



The Harmonizer

OFFICIAL PUBLICATION OF THE BARBERSHOP HARMONY SOCIETY

SEPTEMBER/OCTOBER 1983

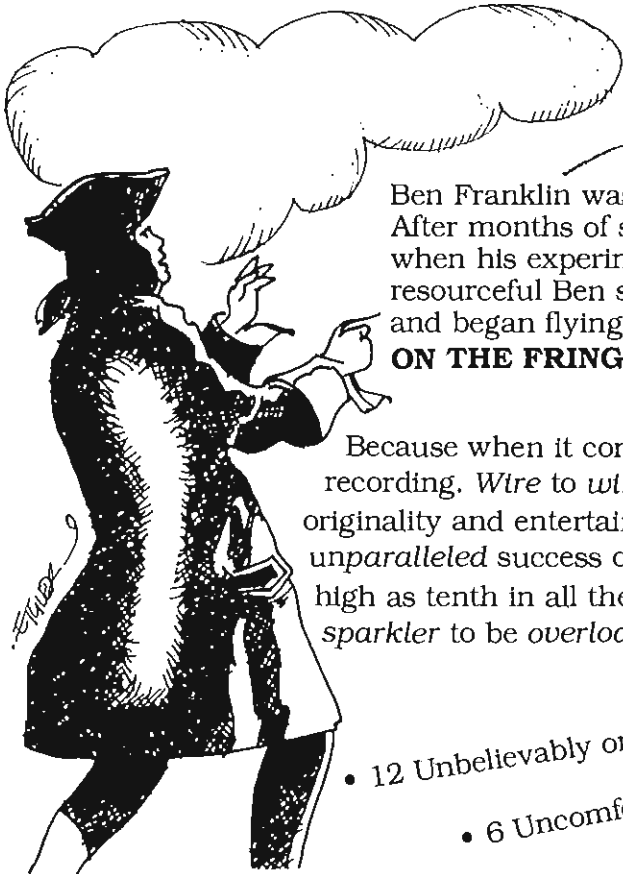


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#762



Ben Franklin was nobody's fool. After months of soggy stockings and waterlogged wigs, when his experiments seemed permanently grounded, resourceful Ben scrapped his cockamamie kite and began flying a copy of Four Under Par's debut album, **ON THE FRINGE**. Immediately, there was electricity in the air.

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Four Under Par will select the five best answers and send a pack of monogrammed golf balls to each of the five winners. (Entries must be postmarked by Nov. 10, 1983. Decision of Four Under Par is final.)

The Harmonizer

SEPTEMBER/OCTOBER 1983 VOL. XLIII No. 5
A BI-MONTHLY MAGAZINE PUBLISHED FOR AND ABOUT MEMBERS OF
SPEBSQSA, INC., IN THE INTERESTS OF BARBERSHOP HARMONY.

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Cover

We moved our 1983 international champions, the "Side Street Ramblers" from Dallas (Metro), Tex., from the formal pose with trophies that usually appears on our Convention Issue cover.

Our thanks to them for making that sacrifice so that our readers might get a better "feel" for our 45th international convention in the picturesque surroundings of beautiful Seattle.

From left, are Keith Houts, tenor; Brian Beck, lead; Earl Hagn, bass; Dennis Malone, baritone.

Contributors

Jim Griffith . . . Hugh Ingraham . . .
Eric Jackson . . . Jan McFarlane

Conventions

INTERNATIONAL

1984 St. Louis, Mo. July 1-8
1985 Minneapolis, Minn. June 30-July 7
1986 Salt Lake City, Utah June 29-July 6
1987 Hartford, Conn. June 28-July 5
1988 San Antonio, Tex. July 3-10

MID-WINTER

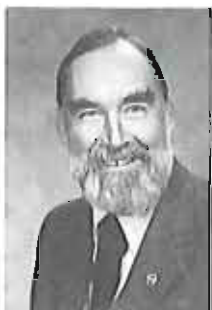
1984 Honolulu, Hawaii January 25-28
1985 San Antonio, Tex. Jan. 28-Feb. 2
1986 Tucson, Ariz. January 22-25
1987 Sarasota, Fla. January 28-31
1988 Washington, D.C. January 27-30

Features

- 6 TUNE UP FOR HAWAII. A complete schedule of tours and all the activities planned for a fun-filled week of sunning and singing at the Mid-winter convention.
- 8 WONDER WHERE LOU PERRY GETS ALL THOSE SONGS? One of the Society's top arrangers reveals how he discovered an extensive private collection of songs in Tucson.
- 10 IN — TER-PRE-TAT-ION. Eric Jackson continues explaining this important part of good quartet singing. This segment deals with tempo.
- 12 SEATTLE LINES. We hope the 18 pages and two colored covers we've devoted to our 45th international convention tells the complete story, though we're sure it doesn't beat being there.
- 32 A "RECRUITING SPREE IN '83" FOR LINCOLN, NEB. A desperate membership committee dug up some old "Auditions for Admissions" material and found out that the program still works if you "follow the book."

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Thinking Aloud . . .

In writing this column I've tried to reflect its title, "Thinking Aloud." Musings, thoughts brought to the fore by remarks of others or observations of barbershop events. This time I'm consciously breaking the mold. This column, at least for this one issue, is meant to be informative rather than reflective.

There are probably about 95% of you who couldn't care less what goes on at the International Office, just as long as you keep getting good music and are enjoying barbershopping at your local and district level. So be it. That's the way I felt when I was in your shoes. The other five percent, however, may be wondering what the devil's going on at "Harmony By The Lake"; there've been a lot of changes lately. Hopefully, what follows may help answer your questions.

Your International Office is set up, based on a report made by a management consultant back in 1968, on a department basis. There are three departments: finance and administration, communication, and music. The directors of these departments run their own ship but are responsible to, and report to, the executive director, who is, of course, responsible to the international board.

Consider that in less than three years we have lost, for various reasons, all three directors: Burt Schindler, Bob Johnson, and Dallas Lemmen. That's a lot of experience. We've had to do a lot of juggling to compensate.

Let me review some of the changes and maybe even the rationale behind them.

Tom Cogan was made Manager of Membership Development. After all, membership is what makes or breaks us, but we've never had someone specifically in charge of a membership development program.

Bill FitzGerald has been appointed Manager of Special Events. Conventions are just too big these days to be part of another job. Bill has run two very successful conventions in Pittsburgh and Seattle. He'll now become involved in the mid-winters and other special events such as the district presidents' forum.

Frank Santarelli is stepping into Dal Lemmen's rather large shoes. He has an excellent financial background, including a C.P.A. designation and a masters in business administration.

Joe Liles, of course, is our new Director of Music Education and Services. Fortunately, Joe had a chance to train as Bob Johnson's assistant for a couple of years and was ready to step in on Bob's retirement.

The third department head appointment went to Robb Ollett as Director of Communications. Robb has done an excellent job for the Society, first as Communications Assistant and later as Public Relations Director.

The other major change involves my assistant, Shirley Panosian. She is taking on more and more responsibility in office procedures and management. Shirley has an excellent background in this area and holds a bachelors in personnel management.

You may wonder why I have omitted Burt Szabo, Gary Stamm and Bob Mucha. Well, simply because they are new and planned additions (and very welcome, I may add) to the International Office staff. Burt and Gary are part of the Five-Year Plan for the Society, while Bob replaces Lyle Pettigrew.

So there you have it. Many changes in a short time period. It's not been an easy period, and you have been very patient. My thanks from your International Office staff.

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propriate for contest use.

Letters

I have just finished reading Jack Murphy's article about changing our Society initials.

I feel that our founders (both serious men by profession) chose the name S.P.E.B.S.Q.S.A. purposely to denote the light-hearted fellowship intended to grace our meetings, i.e. strictly serious individuals need not apply. I allow that a modicum of seriousness is needed at our functions, however, we should be a fun Society.

Perhaps if our forefathers had taken a different approach, we may have been known as BORES (Barbershop Oriented Representatives Encouraging Singing). Then we would all be DRAB (Directly Responsible for Advancement of Barbershop). Maybe Mr. Murphy might wish consideration be given to SERIOUS (Society Encouraging Ringing In Our Unorthodox Style).

If we must change, let's add "SPEBSQSACW" (Society for the Preservation and Encouragement of Barbershop Quartet Singing In America, Canada and the World).

Martin Coney
Ottawa, Ont.

Three cheers for Jack Murphy's three-pronged proposal that the name of our Society be changed to reflect the realities he cites! This is a proposal worthy of serious scrutiny by our international board. Jack advances sound reasons for his view; I only suggest another perspective in his support.

Since I boarded the good ship "Barbershop Harmony" ten years ago, I have noticed that many friendly non-Barbershoppers harbor an image of the barbershop scene which is woefully inadequate, if not distorted.

Adoption of the name proposed by Jack, followed by a sustained campaign to enlighten the public, should go far toward clarifying the public's understanding of who we are. Moreover, this move would be apt to enhance the music community's appreciation of what we are about.

Jack Murphy can count on at least one strong "Amen!" to his proposal: change SPEBSQSA, Inc. to SPEBS, Inc. Surely we can agree that we are indeed the Society for the Preservation and Encouragement of Barbershop Singing,

a Society by any other name...

whatever else we may be.

Lynn Jenkins
Westerville, Ohio

Jack Murphy's suggestion (May-June HARMONIZER) for a change in name for the Society cannot go unanswered.

I have no objection to a change, if it is deemed necessary, that would incorporate "barbershop" as one word. I've used it that way (capitalized yet) for many years. I also can't argue with the deletion of "A" for America. But when we get to cutting out the "Q" for Quartet, that's where I part company.

Just a little history, please. In the beginning, the members knew what barbershop harmony was. They also knew what were and were not suitable songs for barbershopping. At first the "chorus" was just a "gangsing" of barbershop songs, so that the novice could learn the songs and the peculiar voicing that made us different from all the other vocal music groups in the world.

After about an hour's introduction, chapter meetings became "afterglows," with groups (never more than four, please) trying their hand at quartet singing of the old songs.

Then came the urge to recruit thousands of new members, and the need to find something for them to do, since most of them would never attempt to sing in a foursome — preferring the all-American technique of staying in the background where they wouldn't be noticed. Few of these men ever became administrators, adjudicators, bulletin editors, ticket salesmen, or anything else of importance.

In my 35 years of membership, the only people you could count on to do those jobs were guys who wanted to sing in a quartet — and they did the work to be sure there was a Society that would attract other singers who felt the same way.

It must come as a shock to Jack, and others who only sing in the chorus, or make "vital contributions to the health of the Society," to hear that the barbershop sound only exists when four (not eight or eighty) men sing our kind of music. There is no way that any multiple of four can create the barbershop sound. The notes may be the same, and the sounds can be very pleasant (if you can

stand the noise), but there is nothing that approaches the thrill of the singing of three other guys — and you! That is what we have to offer, and nothing else.

There are many fine choral groups which sing very well. There are many musical organizations which never sing barbershop. But there is only one organization that offers the opportunity for every member to sing in a quartet — S.P.E.B.S.Q.S.A.!

Jack Baird
Oak Lawn, Ill.

Because I am a member of a very active quartet, the "Side Street Ramblers," I suppose that many members would think I would take exception to the article written by Jack Murphy in the HARMONIZER, wherein he advocates changing the name of our organization to "SPEBS, Inc." However, I heartily endorse this movement.

Even though I have enjoyed many fine moments singing in quartets ("Dealer's Choice," 1973 Int'l Champ quartet; the "Doo-Dads," finalists a few times in the 60's; and presently the "Side Street Ramblers," 1982 3rd bronze medalists, Q't), I think he's on to something.

No one can deny that barbershopping has spread throughout the English-speaking world. Germany and Sweden have caught the bug, to be sure.

But I have also spent many happy years singing with the "Vocal Majority" CHORUS. Our baritone, Dennis Malone, came to a rehearsal recently with a great thought! He quoted from the famous Cash letter to the men of Tulsa, Okla., in which he said something to the effect that "wouldn't it be great to hear 20 or so voices singing songs like 'Dear Old Girl?'"

Right off the bat this suggests that our founder realized that maybe quartets weren't the be-all and the end-all of barbershop harmony singing.

One of my all-time favorite events at the international convention is the chorus contest. What can rival that for excitement, showmanship and sheer spectacle?

I think we ought to give Jack's premise some good, hard thought. It might be what we need to have not 50,000, but

(Continued on page 42)

Join the new international Champs!



the Side Street Ramblers on a Barbershop Tour of Switzerland, Italy & French Riviera

including **Monaco, Rome, Florence** and **Assisi**

There's no tour like a barbershop tour! A song-filled, fun-filled happening you'll never forget. The old songs and old places just seem to go together. And you'll have the time of your life harmonizing your way through these ancient lands. With the new International Champs, the Side Street Ramblers, leading the way it promises to be one of the best!

There's Lugano in fabulous Switzerland. Milan, home of Da Vinci's famous Last Supper. The romantic Riviera, Monaco, Nice, Cannes. Pisa and the wonderful Leaning Tower. And Florence where the genius of Michelangelo, Botticelli and Ghiberti still lives. Then on to Assisi home of St Francis and to top it all off, the glories and the wonders that are Rome.

Ten wonderful, delightful days of discovery sprinkled generously with the magic of four-part harmony and you have the ingredients of a truly great vacation.

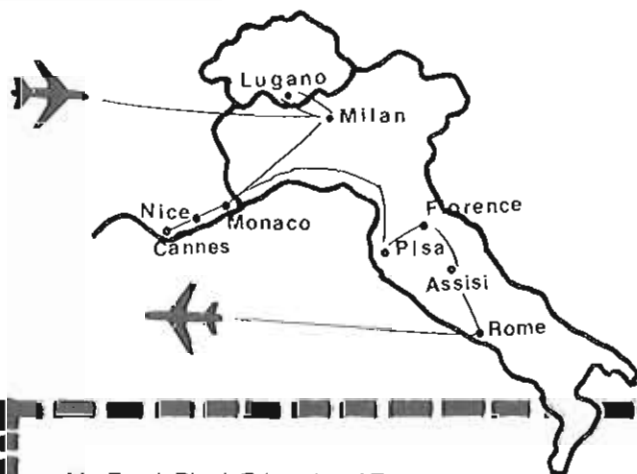
AND IF THAT'S NOT ENOUGH ... there's a **SUPER 5-DAY OPTION** available that includes Monte Cassino, Naples, Pompeii, Sorrento, the Isle of Capri and Amalfi. The price \$469!

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How many chances do you get to visit Hawaii? For most of us, once in a lifetime. That's why we want you to make the most of it during the 1984 mid-winter convention. That's why we're offering enough exciting tours to last you a lifetime. Just read what's in store for you this January.

