



# The Harmonizer

OFFICIAL PUBLICATION OF THE BARBERSHOP HARMONY SOCIETY JULY/AUGUST 1984

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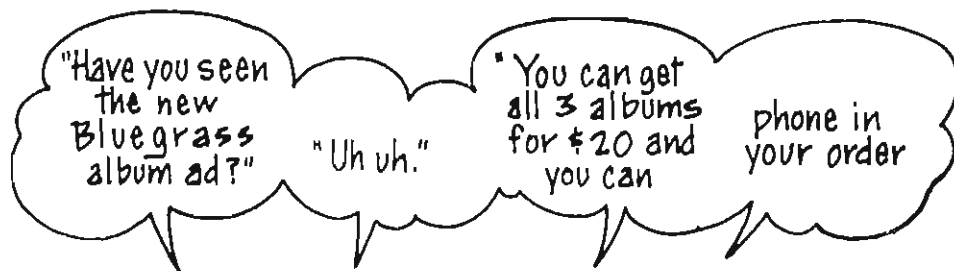
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## Features

### Cover

The St. Louis International Convention rose to another height of excellence as another champion quartet and chorus were crowned. The cover provides you with some of the highlights straight from the photographers camera while the HARMONIZER prepares the next issue covering the details.

### Contributors

Bud Wunder . . . Ron Rockwell . . .  
Lynne DeMoss . . . Chuck Nicoloff . . .  
Don Richardson . . . Hugh Ingraham . . .  
Dean Snyder . . . Forrest Haynes . . .  
Dave Stevens . . . Keith Jones

### 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

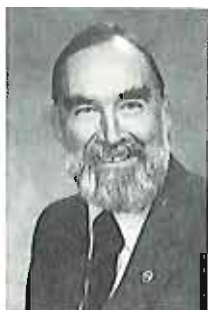
1985 San Antonio, Tex. Jan. 28-Feb. 2  
1986 Tucson, Ariz. January 22-25  
1987 Sarasota, Fla. January 28-31  
1988 Washington, D.C. January 27-30

- 4 NEW HONORARY MEMBER — MR. FRED WARING. For the first time since 1960, the International Board conferred an honorary lifetime membership. Read about Mr. Waring's accomplishments.
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# Thinking Aloud . . .

There's an old expression which says, "Great minds think alike." (Of course, my Grandmother had another one: "Air rushes to fill a vacuum.") Be that as it may, I had a very interesting letter from a chapter bulletin editor following my article in the November-December HARMONIZER titled "A Tale of Two Chapters." Seems that he had written an article in his chapter bulletin in August of the same year titled "A Tale of Two Cities . . . and Two Chapters." He had just visited two chapters in another district; let's call them Chapter A and Chapter B.

In Chapter A each man had a book containing all the songs in their current repertoire, and they sing about 20 of them at every meeting. At break time, they have coffee and donuts and woodshedding. About the last half hour of their meeting is devoted to quartetting. Registered quartets, organized quartets, pick-up quartets, and whatever. A visitor from another chapter is always included in one or more quartets. They almost never compete in either chorus or quartet contests, but both the chorus and the quartets sing out about twice a month so they are always getting ready for something.

Chapter B greets every new chapter man with a folder which is his to keep. It includes a letter from the Society and the chapter; brochures on the Society and the Institute of Logopedics; a fact sheet on barbershopping; a number of Barberpole Cat songs; and a guest book of music which contains all the chapter's music except the two songs currently being worked on. The evening is divided about one-third warmup and craft; and two-

thirds work on the current two songs, about half on the risers and half sitting. The sound is good and the choreography fine.

The editor, as did a friend who accompanied him to both meetings, concluded that they had more "fun" at Chapter A. But he is quick to point out that the difference in the philosophies and objectives of the two chapters "permits men in the area to make a choice."

