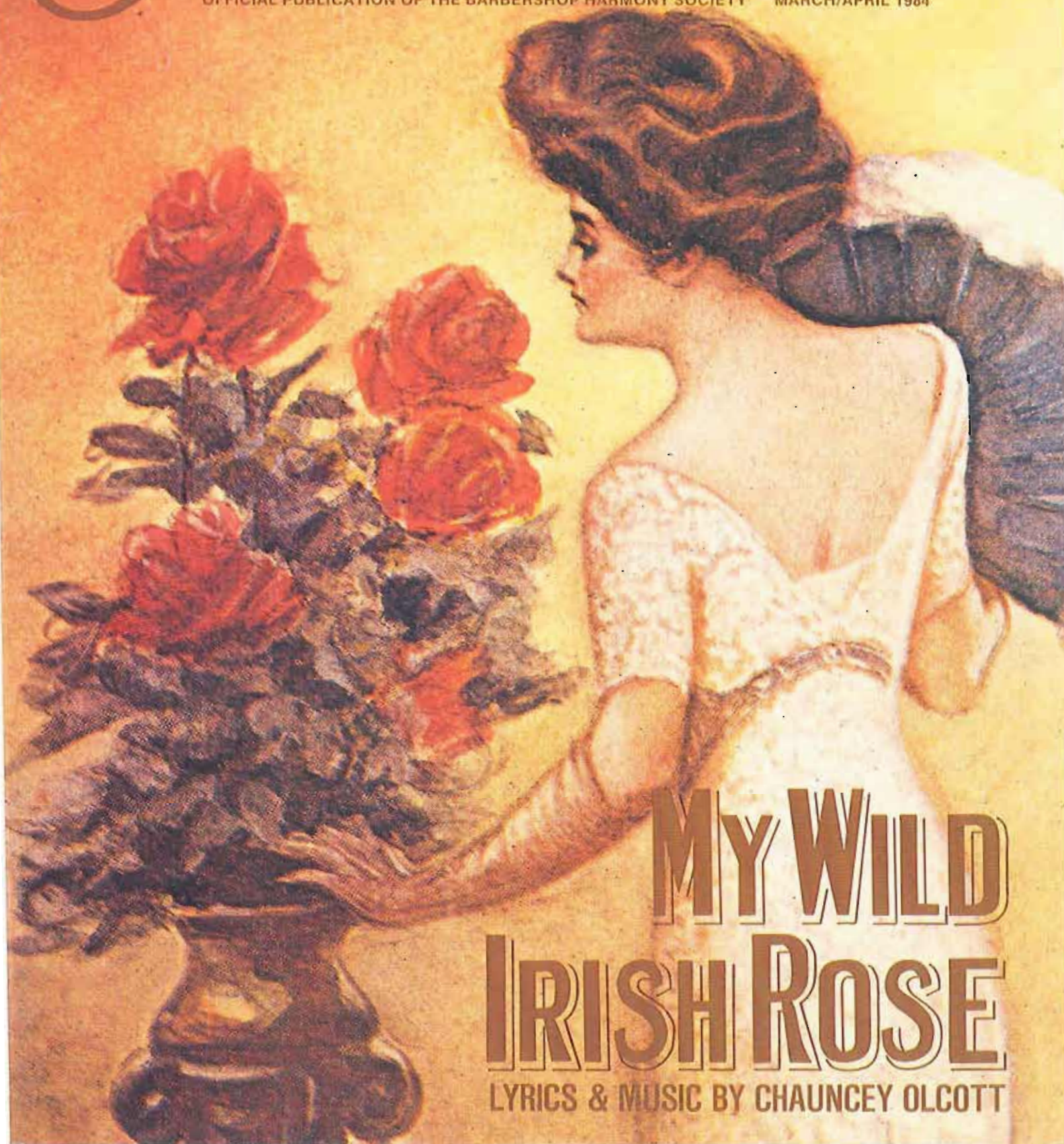


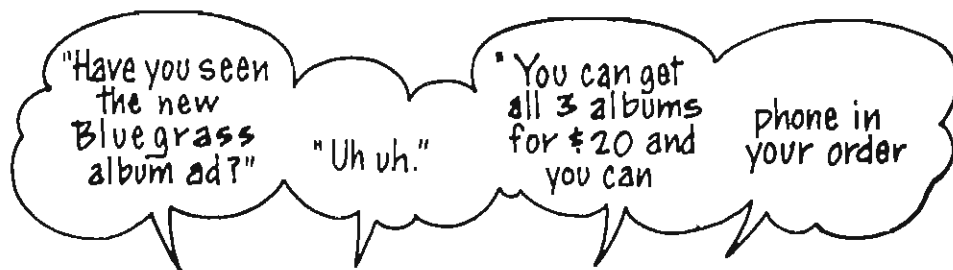
# The Harmonizer

OFFICIAL PUBLICATION OF THE BARBERSHOP HARMONY SOCIETY MARCH/APRIL 1984



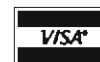
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## Cover

This song is generally considered one of the top three modern Irish Ballads, all written in America. In 1899, this song's popularity rose to great heights, selling more than a million copies. The first public appearance was in the musical *A Romance of Althone* and was sung by the star (and composer) Chauncey Olcott. In 1906, it was used again in the musical *The Little Cherub*. One of the hit movies in 1947 was entitled "My Wild Irish Rose" and included this song.

Born in 1858, Chancellor John Olcott was by far the most popular singer, actor and composer of his time. He had a truly golden voice — after singing "My Wild Irish Rose," he became known as the "Irish Thrush" and used this music as his theme song. Olcott performed in four Broadway musicals and composed 12 songs. Two other favorites credited to Olcott are "Mother Machree" and "When Irish Eyes Are Smiling."

## Contributors

Raleigh Bloch . . . Richard Elam . . .  
Lynn DeMoss . . . Hugh Ingraham . . .  
Bob Mucha . . . Robb Ollett . . . Judy  
Peitzmeier . . . Dean Snyder . . . Glenn  
Van Tassell

## 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

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

- 4 **SWIMMING, SUNNING AND SINGING.** Those were the big attractions at the 1984 Mid-winter Convention, though not necessarily in that order. The Society did conduct some business, too, and that's what this story is all about.
- 6 **THE TONIC TRIAD.** International Historian Dean Snyder had some thought-provoking comments when he delivered the keynote address at the 1984 Mid-winter board meeting.
- 8 **"SANDY" DOUGLASS "KEEPS AMERICA SINGING" (SAILING).** A designer of sailboats, this unusual Barbershopper is world renowned in his chosen field. He also loves to sing and knows what that's all about, too.
- 10 **THE CARE AND FEEDING OF IMMATURE VOICES.** With the influx of young men's voices into our midst, this is important information to be heeded by singers and directors alike.
- 14 **TOP ACHIEVEMENT AWARD TO SUNSHINE DISTRICT.** The results of both district and chapter contests tell pretty well what we're doing and how well we're doing it.
- 16 **BARBERSHOPPER STAMPS ARTWORK WITH POSTAGE.** An outside contributor writes of the unusual artistic talents of a Scottsdale, Arizona singer. You'll wonder at what this man has accomplished as an artist.
- 18 **A GOLDEN ANNIVERSARY . . . WITH YOUR HELP.** Though 1988 seems a long way off, it's not too early to start thinking about the Society's 50th Anniversary year. You're being asked for your help and suggestions.
- 20 **WE STOPPED HAVING GUEST NIGHTS.** The Appleton, Wisconsin Chapter found they could accomplish much more with membership drives rather than guest nights. They've been successful and have a good story to share.
- 24 **INSTITUTE OF LOGOPEDICS.** Another story of what takes place at the Institute to help children deal with their problems.

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# Thinking Aloud . . .

*Mea culpa.* You bet, I'm sure I've been guilty on many occasions. Guilty of what, you may ask?

Lack of consideration for performers, that's what. Some of us get so blasé about listening to quartets (good ones, too) that we take them for granted, and forget the hard work that went into their performances. So what brought all this to mind? Well, I guess it was when I was making the rounds at a number of hospitality rooms at district conventions during the past year.

Good hospitality rooms. I was warmly welcomed at all of them. As were the quartets. It's when they performed that I saw what was happening in almost every instance. These poor guys up there singing their hearts out might just as well have been before another judging panel. I mean, remember the old song, *Where Are the Smiles?* There aren't enough of them in the audience at hospitality rooms. Least that's what I've been observing of late. These are four men who've taken the time to come visit whatever hospitality room it might be; so let's give them lot of smiles when they're singing for us.

While on the subject of hospitality

rooms (and don't get me wrong, I love 'em), do you get the impression that there's not as much informal singing at district conventions as there used to be? I do. We're getting to be a bunch of observers, rather than singers. Little singing even in the hospitality rooms because there's a parade of quartets; and once each appears, the informal singing is "shushed" as a courtesy to the performers. They deserve the courtesy, but how about a hospitality room where no organized quartet is allowed to sing? Lots of singing, but nothing organized. Maybe AH-SOW (Ancient and Harmonious Society of Woodshedders) has the right idea: provide a room at every convention just for woodshedding. Maybe we should bring back the Woodshed at international conventions? Old timers may remember when such a room was provided at each international convention. It's since become the Chorditorium with more formal presentations by competing groups.

Boy, I'll bet everyone is saying, Ingraham must have been in a bad mood when he was "thinking aloud" this month. Maybe so. But I've said it and I'm glad. Back to the drawing board.

Executive Director

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# Letters

## Defines Applause

In response to John Bassler's suggestion to ban whistling from barbershop shows ("Deplores whistling applause" — HARMONIZER Nov./Dec. 1983), I submit the following breakdown of audience reactions from the entertainer's point of view.

**General Applause** — This form of appreciation for a good performance goes back about a million years. Getting hit with a wave of applause energy is equal to being on the receiving end of a beautiful chord.

**"YOU BET"** — destined to become a classic, "You Bet" can be a welcomed addition during that milli-second between the last chord and the applause. If you're in the audience, and you've got anything of a personal nature to say to the quartet or chorus, this is the time to do it. If you wait for the applause, no one will hear it, so plan ahead.

**Whistling** — although not a favorite among certain parts of the audience, i.e., the person in front and on either side of the one doing the whistling, this form of free expression has its place in the myriad of sounds which reach the stage.

**Yelling and Screaming** — Again, this one is fun only if you are the recipient of the yell or scream. When tastefully done, it colors the applause and gives it the zing necessary for truly great audience reaction, which is the goal every entertainer strives for.

**Truly Great Applause** — This is reserved for the truly great performance only. It is a delicious blend of all the aforementioned ingredients and is each Barbershopper's unique way of saying "Thanks for the Beautiful Chords."

Edward R. Tyler II  
Centerport, N. Y.

## Lauds "Show Production Handbook"

Often times we write letters of criticism when we don't like or agree with specific aspects of our hobby or Society. I believe letters should be written when something or someone brings credit to the Society, too.

An absolute masterpiece has been composed by two gentlemen from the Whittier, California Chapter. Bob Allen and Mort Burt have compiled a *Show Production Handbook* which should be compulsory reading for every chapter

which plans to produce an annual show. It is a manual that is long overdue.

If our Society ever hopes to meet its objective of 50,000 members, its member chapters must begin to produce intelligent shows designed to do three things: 1) entertain an audience; 2) give the audience what they came to hear — barbershop music; 3) sell out our shows and maximize our income. We must stop doing the following: allowing shows to run for three hours; allow egos of members to bathe our audiences in self-appreciating drivel; approaching the business aspects of our shows in a casual haphazard manner.

I guarantee if you read, study, review, and follow this handbook step by step, you will produce a better show. This book addresses *every aspect* (and I mean EVERY) of show production. The beauty of it is that it can be adapted by a 30 or 130 man chapter equally well. It provides objectives and job descriptions for each committee and then gives you step by step procedures to meet those objectives.

Do I sound sold? You bet. I am! I found myself pouring over it saying "outstanding, makes sense, I never thought about it that way, great idea, I'm glad he had the guts to say it!" I gave a copy to our show director, and he called me the next morning to say "you were right! I couldn't put it down, it read like a good novel. We need to get started right away!"

My recommendation is to get a half dozen copies — minimum. Then distribute them to your show chairmen, show director, sales manager, script writer and chorus director. At \$5 per copy, it's the best investment your chapter will ever make.

Bob and Mort — thank you — you've done the Society a great service. Let's now cross our fingers and hope that our chapters take advantage of your outstanding efforts. BRAVO!

Bob Ruff  
Winston-Salem, N. C.