Tuesday, January 24

SEA LIFE PARK/PALI LOOKOUT TOUR — 8:30 a.m. to 12:30 p.m. A 60-mile tour around the eastern end of Oahu. Highlights include admission and show at the world famous Sea Life Park and a spectacular view of Windward Oahu from the heights of the Pali Lookout.

Cost: \$19.50 adult

\$15.75 children from seven to 12

\$11 children under seven

Wednesday, January 25

CIRCLE ISLAND TOUR — 9:00 a.m. to 4:00 p.m. A fully narrated, all-day tour visiting some of Oahu's most picturesque and historical sites such as Nuuanu Pali, the windward side of the island, the Mormon Temple at Laie, Waimea Bay, pineapple and sugarcane fields. Luncheon stop is made enroute (cost not included).

Cost: \$13.00 adult

children under 12 free when accompanied by an adult

AIKANE CATAMARAN SUNSET DINNER SAIL — 5:00 p.m. to 8:00 p.m. Enjoy a two-hour fun-filled cruise along the Waikiki shoreline towards Diamond Head. Cost includes cocktails, dinner, show, and impromptu dancing on board, plus round trip hotel transfers.

Cost: \$32 adult

\$20 children under 12

Thursday, January 26

PEARL HARBOR CRUISE — 8:30 a.m. to Noon, or 12:30 p.m. to 4:00 p.m. This is part of your overall tour package if you booked through G.T.U. (see story in July/August HARMONIZER). If you've been on the Pearl Harbor Cruise before, you can get credit on another tour of your choice. Or you can take the Pearl Harbor Cruise on another day. Contact the G.T.U. representative in Hawaii.

GERMAINE'S LUAU — 5:00 p.m. to 10:00 p.m. A night in old Hawaii you'll never forget. On the beach, 35 minutes away from busy Honolulu, you'll enjoy a traditional Hawaiian feast and a lavish Polynesian show. Cost includes cocktails, dinner, show and round trip transfers.

Cost: \$34 adult

\$18 children under 12

Friday, January 27

LUNCHEON/HAWAIIAN FASHION SHOW — 11:00 a.m. to 12:30 p.m. A luncheon and Hawaiian fashion show especially arranged for Barbershoppers and their ladies. In addition to the latest Hawaiian fashions, you'll be entertained by an

authentic Hawaiian Halau (singing and dancing group). This is another "must" event during your stay in Honolulu.

Cost: \$10

CITY/PUNCHBOWL TOUR — 1:00 p.m. to 5:00 p.m.

This tour introduces you to the city of Honolulu. See the University of Hawaii and its East-West Center, the lovely homes of Manoa Valley, Robert Louis Stevenson's grass shack at Waioli Tea Room, and the National Memorial Cemetery of the Pacific in Punchbowl Crater. Return to Waikiki via downtown Honolulu, Chinatown, past Iolani Palace, Kawaihau Church, and Ala Moana Park.

Cost: \$11 adult

one child free under 12

CLAMBAKE HAWAIIAN BARBERSHOP STYLE — 6:00

p.m. to midnight. A scrumptuous preparation of lobster, crab, clams, shrimp, shoyu chicken, baked potatoes, corn on the cob, bouillabaise, rolls, soda pop, beer, and wine, garnished with woodshedding, tag singing, gang singing, quartet singing, and just plain singing at a private estate. Cost includes all of the above (unlimited beverages) plus round trip transfers.

Cost: \$30 adult or child

Saturday, January 28

PICNIC/SAILING ADVENTURE — 10 a.m. to 4 p.m. A full day of playtime and relaxation on one of the most fabulous beach sites on Oahu. Cost includes round-trip transportation, snorkeling, sailing, picnic, and entertainment.

Cost: \$39 adult

\$29 children under 14

ALL THIS PLUS A SUPER BARBERSHOP SHOW

In addition, of course, there's the big show on Saturday night featuring the international champion Side Street Ramblers and second place medalist Center Stage. The show starts at eight at the Neal Blaisdell Concert Hall and will be followed by the afterglow back at the headquarters Princess Kaiulani Hotel. These events are included in your \$18 registration package (please refer to the form in the July/August HARMONIZER, along with full details on airfare, hotel reservations and island tours, etc.) Use order form on page 7 for tours.

Those who will be wintering in Hawaii, can get your registration package at \$18 each by writing directly to the registration chairman:

John Keller,
7766 Waikapu Loop,
Honolulu, Hawaii 96825

This, indeed is the trip of a lifetime. Join your fellow Barbershoppers and their families for the Hawaii Mid-Winter, 1984. (January 25-28).

Appointment, Promotions Announced

Director of Music Education and Services Joe Liles announced the appointment of Bob Mucha as Music Services Assistant effective September 1, 1983. Filling the vacancy created when Lyle Pettigrew resigned, he will be working on chorus development and chorus director training.

Bob has extensive experience in both teaching music and as a Barbershopper. He holds a B. S. degree from Miami University (Ohio) with a vocal and instrumental music major. In addition, he has 68 graduate hours in voice and related choral activities from Ohio State, Eastman School of Music and Indiana University.



Bob Mucha



Robb Ollett



Frank Santarelli

A Barbershopper since 1955, he directed the Middletown "Razor's Edge" Chorus to a fifth place international finish in 1959. He coached the 1962 Johnny Appleseed District champion Columbus "Singing Buckeyes," and directed the Western Hills (Cincinnati) "Southern Gateway" Chorus to a second place finish last year and fifth place this year at Seattle.

He's been in the Middletown, O. school system as vocal music and general music instructor since 1956.

In addition to barbershopping, Bob has been involved either as stage or musical director of a number of stage productions; he enjoys playing trombone in the 1940s big-band style, contemporary stage bands or combo jazz; and does some jogging.

Bob and his wife Wilma have three grown children, including Geoff, a member of the Cardinal District Champions and current tenth place finalist "Interstate Rivals."

Robb Ollett, Public Relations Director, was appointed Director of Communications by Executive Director Hugh A. Ingraham on July 15. Ollett is now responsible for general departmental operations in public relations, membership development and publications.

A staff member since August 1979 when he became a communications assistant, he was made public relations director in November 1981. Ollett served as Southwestern District "Round-up" editor for three years and as area counselor for two years. He has taught numerous classes on public relations, newsletter writing and journalism.

Accredited in the Public Relations Society of America, he holds a B. A. in Business Administration, a B. A. in Sociology and a Masters degree in Mass Communications. He came to the staff from a public relations, fund-raising and student-recruiting position for a private Texas college.

A member since 1974, Ollett sings baritone and is a member of the Kenosha Chapter. He has sung in a competitive quartet and with the 1979 champion "Vocal Majority" of the Dallas (Metro) Chapter.

He and wife Katy reside in Kenosha.

1984 MID-WINTER TOURS ORDER FORM

Send this form along with check or money order to:

G.T.U., Inc.
P. O. Box 2198,
Honolulu, Hawaii 96805
ATTN: Gwen Heliker

1. Sea Life Park (Tuesday, January 24)

___ Adult @ \$19.50

___ Children 7 to 12 @ \$15.75

___ Children under 7 @ \$11

2. Circle Island (Wednesday, January 25)

___ Adult @ \$13

3. Catamaran Sail (Wednesday, January 25)

___ Adult @ \$32

___ Children under 12 @ \$20

4. Germaine's Luau (Thursday, January 26)

___ Adult @ \$34

___ Children under 12 @ \$18

5. Luncheon/Fashion Show (Friday, January 27)

___ @ \$10

6. City/Punchbowl Tour (Friday, January 27)

___ @ \$11

7. Clambake (Friday, January 27)

___ @ \$30

8. Picnic/Sailing Adventure (Saturday, January 28)

___ Adult \$39

___ Children under 14 @ \$29

(U S FUNDS ONLY)

TOTAL

NAME

STREET OR P. O. Box

CITY

STATE/PROV.

ZIP

Effective July 15, Frank Santarelli, former Manager of Accounting and Membership Services, became Acting Director of Finance and Administration. He will handle most of the duties performed by the late Dallas Lemmen, although there will be some reallocation in areas of personnel management.

A non-Barbershopper with considerable experience in accounting, Santarelli became manager of accounting and membership services in March 1977.

A native Kenosha, Frank studied business administration at Marquette University, where he received his B. S. and B. A. degrees. He became a Certified Public Accountant in 1974.

He and his wife Dorene have three children — Jon, 18, Jeff, 14 and Jill 13.

His hobbies include swimming, tennis, golf and curling.

Ever Wonder Where Lou Perry Gets All Those Songs?

By Jan McFarlane, McFarlane Associates,
1220 N. Jones Blvd., No. 4,
Tucson, Ariz. 85716

At 71, Lou Perry — multi-faceted barbershop arranger, composer, lyricist, coach, musical judge and teacher — is still going strong in Tucson after his move from Boston 3½ years ago. Over the last 30 years, Perry estimates he's arranged more than 300 songs for Society members, "all as a hobby."

For his arrangements, Perry has collected songs from such likely and unlikely places as attics, chicken coops, flea markets, estate sales and libraries, and is always excited to learn of another source. About two years ago, Perry got wind of an extensive private collection in Tucson that might have the kind of popular music he searches for — songs with simple harmony, rhythm and upbeat lyrics which are often representative of the period from about 1890 to 1930.

Perry relaxed on his sofa, head tilted, eyes aglow, as he unfolded a tale of coincidences and detective work that enabled him to locate the collection.

"Dr. Burt Szabo, an arranger and judge in our Society, is always looking for music, too. He was at a flea market in Michigan and the lady running it said, 'Are you interested in old music? I know

where there's an awful lot of old music. Do you ever get to Tucson?'

"Burt said no, but he knew someone who did and she gave him Grant Hill's name. Then Burt told me, 'Look him up.'

"I kept calling and calling, but he was never in. Then one day I was at the Tucson Public Library looking for a piece of music. The librarian said she didn't have it, but knew where I could get it. She called Hill right then and he just happened to be in."

This began a friendship between the two men and Perry's access to a treasure trove of more than 127,000 songs. A few months later, in July 1980, the collection was donated to the University of Arizona Music Library and is now available both to students and professionals.

The Hill collection is significant because of its size. It more than triples the UA music library's present collection of songs of this type, said Charles W. King, university music librarian, and is valued at approximately \$200,000. In comparison, the collection of the SPEBSQSA music library headquartered in Kenosha, Wis., has 80,000 individual titles in its total of 400,000 pieces of music, said Ruth Marks, the Society's librarian, and in the late 1960s was listed as the second largest of its kind in the United States, exceeded only by that of the Library of Congress. Therefore, Hill's collection of 127,000 pieces is considered large, both King and Marks agree.

Hill, a retired life insurance executive, began acquiring the music years ago for his first wife, a classical pianist. The present collection contains mostly mainstream popular music, with some Country Western and some miscellaneous pieces, including patriotic, show tunes, hymns and keyboard selections, King said. The copyrights range from some issued in 1870 to the present.

Perry is enthusiastic about this collection for several reasons, including the

type of songs it contains, its size and its extensive cross-indexing system making it relatively easy to track down a particular title or research a particular theme.

The size of the collection is important, Perry said, because it increases the probability that at least some of the songs are bound to be "good ones." During any one era, he said, only a few songs are really well written. For example, out of a random batch of any 300 songs he estimated that only about two or three are usable. In addition to having a simple, singable tune and rhythm, such "good" songs must also have a "distinctive melody, distinctive turn of harmony and well conceived and well developed lyrics," Perry said.

Hill's collection also contains many of the kind of songs which can best be adapted for barbershop arrangements, said Perry. Such songs are written with a simple harmony and rhythm meant to be sung, not danced to, he said, and often come from the period of 1890 up to 1930. In contrast, many songs of the 1930s or 1940s were written for the big dance bands and have a more complex orchestration and beat, not so easily modified for four-part a *cappella* harmonizing, he explained.

One example from the collection "which adapts beautifully to barbershop," Perry said, is "I'd Love To Live In Loveland With You," copyright 1910.

When Perry uses the collection, he says he might look for a particular song he's heard about or be attracted by a catchy title, but in the end he must evaluate the music itself to determine if it meets his stylistic criteria. When he discovers a good candidate, he utilizes its basic melody and lyrics and then adapts it for four-part singing.

In addition to arranging, Perry also enjoys being a part of a local group crooning the beautiful harmonies of barbershop. Every Monday night, Perry puts the 85-man Tucson Sunshine Chorus through its warmup paces. Then he eagerly blends his voice with the others as the director guides them in the "holy essence of ringing a chord," as one Barbershopper described it.

"Participation, that's what it's all about," Perry said.

With a combination of Lou Perry's musical talents and Grant Hill's vast storehouse of popular tunes, SPEBSQSA members can look forward to many new barbershop favorites in coming years.



JOHNNY MANN

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in-tēr'pre-ta'tion, n.



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

Part 7: Tempo

Well, gang, we're about done with our series on interpretation. One more article after this one and we'll wrap it up for a while. Last time we discussed Volume as one of the major tools of the trade. This time we'll focus on Tempo. Don't forget, as you read and think about interpretation devices such as volume and tempo that these are just the tools we use to produce the results that we want — to establish moods, to communicate emotion, and to tell our special story to the audience.

The mood created by a barbershop performance is probably influenced by tempo to a greater degree than by any other single factor. The tempo, or rate of speed at which a piece of music is played or sung, has been called the "heartbeat" of the music.

Try singing *The Story Of The Rose* very quickly. What mood is created? To me it sounds frivolous, almost silly. If that is the mood you want, that's the tempo to choose! Try it again, very slowly. (I hope you actually sing the song in these different ways to see what *you* think. Your own experience of the moods created by different tempos is much more important than anything you can read about interpretation!) So, what does it feel like to sing the song very slowly? To me it seems heavy and ponderous, and after a few measures, I start to feel restless and impatient. How do you feel? Thus it is clear that since different tempos create different moods, we need to go back to the song, where we established the main moods and emotions, and plan tempos accordingly.

This, then, is **STEP 5: SELECT TEMPOS FOR THE SONG**. As is the case with all interpretive devices, it is helpful to experiment and see what result you get. We generally associate faster tempos with a sense of urgency and excitement, and with a higher energy level. If you go back to the "Love Plan" for

The Story Of The Rose, read the story carefully and then sing the song, you will almost certainly sing the song faster than after reading the story related to the "Sad Plan." Similarly, the excitement of a showboat coming to town, or of a smashing new girl named *Redhead* call for faster tempos than a lonely *All By Myself* or a tender *Alice Blue Gown*.