And that's what struck me when I read his letter and the accompanying article. Chapters, like individuals, are different. They want to do things differently. They do have different objectives, often reflecting the attitudes of their community or the philosophies of their board and/or director. That's what makes it so great in areas where men who like to sing barber-shop have this choice. They can look around and find the chapter which answers their needs.

But what of the community where there's only one chapter? As old Willy Shakespeare would say, "There's the rub." That's why it's so vital, so important that a chapter provide variety in programming. Especially so when it's the only game in town. We'll certainly never satisfy every member in every chapter, but let's try to satisfy as many of them as possible. If there's one thing that our international field men agree on is the need for better programming in the great majority of our chapters. Your Chapter Program Vice President's Manual has hundreds of valuable ideas. Don't let them go to waste. Use them.

Executive Director

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# Letters

## Longs For A Ballad

As I viewed the '83 convention video tape, I was thrilled by each succeeding performance of chorus and quartet. (I'd hate to be a judge and have to say who is best!) However, especially in the chorus competition, I was hit by a strain of sameness which I believe warrants some comment.

Can't a chorus win anymore with a ballad? (I don't know what the other song was by each chorus, as all five finalists performed an up tune for the video tape. (I guess I should have been there.)

Anyway, as the contest charged on full speed ahead, could a chorus have slipped in there with a ballad and not been trampled to death? I doubt it. Sometimes it seemed as though the tape was stuck on fast forward. Just a thought.

Actually I love a good up tune, but believe we should mix 'em up a little.

Ralph R. Byrd  
Pensacola, Fla.

## A Challenge (we think)

Dan Paymer's Durango, Colo. Chapter challenge (July-Aug. '83) may be only the tip of a monstrous challenge.

Oshawa (Ont.) Chapter can't beat their age spread, but I feel we're winners in the "I.Q. Spread."

Our lead section has a general average I. Q. of 186.4, the section being honored by my own presence. On the opposite end of the scale is the baritone section with an average I. Q. of 34.9. In their defense, however, we have included our baritone chorus director in the total, which lowers the average substantially. The other sections were on the low side, influenced lower by converted baritones and higher by converted leads.

If any chapter can prove to beat this spread, we will send them our entire collection of training tapes (with explanatory notes) and an autographed picture of the mass sing at Seattle.

Len Clement  
Oshawa, Ont.

## Updating Blind Member Addresses

I'm hoping the magazine can help me update my listing of names of Blind Barbershoppers.

As you know, I'm in the process of re-starting the service of reading the HARMONIZER for blind members. I have 50 names and want to be sure they are correct. If chapters would send me names, I can update my files and get the project going again.

Anything you can do will help. Thanks.

Max Plaughter  
P.O. Box 104  
Chippewa Lake, Ohio 44215

## More Tidbits On Olcott

I was elated to see the HARMONIZER cover for the March/April relating to "My Wild Irish Rose" with lyrics and music by Chauncey Olcott.

I felt you would like to know that Mr. Olcott was a summer resident of Saratoga Springs, New York, the home of the Racing City Chorus. Mr. Olcott built a home in 1902 in Saratoga which he called Inniscara. He did considerable singing in the summer in Saratoga especially during the horse racing season. When I was a small boy (many years ago) he came in a French type car to pick up my father, who was a pianist, to accompany him during some of his recitals. It was quite a thrill to meet him and something I have never forgotten.

The Racing City Chorus still uses "My Wild Irish Rose" for warmup. It is a beautiful number and always will be.

Before I forget, I would like to let the Barbershoppers in the Buffalo area get some credit for Mr. Olcott. He was born in Buffalo.

Ron Platt  
Saratoga Springs, NY

## Changing The Barbershop Emblem

The idea of changing the barbershop emblem from the Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America to exclude the word America and include the words Whole World has been a recent issue. Many Barbershoppers feel that those countries other than America that have members in our Society would feel more a part of the Society if we change the emblem.