## More Douglass Support

"The Way 'Sandy Douglass' Sees It"

(HARMONIZER, November/December, 1983) is the way many of us see it. Several Barbershoppers, writing in Sunshine District Chapter bulletins recently, repeat the Douglass criticisms. Particularly:

**POINTLESS PIANISSIMO:** contestants whispering so low that the sound can't be heard beyond the judges' pit.

These long-sustained pantomimes irritate audiences who come to hear, not just to watch. Cure: locate the judges' pit at the rear of the auditorium so as to put them within the audio-spectrum of the audience. Penalize protracted silence.

Good theater demands that everything from the stage should be heard to the back row, even whispering. "Piapiapi-pianissimo" (*pppp*) requires intense "voice projection," difficult but possible. It's sometimes called "whispering through the wall" or "ventriloquism," one of the most difficult tricks in the vocal book. But MUSICIANSHIP demands it. Option: less contrast in dynamics.

Equally vehement are the complaints heard from one end of the land to the other about CAPRICIOUS CALESTHENICS. "Bojangling," the barbershop purists complain, more often detracts from rather than contributes to meaningful music. The ridiculous "crucifixion gesture," for example, or the equally inane "gimme a handout" gesture that has become so *de rigueur* and tedious in quartet tags. I agree with the traditionalists who say that if barbershop songs can't be "sold" from the neck up, they are probably not worth singing.

Douglass pleads for better musician-ship in barbershop, an art not apt to be acquired in chapter meetings alone. But the Society provides ample material and facilities to teach this art, ranging from A to Z. Look at what's available:

Basic Barbershop Craft Manual (best in the field); Harmony College and the District mini-HEP schools (tops!); Kenosha's "Traveling Troubadors" in chapter visits; Barbershop Arranging Manual (a classic); Quartet Manual, Direct Hit; and the Society's massive collection of recorded music.

One or two hours a week of rehearsal at meetings are not likely to create champions or even passable musicians. Barbershoppers say: "If you're too busy to sing, you're too busy." I add "If you think you're too busy to LISTEN to good music, (at home and elsewhere) you're deceiving yourself."

Bob Carter  
Sarasota, Fla.

Sandy Douglass' "The Way I See It" article in the Nov.-Dec. '83 issue makes an excellent point. I, too, am "So Tired and Weary" of listening to people make excuses for the way we defile a song's intended rhythm. How many times have

*Continued on page 32*

# Sunning, Swimming and Singing

"Why don't we come to Hawaii every year?" "What a great place for a convention; we ought to come here for an international some time." "We loved it, every minute of it; you just can't beat this wonderful weather." These were some of the comments we heard about this year's Mid-winter convention from the Hawaii-loving, sun worshipping Barbershoppers — all 800 of 'em.

The weather was typically Hawaiian and most cooperative. There were loads of activities — parties, tours, luaus, sailing, surfing, sun-bathing — you name it, and we had someone involved. Most noticeable through it all was the genuine warm feeling of hospitality wherever we were. Our Hawaiian hosts, and especially Convention Chairman Dr. Henry Hammer, seemed to be ever present and eager to help.

The clam bake held at the Hammer residence on Friday evening was completely sold out and one of the highlights of the week.

The show on Saturday night at Neal Blaisdell Concert Theatre had a unique Hawaiian flavor. The special songs selected by the "Sandwich Islanders" chorus and quartets were well received by the sell-out audience. Living up to their medalist rank, the third place "Vaudeville," second place "Center Stage" and champion "Side Street Ramblers" topped a great evening of exciting barbershop harmony.

## BOARD MEETING

Called to order promptly at 9 a. m. by President John T. Gillespie, Dixie Board Member Charles McCann directed the board in singing the *Star Spangled Banner*; Ontario Board Member Dyson Pinhey, *O'Canada*; and Johnny Appleseed Board Member Jack Wentworth, *The Old Songs*. Illinois Board Member Joe Shekleton gave the invocation, and a moment of silence was observed for recently

deceased Northeastern Board Member Wally Mance.

The consent calendar (a means of grouping agenda items not needing discussion and disposing of them with just one vote) proved its worth once again, allowing for one of the shortest board meetings in the Society's history. The agenda was light and there was plenty of time for discussion when necessary.

The following committee reports were received under the consent calendar: International Historian, Logopedics and Service, 50th Anniversary Study, International Coaches' Guild Study, Public Relations Study, Seniors Quartet and Small Chorus Study, and Institute/Society Study.

In receiving a report of the International Affiliation Study Committee, the board requested the Contest and Judging Committee undertake an examination of the rules of competition being used by our two European affiliates, the British Association of Barbershop Singers (BABS) and the Society of Nordic Barbershop Singers (SNOBS).

The board received the Contest and Judging Committee's report and adopted most of an addendum which had to do with updates and rule changes. These include:

1. Article 3 of the quartet rules covering international preliminary contests was amended requiring all districts to hold their international preliminary quartet contests in the year of the international contest (no sooner than the weekend of the second Saturday in March, and no later than the weekend of the first Saturday in May).
2. Article 6 covering eligibility of quartets is re-written for clarification and to remove the current restriction prohibiting a member from competing with two different quartets in two different districts in district-sponsored

contests (leaving such prohibitions, if any, to be determined by the districts themselves).

3. Article 9 prohibiting singing in more than one quartet is expanded to read: "No person shall sing in more than one competing quartet in the same contest." The words "in the same contest" were added to clarify the rule.

The only other major changes occurred in the Stage Presence category. The following were approved:

1. Singing entrances and exits are dropped from prohibition.
2. Verbal comment and entrance/exit violations are now contest rules and causes for disqualification rather than merely forfeiture of SP score.
3. Under the chorus rules, the requirement that the director remain in full view of the audience and the judges at all times has been dropped.

On a motion by Past President Vo-macka, seconded and carried, the year-end financial statement was received by the board and approval granted to place the excess of income over expenses into the Society's contingency fund subject to final audit (which will appear in the May-June, 1984 issue).

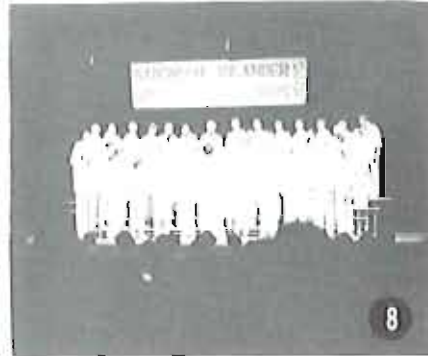
The board adopted a change in the bylaws which brought the Society's investment policy in line with current terminology and banking practices. The new Article V, Section 5.01 (f) now reads, in part, as follows:

"Deposits and investments shall be limited to

- (A) Deposits in accounts which are fully insured by an agency of the U. S. Government. Deposits or investments shall not exceed the insurance limits in any one institution.
- (B) Obligations which are backed by the full faith and credit of the U. S. Government."



1. The Executive Committee meeting.
2. The "Executones" install Int'l. Pres. Gillespie with rendition of "Oh Johnnie Boy."
3. Some woodshedding between meetings.
4. Int'l. Pres. Gillespie (left) and "The Old Songs" at board meeting.
5. WESTUNES Editor Dick Girvin (left) with FWD IBM Fred Koch and Pras. Gillespie admiring FWD Achievement Award plaque.
6. Ken and Hollie Buckner (left) lunching with Judy and Lloyd Steinkamp.
7. Bus load for Honolulu city tour.
8. Our gracious host, the Aloha chapter, performing at Saturday night show.



## MISCELLANEOUS

President Gillespie welcomed the following new board members and presented them with their badge of office: Ernie Nickoson (Cardinal), Winston Rashleigh (Central States), Fred Koch (Far Western), Dyson Pinhey (Ontario), Fran Jones (Pioneer), George Stothard (Seneca Land), Ed Reeder (Southwestern) and Allen Woodard (Sunshine). President Gillespie then introduced and presented Vice President Darryl Flinn with his pin; and presented a framed \$1 salary check for the year to Immediate Past President Hank Vomacka and accepted one for himself.

The board received the Museum Study Committee report and approved the request for \$1,000 as an interim budget for the year 1984 (funds to be taken from the Museum account). President Gillespie informed the board that Bob Hockenbrough ("Q" Suburban Chapter-

Chicago) had been appointed to serve as museum director (on a volunteer basis) for one year.

Executive Director Hugh A. Ingraham reported that responses had not been received from either BABS or the New Zealand Association of Barbershoppers (NZAB) as to whether they wanted changes in existing affiliate agreements. An approval was received from SNOBS. Based on that information, the agreements as they presently exist were ratified by the board. It was noted that should requests be received later, they be acted upon at the St. Louis meeting.

The board approved the granting of an honorary membership in the Society to Fred Waring, who will be invited as a guest to the 1984 St. Louis international convention.

In adopting the C&J Committee report, the board approved certification of the following men in the Chairman of

Judges Category: Merrill Callum and Steve Dickinson (NED) and James Richards (LOL); Secretary Category: Ray Barrett (M-AD), Robert W. Northrop (LOL) and Curtis Roberts (NED); Stage Presence Category: Armand J. Andre (JAD) and Gary Wulf (JAD); Sound Category: David Carr (ONT).

As required by bylaw, the following subsidiaries were approved for the year 1984: Association of International Champions (AIC), Confederate Harmony Brigade, DECREPITS (Association of Past Board Members), DELASUSQUE-HUDMAC (Mid-Atlantic District Honor group), PROBE (Public Relations Officers and Bulletin Editors), AH-SOW (Ancient Harmonious Society of Woodshedders) and NEWCANEWENG (Northeastern District Honor group).

International Historian Dean Snyder's keynote address brought the board members to their feet in a standing ovation.



# The Tonic Triad

By Dean Snyder, Historian,  
1808 Hunting Cove Place,  
Alexandria, VA 22307

I was asked to do the first keynote speech ever given in our Society. This was at the Detroit Convention in 1953. And so, my assignment today is a familiar one — in fact, a repeat performance.

So much for introduction. Now let's turn to today's keynote. In 1953 I called the keynote speech "Our Dimensions and Our Opportunities." I've decided on a new subject and a new title. I call it "The Tonic Triad." According to the Harvard Dictionary Of Music, the triad is the basis of our harmonic system. And so, the theme of these remarks starts with barbershop craft. Take the tonic note of the key. Then construct the major triad. In solfège nomenclature this would be do-mi-sol.

But the three notes of my triad use different syllables. Instead of do-mi-sol, I give you "in," "out" and "up." These are the prefixes for three big and important words in our Society — insight, out-reach and upsurge. I want to talk about each of these words — in turn.

The root of my triad is insight. Expanded insight requires that we know our history as a Society and something about our antecedents — the social climate that produced the Society.

Then reflect further: what were the conditions in the "Roaring 20s" that brought male quartet singing into disrepute — described at the time by one author as "four men staggering home from a wild night on the town"? And remember, too, the 1930 Depression years in which so many of our people had so little to sing about.

And then in our study of history comes the happy accident in early 1938 when Founders Cash and Hall met by chance in a Kansas City hotel — and followed up some weeks later with that first meeting in Tulsa. But the study of our roots is more than just history. It is an understanding of what makes barbershop singing unique. Ask yourself these questions: How many of our members could stand before their local Kiwanis or Civitan or Toastmasters Club and give a succinct explanation of the barbershop style? And how many of our members know with certainty if — or when — a quartet departs from the barbershop style? Answers to these questions may lead to a more careful study of barbershop craft.

Insight, then, is the study of our roots — the root of the tonic triad. Deac Martin talked about this in his keynote speech at the Columbus Convention in 1958. He put it this way: "We would have a bigger, stronger, more cohesive organization today, if every member of us had been required to answer twenty questions about the Society, its background, what barbershop harmony is, and what our programs and objectives are." Let those who are planning our future seek new ways and means — from the top down and from the bottom up — to expand our insight. Call it the study of our history; call it indoctrination; call it new-member orientation; call it what you will. But it cannot — it must not — be overlooked.

## THE SECOND NOTE

Now to the second note of our tonic triad. The prefix is "out"; the word is out-reach. It is our way of saying: no man

lives to himself alone — nor does this Society live alone.

Our fourth President, Hal Staab, was the first to emphasize out-reach. His first act was to propose a 9-point program for the Society, including "altruistic community service."

Community service has been our theme on many occasions. In 1970 President Wilbur Sparks said, in essence, the following:

"We should take our singing to the community — not just for entertainment, but for worthy purposes. Sing more, sing better, for more people."

In the 1950s the long-range planning committee recognized three types of service:

1. The gift of music — Example: hospital appearances.
2. The gift of musical encouragement — Examples: music scholarships or high school quartet contests.
3. The gift of time, money and effort for other worthy purposes, provided, that the dollars we give are over and above those needed for the internal support of Society programs.

Over and beyond the local community we are also involved in out-reach. Our opportunities include, of course, our Unified Service Project, LOGOPEDICS, which began in 1964. We must also mention overseas service to the Armed Forces and military hospitals — most recently during the Viet Nam war. Collaboration with the Music Educators, appearances and demonstrations at MENC conventions and our "Young Men In Harmony" program are further examples.

