kans. last November attracted eighteen quartets and their vocal instructors in an educational and competitive arena. Music Services Director Joe Liles served as a clinician for the event and on the judging panel for the quartet competition. Guidelines used for evaluation were prescribed by the Kansas State High School Activities Association and the Music Educators National Conference for high school barbershop quartets. Quartets from Hutchinson, Garnett, Shawnee Mission (South) and Emporia, Kans. received 1 ratings. Kansas Division (Central States) YMIH Coordinator Monty Duerksen and the Flint Hills (Emporia) Chapter headed up the successful Festival.

The Fort Wayne, Ind. Chapter has videotaped a special one-hour program featuring the chapter's chorus and quartets. This special will be aired several times (Channel 10) over the next year and segments will be used as "fillers" when regular programming is in less than half-hour increments. Sounds like a lot of good free advertising for their chapter and our Society.

Waterloo, Ia. Membership VP Al Ferden says "Egg me on, or egg me up." He promises, if the chapter reaches a membership of 100 by December 31st,



Kearney, Nebr. Barbershopper Marv Spellman recruited his 50th member last July; that's 50 men out of a chapter membership of 62, and that's not bad for an 11-year member!

to provide each member with one dozen eggs, along with the opportunity to egg him on January 3, 1984!

The Governor's Medal of Valour was recently awarded to Cedar Rapids, Ia. Barbershopper Robert Thomas for apprehending a man armed with a sawed off shotgun pointed at his partner, an FBI agent. Thomas is a ten-year member and currently sings with the "Free Association" quartet.

When an Arcadia, Cal. foursome, "The Party of Four (Without Reservations)" found an unregistered quartet competing

(Continued on next page)

Chapter President "Chuck" Witherspoon has been designated the city's town crier in commemoration of Savannah, Ga.'s 250th birthday this year. Witherspoon's "crier" duties will involve him in many of the city's official functions during the year-long celebration. He will also serve as general chairman of the Dixie District Fall Convention.





INSTITUTE OF LOGOPEDICS

Contributions through March

NOTE: 1983 contributions are \$9,000 less than 1982 at this time.

CARD	\$ 2,330
CSD	473
DIX	540
EVER	1,667
FWD	5,661
ILL	2,920
JAD	2,573
LOL	1,574
PIO	2,183
M-AD	19,504
NED	6,736
ONT	3,640
SLD	3,848
SWD	1,000
SUN	2,679
RM	1,782
Others	85
TOTAL	59,195

CHAPTERS IN ACTION — (from page 27)

using their name, they were quick to file a "mock" lawsuit against the offending Long Beach, Cal. quartet. Bob Leighton, attorney/chapter bulletin editor, served official notice that the entire matter would be settled in a joint meeting between the two chapters, where the defendants would be required to: a) perform three songs in a pleasant manner; b) listen to the unique tones of barbershop singing by the registered Party

of Four (Without Reservations); c) join together with the plaintiffs in an octet; d) thereafter repair to a local watering hole and there purchase the plaintiffs a drink (and four straws).

When the Providence, R.I. Chapter hit the 105 membership figure at the end of 1982, they became the first Northeastern District chapter ever to join the Century Club.

In an effort to promote quartet activity within their chapter, the Harrisburg, Pa. Chapter held a quartet contest in early January attracting 16 competing foursomes, all comprised of chapter members. The event was so successful they plan to make it an annual contest.

There's a strong movement throughout the Society to abide by the copyright laws and do away with any illegal music copies. They're taking just this kind of action in the Greater New Orleans Chapter, where they intend to adopt and live by a new legal music policy. The spirit of this policy is to "reward authors, arrangers, publishers and distributors of the music we sing for their time, talent and effort . . . reduce the use of stolen Xerox copies, increase the readability of the music, and support the Society in its music publishing business . . ."