The first convention that my family and I attended dates back to 1976 when the convention was held in Kansas City. The Society song at that time was *Keep America Singing*. The last convention I attended was in Pittsburgh when I heard our theme song *Keep The Whole World Singing*. If the Society is now singing our song in this new way, and the words "whole world," it seems to be favorable to alter the barbershop emblem. Fellow Barbershoppers, as well as I, feel that barbershopping would greatly benefit from this change.

Wayne Helbig  
South Cook Chapter

## Endorses Van Tassell Article

"The Way I See It" was right to the point. We could all afford to be more concerned with the "spirit of the law," rather than the "letter of the law." BARBERSHOP STYLE shouldn't be legislated nor confined by musical Pharisees. Have fun and enjoy it.

David A. Pratt  
Harrisburg, PA

## EDITORS NOTE:

Because of a severe paste-up error, "The Way I See It" in the March-April 1984 magazine was difficult to follow. The HARMONIZER regrets the error and apologizes to Glenn Van Tassell. Interested readers can ask for a corrected version of the article by writing to the HARMONIZER, c/o SPEBSQSA, 6315 - 3rd Avenue, Kenosha, WI 53140-5199.



## New Honorary Member Mr. Fred Waring

Fred Waring is known to generations as the "Man Who Taught America How To Sing," "America's Singing Master," or the man who helped make the popular song a classic American Art Form. He is one of the most fascinating and interesting figures in the history of show business. Through almost seven decades of sharing his distinctive blend of beautiful music, he has always been up to date and, in actuality, ahead of his time. His fans, young and old, are awed by his contributions to the music industry via vaudeville, movies, radio, recordings, Broadway, television and love of the concert stage.

It all began on June 9, 1900, in Tyrone, PA, when Frederic Malcolm Waring was born, and from his first stage appearance, at age 5, to becoming leader of the Boy Scout Drum Corps in his home town of Tyrone, Fred Waring has been making music. As a teenager, he and Freddie Buck joined the "Waring-McClintock Snap Orchestra," composed of Fred's younger brother, Tom, and his partner/drummer, Poley McClintock. The quartet became "Waring's Banjo Orchestra," and toured colleges . . . playing fraternity parties, proms and local dances. The exciting new band sang together, played faster rhythms, and the engagements poured in. Fred put aside his pursuit of a degree in architecture at Penn State and became leader of the band.

In the twenties, the group adopted the name of "Fred Waring's Pennsylvanians" and played every major movie theatre from coast to coast, for weeks at a time. They became the rage in Hollywood, starring in the first musical motion picture, "Syncopation," then "Varsity Show," and were featured in the first "talkie" shorts.

In the thirties, Fred Waring's Pennsylvanians, as a 55 piece jazz orchestra,

scored one of their greatest theatrical successes with an unprecedented six month run at New York's famous Roxy Theatre. Their first network radio slot, "The Old Gold Show," was followed by the famous "Ford Show." Waring's award winning program for Chesterfield and General Electric are remembered as classic chapters in the history of broadcasting.

During World War II the Pennsylvanians added, to their daily radio show, a steady stream of appearances at war bond rallies, their own New York Canteen, army camps and naval training stations. At the war's end, Fred's aggregation hit the road for their first concert tour in ten years. They drew tremendous crowds, and via "remotes" the Pennsylvanians were still being heard coast to coast on radio. April, 1949, was the start of the Pennsylvanians' TV performances when Fred Waring introduced "spectaculars" for General Electric. The television series captured numerous awards for BEST MUSICAL SHOW.

He pioneered, too, in the recording industry. One of his first auditions was for Thomas Edison in the 1920's, and his first recording was his original theme song, "Sleep," for Victor Talking Machine Co. The Pennsylvanians later made the first electronic recording and first vocal dance recordings. He was first to use a girl singer, to feature vocalists with an orchestra and to combine orchestra and glee club. The Pennsylvanians have recorded over 1500 songs and 100 albums.