Most dramatically, out-reach includes expanding the joys of barbershop harmony world-wide — with our counterparts in Britain, New Zealand, the Nordic countries — and elsewhere. More and more do we paraphrase Bill Diekema's great song into "Keep The Whole World Singing."

Can we do more in emphasizing out-reach? Are we fully cooperating on the local level with federated cultural and leisure-time groups usually known as "community arts councils"? Could more chapters make an annual Award of Harmony to a locally selected "citizen of the year"? Could more chapters have a music scholarship program?

Could we further increase our relationship with national groups — such as MENC, The National Music Council, The National Foundation On the Arts And Humanities, The Smithsonian Institution, The American Choral Directors Association — and the Canadian counterparts of these agencies? This is not to say that we are unaware of these outside groups — but are we as fully involved with them as might be?

## ENLIST "OPINION-MAKERS"

And finally, in pursuing out-reach (and this is very important) could we extend our hand more eagerly to what I call the "opinion-makers" in the outside world of music and art? We need to do this so that the Society may become better understood by non-barbershop leaders who have access to public opinion.

In our quest for out-reach, I believe that the time has come once again for a group from the non-barbershop world to take

a fresh look at the Society. We have come a long way, but perhaps another "A & R session" (analysis and recommendation) with outside consultants could be helpful.

We now come to the third note of the triad: insight, out-reach, and now upsurge.

Ever since our first long-range planning effort in the early 1950s, I have come to believe that the key to continued upsurge is continued long-range planning. I believe that the steady upsurge of our current five-year plan will lift the Society to new levels of success. In the wisdom of President Gillespie, the essential elements of the planning process are like four "Ps" in a pod: PLAN, PURSUE, PARTICIPATE . . . and PROSPER. I couldn't agree more.

The great inventor and business statesman, Charles H. Kettering, once said: "The future is more important than anything else, because it's where I expect to spend the rest of my life."

And so we look to the future in our Society. The idea is old, but "futurism" is much in vogue today. It is a new word in our vocabulary.

### THORNY QUESTIONS — BURNING ISSUES

It is not enough merely to consider and recommend administrative changes and new program developments. There are also thorny questions and burning issues in planning and forecasting our future. And some of these matters may be very difficult to settle.

Are we daring enough to reach out and touch some of these burning issues? Here are a few examples — phrased as rhetorical questions:

1. Will preparation for chorus competition, based on what has been called "immaculate perfection," be the death of chapter programs as we once knew them?
2. Will we deny participation in non-contest performances to the loyal — but less-vocally talented — member who cannot quite meet the standards of the chapter's Music Committee?
3. Can we overcome the "two-song syndrome"?
4. Is visual presentation, that is to say, stage presence, now over-emphasized and over-weighted?
5. Can we rigidly enforce simon-pure 100% barbershop and satisfy our modern audiences?
6. I am indebted to Val Hicks who suggested this question: Can the Society find, or produce, a continual flow of good, singable songs, and avoid the trite — or what Lou Perry calls "cub-scout songs"?
7. Will on-coming population trends affect the Society — since, for the first time, we now have more Americans over 65 than there are teen-agers? What will this fact of the future do to our membership and retention picture?

The point is that our planning — our upsurge — will have to reckon with these and similar thorny subjects upon which many of us will have strong opinions — pro or con.

And so, to sum it all up: the theme of this keynote has been — and my plea is — to expand the study and appreciation of our history — our insight; to expand our relationship with and our service to others — which is our out-reach; and to expand our long-range planning and carry it into the future — which will be our upsurge.

And if, in looking to the future, we find it necessary to plant a new idea — or a promising new program — I call upon you, the guardians of this Society, to dig the soil and put down these new roots without delay — right now — today — this very afternoon!



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# "Sandy" Douglass

## "Keeps America Singing" (Sailing)



By A. Richard Elam, Jr.,  
916 Kings Mill Road,  
Chapel Hill, NC 25714

Dear Editor:

Word reaches me that Gordon K. Douglass wrote an article telling the Society how to improve their judging. I understand how you feel.

When we took delivery on our first sailboat from Gordon K. (Sandy) Douglass, my partner in the boat, a lawyer, complained about the snubbing winch located on the deck. The lawyer's letter suggested Sandy Douglass needed to relocate the hardware if Sandy didn't want to perpetrate a certain malfeasance:

"That winch is going to emasculate me," John Crutchfield wrote on his legal stationery.

Gordon K. (Sandy) Douglass wrote back promptly:

"John, I'm just the designer, builder, and North American Champion in the Flying Scot class, and I think I know what I'm doing."

Sandy provided written instructions on how to use his equipment. We followed the instructions, and it worked. John and I concluded that Douglass, indeed, knew what he was doing.

And over a period of 20 years I bought, sold, and bought five of Sandy Douglass' Flying Scots, edited the association magazine *Scots 'n' Water* for nine years, and now I am editing Sandy's book manuscript that recounts his "Sixty Years Behind the Mast."

When I met Sandy Douglass, I was sailing the first of the five boats I bought from him.

As did nearly every serious racing skipper, I knew that Sandy was a perennial champion in two of the three sailboat classes which he had sired. I had sailed on his three designs—the Thistle, the Highlander and the Flying Scot.

In 1964 I paid Scribner's book publishers \$6.50 to read his chapter "Sandy Douglass on Centerboarders" published in Bill Robinson's *Book of Expert Sailing*.

You would expect we would talk sailing when Sandy arrived at a lake near San Antonio, Texas. But it was too cold to sail. Instead, we went Christmas caroling. That pleased me. At the time I was a Crow in the Abilene, Texas Chapter of the S.P.E.B.S.Q.S.A., Inc.

When we returned from the neighborhood caroling, our host threw another log on the fire, passed out the wassail, and we continued singing—under Sandy's direction, who just happened to know all the parts.

Although I'm a Crow who can't carry a tune, I can hear most of the notes. And when I complimented the wiry Scot, clad in his woolen coat with muted Douglass tarten, he modestly admitted that he was a Barbershopper.

But I found out later that Sandy was not only a quartet singer. He was an International Judge who selected the "Buffalo Bills" in a regional contest. That impressed some of the ladies who knew "Music Man."

Sandy also judged the "Schmitt Brothers" at the 1951 international at Toledo, Ohio. That impressed H. G. Henderson (a good church singer and Barbershopper) and me, a Crow.

The quality of Sandy's Flying Scot had already impressed me.

Designer Douglass hadn't placed the winch where my partner wanted, but the Scotchman didn't skimp on the fiberglass. The Flying Scot is a 19-foot sloop (one mast, main and jib sail) made from 800 pounds of fiberglass, resin, and balsa flooring—a Douglass design that has been copied by other builders. The mast, boom, and rudder are made from aluminum. Styrofoam flotation and the balsa flooring make the boat unsinkable.

Most of the Scots have been built in Oakland, Maryland, where Douglass lives. All Scots come from the same mold, including some that have been built in Toledo, Ohio; Wichita, Kansas;

and Seattle, Washington. The Douglass' concept is to keep all boats alike, a one-design sailboat class that puts emphasis on sailing technique and tactics, not spending money on fancy rigging, or the newest design.

*(Editor, do I gather that this sailboat philosophy may have influenced Douglass' concept of how to judge quartet singing?)*

Sandy made his concept work. This summer, racing on a lake near Charlotte, North Carolina, Flying Scot No. 1 beat 31 other Flying Scots including Flying Scot No. 3828, a newly-minted copy.

When I bought my sailboat from Sandy, the serial number was in the 200s. Twenty years later, Flying Scots approach 4,000.

The 17-foot Thistle sloop, which Sandy introduced at the New York Boat Show in 1947, now numbers near 3,800 boats.

The Thistle started as a molded-plywood hull (Sandy picked up the technology while working in a Great Lakes shipyard during World War II), but now the Thistle is also constructed in fiberglass.

The Flying Scot and Thistle usually race with a skipper and two people.

The "Mad Flatters" (Euclid, Ohio) 1954-'68 — Ed Goebelbecker, tenor; Lou Yane, bass; Sandy Douglass, bari; Ken Hohne, lead.



In between the Thistle and the Flying Scot, Sandy gave birth to another sailboat class, the 20-foot Highlander. The Highlander is molded from plywood, weighs 200 pounds less than the Flying Scot, and planes on its bow wave, like a motor boat, when the wind blows.

There are 8,600 Highlander owners racing with crews of two or three people.

For 8,600 Thistle, Highlander, and Flying Scot sailboat owners, Sandy Douglass is "Dear Ol' Dad."

If all these 8,600 Douglass boats were sold on the used boat market today, the total return might be over \$34 million, estimating the average used price runs above \$3,000. A new Flying Scot will cost \$5,000 with sails.

#### Singing Interest Early in Life

Quartet singing began for Sandy in 1943, before he built his first Thistle — but not his first boat because Douglass built, and raced, sailing canoes in the mid-thirties.

He "learned" about the old song preservation movement arising out of Tulsa, Oklahoma.

Quartet harmony interested Sandy. He had musical antecedents.

In 1931, fresh out of work from Buick Motors along with other layoffs, Sandy played tenor banjo in "Sandy's Band," a rural Connecticut quintet that specialized in *Turkey in the Straw* and *Arkan-*

The FLYING SCOT, 1983 North American Champion, Bubby Egan, New Orleans. The 19-ft FLYING SCOT, 17-ft THISTLE and 20-ft HIGHLANDER, all designed by Douglass.



*sas Traveler*. The five played for square dances.

The band didn't earn enough for square meals, so Sandy turned to art, an appreciation he developed while a student at Dartmouth College. He moved to Manhattan and started on a painting career.

In 1932 he met his sister's girlfriend, Mary. Both girls attended the Dalcroze School of Eurythmics (*believe me, Editor, that's what he writes in his manuscript*) and studied music.

By 1933, Sandy was painting pictures. He was shown in the National Academy, selected by a jury of artists, and in numerous state and national shows. But an artist's income, during the Depression, was sparse. Sandy built his own wooden frames, and, before long, was building boats to make a living.

In the summers, Sandy went north to Canada, to the family's island home off the Saint Lawrence River, where he painted, canoed and sailed.

#### Boating Soon Took Over

Sandy Douglass' interest in boats and boat building also thrived, along with an avid interest in canoe paddling.

Between 1932 and 1937, Sandy paddled to 13 Canadian canoe championships. He earned a place on the Canadian Olympic team, but because of his American citizenship — despite his Canadian domicile — the international committee ruled him out of competing in the 1936 Olympics in Germany.

But Mary didn't rule him out. They married. Later, they sailed to England to race Sandy's sailing canoe. And then started a boat-building business in Ohio.

Sandy taught diminutive Mary, 5 foot 4, 115 pounds, to crew on his sailboats. Mary crewed on 10 of his 13 North American Championships.

To this union came a son, Allan Douglass, who today builds musical instruments and composes music.

Mary is a concert pianist. She still teaches piano to students in her Oakland, Maryland home.

Sandy and Mary still make beautiful music together around their piano.

When World War II began, Sandy was supporting wife and son with his boat building. He closed his Ohio shop and went to work building Great Lakes freighters near Lorain, Ohio.

In 1943, Sandy led in founding the Lorain Chapter of the Society.

In 1945 he joined the Cleveland Chapter. When Sandy moved to Paines-

ville, Ohio he discovered a ripe climate for another Society chapter. Sandy found enough people in an afternoon of telephone calling to start the chapter.

In 1948 he was appointed as a certified Society judge. In 1951 he added Harmony Accuracy to his judging credentials of personal performance.

In 1954 Sandy joined the Euclid Chapter and founded the "Mad Flatters," a quartet fashioned from four baritone voices. Sandy suggests (in a chapter in his autobiography) that he sang baritone because the other members had stronger and more versatile voices.

The Mad Flatters often dressed in sailor suits and opened with *A Son of the Sea Am I*. Their signature was *Poor Little Robin*. (*Editor, if they pulled all the gags I read in his manuscript, then the Sandy Douglass who wants to rework your judging must have grown older and wiser.*)

When Sandy moved to Oakland, Maryland, he joined that chapter. They saw him coming. They made Sandy organizer and promoter for their 1959 show.

Sandy has retired from sailboat racing. He quit a seven-time winner of the Flying Scot class in 1971. He has sold his boat-building company to a younger assistant. His Oakland quartet, "The Mountainaires" has been reduced to two by death. And the Oakland Chapter doesn't meet.

But when Sandy shows up at the "Sandy Douglass Regatta" in Jacksonville, Florida, they bring in a quartet to sing for his supper before a couple hundred Thistle and Scot sailors.