Tempo Changes Important

Once basic tempos are established, tempo changes can be very dramatic, indicating a new, totally different mood, or an intensification of the existing mood. Accelerando, that is, a sustained increase in tempo, is a thrilling experience for an audience, when a sense of driving excitement is appropriate to the song, and when the accelerando is smoothly executed. Not easy! Like volume drills, tempo drills can hone the tools so that you are ready when the need arises. A ritard, or gradual slowing, often signals a shift in mood from one of excitement or happiness to a more gentle, reflective feeling, perhaps leading into the bridge of an up-tune. As with volume, tempo changes should be made smoothly. Sudden tempo changes produce surprise and disjointedness, and unless this effect is desired, say for delivering a humorous punch line, sudden tempo changes are probably best avoided.

Rhythm refers to the duration and placement of notes within measures. The first four notes of *The Story Of The Rose* are dotted quarter, eighth, quarter, half, so that the words "Heart of my heart" are sung in the rhythm: tum-ti-tum-tum. The rhythm could be varied by making all these notes quarter notes: tum-tum-tum-tum. Sing it both ways. Do you feel a difference in the mood?

Rhythm in an up-tune is frequently a characteristic feature of the song, and something to which the composer has given great attention. For this reason it is probably useful to adhere closely to the rhythmic structure provided, unless

there is an explicit reason for deviating, such as to add some variety the second time through a chorus. Still, all rhythmic changes should be treated carefully. It is my experience that most rhythmic alterations seem to either make little difference, or actually detract from the composer's well-thought-out ideas.

Don't Foul Up the Meter

Meter refers to the number of beats, or musical pulses, per measure, as designated by the time signature, such as 3/4, 4/4, etc. The meter provides organization to the music. Disruption of the meter by the addition or subtraction of one or more beats in a measure usually produces a sense of confusion and irritation in the listener, even though he may not know why! A common cause of this problem in ballads is to hold a chord at the end of a phrase too long, or to get a swipe at the end of a phrase and suddenly hold two or three chords for a long period. A gradual slowing leading into the swipe alerts the audience that the tempo is being altered so that the long chords at the end of the phrase are less disruptive. Watch for repeated patterns, however, such as starting most phrases quickly and slowing down at the end. This so-called "run-and-stop" can be effective for a phrase or two, but then the audience starts to hear the tempo pattern instead of the song — not good!

A common cause of meter problems in up-tunes is taking too long to breathe, so that the downbeat of the next phrase occurs later than it would if the meter were strictly adhered to. This problem is very obvious to the listener whose tapping toe requires continual re-adjustment to stay up with the song.

Sometimes in a ballad or the bridge of an up-tune there is a desire to relax the meter, and sing in a more free-style manner; indeed, this is a characteristic of our style of music. However, it is never appropriate to disrupt the underlying sense of orderly forward motion of the

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song. Strictly speaking, the relaxation of the meter is called *rubato*, and not free-style. Free-style implies freedom from meter — not a characteristic of our music. Rubato implies a limited quickening and slowing of tempo in which the orderly underlying forward progression of the song is still clear to the listener.

Move to Song's Climax Should be Orderly

A useful analogy is that of a man walking a dog. The even paces of the man represent the strict meter. Within that steady forward motion the dog has some freedom to move a little ahead or fall a little behind. The dog's movement represents *rubato*. Free-style would be represented by the dog running on its own — fast, slow, stop, reverse. The disruption of meter produced by excessively free treatment of tempo results in a disjointed, meandering effect that lacks direction and forward movement towards the climax.

Each meter has its own intrinsic "feel," and that's why the composer selected it. For example, 2/4 meter, with a strong beat every two quarter notes, usually implies a lively, high-energy presentation. The 3/4 meter has a nostalgic or old-world waltz-type feel, which at a fast tempo can be lively and exuber-

ant, as in *Take Me Out to the Ball Game*, and at a slow tempo can be quite melancholy, as in *When I Lost You*. A common problem in strict 3/4 is overaccentuation of the downbeats, giving an unfortunate oom-pah-pah feel that may not be wanted, and for this reason, 3/4 songs are commonly heard being performed in *rubato* style. Yet to sing a classic 3/4 song such as *Let Me Call You Sweetheart* in *rubato* style is to rob the audience of the natural haunting beauty of a fairly strict 3/4 presentation. In any event, in all meters, it is important not to waver back and forth between *rubato* and strict meter — doing so usually disrupts the story-telling quite badly.

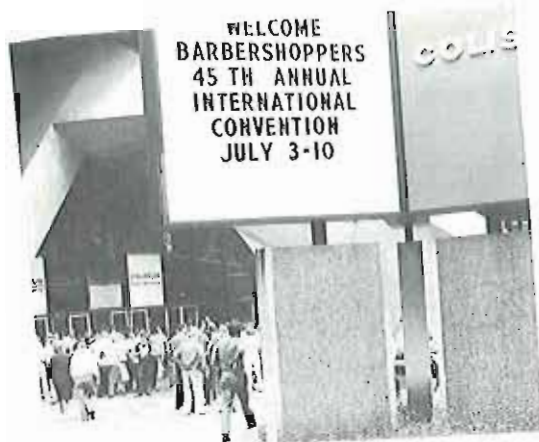
Time for the Test

Well, our *Story Of the Rose* is in 3/4. Try it first with a strict 3/4 meter and heavy downbeats. See the problem? Now, stay in strict 3/4 and remove all emphasis from the downbeats, instead, inflect the word "love" as we discussed last time. Nicel Now, recall the sad story. Sing it again. You probably slowed down a little. As the mood evolves from sadness to anguish, the tempo probably picks up a little. On the transition from anguish to resignation, it probably slows down again. Note where the plan comes from —

it comes directly from the emotions you wish to express. IT'S NOT SLOWING THAT PRODUCES SADNESS — IT'S SADNESS THAT PRODUCES SLOWING! That's why it is so important to immerse yourself fully in the song. Once you are fully committed to the music, good interpretive planning is quite natural! Check it out with the love plan. Read the story carefully and re-acquaint yourself with the role of each of the phrases in the song. Then see if the tempo plan doesn't come to you quite naturally.

Now that we've talked about the main interpretive devices of volume and tempo, here is an exercise you may enjoy: Listen to any recording you particularly like, three times. Once, just for pleasure. Sit back, relax, enjoy; allow the music to affect you naturally, without thinking about it. A second time, just for volume. You may want to graph the volumes from 1 to 5. Notice transitions from one volume to another. Listen for inflections on key words. And then a third time for tempos. If you have the music to refer to, that's even better. Attention, Directors and PVP's — this is a fun and enlightening program for your chapter meeting! Do the exercise — you'll be surprised!

Next time I'll make some concluding comments and wrap it up.



2. "Welcome to Seattle!" Int'l Pres. Dr. Hank Vommacka (left) was greeted by Exe. Dir. Hugh Ingraham.
3. Host committee radio publicity — that's Gen'l Convention Chairman Dick Merritt, far right.
4. Pioneer District supporters at salmon bake.
5. Baked salmon lovers — from left, the M-AD Fuhrmans and Sparks.
6. Champion "Most Happy Fellows" (1977) were much in evidence.
7. Salmon bake food line was long.
8. Cruise sing-a-long accompanists Delehanty (left) and Steinkamp.
9. Photographer/song leader Jim Miller did some directing on the cruise.

Seattle, Washington — As we strongly suspected, the many tourist attractions of the Pacific Northwest, plus the promise of the best barbershop sounds in the world, made Seattle a fine site for our 45th international convention. The facilities at the headquarters Hotel Westin were more than adequate. People walking any distance at all were a bit surprised by Seattle's hills, but we'll wager they'll be talking about the many positive aspects of this convention for years to come. We could have used a few more of "the bluest skies you'll ever see . . ." (like they

sing about in the song) but, overall, we're thankful that the rainfall was slight and did not dampen anyone's enthusiasm. Most of the special events were sold out and ran quite smoothly. Tours, both before and after convention week, were extremely popular, as visiting Barbershoppers extended their convention week to see the beautiful sights of the Pacific Northwest.

CONTEST RESULTS

Early on Thursday everyone headed for the Coliseum, where the first of 49

Seattle Limes



quartets was scheduled to make its bid for the international championship. That's what the program said, but it didn't happen quite that way. An over zealous fan — no, not a barbershop fan, a noisy air-conditioning fan — delayed the start of the contest for an hour. Another one-hour "glitch" delayed the start of the semi-finals on Friday — this time it was an electrical problem.

Neither of these delays, however, had any bearing on the judges' decision: the Side Street Ramblers (Southwestern District), third place bronze medal winners last year, were the new gold medal winners. Second place medalists last year, Center Stage (Pioneer District), won the second place silver medals again. Fifth place medalists last year, Vaudeville (Mid-Atlantic District) claimed third place bronze medals this year; Grand Tradition (Far Western District) in fourth again this year; and the Roaring 20's (Johnny Appleseed District), moved back

into the winners' circle with fifth place bronze medals.

The rush for tickets for the big chorus contest on Saturday afternoon continued long after 9,500 people made their way to the Coliseum for the singing confrontation between the Society's best choruses. It was after another display of dazzling showmanship, colorful costumes and amazingly beautiful singing sounds, that the judges determined the Phoenix, Ariz. "Phoenicians" 1983 chorus champions. The "Phoenicians" were gold medal winners in 1972 and 1976 and have been in the top five on six other occasions. Second place winners were the Scarborough, Ont. "Dukes of Harmony." In third place — the Lombard, Ill. "West Towns Chorus"; fourth place — the Houston, Tex. "Tidelanders"; and fifth place — the Western Hills (Cincinnati), O. "Southern Gateway Chorus."

1. An early registrant.
2. Registration area committee people — busy as beavers.
3. Bill Diekema registers — "Keep America Singing" was his composition.
4. Pres. Vomacka was delighted with this gift.
5. Most Seattle tours were sold out.
6. Scenic Seattle — tourists' paradise.
7. Exe. Dir. Hugh and Kath Ingraham didn't miss a step.
8. Champion "Classic Collection" — President's Ball.
9. President's Ball — popular activity.

INTERNATIONAL BOARD ACTION

International President Dr. Henry J. Vomacka called the international board into session at 9 a.m. on Wednesday. With everyone present except Vice-



President William K. Park (absent because of illness) and just moved Ontario member Cliff Watts (represented by District President Ted Mc Alpine), the board reviewed all committee reports thoroughly before making any decisions.

Bids for the 1987 International Convention were received from Detroit, Kansas City and Hartford, Connecticut, with the awarding of the convention to Hartford. The board also voted to return to Sarasota, Fla. for the 1987 Mid-winter Convention and to Washington, D. C. for the 1988 Mid-winter Convention.

In another action involving conventions, the board voted to increase adult registration fees to \$50 effective with the 1985 Minneapolis Convention.

The board adopted, as part of the Five-Year Plan, a new member orienta-

tion program developed by the International Office which will be implemented in 1984.

A membership recruitment program presented by Membership Development Manager Tom Cogan directed at existing chapters and involving four Society-wide membership drives during 1984 was adopted by the board.

ELECTION OF OFFICERS

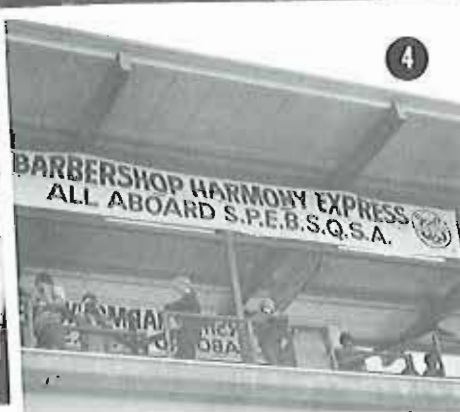
The following members were elected to take office on January 1, 1984 and serve through the calendar year as international officers: President, John T. Gillespie (Kalamazoo, Mich.); Immediate Past President, Dr. Henry J. Vomacka (Sarasota, Fla.); International Vice President, Gil Lefholz (Kansas City, Mo.); International Vice President-Treasurer,

1. Int'l Board Breakfast.
2. Evergreen presents a chapter charter.
3. Mid-Atlantic received chapter charter No. 100.
4. Boeing Plant tour.
5. Champs' show — "Mid-States Four" (1949).
6. "Boston Common" with new lead Tom Spirito (second left).
7. "Most Happy Fellows" — their famous "Wizard of Oz" routine.
8. Champs' show — "Classic Collection" (1982).

William K. Park (Wilmington, Dela.); and International Vice President Darryl Flinn (Canton, O.). Elected as Harmony Foundation Trustee was Burt Huish (Twin Falls, Ida.) for a seven-year term.

MISCELLANEOUS INFORMATION

With their champion year slowly



The following resolution presented by Past International Pres. Ernie Hills was unanimously adopted:

WHEREAS, the barbershop style is a distinctive, unique and indigenous musical art form; and
WHEREAS, the Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America was founded in part to preserve and protect this style of music; and
WHEREAS, the purpose of the Society is weakened by performances of non-stylistic material by Society groups; and
WHEREAS, such performances, especially by quartets and choruses emulated Society-wide, constitute an unwelcome influence on our Society,

NOW, THEREFORE, BE IT RESOLVED:

that the international board of directors acting in official session in Seattle, Washington on the 6th day of July, 1983, hereby charges every Society member, quartet, and chorus with the responsibility to — learn the barbershop style and become familiar with the essential elements that make it unique and distinguishable from other styles of music — and once recognized **PERFORM THE BARBERSHOP STYLE IN ALL PUBLIC APPEARANCES**

1. Time out for "barbershop" shopping.
2. Top bulletin editor Larry Smalley (Mason City, Ia.) and PROBE Pres. Ray Heller.
3. The Swedish contingent in concert.
4. Mono-rail — Barbershop Harmony Express.
5. "Remember When" awaited their singing turn.
6. Even the judges got to sing — that's C&J Chairman Lloyd Steinkamp, third left.

slipping away, the 1983 Champion "Classic Collection" used every opportunity to sing before throngs of admirers.

Two of our oldest champion four-somes, the "Mid-States Four" (1949) and the "Schmitt Brothers" (1951), were among the ten quartets on the past champs' show; others appearing were the "Happiness Emporium," (1975), "Innsiders" (1976), "Most Happy Fellows" (1977), "Bluegrass Student Union" (1978),

"Grandma's Boys" (1979), "Boston Common" (1980), "Chicago News" (1981), and "Classic Collection" (1983).

Pre-convention tours and the special boat trip/salmon bake on Monday evening attracted many early arrivals; 1,000 people had registered by 4 p.m. on Monday and that figure grew to 2,850 by Tuesday evening.