He has written songs about every imaginable subject . . . from his own theme song, "I Hear Music," to college and alma mater fight songs (over 90) to patriotic songs. During the war years, Mr. Waring was compelled to compose nearly 30 stirring songs for branches of our armed services. In addition, for our

country, his compositions include dozens of patriotic songs, the latest contribution being his beautiful love song to America, called, simply, "My America."

Fred Waring has also been recognized as one of the nation's leading Music Educators. He has been honored by the Association of Professional Vocal Ensembles, the National Music Educators and the American Choral Directors Associations.

To foster better singing techniques, he organized the Fred Waring Choral Music Workshop in 1947. Today he teaches and supervises his staff of "working show business professionals." The summer workshop is now held on the campus of The Pennsylvania State University.

To share his wealth of choral arrangements, he established Shawnee Press, Inc., now one of the world's largest publishers and sellers of choral music.

During the 1960's and 70's, Fred Waring became known as the "King of the Road," touring some 40,000 miles every year, mostly by bus. On March 15, 1980, Fred Waring began his 65th year in the entertainment business, a record unequalled in the entertainment field.

Music is not the sole interest in the life of this dynamic man. He is married to the lovely, former concert pianist, Virginia Morley, and has five children, fourteen grandchildren, and two great-grandchildren. With his early background in architecture and engineering at Penn State, Mr. Waring became the developer of the famous Waring Blendor and the instant steam iron. His favorite sport is golf, and he plays as often as possible. His tournament, the Fred Waring 4-Of-A-Kind Ball held annually in Palm Springs, California, has a unique and interesting format and has attracted amateur golfers from coast to coast.



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# Sunshine celebrates 25th birthday

submitted by Bud Wunder, Editor  
Sunshine District SUNBURST  
1009 South "E" Street  
Lake Worth, FL 33460

Our Sunshine association of chapters was formed in April of 1959 by separating from the Dixie District where we had been identified as the Citrus Region. Our 699 members adopted the motto . . . "Now that we've seceded, let's prove it's what we've needed." Twenty five years later, we find we can indeed document that proof.

Dixie membership, prior to secession, stood at 1487. In 1983 Sunshine broke that barrier with the chartering of the Key West chapter. The recent licensing of Palm Harbor, Zephyrhills and Plantation are now pushing us towards the 1700 mark! Over the years we've gone from the smallest district in our Society to being the 12th largest out of 16 international districts.

Expansion is a fragile process as can be seen by the fact that only 10 of the original 15 chapters survived. They were joined by four more in the early years, 10 in the 70's, and nine more in the 80's. Others have come and gone in this continuing process of sharing our hobby with more and more people within our geographical domain, the State of Florida — 33 fine chapters!

The seeds of Sunshine were sown in the 40's. The Barbershop bug appearing first in Tampa; then St. Petersburg; spreading south to Miami; up the coast to

West Palm Beach; over to Clearwater, Sarasota and Orlando. These early Barbershop chapters have remained strong throughout these years . . . all going through the continuing cycle of enthusiasm which produces show stoppers and contest winners. Rebuilding seems to be our way of life and music education is an ongoing demand of membership.

Subsequent charters proved more precarious with growing pains that were often interrupted with moratoriums or transitional mergers seeking stability. For example Broward County, chartered in '74, is truly a historical compendium of several Gold Coast chapters, beginning with Ft. Lauderdale in 1950.

The roots of Sunshine are occasionally strengthened by chapters, such as Pinellas Park or Orange Park, that aspire to immediate greatness and are busy singing new history. Historians watch such happenings with glee, knowing that what is being written has been written before.

Our first year served notice to the Society in the form of a great international medalist quartet, the Short Cuts, and we followed through with a 1961 gold medal that is still being talked about — the not-to-be-compared SUN-TONES.