The last time I was there, Sandy reappeared with the quartet, wearing the coat that belonged to the 6 foot, 3 inch baritone. The sleeves swallowed his hands. But his voice came forth strong and blended well.

Because the wind didn't blow, there were no races finished. So Sandy performed best. The next year he returned to Jacksonville and won the regatta named after him, at age 78. Sandy will be 80 this year.

When Gordon K. Douglass wrote me letters and articles suggesting improvements in the Flying Scot class, I happily printed his ideas, to the approval of a majority of my readers. Editor, I'm glad to see you made the Douglass mailing list. We sailors are happy to share Sandy with you singers. But remember:

For 40 years, Sandy Douglass has helped "keep America singing." But for 60 years, Gordon K. Douglass has helped keep America sailing.



# The Care and Feeding of Immature Voices

By Bob Mucha,  
Music Services Assistant

More and more young singers are experiencing the thrill of barbershop music. We are aware of this trend and recognize that the young male voice possesses a different set of characteristics than the mature male voice. Awareness of the circumstances and potential problems will go a long way in helping the young barbershop singer nurture his voice.

At the outset, I need to make clear that we are not particularly encouraging the use of adolescents in our quartets and choruses, but the fact that we have them dictates that we develop the expertise to deal with them.

We need to be very careful that we constantly monitor our young singers to make sure they are using proper vocal technique so that they may sing comfortably without strain or excessive fatigue. Many young singers may appear to have a problem with range. If youngsters are singing correctly, don't be concerned about a lack of range or flexibility. Damage can be done if the boy singer tries to match the weight and power of the full-grown men who sing around him. It is also conceivable that the young person may need more frequent rest periods during a two-hour rehearsal than does his more venerable counterpart. Ask the young singer to monitor his own voice and tell you if he is uncomfortable.

One of the most dangerous aspects of this entire problem is singing in the extreme ranges of the voice, particularly for an extended period of time. Therefore, it behooves the director who has young voices in his chorus to know the comfortable singing range of each boy,

and to make sure he is not singing a part which requires him to spend most of the time singing in either the extremely high or low ranges of his voice. This type of singing quickly brings on fatigue, and in voices that have been damaged, much of the damage is the result of singing with voices that have not been properly rested. To sum up, we must enable the young singer to sing most of the time in the best part of his voice, with no attempt to force it on either end of the range.

If, then, we are going to assign adolescent voices to the correct part, a brief discussion of this problem seems to be in order. Although a number of authors have written of several classifications for adolescent voices, I feel for barbershop purposes we may limit these to three: the unchanged voice, the changing voice, and the changed voice.

At the Junior High age level, the unchanged voice (boy soprano) has a *comfortable* range of D to D. Compare this to the range of the barbershop tenor part.

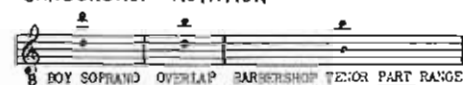
## ACTUAL PITCH



Notice that there are six tones common to both (overlap). Please remember that the examples shown above are written in actual pitch. Shown below is the same thing printed in barbershop notation, with the small "8" under the treble clef sign to show that it sounds an

octave lower than it is written.

## BARBERSHOP NOTATION



It becomes evident that the boy soprano should be assigned only to the barbershop tenor part; even then he will be singing in the lower part of his comfortable range most of the time. He must be cautioned never to force the low notes to match the full voice of the mature tenor and must sing a light, head quality at all times. Remember, the tenor part is difficult for both barbershop tenors and boy sopranos. The men sing constantly in the upper third of their range, and the boys sing constantly in the lower third of their range. For both groups it is a matter of exercising finesse.

The Junior High changing voice (boy alto or alto-tenor) has an approximate *comfortable* range of A to G.



As you can see, this voice will be unable to handle the complete range of either barbershop tenor or lead. The tenor part will put him in the upper two-thirds of his range and the lead part will put him in the lower two-thirds of his range. Unless he can still use his soprano voice, he will not be able to hit the highest barbershop tenor notes. He should probably not try to sing lead low F's and E's. Even though he can, and may want to, sing them by tightening his throat, this *must* be discouraged! This voice should be checked once or twice each month because the voices change at this age at different rates of speed. When a voice, through the testing process, shows transition up or down, it is difficult to predict the final result. Some will remain tenors and others will be baritones or basses. However, the adolescent should not move before he is tested. He may *want* to sing a lower part than he should (he may think it sounds more manly), but he should not be moved until the director knows he can *comfortably* sing. This is the director's responsibility, not the boy's.

The Junior High changed voices include baritone, occasionally true bass and sometimes tenor. The comfortable ranges shown in actual pitch are:



At first, some baritones will not appear to have this much range, but proper technique (using the light, head voice in the upper limits) and the resulting confidence will move them to these ranges fairly quickly. Note that the adolescent changed tenor has a comfortable range that closely matches the range of a church tenor, with the exception of a low note or two. This voice should sing barbershop lead.

Once in a while, an adolescent will drop for a time into a phenomenally low "bass," and then move upward after a while. Usually, the upper range moves back up along with the rising lower range. Note that the adolescent changed tenor has a comfortable range that closely matches the range of a church tenor, with the exception of a low note or two. This voice should sing barbershop lead.

In all young voices, watch for straining. Some of the signs are the wrinkled brow, the "goose-neck," the pained look or expression, etc.

In the senior high school (grades 9-12) there will be changing and changed voices. Just remember that even changed high school voices are not fully mature and care is to be taken. High school singers should be reminded not to force or push the voice. They should be encouraged to use falsetto or head voice instead of forcing the chest voice into the upper range. The term falsetto is really a misnomer anyway. There is nothing false about it. It is a "true" part of a man's voice and it should be strengthened and used.

In closing, let me either remind you or make you aware of our agreement with the Music Educators National Conference, the organization of school music teachers. The MENC sanctioned the Young Men In Harmony program with the stipulation that it would never be used to recruit membership in S.P.E.B.-S.O.S.A., Inc. This is an important relationship which we do not want to jeopardize by offending school music teachers. However, more and more young singers, as we stated earlier, are coming to rehearsals with their fathers and staying to become members in our great organization. Let's make sure we are doing everything possible to make their barbershop experience both enjoyable and healthy.



## Record Review

By Don Richardson,  
3006 N. 16th Ave.,  
Phoenix, AZ 85015

"Boston Common" fans had a difficult time of it during the seventies. Here was the best singing quartet in the Society plodding along at fifth, fourth, third, or second, when it was obvious they should be named champion. From 1972 through 1980, when the quartet did win in Salt Lake City, they medalled every year but one (when they did not compete), and every year when they were announced less than champion, their fans silently booed the winning quartet. They were quick to condemn the judging program for too much emphasis on stage presence or for being built on generally incompetent judges. But when the quartet won, those same fans proclaimed, "See, I told you they were the best," forgetting that the same judging system had allowed the quartet to triumph. Somebody very ungraciously proclaimed, "It's about time," but evidently many people agreed, for the quartet was one of the most popular champions of recent time.

During this decade the quartet released three albums: "In the Heart of the City," "Many Happy Returns," and "Smilin' Through." Now their fourth album — "That Old Quartet of Mine" — is available, and it confirms what "B.C." fans already know: this is a quartet that sings excellently.

There are ten songs on "That Old Quartet of Mine," including the title song, which shames all of the others. Still there are some good barbershop vehicles here: *Sweet Adeline*, *Roses of Picardy*, *You Must Have Been A Beautiful Baby*, and Val Hicks' *I'll Be A Song and Dance Man Again*. Other songs include *Dear Hearts and Gentle People*, *Walkin' My Baby Back Home*, *Don't Blame Me*, *I'm Gonna Sit Right Down and Write Myself A Letter*, and *Anytime* (with a tenor solo).

What distinguishes this album, as the previous three were distinguished, is the quality of singing. In fact, this album is better than the others. Fans of Rich Knapp, the original lead, will argue that, but Tom Spirito fits naturally into the

quartet. This is not to say that there was anything missing before, but now the depth of the bass-lead match is perfect. Of course, the vibrato of all four voices is what lends to the color of the quartet's sound. Sometimes it's overdone, but generally it isn't, and then it's lovely and breathtaking.

The "Common" have always chosen medium tempo songs like *Mention My Name in Sheboygan*, *Bring Back Those Good Old Days*, and others which establish a kind of swing and a rhythmic toe-tapping that allows the audience to go right along with the experience of the quartet. The problem of too many songs like this, however, is that the quartet becomes predictable. This carries over to interpretation and dynamics; on this album, almost all of the songs are sung at a mid-range with little dynamic variation and few volume changes. The notable exception is *That Old Quartet of Mine*. Interpretation like this probably wouldn't win the international contest again.

There is a nagging problem caused by improper recording, too. Several times the microphone pops as a result of a plosive being uttered too close to the mike. Granted, it's a small item, but proper recording technique would have solved it.

Overall, the singing on this record is excellent. There are representative barbershop vehicles here sung well enough to inspire. The sameness of the presentation is perhaps an identifiable characteristic of the quartet; maybe it's not a weakness at all. Replacement lead Tom Spirito acquits himself quite nicely, and fans should not be disappointed.

The liner notes include composers of the songs, publishers, dates of composition, and arrangers, all of which should be standard on recordings.

To order "That Old Quartet of Mine" (or any of the other albums), send \$7 each plus 95 cents for postage and handling to The Boston Common, 111 Summer Street, Hingham, Massachusetts 02043.

# The Way I See It

By Glenn E. Van Tassel,  
Baritone, Center Stage,  
5876 Mohawk Drive,  
Ypsilanti, MI 48197

What a year 1983 has been for our Society. While a great number of very good things have occurred, some have not been so good. A small, but shrill minority within our midst has managed to promote confrontation in a manner reminiscent of world politics. They would have us believe that an anti-barbershop revolution is rampant within our Society. Capping a four- or five-year campaign, these well-meaning folks, with their "shoot-from-the-hip" tactics, have managed to alienate most of the active quartet people, all of the Sweet Adelines, many of the old-time quartet people and large numbers of coaches, arrangers, administrators and singers with real experience going back to the early days of our organization. What is it all about? Preservation of the barbershop style, they say. But don't dare to question their methods, or you risk being labeled as an enemy of the barbershop style.

There certainly are not very many among us who would disagree with the idea of singing *mostly* barbershop harmony. Yet that elicits nearly as strong a reaction as motherhood, baseball and apple pie. Every quartet with which I have sung during the last 35 or so years has performed mostly barbershop music. We Barbershoppers, however, begin to part company shortly after that initial agreement, because we all see the issue so differently.

often find them going for chord structures and combinations that would not stand the scrutiny of today's definitions. Are they wrong? Did they forget? I don't think so. I think that perhaps some of the rest of us did forget, or worse, never really knew and make it up as we go along. I am afraid that some of us have re-shaped our musical heritage to fit present personal views of our musical form.

I do not think that we should encourage that sort of misconception. It is non-productive and terribly disruptive. It could be that it is time for us all to be reminded of our musical past and to give it its proper standing in our Society. I do not suggest revolution, only a more reasonable environment for our mutual growth and enjoyment.

It is clear that if we had applied today's standards to the songs used in competition back over the years, many of the songs out of the contest packages of several of our international champion quartets, and some of the choruses, would have suffered disqualification. Does anyone really suppose that that might have been appropriate? Which of our past champions would you be willing to have eliminated? Doesn't that dilemma indicate an evolving musical style?

Could it be that an important point has been missed throughout this debate which deserves greater scrutiny? That

Of course, we have defined it. We have several very scholarly definitions on record, but the questions remain. We have, over the years, whittled, shaped and polished this musical style of ours until it bears little resemblance to what it once was. I do not suggest that it is not now a smoother, more musical product than in early times; it clearly is all of that. I do, however, suggest that, as we have developed the barbershop style, the application of the word "preservation" has become a conflict in terms. One needs only to listen to the early recordings of Society quartets to realize how differently we sing today. Sing a song or a tag with George McCaslin (Bartlesville Barflies — 1939 Champions), Roy Frisby (Elastic Four — 1942), "Huck" Sinclair (Four Harmonizers — 1943), Ed Gaikema (Harmony Halls — 1944) or any of the other early quartet champions and medalists, and you will probably very point, "the way I see it," is this: our predecessors in what we have identified as the "barbershop style" sang the popular, singable songs of their time. They improvised the harmonies around the melodies of those songs. They knew few rules, almost never saw written arrangements and couldn't have cared less what percentage of the chords sung were barbershop sevenths. Must we, arbitrarily, be prohibited from experiencing that same joy with a whole body of music that has been produced since then? Was that the intent of our predecessors? I think not. They did not ask us to seal all of that in a time capsule, never to be touched again. That was the mandate of later generations, and, of course, it has not worked. Despite all of the gnashing of teeth, etc., we are certainly not very much like we used to be, and not really so much like some of us think we are.