Some time ago we received a suggestion from "J. J." Foltz, member of the Pittsburgh, Pa. Chapter, that we now feel worthy of sharing. "J. J." feels that many HARMONIZER articles never get read, and a lot of good information fails to reach a lot of members. He feels that each chapter should appoint someone to read ALL the articles (who knows, there may be someone in the chapter that does that now) and then report back to the chapter, on articles that he feels should be read by everyone, or perhaps making

an oral report to the chapter on a particular story. No question that some of the material appearing may be dull and surely not worthy of special attention. On the other hand, in almost every issue there are at least two or more articles well worth pointing out, and perhaps using for discussion. This might be a good way to make better use of your magazine; at least, you'd become more knowledgeable about your singing hobby and get more from it. Something you might want to think about.

The Manitowoc, Wis. Chapter has expended \$5,036 since 1972 providing music scholarship funds to 116 men and women representing nine secondary schools. The annual presentations are made with the recipients, their parents and teachers in attendance. This is a fine continuing community service project that generates great publicity each year.

When N. Y. *Times* News Service columnist William Safire was trying to track down the source of the phrase, "Shave and a haircut, two bits," he got some assistance from Society's Old Songs Librarian and Harmony Foundation Administrator Ruth Marks, who found a 1933 song by Abner Silver and Eddie Maxwell entitled "Shave and a Haircut," but the two bits portion was missing. Ruth didn't win any prizes with her suggestion, but she did get a neat bit of publicity for the Society through this syndicated columnist. Way to go, Ruth!

Included in a report on the Westfield, N. J. annual show in their bulletin was a note concerning dressing room visitors. Among many former members who dropped backstage was New York Jets football star Greg Buttle. A "Pros and Cons" fan, Greg was introduced by Harry Williamson, the quartet's tenor. While Greg's interest in the quartet is something that developed recently, his involvement in barbershop harmony dates back to his years at Penn State.

We'll be anxious to get a report from the "Dapper Dans of Disney World," currently on tour of Japan (March 21 through June). The five-man "foursome" spreading their unique brand of harmony throughout Japan consists of "Buddy" Seeberg, Steve Culpepper, Joe Hudgins, Roger Ross and Bruce Brann. "Bub" Thomas and Neel Tyree are picking up some local subs to keep the harmony flowing at Walt Disney World in Florida.



The 1960 Mid-Atlantic District Champion "Out-of-Towners" performed for the Kick off of a new chapter in Wind Gap, Pa. From left, new chapter founder Larry Reagan, Bob Parry, Charlie Ruth and Carl Roberts. (Dee Paris photo)

New Chapters

CHANUTE, KANSAS . . . Central States District . . . Chartered February 28, 1983 . . . Sponsored by Wichita, Kansas . . . 30 members . . . George C. Dickerhoff, 1006 So. Tennessee, Chanute, Kansas 66720, President . . . Gary N. Plumb, 820 N. 11th, Rte. 1, Box 142, Humboldt, Kansas 66148, Secretary.

VISALIA, CALIFORNIA . . . Far Western District . . . Chartered March 4, 1983 . . . Sponsored by Fresno, California . . . 51 members . . . Ron Dial, 1233 S. Spruce, Visalia, California 93277, President . . . "Bud" Case, 1350 S. Noyes, Visalia, California 93277, Secretary.

FORT ATKINSON, WISCONSIN . . . Land O'Lakes District . . . Chartered

March 3, 1983 . . . Sponsored by Madison, Wisconsin . . . 30 members . . . David N. Dexter, 906 Hillcrest Dr., Fort Atkinson, Wisconsin 53538, President . . . Dean L. Dahnert, Rte. 3, Box 53B, Fort Atkinson, Wisconsin 53538, Secretary.

SANDWICH, ILLINOIS . . . Illinois District . . . Chartered March 4, 1983 . . . Sponsored by Aurora and Joliet, Illinois . . . 30 members . . . James May, 808 N. Elm, Sandwich, Illinois 60548, President . . . Dan Knowles, 1575 Lake Holiday Dr., Sandwich, Illinois 60548, Secretary.