In our fifth year, the Miamians represented us in an electrifying second

place finish in the international chorus contest which was consummated in 1965 with a gold medal that was not to be denied.

In the ensuing 15 years we were treated to a Palm Beach County ongoing spectacular winning 16 chorus contests while waiting for other chapters to mature vocally.

Our 25th year brought two significant honors to Sunshine . . . the international presidency of Hank Vomacka from Sarasota and first place in the district achievement standings that measure chapter performance throughout the Society.

Our history is an investment in our future. As we celebrate our 25 years we need to include those 11 earlier years in the Citrus Region and the 10 years prior to that when O.C. Cash and Rupert Hall were busy laying our ground work. Each of those early spans of time were investments in our future just as the legacies that we have produced since 1959 will support those who follow us.

All we need to do now is to take those three parts of our history and join them to the fourth part that starts this May. What a tremendous overtone will occur . . . providing we keep our balance, provide the right blend and maintain our harmony accuracy.



Suntones, 1961  
International Champions



Dr. Hank Vomacka  
1983 International President





# Former members give hints on retention

By Ron Rockwell  
Field Representative

In order to track down some of the problems of chapter life, the International Office started sending "dropped member questionnaires" to men who did not renew their memberships.

Here's how the process works. When a member doesn't renew his membership (normally done through the chapter secretary), a special one-page questionnaire is sent to search out "why." In 1983, these were redesigned to provide us with more information about chapter programs and stimulate thoughts on how to keep members in the Society.

In most cases, the questionnaire was a reminder that he had not paid his dues . . . and prompted him to pay immediately. Yet, there are those who have dropped from the Society files with valid reasons.

A sample of more than 650 questionnaires were pulled at random and tabulated for this article. Since some interesting statistics arose, we figured you'd like to know them also:

- The average age of our members leaving is 50 years. Southwestern, Illinois and Cardinal Districts show the lowest average age of 44 years, while Sunshine shows the highest at 61 years.
- Most of the districts' dropped members have an average of eight and nine years of membership. Central States shows an average of ten and Dixie District at the low end shows six years average membership.
- It is encouraging to note that 56% of our members join through the assistance of a friend while radio and TV advertising only resulted in 1% of our membership. Our chapter shows result in recruiting only 14% of our members and, unfortunately, guest nights results in only 6%. (This latter figure could be confused since, if a chapter is running a guest night properly, a friend is instrumental in bringing a guest to the meeting.)
- Ninety-one percent of those answering stated they joined to receive the bene-

fit of self-expression through chorus singing and agreed that they did receive this. Only 67% said they joined to receive the benefit of self-expression through quartet singing. One hundred and four people answered the question regarding opportunity for leadership training, and only 77% of these stated they received it.

- Thirty-four percent of those leaving have been a chapter officer and 27% a committee member.
- In answer to the question "What was your greatest disappointment in the Society," the largest number said "too much emphasis on competition." Next came the high cost of participation (other than dues) and then the lack of qualified chorus and quartet coaches.
- A large percentage agreed that the strongest point of their chapter was the fellowship.
- The greatest failing of the individual chapters seems to be too much emphasis on competition while many agreed there was too much time spent on learning music. Many stated their chapters had no variety in programming and the meetings were uninteresting.
- About half the respondents agreed the dues were "about right"; 32% said they were "a little high"; 14% "much too high"; and only 1% stated they "should be higher."
- Of those answering the question about "Pay-As-You-Go" 19% didn't know what it was, 23% said their chapters didn't use it and 77% said they didn't participate in it. (Ask your membership vice president or chapter secretary about it.)
- Forty-eight percent stated they would join their present chapter again and 54% stated they would join another chapter.

## Take the hint

Three items emerge from this initial set of statistics — active participation in the

chapter, emphasis on competition and pay-as-you-go program. Let's take them one at a time.