Do I have the ultimate answer for all of this? I don't think so. Perhaps there isn't one.

"The way I see it," we could try to relax just a bit. It could be that if we just back away from all of the controversy, sing a little more, pontificate a lot less and enjoy a great deal more, the solutions will come to us.

We have a fine contest and judging system which provides a pretty good framework for the direction in which we are moving musically. Our show audiences and show chairmen will continue to determine what they want to hear, and, given the chance, "Joe Barbershopper" will continue to grow and prosper. I really think it's worth a try.

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# Top Achievement Award to Sunshine District

A healthy membership gain, plus a well-rounded program of activities, spelled victory in the district achievement contest for the Sunshine District at the end of 1983. The district came from seventh position last year (83 points total) to the number one spot with a total of 118.1 points. Though a few points lower than their first place total score last year, Far Western District held on to second place with 108.8 points; the Ontario District made the winners' circle with a rather large jump to third place (101.7 points) from fourteenth last year.

The contest is a pretty good way to determine the kind of chapter activity taking place during the year. Achievement points are awarded for each district's net membership gain, choruses

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

The top three districts were awarded appropriately designed plaques recognizing their outstanding membership achievement during 1983.

The 1983 Champion Chapter Award was won by the Fresno, California Chapter (Far Western District), which

accumulated a total of 998 points in the Society-wide achievement contest.

The following chapters will receive special satin banner awards in recognition of their outstanding membership achievement (for retaining 100% of their 1982 membership throughout all four quarters of 1983): Penticton, British Columbia; Adams County, Indiana; Miami-Shelby, Ohio; Fond Du Lac, Wisconsin; Linden, New Jersey; Lewistown, Pennsylvania; Litchfield County, Connecticut; Martin County, Florida; Springfield and Cape Cod, Massachusetts; and Amarillo and Sherman, Texas. In addition to the banner awarded to the chapter, officers of these chapters will each receive a special token of appreciation for their efforts. (See table below for additional achievement results.)

## AVERAGE CHAPTER SCORES FOR EACH DISTRICT

District	Total Points	District	Total Points	District	Total Points	District	Total Points
SUN . . . . .	118.1	EVGN . . . . .	.97.8	DIX . . . . .	.92.7	NED . . . . .	.82.2
FWD . . . . .	108.8	RKMT . . . . .	.97.1	CSD . . . . .	.91.6	CARD . . . . .	.80.4
ONT . . . . .	101.7	M-AD . . . . .	.95.7	JAD . . . . .	.90.9	PIO . . . . .	.79.1
SWD . . . . .	100.6	ILL . . . . .	.95.6	SLD . . . . .	.84.5	LOL . . . . .	.78.2

## International Achievement Winners

### PLATEAU ONE (Membership under 30)

Place	
1st:	Leavenworth, Kansas . . . . . 522
2nd:	Rome, New York . . . . . 511
3rd:	Pottsville Area, Pennsylvania . . . . . 392

### PLATEAU TWO (Membership 30-39)

1st:	Hays, Kansas . . . . . 560
2nd:	Pensacola, Florida . . . . . 456
3rd:	Jackson, Mississippi . . . . . 453

### PLATEAU THREE (Membership 40-49)

1st:	Iselin, New Jersey . . . . . 732
2nd:	St. Croix Valley, Minnesota . . . . . 495
3rd:	Miami-Shelby, Ohio . . . . . 487

### PLATEAU FOUR (Membership 50-74)

1st:	Orange Park, Florida . . . . . 654
2nd:	East Aurora, New York . . . . . 617
3rd:	Arlington, Virginia . . . . . 562

### PLATEAU FIVE (Membership 75-99)

1st:	Greater New Orleans, Louisiana . . . . . 702
2nd:	Burnaby, British Columbia . . . . . 640
3rd:	Tucson, Arizona . . . . . 624

### PLATEAU SIX (Membership 100 or more)

*1st:	Fresno, California . . . . . 998
2nd:	Western Hills (Cincinnati), Ohio . . . . . 946
3rd:	Alexandria, Virginia . . . . . 935

\*Champion Chapter — Highest scoring chapter in the Society

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1974-1984

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\*Select any three albums and/or cassettes.

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#### WITH A SONG IN OUR HEART

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#### A DECADE OF GOLD

- ☐ Album Reg. \$8.95 ☐ Cassettes Reg. \$8.95

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- ☐ Albums Reg. \$8.95 ☐ Cassettes Reg. \$8.95

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DALLAS, TX 75229

# Barbershopper Stamps Artwork with Postage

By Judy Peitzmeier, Progress Scene Editor

(Reprinted with permission of the Scottsdale, Arizona "Daily Progress.")



Send Dr. Charles P. Jagolinzer a letter, and he's more likely to be interested in the envelope than the contents.

But he won't forget what you've sent him, and it probably will end up decorating the living room wall of his Scottsdale home.

Jagolinzer is a stamp collector, but he is not interested in the monetary value of stamps. He's more interested in their colors and patterns.

With a delicate snip of the scissors and a gentle grip on the tweezers, Jagolinzer creates a mosaic-like artwork from the cancelled stamps. Only a close inspection distinguishes the work from paintings.

The artwork technically is called philatelic creations, which comes from philately, the collection and study of postage stamps.

"I refer to it as mosaics," said the 77-year-old who moved to Scottsdale from Rhode Island in 1968. "It's funny, but people will come to the house, look at the work and say, 'Oh, you do oil paintings. They're gorgeous.' And I say, 'no, they're not oil paintings.' Then they'll say, 'Oh, are they watercolors?' I'll say no and they'll say, 'Oh, they must be acrylics.'"

"Then I tell them they are tiny pieces of cut-up postage stamps. Then you'll see them putting their nose up to the glass and saying, 'Oh, yes, I see them.'"

A retired optometrist, Jagolinzer took an interest in postage stamp art 18 years ago at the urging of his brother, Joe Jagolinzer, who taught at the Rhode Island School of Design.

"Way back when my brother was a younger man — he's over 90 now — he was on vacation in Canada and somebody told him about an art show in one of the convents. The nuns were showing off their bedspreads, needlepoint and stitch-

With the delicate touch of a retired optometrist, Dr. Charles P. Jagolinzer cuts a postage stamp to be used in a piece of artwork. A Scottsdale, Arizona Barbershopper, Jagolinzer recently completed a copy of the Norman Rockwell quartet (only art he's done that is not original).

ery and there was one little nun selling postcards.

"My brother said the cards were very juvenile, but the colors (in the stamps) caught his eye, so he bought some and taught himself the skill.

"My brother and sister both are artists and I always knew I had some art ability, but I never had the time for it," Jagolinzer said. "I had to make money for my wife and kids."

"When I retired, my brother asked me to try it. My work wasn't very good quality when I started, but as the years have progressed, I have picked up a lot on my own."

Jagolinzer said he finds the work fascinating because of the colors in postage stamps, but admits that the colors often cause frustration. As in paper money, the ink used in stamps is a guarded secret in every country of the world, he said.

"If I start with a green stamp and don't have enough of them, I can't match that stamp from Italy with a stamp from Australia. The colors just don't match. They're close, but they don't match.

"This is so completely different from what an artist does with oils, watercolors or acrylics," he said. "By way of example, let's assume you're about to undertake a picture and you need green. You squeeze some out of the tube and if it's too light, you add black, or if it's

too dark, you add white to get it any shade you want.

"I can't do that. I have to use what I've got. I have to calculate before I start if I have enough stamps to do the picture. I've been caught short more than once and when I do, I have to go to the stamp shop and see if they can help me. And then I might have to pay 85 cents a stamp and I may need 40, which isn't funny at all.

"I might have cut up some valuable stamps from time to time," he added. "I don't know. If a stamp looks like it's very old, I might hang onto it, but that doesn't interest me."

Jagolinzer said he has learned to determine how many stamps are needed for each piece by experience and a great deal of trial and error.

He sorts the stamps into boxes according to color. With all his neighbors and friends throughout the country saving stamps for him, Jagolinzer said he very rarely must buy stamps.

"I must have about 35 boxes. I sort them into light blue, medium blue and dark blue and the same for reds and greens. Some of the boxes only have a handful of stamps and some are filled to the top. The hardest kinds of stamps to come by are yellows and blacks.

"You'd be surprised how well you can

*Continued on page 32*

# NOW YOUR WHOLE FAMILY CAN BENEFIT FROM YOUR MEMBERSHIP IN SPEBSQSA!



Singing as a Barbershopper has provided you with many extra benefits. You've had the chance to form new friendships, participate in competitions and help others by supporting the Institute of Logopedics. But now your *whole family* can benefit from your SPEBSQSA membership—through the *SPEBSQSA Family Term Life Insurance Plan*.

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# A Golden Anniversary... With Your Help

By Robb Ollett, Director of Communications

It doesn't take long to realize that time is running out. Even though the Society's 50th birthday is 1988, those four years will soon be upon us.

With this thought, the 50th Anniversary Committee met twice in 1983 to discuss ideas and concepts for the observance of our Golden Anniversary. They decided that there are several overall purposes involved with the Society celebrating its 50th Anniversary: to increase organizational pride and loyalty; strengthen public awareness of the form and style of our music, along with our educational, civic and charitable programs; and to build a foundation for the future.

To accomplish these overall purposes, four main areas will be emphasized:

**HISTORY:** There is a need to document the Society's history. Yes, there is a 10th anniversary book, "Keep America Singing," and a 25th anniversary book, "Melodies for Millions," but nothing has been written since. Perhaps this history should be a special text, a collection of keynote speeches, or an anthology of Society activities, or an extra **HARMONIZER**? Committee members Dean Snyder (M-AD), Val Hicks (FWD), Wilbur Sparks (M-AD) and Don Flom (NED) are investigating this aspect.

**MUSIC** — There is a need to have a better understanding of barbershop harmony not only in the Society, but also in the general music world. Our style is considered an original American art form and deserves more credibility than it currently receives. Ideas being considered involve special chapter educational programs and music, in addition to an appeal to outside music organizations and associations. The Society enjoys a mutual respect with the Music Educators National Conference (MENC) and the American Choral Directors Association (ACDA), but there are still additional groups which should be introduced to our style. Com-

mittee member and Society Director of Music Education Joe Liles is spearheading this massive effort with the help of the International Office Music Department and talented minds from the Harmony College Faculty, the Contest and Judging Committee and the Association of International Champions (AIC), among others.

**PUBLIC AWARENESS** — Because of the vastness and saturation of publicity necessary for this important anniversary celebration, there are several options available ranging from an additional International Office staffer, to working with a volunteer public relations committee, to obtaining outside counseling. This area includes publicity kits for chapters, district convention publicity kits, external publicity for monthly events and other national conventions, and producing video tapes and films for public consumption through various broadcast media. Committee members Lou Sisk (JAD) and Phil Lambrinos (SLD) are working on this phase with Committee Chairman and Society Director of Communications Robb Ollett.

**EVENTS FOR 1988** — Since the Washington D. C. Mid-winter and San Antonio International Convention sites have already been selected, these two important gatherings will naturally receive special attention. Both convention chairmen will attend a 50th Anniversary Committee meeting to discuss plans and special events. Of course, other Society events and projects will culminate during this important year — the opening of the Society museum display, the development of kits on "how to" celebrate an anniversary, a collection of albums for the first 50 years, video tape productions about our heritage, Society-wide "Open House" programs, and development of another Five-Year-Plan to spur initial efforts in the "second" 50 years.

## AND YOU CAN HELP!

These are some of the thoughts of the eight committee members, but we need more — we need ideas from the membership on how YOU want to celebrate in 1988. Think about this: what are the best ways to tell America, Canada and the world about our anniversary? Do you have an idea for a slogan or theme for the year? How do you feel we should celebrate our first 50 years? Are there other events we should plan for 1988? What activities would you like to see or take part in?

The answers to these questions will greatly add to the plans and actions already underway. Your response will be shared with the committee at its next meeting in 1984. (See box at end of article.)

One final item — many Barbershoppers have suggested we pursue a commemorative stamp through the United States Postal Service. Under the guidance of the International Office, this project will begin later this year. This is the first opportunity EVERY MEMBER will have to be involved in a combined effort to obtain a 50th Anniversary commemorative stamp. Be watching for a special announcement with details for a letter-writing campaign. We'll surely need your help to make our pleas heard.

**I FEEL THE SOCIETY SHOULD CELEBRATE THE 50TH ANNIVERSARY . . .** (add your ideas, thoughts, programs, events, slogans, themes and activities). Send to: 50th Anniversary, c/o Robb Ollett, S.P.E.B.S.Q.S.A., P. O. Box 575, Kenosha, WI 53141.