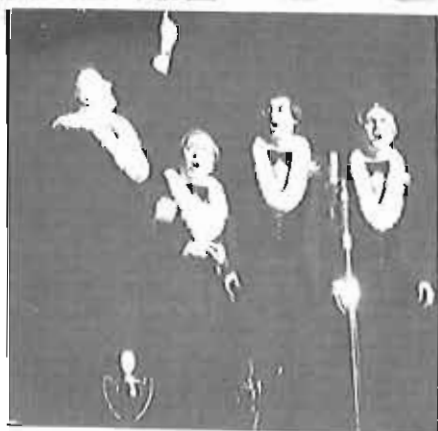
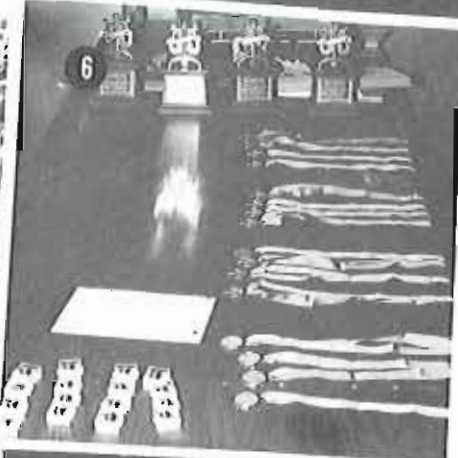
Lee Wynne, Evergreen's Logopedics Chairman and the man who has biked his

way to conventions in San Francisco and Philadelphia, walked from Spokane, Wash. to the Canadian border and then on to the International Convention collecting money for the Institute along the way. He started his trek at the end of June and arrived at Convention Headquarters at 1 p.m., Wednesday, July 6.

In addition to many agenda items handled by the international board at its meeting on Wednesday, four charters were presented and two licenses were granted.

Local television and newspaper coverage was exceptional. NBC's local coverage was picked up and carried on the Friday national evening news — one of the finest publicity shots we've had in some time.

Though threatening clouds forced the Mass Sing indoors on Friday morning, a large crowd of singers and observers gathered for the event as a plane hovered above towing a banner proclaiming: "Thank You, O. C. Cash". This message



1. Cincinnati's balloon queen — Julie Thacker.
2. The "Southern Gateway" gang marched to the Mass sing.
3. Joe Liles — Mass Sing director.
4. Mass Sing crowd.
5. The tuxedoed judges in all their splendor on Friday night.
6. Trophies and awards ready to go.
7. 1983 champions — the Dallas (Metro) "Side Street Ramblers."

appeared on various signs and posters throughout convention week and was the Dallas Metro Chapter's expression of appreciation to the Society's founder.

Dr. Frank Kleffner appeared at the Logopedics Breakfast on Saturday morning and presented an up-date on Institute activities and expressed the Institute's appreciation of the Society's support. International President Vomacka also announced at the meeting the appointment of a special committee to review, after 20 years, the relationship between the Society and the Institute — past, present, and future. Sixteen gifts, one from each district, were raffled during the

week bringing in a total in excess of \$9,000 — an all-time high — in proceeds for our UNIFIED SERVICE PROJECT.

It was a much more relaxed atmosphere on Saturday evening as everyone gathered for the week's last official singing event — the "Saturday Night Show." This barbershop "super" show featured the top five quartets and the immediate past and newly crowned chorus champions. The nearly all-Barbershopper audience was ready to let the performers know how much they appreciated the fine performances they had seen all week; their applause was long and loud.

AWARD WINNERS

The top five bulletins are as follows:

1st — RIVER CITY PITCH (Editor Larry Smalley), Mason City, Ia.

2nd — STARTING GATE (Editor Jim Fulks), Louisville, Ky.

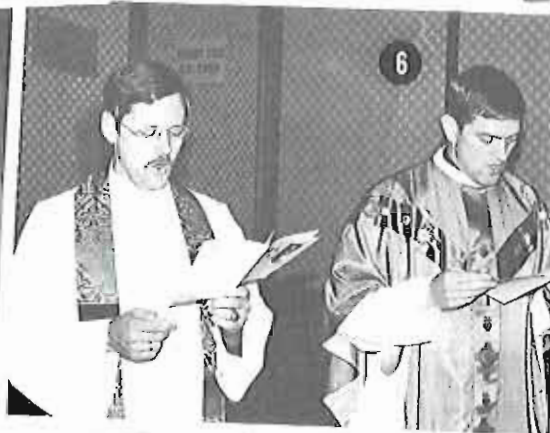
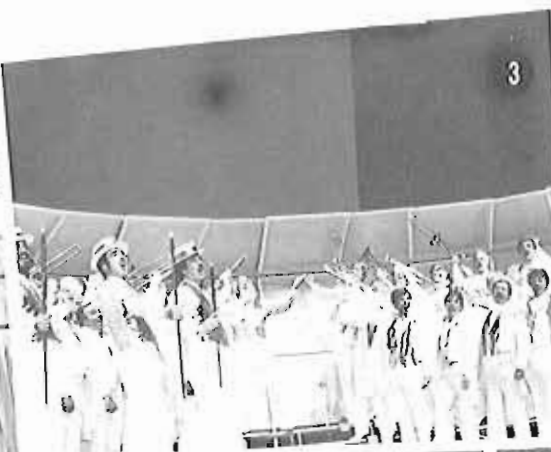
3rd — GAZEBO GAZETTE (Editor Lowell Shank), Mammouth Cave, Ky.

4th — GATEWAY GAZETTE (Editor Ron Dudley), Framingham, Mass.

5th — SENATE-AIRE NOTES (Editor J. E. Lahoskey), Salem, Ore.

The following were recipients of 1983 public relations awards:

— Dapper Dans of Disney World for greeting millions of people with barber-



shop harmony and overseas through the recent opening in Japan

- Phil Schwimmer (Lake County, Ill. Chapter) and Tin Pan Allies quartet for their national radio program on Ed Schwartz all-night radio program on January 14 over WGN radio in Chicago

- Greater New Orleans, La. Chapter for their July 4, 1982 trip to Denmark
- Neil Bruce of the Dixie District for his Birmingham convention Mass Sing airing nationally on cable television last October

- San Antonio, Tex. Chapter for their performance during the Music Educators National Conference (MENC) in San Antonio

- Dave Bowman and the Nashua, NH Chapter for their work with the local Public Broadcasting Service (PBS) station for an hour-long special on the Alton Bay Jamboree, as well as serving the station during their tele-auction and raising \$8000

- Brotherhood quartet and Soundsmen quartet for their 1981 White House 4th of July singout

- Boston Common quartet for their trips to Germany sponsored by Cologne radio station

- Dan Fitzpatrick (Cincinnati, O. Chapter) for his work and preparations for

1. Logopedics breakfast.

2-3. A champion performance from the "Phoenixians."

4. The "Vocal Majority's 15-minute medley brought back pleasant memories.

5. The trophy is back in Phoenix again.

6. Fathers Parsons (left) and Wiltmer (Alexandria, Va.) celebrated Sunday morning service.

7. Lines were long for St. Louis registrations.

a 1981 Fred Waring-Award of Harmony performance

- Tom Hansbury, of the Sarasota, Fla. Chapter, for his undying publicity attention in Sarasota not only during the mid-winter convention, but for Award of Harmony programs and show publicity
- Fort Worth, Tex. Chapter for their participation in the ABC-TV REAL PEOPLE train tour
- Robert D. Johnson for his continuous promotion of the Society and an overseas ambassador
- Center Stage quartet for their trip to BABS
- Steve Diamond of Santa Monica, Cal. Chapter for his preparations on an hour-long special on the Disney cable TV channel
- Buckeye, O. Chapter for their performance at the governor's inauguration telecast in Ohio and repeated in clips

- Watertown, Wisconsin chapter for their singing the National Anthem on the Milwaukee Brewers vs. Baltimore Orioles game, aired nationally on ABC on June 13

- Roger Roof of Dallas, Texas for national radio broadcast of interviews with Society dignitaries during the night of December 28, 1982

Thanks from thousands of Barber-shoppers and the International Office Staff to Gen'l Convention Chairman Dick Merritt and the entire Seattle Convention Committee for running a smooth and very successful convention.

For additional details on administrative actions taken at Seattle, please consult your chapter president and/or secretary.

1983 Quarter Finalists



(1) **LITTLE RASCALS** (Minneapolis & Gtr. St. Paul, Minn. — LOL) Greg Dolphin, tenor; Kirk Lindberg, lead; John Korby, bass; Jim Emery, bari. Contact: Kirk Lindberg, 11970 Albavard Path, Inver Grove Hts., Minn. 55075. Phone: (612) 450-1288. Nobody Knows What a Red-Head Mama Can Do; You Were Only Fooling (While I Was Falling in Love).

(2) **FOUR UNDER PAR** (Westchester Co., N. Y. — M-AD) Roger Payne, tenor; Joe Hunter, lead; Frank Hendricks, bass; Brian Horwath, bari. Contact: Francis Hendricks, Box 179, Somers, N. Y. 10589. Phone: (914) 277-4732. If the Rest of the Worlds Don't Want You; Outer Space Medley.

(3) **BOWERY STREET BOYS** (Tuscaloosa, Ala. — DIX) Keith Jennings, tenor; Charles Foster, lead; James Lollar, bass; Bobby Wooldridge, bari. Contact: Bobby Wooldridge, 2510 - 8th St., Tuscaloosa, Ala. 35401. Phone: (205) 345-5330. Sweetheart of Sigma Chi; Paper Doll.

(4) **GOOD NEWS** (Grosse Pointe, Detroit No. 1 & Port Huron, Mich. — PIO) Gary Stroze, tenor; Walter Dorosh, lead; Mike McClary, bass; Brian Kaufman, bari. Contact: Wally Dorosh, 3505 Williams, Dearborn, Mich. 48124. Phone: (313) 277-6735. Moving Picture Ball; If All My Dreams Were Made of Gold.

(5) **BENCHMARKS** (Du Page Valley & Lombard, Ill. — ILL) John Erickson, tenor; Jim Foley, bari; Ben Williams, lead; Dave Boo, bass (front, center). Contact: John Erickson, 1270 Exeter Ct., Wheaton, Ill. 60187. Phone: (312) 653-4111. Knee Deep in Daisies; Let Me Call You Sweetheart.

(6) **YESTERDAY BOUND** (Saratoga Springs, N. Y. — NED) Pat Gilgallon, tenor; Archie Steen, lead; Dave White, bass; Gary Glidden, bari. Contact: Gary Glidden, 10649 Terry Dr., So. Glens Falls, N. Y. 12801. Phone: (518) 793-4570. The Piano Man; The Lonesome Girl in Town.

(7) **SAN FRANCISCO STORM DOOR & WHALE OIL CO.** (Peninsula, Cal. — FWD) Wayne Mansfield, tenor; Don Gubbins, lead; Bill Tieberg, bari; Jim Sherman, bass. Contact: Jim Sherman, 2853 Lextford Ave., San Jose, Cal. 95124. Phone: (408) 265-9034. Barber-shop Strut; That Old Quartet of Mine.

(8) **REUNION** (Oakville, Burlington & Kitchener-Waterloo, Ont. — ONT) Dave Litwiller, tenor; Jim Turner, lead; Bob Davis, bass; Bruce Bonnyman, bari. Contact: Jim Turner, 61-6777 Formentera Ave., Mississauga, Ont. L5N 2M3. Phone: (416) 826-6372. Paper Doll; Why Don't My Dreams Come True.

(9) **CASCADE CONNECTION** (Cascade, Ore. — EVG) Jim DeBusman, tenor; Jerry Harrison, lead; Reid Stewart, bass; Mel Knight, bari. Contact: Jerry Harrison, 410 Banton Ave., Eugene, Ore. 97404. Phone: (503) 688-4986. Black Eyed Susan Brown; After My Laughter Came Tears.

(10) **CLASS REUNION** (Gtr. St. Paul, Minn. — LOL) Erick Strand, tenor; John Dixon, lead; Mike Faris, bass; Rick Anderson, bari. Contact: Richard W. Anderson, Jr., 1329 Pinehurst Ave., St. Paul, Minn. 55116. Phone: (612) 698-3550. Don't Tell Me the Same Things Over; Why Do They Always Say No/Yes, Yes in Your Eyes Medley.

(11) **SUNNYSIDERS** (Rochester, N. Y. — SLD) Fritz Fouquet, tenor; Jack Maracle, lead; Ron Brown, bass; Bud Bulling, bari. Contact: Jack Maracle, 373 Birch Hills Dr., Rochester, N. Y. 14622. Phone: (716) 323-1595. It's the Same Old Shillelagh; That Old Irish Mother of Mine.

(12) **RING OF GOLD** (Mankato & Minneapolis, Minn. — LOL) Steve Hardy, tenor; Dick Treptow, lead; Gerald Kirby, bass; Barry Clapper, bari. Contact: Barry K. Clapper, P. O. Box 758, Mankato, Minn. 56001. Phone: (507) 387-2821. I'm Lonesome for You Dear Old Pal; I'm in Love With Someone.

(13) **MANHATTAN WEST** (Boulder, Colo. — RMD) Steve Shannon, bari; Doug Porrey, bass; Allen Gaspar, lead; Dave Evans, tenor. Contact: Doug Porrey, 850 Country Club Ct., Broomfield, Colo. 80020. Mary, You're a Little Bit Old Fashioned; Midnight Rose.

(14) **KNUDSEN BROTHERS BARBERSHOP QUARTET** (Utah Valley, Utah — RMD) Barry Knudsen, bari; Jak Knudsen, bass; Lynn Knudsen, lead; Owen Knudsen, tenor. Contact: Owen Knudsen, Box 598, Provo, Utah 84603. Phone: (801) 224-0010. M-O-T-H-E-R (a Word That Means the World To Me); Meet Me in Rosetime Rose.





(15) WELCOME CHANGE (Waterbury-Derby, Conn., Framingham & Springfield, Mass. — NED) Chuck Labbee, tenor; Don Jolia, lead; John Violano, bass; Chuck Packevicz, bari. Contact: Chuck Labbee, 23 Elm St., Hatfield, Mass. 01038. Phone: (413) 247-5568. I Love That Old Barbershop Style; Darkness on the Delta.

(16) CIRCLE CITY SOUND (Terre Haute & Gtr. Indianapolis, Ind. — CARD) Terry Alexander, tenor; John Rector, lead; Ron Pierce, bass; Tom Bohannon, bari. Contact: Terry Alexander, 249 S. Oakland Ave., Indianapolis, Ind. 46201. Phone: (317) 356-2446. Don't Leave Me Dear Old Mammy; Silver Haired Sweetheart Mother Of Mine.

(17) BASIN STREET QUARTET (Gtr. New Orleans & Baton Rouge, La. — SWD) Hank Bryson, tenor; Art Swanson, lead; Paul Melancon, bass; Joel Bourgeois, bari. Contact: Art Swanton, 9709 Robin Lane, River Ridge, La. 70123. Phone: (504) 737-5766. Maggie, Mine; Savin' Up the Means to Get to New Orleans.