MANHATTAN, NEW YORK . . . Mid-Atlantic District . . . Chartered March 16, 1983 . . . Sponsored by Westchester

County, New York . . . 92 members . . . Keith W. Mielke, 2061 Broadway, New York, New York 10023, President . . . Richard B. DeVany, 226 Vreeland Ave., Nutley, New Jersey 07110, Secretary.

LA GRANDE, OREGON . . . Evergreen District . . . Chartered March 21, 1983 . . . Sponsored by Portland, Oregon . . . 30 members . . . Steve Masters, 1106 N. Ave., La Grande, Oregon 97850, President . . . J. Douglas Campbell, 407 First St., La Grande, Oregon 97850, Secretary.

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

Please note the registration blank below requires your membership and chapter number. We must have this important information if we are to use our computers in processing your registrations.

Both numbers can be found on your membership card.

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

Registrations will not be processed either at Seattle or at the International Office, unless accompanied by cash, check or money order to cover the cost of the registrations — Adult, \$40; Junior (18 and under), \$20.

I hereby order registrations as follows:

QUANTITY		RATE	TOTAL AMOUNT
	ADULT	@ \$40.00	\$
	JR UNDER (19)	@ \$20.00	\$
	← TOTAL REGISTRATIONS	TOTAL → PAYMENT	\$

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REGISTRATION FEE INCLUDES: Reserved seat at all contest sessions, registration badge (identification at all official events), souvenir program.

Registration tickets and event information will be sent in the first weeks of April prior to the convention. In the meantime, please keep receipt for your records.

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NOTES

FOR OFFICE USE

News About Quartets

A famous quartetman and long-time Pittsburgh Barbershopper, Tom O'Malley, died in his home in O'Hare, Pa. January 13; he was 69. Tom was well known as a song leader at many international conventions. Lead of the 1952 JAD champion "Four Maldahides", he later joined the international champion "Pittsburghers" (1948) and most recently sang lead in the "Pittsburgh Four." He is survived by his wife, a daughter, a sister and two brothers.

New baritone of the **Red Rose Four** (Lancaster, Pa.) is Scott Sener replacing Bill Bundy. The quartet also has a new contact man: Rick Ashby, 127 St. Thomas Rd., Lancaster, Pa. 17601 (717) 569-5686. Other members are Ernie Eaton, tenor; Ashby, lead; and Bob Blouse, bass.

Because of a job change, Joe Mazzone (lead, "Regents" '74 Champs) has moved to Florida and can no longer sing with current 14th place semi-finalists **Curtain Call**. Joe hopes his new position will soon allow him to sing again.

The Alexandria, Va. Chapter's oldest, active show quartet has decided to answer their last call this June. The **Friendship Fire Company**, after 12 years of singing fun, 500 plus performances and using a total of 13 Alexandria members through the years, will call it quits after their May 7th show in Johnstown, Pa. Tenor Steve Martin is moving from the area, and Mike Riordan, bari; Doug Smith, lead; along with original bass, Mike Everard, decided not to continue singing.

Nothing travels faster in this Society than a rumor. And we have a couple making the rounds now that really have to be stopped. First of all, the **139th Street Quartet** is alive and singing well, very well, as a matter of fact, with Larry Wright singing lead as he has been all along; he has *not* left the quartet as rumored. They competed in the district's recent international preliminary quartet contest and will be one of the Far

Western District's representatives in Seattle.