# The love affair continues.



After over 20 years, our love affair with music continues to be as intense as ever and we look forward to our next show with as much enthusiasm as we did our first. New songs, fresh, exciting arrangements and a never-ending love of singing has kept us still eager to get on stage and do our thing. And, as long as audiences keep calling us back for more, we'll be there with a grin on our face and a song in our heart. We have to admit we're still stage struck.

Happily, the demand for the "Suntones style" has not diminished and we're as busy as ever and having a super time with Barbershoppers all over the country. However, we do have a scheduling problem. As many of you know, our tenor, Gene Cokeroff, is the Assistant Director of the Orange Bowl Festival and, in that capacity, he is unable to fulfill any quartet obligations from October through New Years. But the rest of the year is yours for the asking and we look forward to sharing our musical love affair with you and your audience.

As you also may know, the Gentlemen's Agreement is accepting limited engagements, and we are happy to have these great champs on the circuit again. (Drayton Justus, our lead singer, is a glutton for punishment.)

We're extremely pleased that requests for our albums and tapes are as great as ever and want you to know that they are all still available for you. And, as always, a savings is offered when buying more than one... any single album or tape - \$8.00; any two - \$15.00; any three - \$21.00; any four - \$26.00; any five - \$30.00; each additional - \$4.00 each. Orders shipped fourth class. Please allow 3 to 5 weeks.

Please send me the following albums and/or tapes (post paid). Canadian orders please add \$2.00. Mark checks "U.S. Funds." Mail to Sunrise Records, P.O. Box 15736, W. Palm Beach, Fla. 33406

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MY FAIR LADY			

## the Suntones

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# We'll Never Have Guest Nights Again

By Raleigh Bloch,  
2142 Larkspur Dr.,  
Appleton, WI 54915

The "Fox Valleyaires" (Appleton, Wisconsin) is like many chapters. We roll along from week to week practicing for shows and contests. We have a good time after rehearsals with our weekly programs and meeting "afterglows." Our director and assistant director are both very good. We have excellent family and wives' functions. Our board meets regularly as well as our Music Committee. In general, we've made good progress musically and administratively. Yet our membership was decreasing. Not drastically, just gradually. People moved, changed jobs, found other interests, etc.

What about "Guest Nights"? Well, like many chapters, there was never a good time to bring in guests. You know how it is, "the contest is coming up" or "the annual show is just around the corner" and "then summer is right after that and we don't do much then." Yup! There never was a good time to have "Guest Night."

Of course we had Guest Nights but again, like many chapters, we left that up to the membership vice president. He had to plan them, promote them and handle the program that night; and often was one of the few who actually brought a guest. Well, after all, that's his job, right? As it was, most efforts turned out something like this. Just after the pitch for *Keep America Singing* the week before the guest night, the membership vice president jumps up and says "Oh, hey, fellas! Next week is Guest Night, bring a guest." Well, you know how well that works, not that we didn't have good intentions.

Thank goodness that's behind us. The Fox Valleyaires is on the grow again. We stopped having Guest Nights and started having "Membership Drives." Our first drive brought in 44 guests the first night. (Just so you don't think that's a typo, that's "44 GUESTS THE FIRST NIGHT!") Counting our members, we had 118 at rehearsal. We ran out

---

## **What enthusiasm flowed from that Membership Drive! Our chapter is better because of it.**

---

of chairs (nice problem) and couldn't get everybody on the risers (we loved it). Out of that drive we were fortunate to get, as a matter of record, 22 new members. I'll take that back, we were not fortunate. We planned and worked hard, and the 22 new members was the result.

So what did we do? Glad you asked. First of all, we decided it's not just the vice president of membership's job to plan, promote and handle the recruitment effort. He needs help. So we formed a team for the "Membership Drive." Secondly, the team, with input from others, decided that there are special times to bring in new members. If you analyze the chapter calendar, you'll find there are excellent times. For us, the time was when we introduce new material for show or contest. It starts everyone at the same level, rather than overwhelming the new member with the fact that he has a lot to learn.

Right before Christmas is also a good time, because you're introducing Christmas music. Most people have a feel for Christmas carols, so they're not uncomfortable, especially if you're introducing some new arrangements to the chorus. Right after Christmas isn't a bad time, either, since you're jumping back to where you were before the caroling started. Generally, it's nice to start with something new, but don't let that stop you. Even if it is before contest or your show, involve the new member as often as you can. Give them some extra help. They'll feel good about it and they

may surprise you. If they can't be ready for the performance they'll understand. Just don't ignore them.

Thirdly, the Membership Team planned the Membership Drive. We got it into the chapter calendar early. The planning started about two months before the actual kickoff. We decided to basically go by the book. In other words, the Membership V. P. Manual. We set up a schedule of events and assigned responsibility to team members. We explained our drive and asked the board for an amount of money we could spend for the drive. They approved. We decided to have posters distributed by members two weeks before the three-week membership drive. Ads were placed in the local paper the week prior to the kick off. We also got an article in the paper. Two weeks prior to the kickoff pledge cards were handed out to each member. They were asked to pledge to ask a minimum of three potential members. They wrote in the number of people they would ask and signed the pledge. We weren't asking them to bring so many people, all we wanted them to do was ask. The pledges and pencils were handed out and returned. It took maybe ten minutes. Before the members left that night, we reported back to them that we had pledges to ask 169 people. We explained that we would have to ask ten people to get one to come. That meant we could expect 17 guests from this effort and a few from the ads and poster.

All through the planning stage different team members appeared before the chapter and told them our plans, what their part would be, how members should handle guests, etc. Our chapter bulletin had articles about the Membership Drive.

The three New Membership Nights were planned. Members were asked to be greeters and to introduce guests to

*Continued on page 32*

# 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*

Gannett 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

# News About Quartets

With eleven years behind them, the 1975 champion Happiness Emporium decided to give retirement a try after singing what they thought would be their last show on November 5, 1983. Apparently retirement was a bit too peaceful, and three of the quartet, Bob Dowma, Rod Johnson and Jim Foy, have enlisted the help of Dick Treptow to carry on with chapter two of the "Happiness" story. Dick Treptow will be filling the very large shoes of Bob Spong, who has been a large part of the "Emporium family" during the past eleven years. Treptow's success in the Land O'Lakes District is well known; he has been in two past district champion quartets, and is well equipped to step into Spong's spot. The quartet will have a rather auspicious beginning with Dick as bari when they sing at the upcoming BABS convention in England.

Just one additional word about Bob Spong, who was recently selected as one of the nation's 20 outstanding brokers of 1983 by "Registered Representative" magazine. A senior vice president of John G. Kinnard and Co., Inc., a Twin Cities investment securities firm, Spong was selected "on the basis of superior sales performance, portfolio management performance for clients, coupled with community involvement and peer recognition."

The Salt Water Tuffies (and friends) have built an act around their "friends" — puppets. They sing four or five songs behind a screen using the puppets, and then step out front to sing other novelty material. They've had great success with the routine and lots of fun at the same time. They recently sang a five-performance stint in the "Music Man" as part of the Portsmouth, New Hampshire school production. The quartet's contact is Jim Dodge, 16 Summer St., Dover, NH 03820 — (603) 749-2084.

Fall activities for 1983 Silver medalists Center Stage climaxed with their performances at the Sweet Adeline international convention in Detroit in October. The quartet sang two shows to packed audiences in Renaissance Center early in the week, then appeared on Saturday night at the afterglow following contest and show activities. Center Stage can be reached by contacting Dennis Gore, 57894 Hanover Rd., Washington, MI 48094.

Popular TV host Phil Donahue had a birthday in December (coincidentally on the same day he taped the special barbershop show with the Side Street Ramblers, Chicago News and several top gal four-somes and, as she has done several times over the past few years, Mrs. Donahue (Marlo Thomas) called on Grandma's Boys to entertain. (Donahue fell in love with barbershop harmony after having the now defunct Vagabonds on his show years ago. He likes almost any kind of singing, but especially likes his party guests to join in the fun with the quartet.) The quartet request was answered by Nice Try (Hank Brandt, Jay Giallombardo, George Peters and his son Gregg). This "make-up" foursome joined in the revelry at the Donahue home in Chicago's North Shore suburbs, singing a lot of holiday music, several barbershop standards, and, of course, leading the guests in "Happy Birthday" for their host. "Cliched as it may sound, these are truly 'regular' people," Hank Brandt said of the Donahues, "and they're always enthusiastic and appreciative."

A change in the bass department of the Monroe Doctrine, 1982 Seneca Land District Champions, now finds Ron Brown filling that spot replacing Tim Drake. Personal commitments forced Drake to leave.

Contact man for Standing Room Only, Tommie Young, has a new address. He can now be reached at 5846 Burkley Springs, San Antonio, TX 78233 (512) 650-4410.

Leo Sisk, tenor of the current Johnny Appleseed Champion Harmony Partners, and the 1963 Champion Town & Country Four, is recovering from a heart attack.

The Bean Can Four (Lafayette, Indiana) experienced a touching moment while singing at a local nursing home,

when they sang *My Indiana*, written by Merle "Skeet" Bols, a charter chapter member, to the composer's widow. Members of the quartet are Bob Trame, Joe Carred, Bob Hiatt and Lonnie LaBaw.

The Appleton, Wisconsin Unlawful Assembly sang before two sellout crowds of patrons of the arts who had gathered to be part of a community-wide benefit for the Fox Cities Arts Alliance "Gaslight Gaities." It proved to be a fine showcase for the barbershop style of singing. The audience seemed to enjoy the songs of the local "gangland" tunesters.

The Hometown Reunion was honored by being selected as one of four singing groups to film a 60-second singing commercial promoting travel in Mississippi. The commercial began airing in December, 1983 and will continue throughout the World's Fair to be held in New Orleans, Louisiana from May 12 through November 11, 1984. Members of the Hometown Reunion (from Jackson, Mississippi) are Wayne Derrick, tenor; Howard Flowers, lead; Bill Lumpkin, bari; and Charles Stacy, bass.

Helping to celebrate the 30th anniversary of the nationally-famous Ozark Arts and Crafts Fair and honor Fair founder Blanche Hanks Elliott, were the Pipe and Hum Corps (Bill Spilman, Kenny Smith, Scott Monroe, and Ron Bergenstock) of the Greater Fort Smith, Arkansas Chapter. The group had a chance to meet former fair president Ernie Dean, who recalled that, while working for the Tulsa Chamber of Commerce in the late 1930s, he wrote the first publicity releases for a new organization intending to "preserve and propagate the art of barbershop quartet harmony."

It was another performance for the San Francisco Storm Door & Whale Oil Co., but it led to a six-column story, complete with picture, when newspaper columnist Sandi Franklin just happened to be present when they sang for General Electric employees in San Jose, California. She asked for an interview which developed into a great piece of publicity for both the Society and the quartet. Members of the popular Far Western District quartet are Wayne Mansfield, Bill Tieberg, Jim Sherman and Don Gubbins, contact man (36274 Salisbury Dr., Newark, CA 94560).

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At the Institute of Logopedics, when love and skill work together, it indeed produces a masterpiece. One particular masterpiece is known as tactual communication, an alternative to the normal hearing process which deals with the receiving and interpreting of sounds through the skin rather than through the ear. Through much love and skill, tactual communications has now become a reality for five profoundly hearing-impaired pre-school children at the Institute.

For the past two years, the Research Division has been working on the development of tactual communication devices. However, it has only been since last fall that the Institute students have been involved.

The Tactual Communication Program attempts to provide an alternative to the normal hearing process. This program utilizes a device called a vocoder. Sound first is picked up by the vocoder microphone, and then is divided into 24 channels by frequency (pitch). Each of these channels in turn activates one of the 24 extremely small vibrators. These vibrators are arranged in four groups of six which are strapped on the arm of an adult, or on the legs of a child. A low-pitched sound such as the consonant "m" would activate the vibrators at one end of the array, while the high-pitched "s" sound would trigger the vibrators at the opposite end of the array.

In one of the most successful studies in the field of tactual communication research, a profoundly hearing-impaired child over a two-year period developed skill in identifying over 600 words using tactual communication equipment.

At the Institute, all five pre-schoolers, who are currently working with the equipment, have made considerable progress in their abilities to communicate.

Marquita, a four-year-old who has been using the equipment for a year, was at first slow to progress, because she did not know what use to make of the vibrated impulses she felt. When the research team began using the written symbols of "s" and "m," associating them with the vibrations, she began to make the connections.

The first complete words Marquita distinguished were "hat" and "airplane." This was accomplished over a period of three or four days. Now, six months later, Marquita is imitating up to five-word phrases, including the articles "a" and "the," and continues to develop her vocabulary concepts.

Once an individual begins to distinguish words and sounds, the effects are pyramidal. Just as in learning to speak, once a few words and sounds are mastered, many more can be produced, building on that foundation.