(18) SOUTHERN BLEND (Sarasota, Tampa & Charlotte Co., Fla. — SUN) Craig Bray, tenor; Rick Bonk, lead; Bob Mills, bass; Dave Mills, bari. Contact: Bob Mills, 918 Lutz Lake Fern Rd., Lutz, Fla. 33549. Phone: (813) 949-2388. Midnight Rose; When Sweet Suzie Goes Steppin' By.

(19) OLDE NICKEL TOWNE FOUR (Anne Arundel, Dundalk & Gtr. Baltimore, Md. — MAD) Dave Hinman, tenor; Pat Brennan, lead; Frazier Pittman, bari; Dave Deibel, bass. Contact: Frazier Pittman, 310 Leanne Rd., Baltimore, Md. 21221. Phone: (301) 391-3465. And It Won't Be Long Now; Smilin' Through.

(20) CORNER QUARTET (Kansas City, Mo. — CSD) Donald P. Kahl, tenor; Lance Heilmann, lead; Steve Leone, bari; Stan Grossman, bass. Contact: Stan Grossman, P. O. Box 334, Plattsburg, Mo. 64477. Phone: (816) 233-2503. Forgive Me; Sing Me That Song Again.

(21) DOWNSTATE EXPRESS (Mankato, Rochester & Winona, Minn. — LOL) Ed Wirtz, Jr., tenor; Bruce Odell, lead; Gary L. Rogness, bass; Warren Hettinga, bari. Contact: Gary L. Rogness, 4119 - 7th Pl. NW, Rochester, Minn. 55901. Phone: (507) 288-0606. Sweet Adeline; When You Wore a Tulp (and I Wore a Big Red Rose).

(22) GRANDSTAND VOCAL BAND (Providence, R. I. — NED) Courtney Davis, tenor; Ted Doran, lead; Mike Maino, bass; Mike Gabriella, bari. Contact: Courtney L. Davis, 11 Jancke's Ct., Narragansett, R. I. 02882. Phone: (401) 783-9148. Get Out and Get Under the Moon; Caroline.

(23) BLUE RIBBON EDITION (Winston-Salem, N. C. — DIX) Joe Doub, tenor; Jon Vickers, lead; Brett Pryor, bass; Mike Sotiriou, bari. Contact: Joe Doub, 1551 Northwest Blvd., Winston-Salem, N. C. 27104. Phone: (919) 748-0734. Heart of My Heart; Whatever Happened to the Old Songs.

(24) SPECIAL REQUEST (Channel Islands, Crescenta Valley, Arcadia & South Bay, Cal. — FWD) Russ Walker, tenor; Peter Beers, lead; Max DeZempen, bass; Russ Hosier, bari. Contact: Max DeZempen, 3548 Faust Ave., Long Beach, Cal. 90808. Phone: (213) 421-5675. Sonny Boy; I'd Love to Fall Asleep and Wake Up in My Mammy's Arms.

(25) JUBILATION (Oakville & Scarborough, Ont. — ONT) Merv Kaye, tenor; Rick Morrison, lead; Dale Locke, bass; Dave Beethmn, bari. Contact: Dave Beetham, 270 Warden Ave., Scarborough, Ont. M1N 3A1. Phone: (416) 691-1495. I Want a Girl; My Wild Irish Rose.

(26) FANFARE (Waterville & Portland, Me. — NED) Fred Moore, tenor; Roy Peppiatt, lead; Jim Simpson, bass; Russ Lund, bari. Contact: Roy Peppiatt, 11 Ayers Ct., Falmouth, Me. 04105. Phone: (207) 781-3480. If You Can't Get a Girl in the Summertime, You'll Never Get a Girl at All; I'm All That's Left of That Old Quartet.

(27) SOUNDS AROUND (Saginaw Bay, Mich. — PIO) Dennis Keyes, tenor; Tom Pail, lead; Dick Mueller, bass; Jim Gross, bari. Contact: Jim Gross, 2926 Continental Dr., Bay City, Mich. 48706. Phone: (517) 684-4005. Barefoot Days; Freckles.

(28) SOUTH SOUNDERS (Tacoma, Wash. — EVG) Glenn Barnhart, tenor; Wes Sorstokke, lead; Neal Booth, bari; Tom Wilkie, bass. Contact: Neil C. Booth, P. O. Box 5551, Tacoma, Wash. 98405. Phone: (206) 272-2380. Something to Write the Folks About; Sweetheart of Sigma Chi.

(29) HARMONY SPECTRUM (Kansas City, Mo. — CSD) Willard Yoder, bass; David Krause, lead; Gene Bowers, tenor; Jim Bagby, bari. Contact: Jim Bagby, 8714 E. 57th Terr., Kansas City, Mo. 64129. Phone: (816) 737-0308. For the Sake of Auld Lang Syne; Wait and See.





1983 Semi Finalists



(6) **THE RAPSCALLIONS** (Western Hills, Maumee Valley & Wayne Co., O. — JAD) David Snotzer, tenor; David K. Wallace, lead; Jeff D. Oxley, bass; Tim T. Frye, bari. Contact: Jeff Oxley, P. O. Box 446, Bowling Green, O. 43402. Phone: (419) 352-6663. The Barbershop Strut; Toyland; Mr. Touchdown USA; All American Girl; Last Night Was the End of the World; They Go Wild, Simply Wild Over Me.

(7) **139TH STREET QUARTET** (Indian Wells Valley & Whittier, Cal. — FWD) Jim Klinc, bass; Doug Anderson, tenor; Larry Wright, lead; Peter Neushul, bari. Contact: Larry Wright, 4312 W. 180th St., Apt. No. 11, Torrance, Cal. 90504. Phone: (213) 370-6928. 1927/ Charleston Medley; My Mother's Eyes; A Good Old Barbershop Song; In My Mammy's Arms; Tame Wild Wimmen; Bowery Medley.

(8) **REMEMBER WHEN** (Phoenix, Ariz. — FWD) Galen McClain, bari; Rick Wells, bass; Fraser Brown, lead; Al Mau, tenor. Contact: Rick Wells, 1009 W. Rose Ln., Phoenix, Ariz. 85013. Phone: (602) 242-6676. Who's Sorry Now/Someday You'll Want Me to Want You Medley; You Were Only Fooling; You Made Me Love You; That Gang That Sang Heart of My Heart; I Get the Blues When it Rains; On a Rainy Day/Let a Smile Be Your Umbrella Medley.

(9) **THE CINCINNATI KIDS** (Western Hills (Cincinnati), O. — JAD) Randy Graham, tenor; Scott Brannon, lead; George Gipp, bari; Steve Thacker, bass. Contact: Steve Thacker, 4534 New Market Ct., Batavia, O. 45103. Phone: (513) 752-3874. Red Head Mamma; In the Good Old Summertime/By the Sea Medley; Carolina Mammy; I Don't Know Why I Should Cry Over You; At the Nickleodeon; Stumblin'.

(10) **INTERSTATE RIVALS** (Louisville, Ky. & Western Hills, O. — CARD) Kipp Buckner, tenor; Joe Connelly, lead; Jay Hawkins, bass; Geoff Mucha, bari. Contact: Jay Hawkins, 3706 Klondike Lane No. 17, Louisville, Ky. 40218. Phone: (502) 452-9611. Pal of My Cradle Days; Goodbye Old Dixie, Goodbye; Paper Doll; Let's Do It Again; My Sally/Just the Same; From the First Hello (to the Last Goodbye).

(11) **THE FOUR HENCHMEN** (Elgin, Chicago No. 1 & Arlington Heights, Ill. — ILL) Lynn Hauldren, bari; Thom Hine, bass; Ken Jordahl, lead; Gene Anthony, tenor. Contact: Thomas J. Hine, 4090 Mason Dr., Hoffman Estates, Ill. 60195. Phone: (312) 991-3199. I Want to be in Chicago Town on Good Old St. Valentine's Day; Gee, But I Hate to Go Home Alone; Mention My Name in Sheboygan; Please Don't Talk/I May Be Gone Medley.

(12) **TIN PAN ALLIES** (Northbrook, Joliet, Fox River Valley & Arlington Heights, Ill. — ILL) Doug Wehrwein, tenor; Bob Breidert, lead; Dick Johnson, bari; Don Bagley, bass. Contact: Don Bagley, 951 Banbury, Mundelein, Ill. 60060. Phone: (312) 949-8696. Baby Face; Time, Place, Girl; Keep Your Eye On the One That You Love/Somebody Stole My Girl Medley; I Used to Call Her Baby Medley.

(13) **PROS 'N' CONS** (Wilmington, Del., Dundalk, Md. & Harrisburg, Pa. — M-AD) Harry N. Williamson, tenor; Kevin B. King, lead; Tom E. Ewald, bass; Fred H. King, bari. Contact: Harry N. Williamson, 253 Linden Ave., Wilmington, Del. 19805. Phone: (302) 998-3086. I've Lost All My Love For You; Runnin' Wild; I Wish You Were Jealous of Me; Bye, Bye Blues.

(14) **EMPIRE EXPRESS** (East Aurora, N. Y. — SLD) Angelo Cervi, tenor; Jim McDonnell, lead; Al Baker, bass; Ron Mason, bari. Contact: Ron Mason, 1154 Milestrip Rd., Irving, N. Y. 14081. Phone: (716) 549-5931. Wait 'Til the Sun Shines, Nellie; My Sally Just the Same; At the High Brow(n) Babies Ball; If We Can't Be the Same Old Sweethearts.

(15) **STANDING ROOM ONLY** (San Antonio & New Braunfels, Tex. — SWD) Jan Scofield, tenor; Tommie Young, lead; Morris Rector, bass; B. D. Harrington, bari. Contact: Tommie Young, 1008 H. AA St. E., Randolph AFB, Tex. 78148. Phone: (512) 658-5600. I'm a Minstrel Man; A Little Travelin' Music; Whatever Happened to Those Good Old, Good Old Days; The Whole World Needs That Hometown Feelin'.

(16) **THE NEW YORKERS** (Huntington-North Shore & Westchester Co., N. Y. — M-AD) Ed Warsche, bari; Al Fennel, bass; Dave Johnson, lead; Kevin Clifford, tenor. Contact: Dave Johnson, 34 W. Maple Rd., Greenlawn, N. Y. 11740. Phone: (516) 757-3479. Give My Regards to Broadway/Down on Toity Toity & Toity/The Sidewalks of New York Medley; Why Do They All Take the Night Boat to Albany; The Darktown Strutters' Ball; New York Ain't New York Anymore.

(17) **PACIFIC PRIDE** (Tualatin Valley, Ore. & Lake Washington, Wash. — EVG) Dan Tangarone, tenor; Robert B. Swanson, lead; Wilton A. Roberts, bass; Charles Landback, bari. Contact: Robert B. Swanson, 212 NE 87th, Portland, Ore. 97220. Phone: (503) 254-5851. Heart of My Heart; Dixieland One Step; Blue of the Night Meets the Gold of the Day; What Ever Happened to Those Good Songs.

(18) **NEW ST. LOUIS VOCAL BAND** (St. Charles, Mo. — CSD) Jim Flowers, tenor; Mike Griebel, lead; Gale Wickham, bass; David Wright, bari. Contact: Jim Flowers, 7285 Creveling Dr., St. Louis, Mo. 63130. Phone: (314) 721-4690. You Can't Play Sweet Adeline on No Piano; Somebody Stole My Gal; Whatever Happened to the Old Songs; Dear Old Girl.

(19) **SOUND REVIVAL** (Cherry Hill & Gtr. Atlantic City, N. J. — M-AD) Cal Johnson, tenor; Roy Eckert, lead; Tom Sterling, bass; Neil Plum, bari. Contact: Tom Sterling, 3161 Kennedy Blvd., No. Bergen, N. J. 07047. Phone: (201) 291-1898. I'm Always Chasing Rainbows; You Must Have Been a Beautiful Baby; If You're Crazy About the Women; You Tell Me Your Dream, I'll Tell You Mine/Meet Me Tonight in Dreamland Medley.

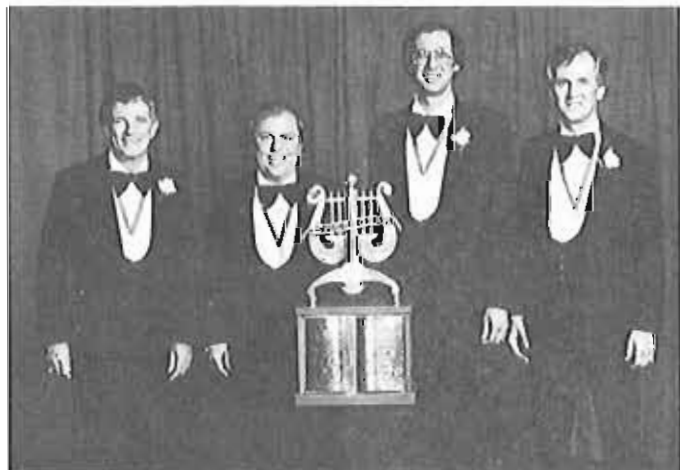
(20) **GRAND CENTRAL** (Palm Beach County & Miami, Fla. — SUN) Danny Jimenez, tenor; Roger Von Haden, lead; Tom Ball, bass; Chris Crites, bari. Contact: Roger Von Haden, 15 S. E. 15th St., No. 210, Ft. Lauderdale, Fla. 33316. Phone: (315) 467-6222. Goodbye My Lady Love/Wonder Who's Kissing Her Now/Baby Won't You Please Come Home Medley; Lonesome That's All; From the First Hello (to the Last Goodbye); Barbershop Strut.



1983 Finalists



1983 Medalists



1st Place Gold Medalists — SIDE STREET RAMBLERS (Dallas Metro, Tex. — SWD) Keith Houts, tenor; Earl M. Hagn, bass; D. C. Malone, bari; Brian Beck, lead. Contact: Earl M. Hagn, 1321 Northlake Dr., Richardson, Tex. 75080. Phone: (214) 235-4374. Powder Your Face With Sunshine/Smile, Darn Ya', Smile Medley; I Wonder What's Become of Sally; Story of the Rose/"Alice" Medley; Please Don't Talk About Me When I'm Gone; Put Your Arms Around Me, Honey; I'm Sorry I Made You Cry.



2nd Place Silver Medalists — CENTER STAGE (Huron Valley & Oakland Co., Mich. — PIO) Wendell Pryor, tenor; Dennis Gore, lead; Glenn Van Tassell, bari; Lee Hanson, bass. Contact: Dennis Gore, 57894 Hanover, Washington, Mich. 48094. Phone: (313) 781-6350. Smilin' Through; Keep Your Sunnyside Up; With a Shillelagh Under My Arm/ Same Old Shillelagh Medley; Irish Mother; Five Foot Two/Somebody Stole My Gal Medley; Lost In My Own Hometown.