Secondly, there have been a number of false rumors circulating concerning Rich Knapp, lead of the 1980 champion **Boston Common**. Rich was involved in an accident that left him with a hearing problem which affects his ability to discern pitch. He otherwise is recuperating and is back to work. Meanwhile, the quartet has been fortunate to find a replacement for Rich, who possesses all the singing characteristics required to maintain the sound the quartet has taken years to develop. Tom Spirito, former lead of the "Four Rascals," 1959 Northeastern District champions and perennial international finalists and medalists, provides the ideal mix of vocal qualities the "Common" sought in order to retain their sound. The quartet is filling all scheduled engagements with Tom and will consider additional dates as they are received. Incidentally, if readers should be interested in wishing Rich well, he can be reached at 42 Lake Shore Drive, South, Nabbasset, Mass. 01861.

Though we were promised a full report of their recent tour to England, the only word we've received so far (from Hinckley, Leicestershire, England) said that "Center Stage started brilliantly and maintained this standard throughout their performance, then further entertained our members with an outstanding afterglow that made the quartet 'friends for life of this club'." The club's PR officer added a sincere wish from every member for "Center Stage" to "hurry back to Britain."

When their dressing rooms were apparently burglarized while the 1978 champion **Bluegrass Student Union** was performing on the Pomona Valley, Cal. Chapter show, the quartet lost a total of \$750 in cash, cameras, wallets and watches. Knowing fully well it wasn't the chapter's fault, the quartet filed a police report and prepared to forget about the loss. Not so with the chapter, though. Despite strong protests from the quartet, they were presented with a \$750

check to cover the loss. The quartet says that had to be one of the most sincere and generous examples of hospitality they'd ever encountered. As Dan Burgess, quartet contact, wrote: "That spirit of fraternity should remain an important element within the Society; it's certainly heartwarming when it's displayed in such a way."

On February 19th, the third place medalists **Side Street Ramblers** traveled from Dallas to do the charter show of the Westland, Mich. Chapter . . . they did the show (all barbershop), an afterglow (all barbershop) and did not charge a talent fee. The show was a rousing success and the chapter is starting on firm financial footing. It's nice to hear that there are still quartets which will give up their talent fee for a charter show. We think they deserve this recognition.

New contact man for the 1981 champion **Chicago News** is Greg Wright, 662 Springfield Dr., Roselle, Ill. 60172 . . . and here's an address change for **Allied Four** contact man George Styber, who has moved to 1422 Woodbridge Rd., Joliet, Ill. 60436 (815) 741-0368.

Here's something that doesn't happen too often: Executive Director Hugh Ingraham received a check for \$500 from the **Good Times Emporium** to be used "where it can help the most." The check represented a token of appreciation of the Society for "allowing us to bring happiness to our audiences." A kind gesture, we'd say.

Huntington, W. Va. member Bert Gross had many kind things to say about **One Voice** from Allentown-Bethlehem, Pa. The quartet made a special trip to a nursing home in their area to bring Christmas music to the patients and, especially, to one patient, Gross' grandmother. Gross was so pleased with this act of kindness, he made a contribution to the Institute of Logopedics in the quartet's name.

Evergreen District Barbershoppers can meet in Eugene, Ore. if they want to see the original **Salt Flats** together for probably the very last time on June 18. One of the Society's popular comedy quartets, the "Flats" are getting their act together "one more time." Appearing with the zany foursome are the District Champion **Cascade Connection**, and the 1981 champion **Chicago News**.

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INTERPRETATION — (from page 9)

the ways you establish the highest emotional level at that point.

To summarize: The volume plan, if graphed, should have long smooth lines that cross over breath marks, should have a clearly discernable high, or low, point (the climax), and no more than a couple of spots where there are sudden changes.

Now that you have an overall volume plan, the next step is to plan some smaller details. The use of a slight volume increase on an individual word produces emphasis on that word. If this is done on every syllable, we get vertical-sounding choppy, punchy singing. But on selected words, inflection can be stunningly effective. Try inflecting the word "love" in Phrase 2 of the Sad Plan. Mmmm. It's great! In a lyrical song, where the clear communication of the meaning of the words is critical, providing inflection on key words and de-emphasizing unimportant words provides a natural delivery.