Five-year-old Janelle, who has also been in the program from the beginning, is starting to use high frequency sounds such as "s" and "sh." These sounds are more difficult to learn since they can't be readily seen on the speaker's mouth, nor heard with residual hearing. She is also using plural and possessive noun forms and is able to produce spontaneous sentences of up to eight words.

Jon and Julie, who are both three, are accurately imitating a number of syllables in one- and two-syllable words. Julie has had more of a handicap to overcome, since she has very little residual hearing. At first she paid no attention to the feel of the vibrations, but she is now learning how to attend to the vibrations of the vocoder and is more aware of what is going on with the activity.

Two-year-old Stephanie is the newest member of the class, having been enrolled for only several months. But she is already beginning to imitate long and short sounds and is vocalizing on request.

The teachers work with each of the five students on an individual basis and also as a group. In addition to their daily speech, language, vocabulary, auditory training, and pre-academics, they receive special activities in the library and in music and physical education.

Paraprofessional Debbie Hird works with Julie during an individual session in the classroom.

Although these vocoders are currently in use in this class of pre-school hearing-impaired children, the devices are bulky and not functional in everyday living situations. Speech-pathologist Leigh Born and Research Director Dr. Bill Gavin believe that the vocoder works well as a supplement to residual hearing, but to be really helpful it needs to be more mobile.

Making the device more wearable is high on the list of priorities for the Institute's Research Division. In October, 1983, the Institute was awarded a \$152,052 contract from the United States Department of Education, Special Education Programs, to do just that: design and build a wearable vibrotactile aid for the hearing impaired.

The 18-month contract calls for the Institute's Research Division to produce two tactual vocoders as prototypes of a design which is wearable and practical for sale to the public. Of the labs in the country currently engaged in tactual communication research, the Institute is the only one presently capable of producing devices of this kind which are sufficiently practical for marketing to the public.

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### WALTER (WALLY) MANCE

Northeastern District International Board Member Wally Mance suffered a fatal heart attack on January 5, 1984, just five days before his 67th birthday. He had a heart condition and was awaiting heart surgery when stricken. Wally was serving the final year of a two-year term as board member.

A member since 1967, his home chapter was Pierrefonds, Quebec, where he had served all chapter offices. He rose through the district offices of area counselor, division president and executive vice-president to become the first Canadian Northeastern District President in 1980. Wally was instrumental in the development of the "Direct Hit" program (a means of training new directors from the membership) in the Northeastern District, which was later adopted by the Society.

Wally was born in London, England, where he became a Civil Engineer. He emigrated with his family to Canada in 1953 and became a consulting engineer for an industrial heating and air conditioning firm in Montreal.

He is survived by his wife Eileen, two sons, three daughters and several grandchildren. The family has requested that donations in Wally's name may be made to the Institute of Logopedics.

### CHARLES W. WILCOX

A Society veteran and a leader in the communications field, Charles W. (Charlie) Wilcox passed away December 22, 1983 in Dixon, Illinois at age 91. A former member of the Skokie and Freeport, Illinois Chapters, Charlie had lived in a Freeport apartment complex for senior citizens until a short time before his death.

Though Wilcox was a musician, organist, band director and chorus director, he was best known in the Society for his written contributions and literary skills. One of the early stalwarts in the Association of Bulletin Editors, which later became PROBE (Public Relations Officers and Bulletin Editors), Charlie served as PROBE president and PROBEMOTER editor. He received the Illinois District Public Relations Award in 1962, edited "Attacks and Releases" (Illinois District publication) for five years, wrote the "Share the Wealth" department in the HARMONIZER for several years and co-authored "Melodies for Millions," a 25-year history of the Society. (Wilcox continued writing the history after Author Will Cook died suddenly shortly after starting the book.)

For many years, Wilcox was the director of the Freeport Municipal Band and served as organist for the Embury United Methodist Church and for the Masonic bodies in Freeport. He designed the large organ in the Consistory Auditorium and two smaller organs in other lodge rooms. He composed the March "Skyride" while director of the Freeport Concert Band. This march was played by the U. S. Marine Band and also became a part of the regular band programs of the Ringling Bros. and Barnum & Bailey Circus. He was named director of the Shrine band and directed his first concert in 1926. In 1938 he was voted a life membership in the Freeport Musical Association; he was also an honored guest at a 1976 performance of the Freeport Barbarshoppers.



Until his retirement in the early 1960s, he was an assistant secretary of the Union Savings and Loan Association and served as a member of the United States Building and Loan League's committee on the Federal Housing Administration for 1938.

Though illness kept him confined to his apartment for the last 15 years, Barbarshoppers would travel many miles out of their way to visit him. Illinois District quartets (Four Renegades, Ouffers, Someday Funnies, Four Ragtimers, Chord Chums and Antiques) often stopped to share a few songs with him and to perform for residents of the apartment building.

He is survived by one granddaughter.

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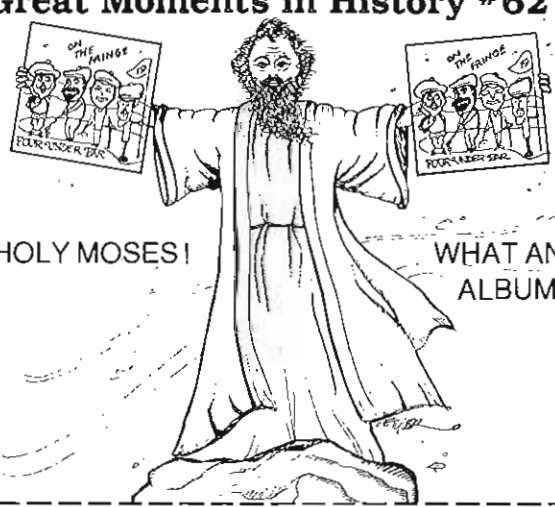
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The "Chicago News" quartet, comprised of Ray Henders, tenor; Butch Koth, lead; Tom Felgen, bass and Greg Wright, baritone; are pictured with their International Championship trophies and wearing the coveted Quartet Champion Gold Medals. Dick Johnson, graphic designer, not available for picture.

"You Heard The News," is still available as an album only. Each album or cassette can be yours for \$8.00 (\$9.50 Canadian) plus \$1.00 postage & handling for each item ordered. Send your check, indicate album(s) or cassette you want with your full name, address and zip code to ensure prompt delivery.

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# Chapters in Action

By Leo W. Fobart, Editor

Before we get into some of the "action" around the Society, just one comment about chapter bulletins. It's that time of the year when we see new bulletins, bulletin editors and old bulletins with new looks. Everyone has just returned from Chapter Officer Training School full of enthusiasm and raring to go. Just one word of advice: We only need ONE copy of your efforts here at the International Office. Doesn't make any difference who your bulletin is sent to, they all end up on my desk. With postal rates as high as they are, you really shouldn't overlook this opportunity to save a little of the chapter's money. Remember, just one bulletin for the International Office. (Any special messages concerning specific individuals or departments will be passed on to those involved.)

We received the *International Herald Tribune* newspaper clippings with the story about a 16-man barbershop chorus performing in France from four different sources. Directed by Marie Galbraith, wife of Evan Galbraith, the U. S. ambassador to France, the men have made several appearances at embassy functions.

Known as "Bootsie's Barbershop Boys" (after Mrs. Galbraith's nickname) the men rehearse an hour and a half a week on such songs as *Lida Rose*, *Heart of My Heart*, *Sweet Adeline* and *Aura Lee*. Made up from embassy personnel, U. S. businessmen, lawyers and professional musicians, Mrs. Galbraith explained their four-part harmony as "harmony that puts you in a good mood. One might be tired from traveling or arguing, but getting that perfect blend is so gorgeous it makes you feel superb and brings people together."

And here's word from another country about what has been called the "first European convention of Barbershoppers." This took place October 28-30, 1983 at Lelystad-Dronten, 20 miles east of Amsterdam. As reported by Hollander Bob Takkenberg from Tilburg, there were four groups from England (Northernaires, Roker Peers, Concords and the Tyneside Ladies). Dutch participants included the "Heart of Holland" chorus and several quartets, along with quartets from Germany and Belgium. In addition to lots of singing, the convention included open workshops to improve vocal technique, group dinners and numerous afterglows.

A District of Columbia Chapter (Washington, D. C.) Alumni Night last September hosted by the "Federal City Four" brought together 80 past and present members for an evening of "singing, socializing and reminiscing" — and they had a lot of history to talk and sing about. A complete success,

those present were admonished to "look for more in '84."

Past International President Art Merrill (1955-'56) was profiled in "MTA NEWS-LETTER" (a publication of the Market Technicians Association) and hailed as "one of MTA's most honored members." In his 22nd year of publishing "Technical Trends," Art is listed in "Who's Who in America" and was the fourth annual award winner of the Market Technician's Association. Among other honors, Art is a member of Intertel and Mensa (both high IQ societies). Intertel seeks membership from those who have scored superbly on any of the more popular intelligence tests administered by educational, psychological, or military establishments. Mensa accepts members who have scored in the top 2% while Intertel accepts only the top 1%. Art has served on Mensa's board of directors and is quoted in the article as being "most proud of his association with the Society for the Preservation and Encouragement . . ."

Barbershoppers in Honolulu, Hawaii are proud of their contributions to the city and county of Honolulu's culture and arts program. Participation of the "Sandwich Islanders" chorus in "An Evening with Men Only," a tribute to fathers on Father's Day, and ZOO DAY, when they "sang for the animals," has made many friends for barbershopping.

August 25, 1983 — another milestone, another glowing record for the Minneapolis "Commodores." That's the day the

The Mid-Atlantic District's Convention in Ocean City, Maryland last Fall was an extra special occasion as the district welcomed its 100th and 101st chapter into the Society. Soc. Executive Director Hugh Ingraham was emcee for the celebration and special excitement was generated by the 101-man chorus — one man from each chapter — shown below. Starting with Carroll County and Tri-County, Maryland, the two new chapters to break the century chapter mark, and ending with Wilmington, Delaware, claimed to be the first chapter east of the Mississippi — each chapter sent a representative to the stage as the MC Ingraham called out the chapter name. The special chorus then performed under the direction of Society Music Services Assistant Burt Szabo. A cake displaying 101 candles was presented as the curtain came down. Flanked by Ingraham, left, and Szabo, right, note the first row is comprised of past district and international presidents. (Photo by Bob Demmler)



chapter attended the annual Heart Fund Luncheon at the University of Minnesota and presented their 1983 contribution to the Variety Club Heart Hospital's Special Research Equipment Fund at the University. Their gift? \$11,258.23 for 1983, making a cumulative total of \$215,258.34. Truly a remarkable accomplishment!

It was another of those "two-became-one" deals that brought together the 60 men of the Greendale, Wisconsin Chapter and 50 men from Milwaukee to become the new Milwaukee Chapter. Planning for their first show on March 30, the new chapter meets on Tuesdays under the direction of talented composer director Frank Marzocco.

TV and movie fans who enjoy those films of air force planes climbing through sunlit clouds with inspirational words and beautiful music in the background will be delighted to learn that the "National Anthem" and "Air Force Hymn" were recorded by the 140-man "Vocal Majority" chorus (Dallas Metro) to be used by the Air Force in various film and broadcast productions.

It was an historic moment on December 30, 1983 when the cities of Coos Bay and Eastside, Oregon became one with a new government and charter. On the scene for the consolidation activities were the singing Gold Coast barbershop chorus of the Coos Bay Chapter. City manager of the newly founded city is Barbershopper Bill Curtis.

Any chapter interested in forming a "twinning" arrangement with the Sheffield Barbershop Harmony Club in England, contact Martin Hill, Sec'y and P.R.O., 40, Acacia Crescent, Killamarsh, Sheffield, S31 8HZ, England. In addition to providing new friendships, there would be mutual benefits from the interchange of ideas.

An "England Procurement Committee" has been given the task of presenting the chapter with fund-raising ideas at Terre Haute, Indiana. They're planning to visit and sing at the BABS convention in April, 1985.

The Daytona Beach, Florida Chapter is working hard to make their "Surf-



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*Continued on next page*

## CHAPTERS IN ACTION — (from page 29)

side Chorus" the "Best Little Chord-house in Florida."

A feature story in the October 7, 1983 Salt Lake City *Deseret News* singing the praises of Dr. Kim A. Bateman, president of the Utah State Medical Association, details the doctor's enthusiasm for barbershopping. Dr. Bateman plans to have his brand of music represented at the 1984 medical convention at which he will relinquish the state presidency.