3rd Place Bronze Medalists — VAUDEVILLE (Alexandria, Va. — M-AD) Harold Nantz, tenor; Scott Werner, lead; Bill Cody, bass; John Hohl, bari. Contact: Scott Werner, 3302 N. Bradford St., Dale City, Va. 22193. Phone: (703) 670-2668. The End of the Road; I'm a Star; You've Been the Sunshine of My Life; I'm Going Back to Carolina/Carolina in the Morning Medley; Get Me to the Church on Time/ For Me and My Gal Medley; In a Corner of the World All Our Own.



4th Place Bronze Medalists — GRAND TRADITION (El Cajon, Long Beach, San Diego, Whittier & Crescenta Valley, Cal. — FWD) David M. Garstang, tenor; Dan Jordan, lead; Terrence Monks, bass; Robert Gray, Jr., bari. Contact: Dan Jordan, 2211 North Verdugo Rd., No. 1, Glendale, Cal. 91208. Phone: (213) 243-9530. Got My Thumb Out; Lost In My Own Hometown; Let the End of the World Come Tomorrow; You're Breaking In a New Heart (While You're Breaking Mine); From the First Hello (to the Last Goodbye); There's Nobody Else But You.

5th Place Bronze Medalists — ROARING 20'S (Western Hills, O. — JAD) Don Gray, tenor; Gerry Kelly, lead; Jim Gentil, bass; Mike Connelly, bari. Contact: Jim Gentil, 6142 Kilrenny Dr., Loveland, O. 45140. Phone: (513) 831-7945. By the Sea/On the Boardwalk Medley; Anna in Indiana; Oh! You Beautiful Doll; If You Were the Only Girl; Darktown Strutters' Ball; Sweet Georgia Brown.



TRUE! RACQUET SQUAD FEVER IS CATCHING!!



It's An Epidemic . . . Sweeping the Continent!

A Sampling of Chapters Inflicted with the R.S. Fever:

Anacortes, Wash.
Greater Baltimore, Md.
Barrie, Ont.
Beverly, Mass.
Brockton, Mass.
Bryn Mawr, Pa.
Burlington, Vt.
Danville, Va.
Charlotte, N.C.
Etobicoke, Ont.
Frederick, Md.
Hampton Roads, Va.
Hanover, Pa.
Lexington, Mass.
Lima, Ohio
Milwaukee, Wis.
Naples, Fla.
New Castle, Pa.
New London, Ct.
Oakville, Ont.
Greater Pittsburgh, Pa.
Pittsfield, Mass.
Richmond, Va.
Salisbury, Md.
St. Catharines, Ont.
St. John's, Newfoundland
Springfield, Mass.
Springfield, Ohio
Tallahassee, Fla.
Washington, D.C.
Wayne, Mich.
Vero Beach, Fla.

Some Chapters need a booster shot. The Racquet Squad has had to return to administer a second fix:

Greater Baltimore, Md.
Hagerstown, Md.
Hamptons, N.Y.
Haverhill, Mass.
Hilton Head, S.C.
North Brookhaven, N.Y.
North Queens, N.Y.
Norwich, Ct.
Port Jervis, N.Y.
Poughkeepsie, N.Y.
Rockland Co., N.Y.
St. Petersburg, Fla.
Scituate, Mass.
Springfield, Mass.

However, some chapters seem immune to Racquet Squad Fever:

Honolulu, HI
Swift Current, Sask.

Where are you?

QUOTE OF THE MONTH:

"I've read your quotes in past ads and figured nobody can be *that* funny, but you really are!"
Chris McLaughlin, Director - St. Catharines, Ont. Chapter

Quote from Old Time Barbershopper:

"The Racquet Squad is the first quartet I've enjoyed more than the Buffalo Bills."
Bill Saunders, St. Pete., Fla.

Newspaper Quotes:

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

"It is very difficult to combine good barbershop singing with true comedy, but the Racquet Squad certainly did it to perfection."

St. Petersburg (Fla.) Times

Garnett Newspaper Critic, reviewing Broadway Musical Review starring Gwen Verdon: "The Racquet Squad stopped the show with a 'Cabaret' routine."

Southern Quote:

"We've had international champions but the Racquet Squad is one of the most entertaining quartets we've had on any show".

Jack Langhorn, Hilton Head Island, South Carolina chapter

West Coast Quote:

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

Ray Reubel, Anacortes, Wash.

Quote from a non-barbershopper:

"It is without a doubt the finest entertainment appealing to the greatest number of people I know..."

Leland Lawrence, Springfield, Vt.

Check with any of the above chapters, then expose your show to genuine entertainment.

Contact: Tom LaMotte
Bedford Center Rd., Bedford, N.Y. 10506
Tel. (914) 234-3228 - 273-9700

1983 Chorus Competitors

Second Place

DUKES OF HARMONY

Ray Danly, Director

Scarborough, Ontario

Ontario District

Put Your Arms Around Me Honey; Little Pal



Third Place

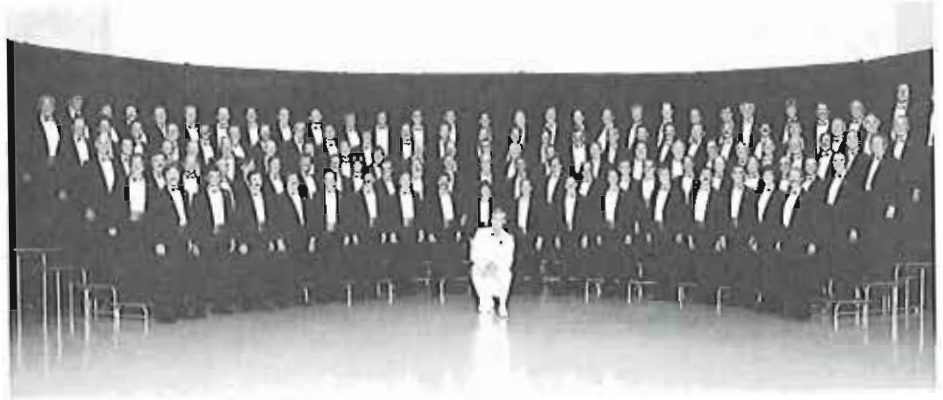
WEST TOWNS CHORUS

Dr. Gregory Lyne, Director

Lombard, Illinois

Illinois District

All the World Will Be Jealous Of Me; Oh, You Beautiful Doll



Fourth Place

TIDELANDERS

John Devine, Director

Houston, Texas

Southwestern District

Sunshine Of Your Smile; Waitin' For the Robert E. Lee



Fifth Place

SOUTHERN GATEWAY CHORUS

Bob Mucha, Director

Western Hills (Cincinnati), Ohio

Johnny Appleseed District

The Rose of No Man's Land; Sweet Georgia Brown



HARMONIZERS

John E. Hohl, Director

Alexandria, Virginia

Mid-Atlantic District

Somebody Stole My Gal/I Wonder Who's Kissing Her Now/Baby Won't You Please Come Home Medley; Wait 'Til You Get Them Up In the Air, Boys



COMMODORES

Douglas Miller, Director
Minneapolis, Minnesota
Land O' Lakes District

*When You Look In the Heart Of A Rose;
I'm Looking At the World Through Rose-
Colored Glasses*



CASCADE CHORUS

Mel Knight, Director
Eugene, Oregon
Evergreen District

*You've Got to Find A Girl Named Rosie;
'When You Look Into the Heart Of A Rose*



THE AUCTIONEERS

Jim Gay, Director
Winston-Salem, North Carolina
Dixie District

*I'm As Blue As the Blue Grass Of Kentucky;
If You Knew Susie, Like I Know Susie*



HEART OF AMERICA CHORUS

James Bagby, Director
Kansas City, Missouri
Central States District

*I'm Lost In the Heart of My Own Hometown;
Minstrel Days Medley*

MILE HI CHOURS

Larry Wilson, Director
Denver, Colorado
Rocky Mountain District

*There's Something I Like About Broadway;
I Left My Heart On A Tree With Mary*



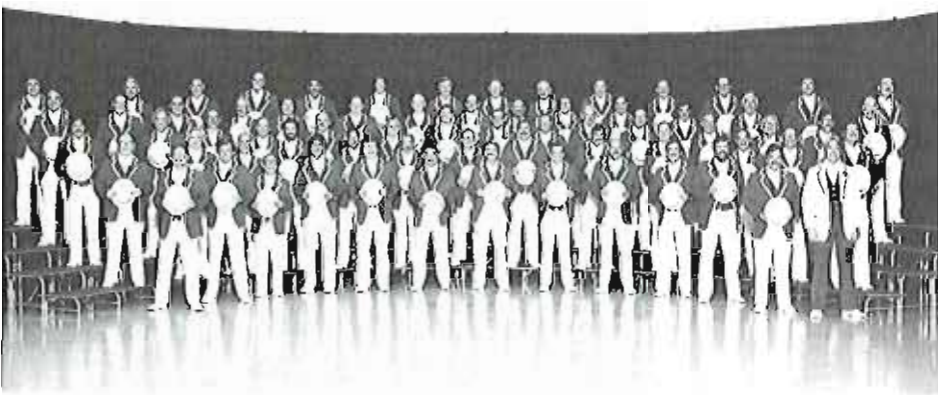


RACING CITY CHORUS

Archie C. Steen, Director
Saratoga Springs, New York
Northeastern District
*I Found My Sweetheart, Sally; I'm Gonna Be
A Star/You Ought To Be In Pictures/Me and
My Shadow Medley*

ORANGE BLOSSOM CHORUS

Dr. Burt Szabo, Director
Orlando, Florida
Sunshine District
School Days; In the Little Red School House

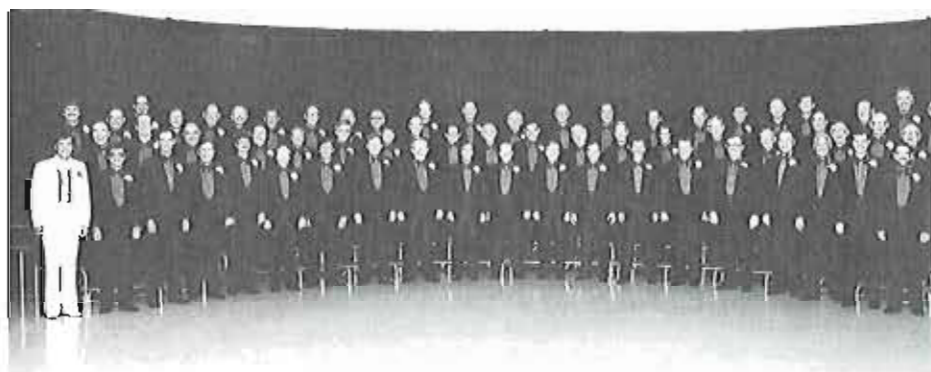


GREAT LAKES CHORUS

Clay Shumard, Director
Grand Rapids, Michigan
Land O' Lakes District
Alabama Jubilee Medley; Midnight Rose

PRIDE OF INDY

Lyle Pettigrew, Director
Greater Indianapolis, Indiana
Cardinal District
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SCORING SUMMARY
45TH INTERNATIONAL QUARTET CONTEST
SEATTLE, WASHINGTON — JULY 7-8, 1983

RANK	Name of Quartet	District	SND	INT	S P	ARR	TOTAL
1.	Side Street Ramblers	SWD	1559	1519	1382	44	4514
2.	Center Stage	PIO	1532	1474	1324	42	4372
3.	Vaudeville	M A	1451	1452	1335	10	4248
4.	Grand Tradition	FWO	1448	1452	1304	42	4246
5.	Roaring 20's	JAD	1390	1419	1358	39	4206
6.	The Rascallions	JAO	1407	1414	1369	12	4202
7.	139th Street Quartet	FWD	1382	1433	1307	15	4137
8.	Remember When	FWO	1352	1462	1260	32	4105
9.	The Cincinnati Kids	JAD	1369	1364	1316	22	4071
10.	Interstate Rivals	CAR	1389	1335	1184	19	3927
11.	The Four Henchmen	ILL	868	858	816	21	2563
12.	Tin Pan Allies	ILL	897	851	783	24	2555
13.	Pros 'N' Cons	M A	844	871	798	29	2542
14.	Empire Express	SLD	900	865	747	14	2526
15.	Standing Room Only	SWO	904	875	714	18	2511
16.	The New Yorkers	M A	874	854	746	22	2496
17.	Pacific Pride	EVG	883	879	709	12	2483
18.	New St. Louis Vocal Band	CSD	838	870	714	29	2451
19.	Sound Revival	M A	819	850	765	10	2444
20.	Grand Central	SUN	824	852	754	12	2442
21.	Benchmarks	ILL	437	440	341	20	1238
22.	Special Request	FWD	433	424	361	9	1227
23.	Corner Quartet	CSD	417	434	361	13	1225
24.	Downstate Express	LOL	422	421	350	19	1212
25.	Little Rascals	LOL	404	398	389	15	1206
26.	Harmony Spectrum	CSO	396	439	350	10	1195
27.	South Sounders	EVG	405	426	357	5	1193*
28.	Class Reunion	LOL	399	406	377	11	1193*
29.	Four Under Par	M A	354	378	447	6	1185
30.	Ring Of Gold	LOL	417	411	348	5	1181
31.	Jubilaton	ONT	411	383	367	17	1178*
32.	Blue Ribbon Edition	DIX	369	408	389	12	1178*
33.	Yesterday Bound	NEO	403	402	351	13	1169
34.	San Francisco Storm Door & Whale Oil Co.	FWO	379	418	347	11	1155
35.	Manhattan West	RMD	396	421	316	11	1144
36.	Reunion	ONT	376	407	334	8	1125
37.	Basin Street Quartet	SWO	388	408	322	6	1124
38.	Knudson Brothers Barbershop Quartet	RMO	383	402	325	13	1123
39.	Grandstand Vocal Band	NEO	370	378	349	16	1113
40.	Sounds Around	PIO	388	396	323	4	1111
41.	Olde Nickel Towne Four	M A	403	368	335	1	1107
42.	Bowery Street Boys	OIX	374	385	342	5	1106
43.	Good News	PIO	377	366	325	17	1085
44.	Cascade Connection	EVG	367	394	311	1	1073
45.	Sunnysiders	SLD	367	393	300	5	1065
46.	Southern Blend	SUN	362	378	289	19	1048
47.	Fanfare	NED	349	383	302	10	1044
48.	Circle City Sound	CAR	363	366	310	3	1042
49.	Welcome Change	NED	337	358	319	0	1014

* Ranking tie broken by scores in Sound — Article 26 of Official Quartet Contest Rules

INTERNATIONAL CHORUS CONTEST SCORING SUMMARY
SEATTLE, WASHINGTON — JULY 9, 1983

RANK	Name of Chorus	District	SND	INT	SP	ARR	TOTAL	TOTAL MEN
1.	Phoenix, Arizona	FWD	510	510	629	14	1563	105
2.	Scarborough, Ontario	ONT	506	520	507	16	1549	124
3.	Lombard, Illinois	ILL	527	521	467	24	1539	122
4.	Houston, Texas	SWD	524	489	486	22	1520	102
5.	Western Hills (Cincinnati), Ohio	JAO	519	503	467	9	1498	81
6.	Alexandria, Virginia	M A	515	501	456	15	1487	104
7.	Minneapolis, Minnesota	LQL	472	483	455	16	1426	99
8.	Eugene, Oregon	EVG	446	477	378	16	1316	101
9.	Winston-Salem, North Carolina	DIX	437	443	407	6	1293	74
10.	Kansas City, Missouri	CSD	410	447	398	15	1270	68
11.	Denver, Colorado	RMD	416	415	423	4	1258	72
12.	Saratoga Springs, New York	NED	406	424	406	10	1246	75
13.	Orlando, Florida	SUN	405	400	406	15	1226	66
14.	Grand Rapids, Michigan	PIO	410	424	366	13	1213	68
15.	Greater Indianapolis, Indiana	CAR	400	403	331	12	1146	63
16.	Rochester, New York	SLO	378	411	332	11	1132	52



ADDITIONAL SEATTLE SCENES

... the men of PROBE gather ... and so does the Waselchuk family ... you could hardly miss Southern Gateway ... two grand champions of song, Tommie Palamone (left - 1948 Pittsburghers) and Roy Frisby (1942 - Elastic Four) ... the Wrights and Jim Kline ... the ever-smiling Huishs ... Dan Burgess "looks for the 'union' label" (Bluegrass Student Union, that is) ... it didn't look like Joe Liles' first Mass Sing ... oh, how the rafters echoed those sounds ... "By the time it got to Phoenix ..." they were waiting ... Swedish and American foursomes "Keep the Whole World Singing" ...