Thus words like "the" and "of" are often de-emphasized and the key words that communicate your precise message are inflected. Do you want to say "I love you" (I, not someone else), "I love you" (not hate you or admire you), or "I love you" (you, not someone else)? It may vary from spot to spot in the song. It's done with inflection on the key word (and may be enhanced by holding the key word longer, a tempo device). If the overall volume plan tells the main story, inflection adds color and interest — it brings the story to life.

And now the bad news. *Almost everything I've told you about volume is not always true!* All of these guidelines and principles are frequently violated, and sometimes the effect is wonderful. Even my simple assertion that "Sadness is soft" can be seriously challenged. Your job is to start with the song and be creative. You can surprise the listener effectively, you can delight an Interpretation Judge with a new approach or an unexpected plan.

In other words, barbershopping is an art. When you have some mastery over the tools of the trade, you can use them in your own unique way to delight your audience. The main thing to remember is that the tools are used to convey the emotion you want the audience to experience based on your interpretation of the song.

Isn't this a *great* hobby? See you next time.

"LOVE" — Competition Stage — (from page 14)

the contest people that we are on our way.

8:55 PM — The limousine leaves Somerville and the driver is told to keep moving at all costs. Sean changes into the quartet outfit and we apply his make-up . . . not such an easy thing when there are four men in the back seat of a moving limousine . . . vocal warm ups continue.

9:25 PM — Traffic delay on the Parkway . . . not serious but we lose some valuable minutes.

10:03 PM — We arrive at the Paramount Theater. Our quartet aide is waiting and tells us we only have a few minutes. As we approach the dressing room/warmup area, we lose some valuable minutes.

10:07 PM — After a quick glass of water, the quartet aide tells us that we are due on stage . . . down the stairs, across the back stage area and into the wings.

10:13 PM — "And now, ladies and gentlemen, from the Somerset Hills/Plainfield Chapter, The Next Edition."

We made it! We sang one of our finest performances and came within 11 points of qualifying for the Mid-Atlantic District Contest . . . quite an accomplishment from our point of view.

But that is not the point of this story. If you haven't been able to decipher it, this is a story about love. *The love* of four men singing in a quartet and willing to work together to achieve a goal; *the love* of division executives who, recognizing our desire to "try" gave their approval to our hardship request; *the love* shown by a Chairman of the Judges who, recognizing our time problems, started the contest a "little" late and who "stretched" the intermission just a bit; *the love* of fellow Barbershoppers in the Asbury Park Chapter who not only went out of their way to assist us, but who did more than can be expected to encourage us in our participation; and oh, yes, *the love* of a barbershop audience who, although they weren't aware of the situation, gave us their enthusiastic support while we performed.

That's right . . . LOVE . . . that four letter word that so permeates our Society at all levels. "The Next Edition" is a walking and singing testimonial to that love. We owe our thanks to each man who calls himself a Barbershopper for keeping this "hobby" of ours alive.

PETTIGREW LEAVES

Lyle Pettigrew, who had served as Society Music Services Assistant since July, 1980, resigned effective March 31. Pettigrew had done a superb job for the Society and will be missed.

Lyle has moved to Indianapolis where he has accepted a position with one of the country's best known fund-raising organizations. He'll still be actively involved with barbershopping having recently taken over as director of the "Pride of Indy" Chorus, Cardinal District representative in Seattle.

Music Services Director Joe Liles is currently seeking a replacement for this position.

AH-SOW INDUCTING AT SEATTLE

For the sixth consecutive year, the Ancient and Harmonious Society of Woodshedders (AH-SOW) will be inducting additional members at the international convention in Seattle. Those who have been members for at least two years are invited to try out.

Tryouts will take place in the AH-SOW Room (see convention information, page 7) Monday through Wednesday of convention week.

AH-SOW is a Society-approved subsidiary organization devoted to preserving and promoting the art of pure woodshedding.



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