The "George Shields Testimonial Dinner" on November 12, 1983 brought together 500 people at the Armenian Community Centre in Toronto to honor George for his many hours and years devoted to barbershopping and the Ontario Logopedics "Harmonize for Speech" Fund. Among numerous barbershop notables attending were Society Executive Director Hugh A. Ingraham; Roy Keys, Ontario Director of Music Education; Ted McAlpine, Ontario District President; Don Amos, England, life president of the British Association of Barbershop Singers; and the "Regal Rogues," "Tri-City Slickers," "Canadian Heritage," and "Renaissance" (George's wife Gail is in this Sweet Adeline four-some) quartets. Myles Lecke, chairman of the board for Elliott Research, George's employer, told of George's business life and his rise to firm president from his start as a teenager. The George Shields Fund, to be used in the Harmonize for Speech fund, reached over \$50,000; a testimonial plaque commemorating the evening was the final presentation to this outstanding 33-year East York, Ontario member.

The Manchester, Connecticut Chapter claimed a "first" when the "Fortunairs," past champions of BABS, from Crawley, Sussex, England, were featured on their January 21, 1984 parade of harmony.

Results from a chapter membership survey are being used for the second year to determine the future of the Des Moines, Iowa Chapter. The brainchild of member Vince Yinger, the forced-choice and numerical answers survey enables a wealth of information to be reliably tabulated and interpreted.

You can take your sweetheart on a Valentine hayride if you belong to the Winnipeg, Manitoba Chapter. Though the hayride is only for 45 minutes, even that seems a bit long for February 11 in that part of the country. We know they'll (the real sporty types) enjoy the menu of warm food waiting for them at the end of the ride.

Two accounts of their 36th annual show in the Westfield, New Jersey "Colonial Crier" covered almost every aspect of the December 2-3, 1983 "Harmony Holiday." The bulletin credited member John Huetz for "the Santa Claus clone segment" of the show (that caught our eyes, too)! Reading on, this quote from a post-show comment appeared: "The sight of 50 Santa Clauses stepping on stage at one time was really breath-taking!" Breath-taking, indeed.

What's in a name, you say? Fort Smith, Arkansas Barbershopper Scott D. Monroe says names, both first and last, are the secret to developing an international chorus champion. Sounds a little weird, doesn't it? Read on. Scott says the trick is to hire a director with three letters in his first name and six letters in

## ABOUT THE SONG IN THIS ISSUE

It is always with some trepidation that we decide to publish a different arrangement from the one "everyone knows." But in the case of Don Gray's fine treatment of MY WILD IRISH ROSE, we are willing to take the flack, if any, for printing a new version. The verse of the song is so great, it deserves publication.

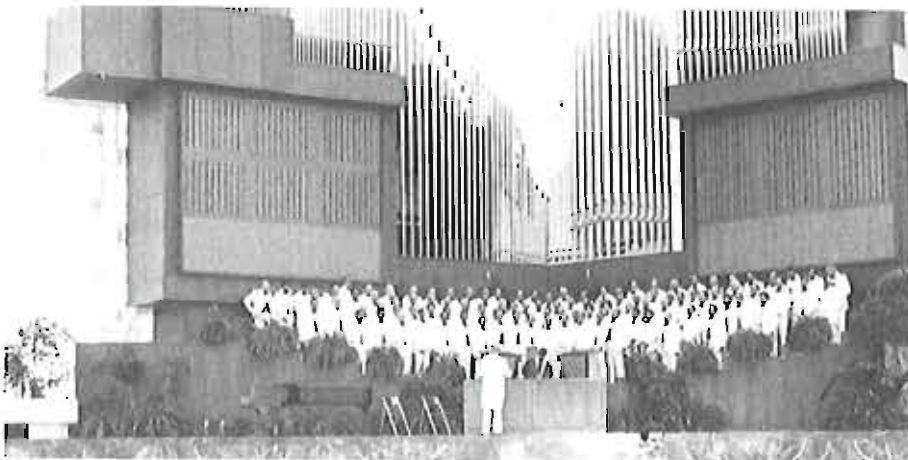
Don has used most of the arrangement of the refrain we already know (from JUST PLAIN BARBERSHOP), the first time through, then done a neat second refrain that is a very creative "piece of business."

There are a couple of spots where the correct melody will come as a surprise (measures 44 and 62), but learning this arrangement will be well worth your while.

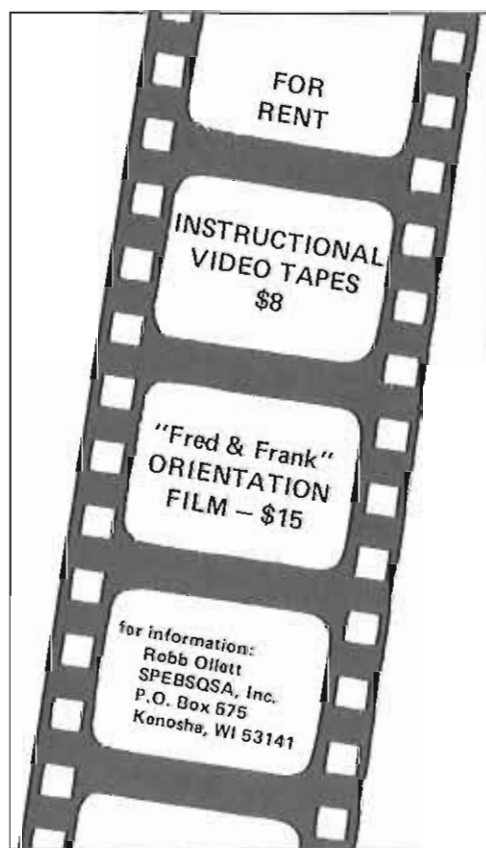
We are indebted to Don Gray (and the "Roaring 20's" who premiered it) for the song in this issue.

his last name. Would you believe the last director to win the chorus championship who did not fall in that category (three letters in first name and six in last) was Fred King in 1971 with the Dundalk, Maryland "Chorus of the Chesapeake?" Just take a look at the winners since then and you'll be a believer. Starting in 1972, the honor has been shared by Lou Laurel (1972-'76-'83), Tom Gentil (1973), Jim Miller (1974-'78-'81), Jim Clancy (1975-'79-'82) and Ray Danley (1977-'80). Just a little something for you trivia buffs.

The Whittier, California "Choralaires" are shown left as they sang last Fall in the famous Crystal Cathedral in Garden Grove, California. The 107-man chorus replaced their regular choir for two services, singing for close to 5000 people. Home of one of the popular televised church services, the Crystal Cathedral and Dr. Robert H. Schuller attract thousands of visitors.



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## New Chapter

MISSISSIPPI GULF COAST, MISSISSIPPI . . . Dixie District . . . Chartered December 27, 1983 . . . Sponsored by Mobile, Alabama . . . 35 members . . . Gary Percival, 1417 Diller Rd., Ocean Springs, Mississippi 39564, President . . . Maurice Nickerson, 1100 Hickory Dr., Long Beach, Mississippi 39560, Secretary.

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FOR SALE - 61 "After-six" complete outfits for show or competition. White tux coats with black satin lapels, black trousers, black-pleated cummerbunds, and pink ruffled shirts. All sizes, 32 to 50 to fit any chorus. All in excellent condition. Asking \$30 per outfit for quick sale, worth a lot more. Can furnish colored photo. Contact George Buseman, Grundy Center, Ia. 50638. Phone: (319) 824-5414.

WANTED - Beverly, Mass. Chapter is in need of a chorus director. Beverly is located about 31 miles northeast of Boston. Weekly rehearsals are on Wednesday evening. For more details, write or contact: Tony Dilanni, 4 Amherst Rd., Beverly, MA 01915 (617) 922-0899.

We buy and sell vintage phonographs with horns, out of print LPs, 45s and 78s, barbershop albums, jazz, sheet music, piano rolls. Don and Lou Donahue, The Old Tyme Music Scene, 915 Main St., Boonton, N. J. 07005. Closed Mon., Tues. Open rest of week. (201) 335-5040. If you're in town on Tuesday you get to sing with Dapper Dads of Harmony. Other days, M. "D" will probably lecture you on why you should have a chapter bulletin, or the advantages of singing baritone with the Notewits . . . (the advantage being Ed Keller's family dinners).

FOR SALE - Up to 120 brightly-colored double-knit uniforms worn by the Houston Tidelanders at Salt Lake and Detroit. All sizes are available. The uniform consists of yellow coats and pants with rust piping, rust-colored bow ties and gold-sequined vests. A really flashy costume! Color pictures available upon request. Cost is \$60 per complete costume. F. O. B. Houston, TX. We will package and mail per your instructions. Contact: John Lauck, 1016 Joyce St., Houston, TX 77009. Home phone: (713) 692-3109.



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## NO MORE GUEST NIGHTS —

(from page 20)

others. Forms were filled out with guests name and address. Name tags were provided for the guests. Members all had their name tags. The guests were asked what part they thought they sang, and we placed them along with a member in that section.

The Program V. P. handled the program using input from the Membership Team. He introduced the director. Enthusiasm was shown with applause. We warmed up in unison and then moved into chords. If guests felt uncomfortable with the part, they were moved and then assigned to another member. New-member packets were handed out, and we went through some of those songs. Again, if guests were uncomfortable with the range, they could move. They were told that additional voice placement would take place the following week. We had a short, well-planned business meeting. The membership V. P. introduced each guest — again enthusiastic applause. Then back to singing. After that, we had one of our registered quartets and the chorus present a short program. The night flew by. Afterwards we had refreshments. Each of the three nights were basically planned the same, except for the audition/voice placing the second week.

Success breeds success, and the following week a new flock of guests arrived. We asked the guests and members each week to ask more people to attend. We kept track of those who did not return; they were phoned and encouraged to come back. We didn't ask for excuses, just encouraged them to return. Some did.

The third week we announced that membership forms were available, but still encouraged them to return even if they may not have yet made up their minds.

A few weeks later we had an induction ceremony for all who had been accepted and signed up. At the finish of the ceremony every member present filed before the new members, shook their hand and welcomed them.

What enthusiasm flowed from that Membership Drive! Our chapter is better because of it. I hope we never have a "Guest Night" again, because "Membership Drives" are better.

## POSTAGE ARTWORK — (from page 16)

use the cancellation marks, too," Jagolinzer said. "If you know how to cut the stamp, they really add to the piece. In making a portrait, they work particularly well for wrinkles."

Jagolinzer said he begins his work with a rough sketch. The stamps are then cut with a tiny pair of embroidery scissors and pasted on with a special type of cement that does not dry too quickly, to allow him freedom in placing the stamps. The stamp pieces are positioned with the aid of tweezers.

"I don't use a magnifying glass, but I wear specs and am very careful about having the correct lighting. I'm an optometrist," he added with a laugh.

"How long I work at a time depends on how well the work is going. My age is beginning to show, so I have to break it up."

Jagolinzer exhibited his philatelic mosaic creations March 10 through 12 at St. James Framery, 7172 Main St. It was his first gallery showing.

The works range in price from \$40 to \$1,200. In the past, Jagolinzer has marketed his artwork through poolside shows at his apartment complex at 4950 N. Miller Road.

"The shows are a lot of fun because invariably you'll see people exclaim, 'Oh, I see it,' and they'll take the picture and twist and turn it until they find a stamp they're familiar with. They'll say, 'Oh, remember this stamp? We saw it in Spain.'"

"And nobody ever believes they're stamps until they get up close."

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## LETTERS — (from page 3)

I heard it said that "Barbershoppers take liberties with the rhythm," meaning that what we sacrifice in one measure we make up in another. Hogwash! Let people hear the song the way they thought they were going to hear it — the way they've always heard it.

Why do I nearly levitate from joy when I listen to the Vocal Majority sing their *I Never Knew You Were Meant for Me* Medley? Because the rhythm is relentless; it drives right to the end. I realize that judges these days are trying to educate directors and quartet men when they tell them that some songs are "rhythm songs" meaning that that song's biggest asset, perhaps only asset, is its rhythm. But then, why have I never heard a judge criticize any chorus I've been in for losing the beat, when I know without a doubt that the toe-tappers in the audience were forced many times to make adjustments. And as an ardent, uncontrollable toe-tapper, I find that extremely annoying when I'm in the audience (unfortunately some find the toe-tapping annoying, too, and I apologize for that).

I must admit that it WAS interesting to hear *Dixie* sung *lento*, almost *largo*. Streisand did a nice job on *Happy Days Are Here Again* utilizing the same switch in tempo. But on the whole, give me a pitchpipe, a smile and a song sung in the uninterrupted tempo intended by the composer. Why are quartets which use musical accompaniment so popular with the general public? I know why I enjoy them. Why do I even enjoy poor quartets which make it through a song without losing one beat. For that very reason.

I'll be the first to admit that singing *a tempo* and *a capella* at the same time isn't the easiest thing in the world, but let's go for it and let the nuances alone for a while.

Pete Hyland  
Littleton, Colo.

**Register  
Now For  
St. Louis  
See page 23**

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