A "Recruiting Spree in '83" for Lincoln, Neb.

By Jim Griffith,
2320 S. 62nd St.,
Lincoln, Neb. 68506

When the men on the Membership Committee for the Lincoln, Neb. Chapter got together in December, 1982 to develop their work plan for 1983, they realized they really had a job to do. The 11/30/82 membership report from the International Office showed that Lincoln had 44 men on its roster. However, after carefully reviewing the names listed, they realized that four men had moved and seven members were not active chorus members. This left an active chapter membership of only 33 men — not many singers for a chorus that finished 10th in the 1982 district chorus contest and plans to compete with the big choruses next October.

The Committee set its goals — add seven singers so that a 40-man chorus sings in the annual show in April. Add ten more singers so that the Lincoln "Continental" have a 50-man chorus on the stage at Cedar Rapids, (Ia.) in October. To a lot of people the goal looked impossible. The chapter had recruited only two new members in each of the last two years.

Since the chapter needed singers, the Membership Committee decided on a plan to attract singers. An old (circa 1972) "Auditions for Admissions" kit was pulled out of the file and used with current supplies available from the International Office. Auditions for Admissions Night was scheduled for January 24th and the meeting room at the city's largest shopping center was booked.

Chapter members were asked to submit to the Membership Committee names, addresses and telephone numbers of men they knew who could sing. Using these lists and lists of former members, the Membership Committee used a small computer to type individual invitation letters to 216 prospective singers. The letters were mailed ten days before the scheduled meeting and each prospect also received a telephone call from a member inviting him to attend the Auditions Night. Both newspaper and

radio publicity was promoted by the Communications Vice President, and the marquee at the shopping center carried the "Barbershop Chorus Auditions" message for the week prior to the event. We were ready, but it took a lot of man-hours from a lot of members to get prepared.

When the big night arrived, the script from the "Auditions" kit was in the hands of those who had a part to play in the evening's program, the "Fred and Frank" slide and tape presentation (catalog No. 4788) was ready to go, and Guest Kits (No. 4273) and ID badges (No. 5109) were available for each guest. When the guest walked in, he signed in the Guest Register, got his ID badge and was asked to complete the front of the Getting to Know You Card (No. 4276). He was then ushered to the audition area where he was voice tested and assigned a section to sing in for the evening.

Thirty six men showed up and were auditioned on January 24th. It was an exciting evening as we learned our way through *My Wild Irish Rose* and *Down Our Way*. We heard about SPEBSQSA from "Fred and Frank," enjoyed our chapter quartet and had coffee and cookies together. The guests were invited to attend the regular chapter meeting the next Monday night.

Information about each guest was transcribed on a Prospect Follow-up Card (No. 3012) and his attendance and other pertinent information was recorded on the card during the next six weeks. In the week following Auditions Night, each guest received a letter thanking him for his attendance and asking him to come to the next meeting. This letter was also followed up by a telephone call. A Guest Card (No. 3113) was enclosed with the letter. The guest was asked to bring this card with him to the next meeting. The cards that were brought were put in plastic tag holders and used for name tags during their period as chapter guests.

Sixteen guests showed up on Jan-

uary 31st. During each of the next five weeks, the Membership Committee called any of the original 36 guests who did not show up at the last meeting unless the guest told the callers that he was not interested in joining. Average guest attendance at the next five meetings was 15 per night.

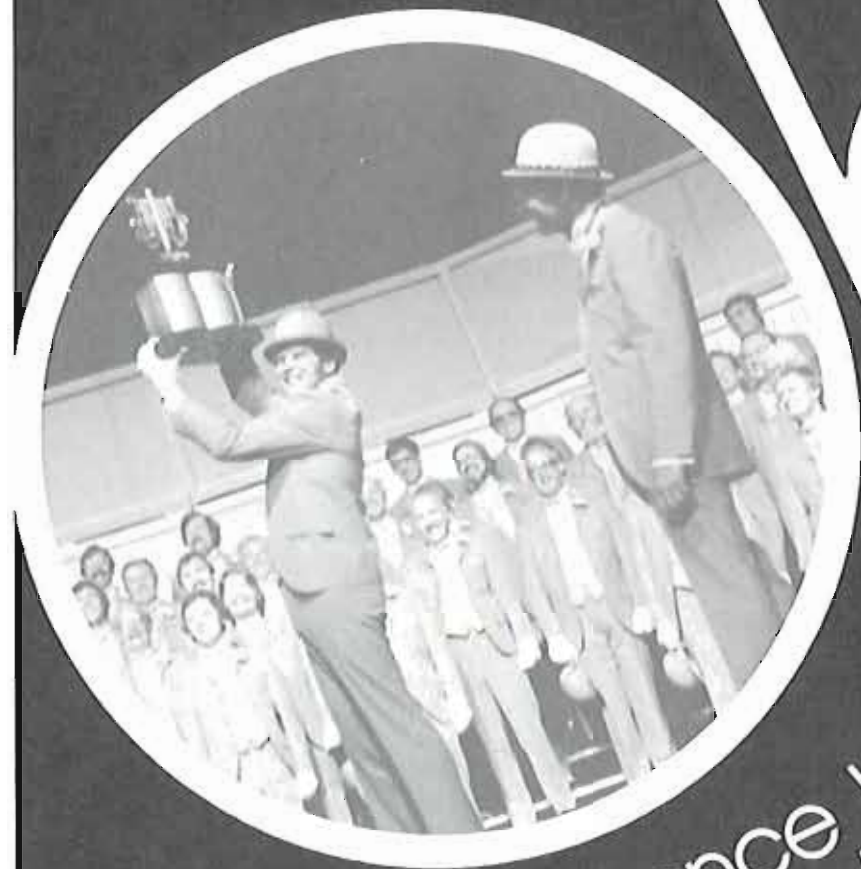
By February 28th, we had 14 applications for membership. An Orientation Night was held at the MVP's home on March 1st. Twelve prospective members (plus the wife of one applicant who had another commitment) attended along with five other wives. "Fred and Frank" told their story again and international, district and chapter information was discussed. Most importantly, the applicants were told what the chapter expected from them and what they could expect from the chapter.

Each applicant was required to pick a song from the Guest Kit to sing in a quartet with the section leaders as a membership audition for the chorus director. This procedure was adopted to ensure that each prospective member had enough musical ability to sing in the chorus and to identify any serious voice problems (pitch, vibrato, etc.)

By the time of the chapter board meeting on March 8th, there were 13 applications for membership to be approved. A "Wanna Sing — Open House" was scheduled for May 16th.

We know that the Society's recruiting programs work, but you have to use the whole program and the fine recruiting material provided by the International Office. The biggest keys to our successful recruiting effort have to be getting the whole chapter involved in the effort, and diligently follow-up on the prospects; that means follow-up every week until they either join, or tell you to leave them alone.

If this program worked in Lincoln, it'll work in your chapter. Let's all go on a "Recruiting Spree in '83." We are in Lincoln!



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News About Quartets

Who said quartet men aren't good administrators? Perhaps the P & J Quartet members (Greater Phillipsburg Area, N. J.) aren't all administrators, but they certainly are men of distinction, having all won the chapter's prestigious "Barbershopper of the Year" award. Distinguished members of this foursome, and the year they won the award, are Lew Stival (1978), Bob Doan (1979), George Crowell (1981) and Dave Farber (1982).

Two Portland, Ore. quartets, the Aliens and Sound Affair, were featured on an hour-long television show, "Four-part Harmony — Barbershop Style." Produced by Pacific Cablesystems, the show appeared seven times in early May.

New contact man for the Second Place Silver Medalist Center Stage is Dennis Gore, 57894 Hanover Rd., Washington, Mich. 48094.

Membership VP Ralph O. Bishel of Whittier, Cal. hopes to put an end to



Current silver medalists "Center Stage" appeared on the "Nightcap with Mozart" stage in Birmingham, Mich. for the third consecutive year. Their July 15th one hour and a half appearance in 95 un-air conditioned degrees was a near sellout. From left, Wendell Pryor, Dennis Gore, Lee Hanson and Glenn Van Tassell.

the stories he's heard about so-called "gouging" quartets. "At least they're not all out to get our money," Ralph said. In April, Remember When (Phoenix, Ariz.) appeared on Whittier's three-night show and was well received. Shortly after the show, the quartet sent the chapter a sizeable check — refunding air fare money saved when the quartet was able to obtain air transportation somewhat less than the original booking price. Remember When thought the price difference belonged to Whittier — and Whittier thought the rest of the Society should know about the quartet's honesty.

With their second change in personnel in 21 years, the 1976 Illinois District Champion Valley Four-gers (Elgin, Ill.) are back in business and accepting show dates. Tom Gay is the new tenor and

has the quartet's comedy and novelty material ready to go. Don Lowe (666 St. John St., Elgin, Ill. 60120) is the quartet contact man; they boast an aggregate 118 years of quartet singing experience.

A note from Tom Masengale of the 1941 champion Chordbusters reported the death of Bob Holbrook on May 25, only a short time after the quartet's reunion last November (page 38, Jan.-Feb. '83 HARMONIZER). The quartet had planned to meet again during the 1984 St. Louis convention. Expressions of sympathy can be sent to: Mrs. Gloria Holbrook, 5612 Tahoe Drive, Las Vegas, Nev. 89122.

Another sad note from Charlie Mansfield of Portland, Me., reporting the sudden death on May 31st of Frank Chandler, tenor of the Timber Jacks. Those

A reunion performance of the 1958 champion "Gaynotes" at the Tulsa Chapter's cabaret show on April 29 surprised even the quartet. They're shown above as they sang and celebrated their 25th anniversary.



The "Sounds of Senility," with 80 appearances behind them during the past year and a half, seem to be getting more sound by the day. From left, are Clarence Johanson (87), Stan Myers (71), John Roberts (69) and Dan Krebsbach (68). The Arlington Heights, Ill. quartet's motto: "If you can hear the guy singing next to you, you ain't singing loud enough."





The "Crooked River Music Company" sang from the "Opryland" Gazabo during their two-day visit to Nashville, Tenn. They appeared on the "Grand Ole Opry" stage before 4400 enthusiastic and receptive lovers of four-part harmony. From left, are Frank Chlad, Jack Donohoe, Herb Ramerman and Chet Campana.

who attended the Salt Lake City Convention in 1980 will recall the Timber Jacks as the Northeastern District representatives which won the hearts of the audience and a standing ovation (perhaps the first time ever for a quarter-finalist quartet).

The current Far Western District Champion Pacifica (Santa Monica, Cal.) was in fast company on July 3, when they appeared on a national telecast of the March of Dimes Telethon originating in Hollywood. The 21-hour show, hosted by television star Hal Linden, featured all American music and entertainment. The quartet (Rob Menaker, Earl Guager, Steve Barclay, Richard Lewellen) appeared along with famous dignitaries such as George Burns, Gregory Peck, Sarah Purcell and Mary Ann Mobley.

The 40th anniversary show of the Binghamton, N. Y. Chapter on May 21 was happy reunion time for the Four Gone South, whose members (Paul Garatt, Don Decker, Jack Wilson) moved, from Binghamton in the late '70s. The three were joined by Lee McKusic from Syracuse, N. Y. and a quartet was born. When Wilson was asked to be master of ceremonies for the anniversary show, he volunteered the quartet's services; the rest of the story is summed up in Jack Wilson's post-show remark: "It's great to be the guys from out of town — more quartets should try it."

The Springfield, Mo. Pitch Pals are singing several weekends this summer at Silver Dollar City, a theme park located in Branson, Mo. In addition to six shows



The "Awesome Knights of Harmony" ended their 44-day diet and are shown above 148 pounds lighter. The Concord, Mass. foursome solicited \$4000 in pledges for the Institute for each pound shed. The "lightweight" champs of song, from left, are Bill Bolis, Everett Nau, Earle "Bud" Jones and Dave McDavitt.

a day at the "Dockside Theatre," the quartet has been singing their way through the park spreading barbershop harmony good will to thousands of visitors. Members of the foursome are Greg Shryer, Jay Gaywood, Jeff Veteto and John Stockstill; the "Pals" can be reached at 3105 N. Howard, Springfield, Mo. 65802.

Johnny Appleseed District CIDER PRESS Editor Dick Stuart's "Where Are They Now?" column in his June-July issue had some interesting information about Bill White (which Dick picked out of Far Western District Dick Girvin's WESTUNES), ex-Humdingers lead (1954 JAD District champs). Bill has competed in international competition over four decades and was a member of four district champion quartets! The Humdingers were his first champ foursome; next came the Forte-Niners (Bird, Revas and Richardson) in the Far Western District in 1961; then came the Harmony Express (Riddle, Harper, Merry) in 1974; and finally the Gentlemen Songsters in 1979 (Koch, Ilten, Merry), from which

he retired in 1980. What an enviable accomplishment! Looks like a good lead can find a winning quartet wherever he goes; and Bill White may have established a record to shoot at. Anyone care to challenge him?

Even though Third Place Bronze Medalist Vaudeville Bass Bill Cody (Alexandria, Va.) has been selected for a military senior service school in Rhode Island beginning in August and ending next June, it will not affect any of the quartet's commitments, and they are still available for a few dates. They can be reached by contacting Scott Werner, 3302 N. Bradford St., Dale City, Va. 22193.

Sounds like there'll be chords a-plenty on September 10 at the special 10th Anniversary Concert of the 1978 champion Bluegrass Student Union in Louisville, Ky. Special guest quartet for the evening is the original Gentlemen's Agreement, 1971 champs (Rehkop, Justus, Whitledge, Van Tassell).

Speeding between two benefit shows at Christmas time last year, the Orange Park, Fla. "Caprichords" got the attention of the Florida State Police. They successfully sang their way out of a \$50 speeding ticket, then "assumed the position" for the photo shown right. Members of the quartet are Dan Davis, Mike Love, Frank Scarvey and Tim Delaney.



Bargain Basement

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WANTED — Two patches for 1976 San Francisco Convention. John L. Grimshaw, 1740 South 75 East, Bountiful, Utah 84010.

FOR SALE — 50 white formal (tails) uniforms, fuchsia ascots with two-inch sparkler and Manhattan top hats to match. Wide range of sizes, good condition; \$25 each. Contact: Robert Dresel, Box 307 Silver Star Rte., Winchester, Va. 22601. Phone: (703) 888-3442.

The 1983 Seneca Land District chorus champions, the "Friends of Harmony," from East Aurora, N. Y., has for sale 65 Tuxedo-style costumes. Dark brown trousers and sequined vests, ruffled shirts, cream-color coats, "Beaver" top hats. \$26 cleaned . . . \$20 not cleaned. Shipping extra. East Aurora Friends of Harmony, Cameron C. Sundin, 14215, 269 Comstock Ave., Buffalo, N. Y. Phone: (716) 834-0658.

The Coastman Chorus of the Palm Beach County, Fla. Chapter are selling their stage uniforms. They are ivory color three-piece suits with matching shoes, approx. 60 in number with a total cost per uniform of \$40. Contact: Ken Lawrence (305) 793-8275, or write 1161 Summerwood Court, West Palm Beach, Fla. 33411.

FOR SALE — 56 coats and pants, gold/brown trim. 1 brown vest and pants. Also, 57 brown satin bow ties, 60 plus yds. of gold knit fabric. Excellent condition. \$50 a set. \$2,800 whole package. Contact: Rick Sandry, Box 277, Grove City, Minn. 56243. (612) 857-2531.

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FOUND — We have a wrist watch that was turned in during the Seattle Convention. If the owner can make some kind of identification, the watch can be claimed at the International Office.



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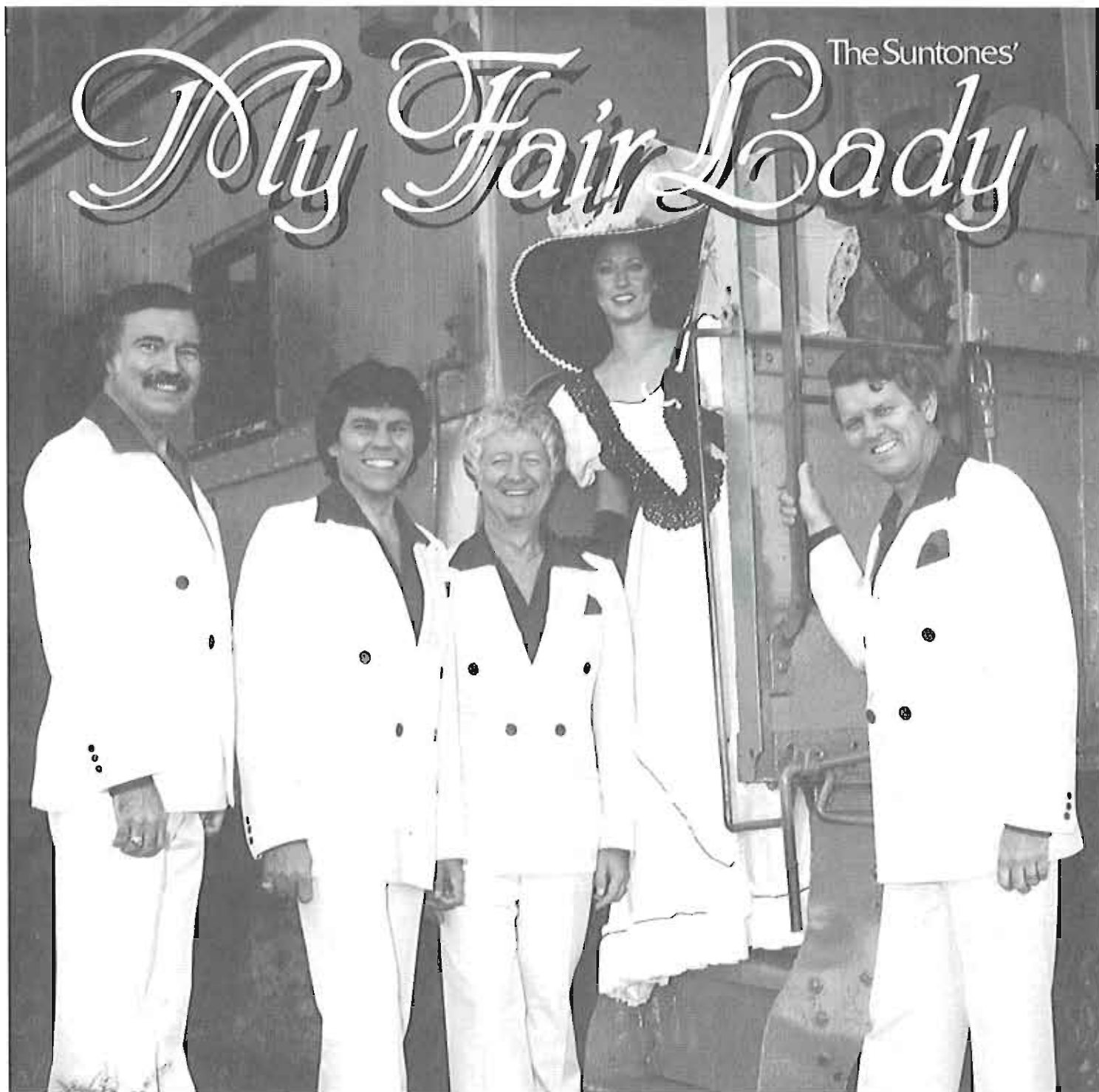
FARMINGTON, MAINE . . . North-eastern District . . . Chartered June 21, 1983 . . . Sponsored by Waterville, Maine . . . 31 members . . . Warren F. Bogardus, Morrison Hill Rd., Farmington, Maine 04938, President . . . Edmond Graham, RFD No. 3, Morrison Hill Rd., Farmington, Maine 04938, Secretary.

TRI-COUNTY, MARYLAND . . . Mid-Atlantic District . . . Chartered July 6, 1983 . . . Sponsored by Prince Georges County, Maryland . . . 34 members . . . John R. Thompson, Box 154A Cove Point Beach, Lusby, Maryland 20657, President . . . Robert S. Tribble, RR 1, Box 21, Hollywood, Maryland 20636, Secretary.

YAMASKA VALLEY, QUEBEC . . . Northeastern District . . . Chartered July 18, 1983 . . . Sponsored by Montreal, Quebec . . . 38 members . . . Arnold Moreau, 137 Veterans Blvd., Cowansville, Quebec J2K 3Y1, President . . . Ian Shaw, Rt. 237, Stanbridge East, Quebec J0J 2H0, Secretary.

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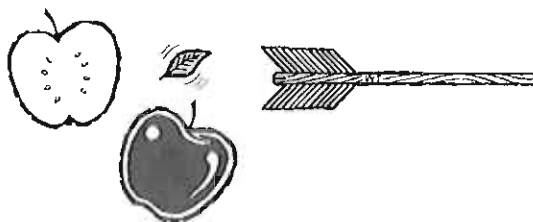
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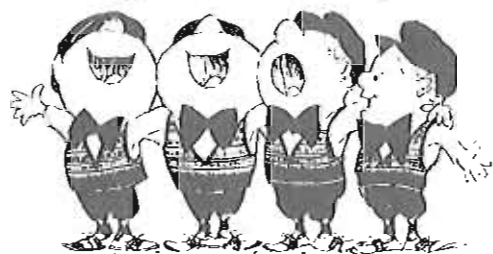
Please contact Frank Santarelli (P. O. Box 575, Kenosha, Wis. 53141) if you'd be interested in purchasing an attachment.

ABOUT THE SONG IN THIS ISSUE

A Girl Whose Name Begins With 'M' is a fun song written by Eric Jackson and Rob Hopkins. Faithful HARMONIZER readers will recognize Eric Jackson as the author of recent articles on INTERPRETATION, one of our contest judging categories. Eric is on the INTERPRETATION Board of Review and the music director of the Chester County, Pa. Chapter (near Philadelphia). Rob Hopkins recently received his Ph. D. in music theory and is assistant professor of music at Hamilton College in Clinton, N. Y.

Give this up-tempo number a go — don't let the five sharps intimidate you!

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80 or 100,000 barbershop-singing members by 1988!

Brian Beck, lead
"Side Street Ramblers"
Dallas, Tex.

It just isn't possible to sit back and not react to someone who wants to change the name of our venerable Society to "S.P.E.B.S." My God! That sounds like a ladies jogging shoe or something you might (or might not) want to chew on if you didn't feel so good. (I don't feel very good just thinking about it.)

Since year one, our Society has convinced us that S P E B S Q S A is unpronounceable, and we have, for the most part, lived very nicely with that ultimatum. Why must we now have to change the name of an organization which has given so many of us such pride and which has earned so much prestige just so we can pronounce it! Do you pronounce A S P C A, B S A, Y M C A, B P O E, N A A C P, W C T U, or even I H C B & C L U of A*, all organizations to which one might proudly belong?

Then, under the guise of "opportunity," our correspondent suggests that we eliminate one of the most essential words in our Society's name, "America." Roots. America is where our sound originated. Whether it started in Windsor, Ont. or Tallahassee, Fla., anyone who rings a barbershop chord should forever be reminded of where that sound first came from. Be it sung in Swedish or Chinese, let those who sing our inimitable harmonies always be aware that it's S P E B S Q S A. B A B S be damned. (Sorry about that, Robert Gordon-Walker.)

The crowning blow is suggesting that only registered quartet members are quartet men. What a total distortion of statistics. The Society existed for twelve years without such registration, and you can bet the percentage of "quartet" men was not 28% during that period. To say that three-fourths of our members don't sing in quartets is probably a misleading extension of the binge we seem to be on (in some areas) to sing in 160-voice "quartets."

If it is to be assumed that bulletin editors, ticket sellers, coffee boilers, riser carriers, chorus directors, chapter presidents and even international presidents don't sing in quartets, let's drop the "Q." Before we do that, though, let's hear a word from the men in those

categories as to their sentiments. You might even eke out a comment or two from the isolated minority, the registered quartet man, who could possibly have sold a show ticket or boiled a cup of coffee in his day.

Jack Moore
Niagara Falls, N. Y.

*International Hod Carriers, Builders and Common Laborers Union of America

Cheers for the article by Jack Murphy, urging that we shorten our initials to indicate that we are chiefly a collection of MEN'S CHORUSES, and that we want to spread our gospel WORLDWIDE.

I have just talked with the new district governor of Rotary International in Wales, Arthur Westren, and we agree that Wales is a natural country for barbershop singing, and Rotary is a natural organization to sponsor new chapters and to support our shows.

We could make a substantial contribution to world peace and people-to-people understanding by going INTERNATIONAL. And Rotary is setting a good example for us.

Harold Putnam
Vero Beach, Fla.

Jack Murphy's "SPEBS" suggestion will be recognized as the epitome of the longstanding movement to take the "Q" out of SPEBSQSA. His plea for equality just might be directed at the wrong people. It has always been my understanding that the 72% he's concerned about have been among the staunchest supporters of our quartets. They are our greatest listeners as well as being our most reliable chorus members, and are always quick to welcome quartet men to their ranks. In turn, they know they are welcome to taste the essence of four-part harmony that is not diluted by 5, 8, 50 or 132 voices.

It may be true that there is a nominal group on the periphery of our very special harmony which is not aware of the distinction to be made in experiencing a balanced and blended quartet skilled in an interpretive presentation impossible for additional voices to create . . . in any number beyond our magic four. If I happen to be a brainwashed sample of an outmoded culture, then I feel sorry for the unwashed who would adopt a "FOUR OR MORE" approach.

Maybe now we are ready to become the "SPEBSQSAI," letting the "I" appease three of our constituencies. It can serve to recognize our International-

ists or the patriots who consider themselves the "In" crowd "in America," or those legal purists who need to announce our Corporate status.

SPEBSQSA did begat BABS and SNOBS, and if we aren't careful, the Quartet Barbershoppers in Canadian Society will want to become QBICS or CUBICS, and our districts will soon become PIBS, JABS, NEBS, SLOBS, SWAC, etc., and Jack Murphy will be known as a member of MADs, the Mid-Atlantic District Singers (with not a 'Q' in sight). Maybe we'll become SPEQS? And let's not forget the potentials of SWAMP . . . Singers With A Musical Problem.

Brett White
Coconut Grove, Fla.

AMEN, AMEN in Spades. Jack said it so well. I've felt strongly about this for a long time and would like to assist in any way possible to make it happen. Now that we are requested to change to "Keep 'the WHOLE WORLD' Singing, (instead of "Keep America Singing")," it would be a good time to change to "SPEBS."

As a member since 1955, and having been in the first registered quartet this chapter had and the only charter member still active, be assured that my thoughts are no flash in the pan — but I just never could put it into words so well as Jack Murphy has done. How can anyone, in good conscience, argue with his logic?

M. Lou Schuman
Billings, Mont.

As a non-quartet member and an advocate of consistency in the use of the language, I endorse Jack Murphy's proposal (The HARMONIZER, May-June, 1983) to shorten our Society name and acronym.

As a newsman (ret.) I can add an argument — it would make life easier for reporters and headline writers.

About 30 years ago The Associated Press issued an edict that "leads" should be no more than 19 words. (In news work a "lead" is the first paragraph of a story, not a singer who carries the melody.) One of the first stories to cross my desk thereafter was about our Society.

It's hard to write a sparkling lead in 19 words when the subject uses up 14. I solved my problem by using SPEBSQSA in the lead, hoping my editors would count the acronym as one word, and taking the second paragraph to explain what it meant.

Ron Gilbert
Lafayette, Ind.



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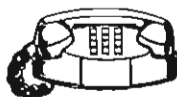
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