Active participation in the chapter — many members are asked to join, yet few are involved. It's interesting to read that members with eight or nine years in the Society have never served on a committee or ask to serve in an administrative office. There are a possible 83 positions in a chapter that a man can participate — more than enough for most chapters. It's imperative that everyone become active in keeping a chapter running — from a two-week member to a 20-year member. There's something for everyone.

Emphasis on competition — many will argue that competition is healthy. It's up to the chapter administration to decide what's best for the chapter — and asking the members for their input is vital. Competition has its place in a chapter program, and should be valued as such. Competition is the "snapshot" in a chapter's musical progress, not the total plan. The contest and judging program is designed to encourage chapters to become musically active and inspires education of our style of singing. To place all the eggs in the competition basket will drive away those who enjoy getting together just to sing. Be sure the proper percentage of emphasis on competition remains in check.

Pay as you go program — this is a nifty little program to relieve the burden of once-a-year dues payment. The concept is the same for your loan payment, house mortgage and credit card deferrals — you pay a bit at a time throughout the year while enjoying the benefits. Chapters using the program find it useful and encourages 100% retention. Regardless of financial status, the plan has advantages for each member. The easiest way to initiate the program is to place your chapter officers and board on it. Eventually, the idea catches on.



## INSTITUTE OF LOGOPEDICS "More Precious Than Gold"

### Celebrating 50 years of service to the communicatively handicapped . . .

Celebrating 50 years of service to the communicatively handicapped . . .

1984 is a special year for the Institute of Logopedics because this is its 50th Anniversary of providing services "more precious than gold" to children and adults throughout the world.

In 1934, Martin F. Palmer, founder of the Institute, and William Jardine, president of what was then the University of Wichita, entered into an especially important agreement. This agreement established a speech clinic and an academic program for the training of speech clinicians. In the years that followed, this fledgling program evolved into the world's first residential center devoted entirely to the study and treatment of language and speech disorders. After fifty years, the Institute has continued to grow by expanding its horizons without losing sight of its original and maintained purpose: the study and treatment of communicative handicaps.

LOGOPEDICS, defined in Webster's Dictionary as the study or treatment of speech defects, was a term known and used extensively in Europe, and chosen by Dr. Palmer for the institution he developed and for the new professional speciality which developed at the University of Wichita. Though "logopedics" has international usage, its only common use in the United States is as the name given to the program and facility in Wichita. The program and its name are,

however, well known to those in professions serving the handicapped. They also have special meaning to the more than 50,000 persons who have been treated at the Institute as well as many thousands of others, who, like the members of SPEBSQSA, have been patron supporters of the work at the Institute for many years.

The Institute has made a number of landmark accomplishments in its history, especially as a progressive influence on the development of the speech-language profession and in its innovative methods of providing therapies to the communicatively handicapped. In 1948, when the Institute's residential facility opened its doors, it was the largest of its kind in the world with 42 buildings situated on a 40-acre campus; it was the only one providing a full range of services with a focus on speech disorders.

During this same year, Dr. Palmer was honored by being elected national president of the American Speech-Language Hearing Association (ASHA). At the time, there were at most several hundred individuals engaged in the speech-language pathology and audiology professions, and even fewer members of the professional association. Today, this professional speciality is represented nationally by 40,000 members of ASHA and some 80,000 to 100,000 trained specialists serving the communicatively handicapped.

The 1950's and 1960's brought increased enrollment which necessitated expansion of facilities. At the same time, the Institute attracted extensive international attention, especially in India and Japan. National leaders and ambassadors from those countries came to Wichita to observe the Institute's work

firsthand. Dr. Palmer also traveled to those countries to assist in developing programs for treatment of speech and hearing disorders.

In the early sixties, Dr. Palmer was a leader in developing national professional standards for accrediting clinical services and professional training in speech pathology and audiology. Soon thereafter, the Institute was one of the first facilities in the country to be certified by the Professional Services Board of the American Boards of Examiners of Speech Pathology and Audiology.

Children with cerebral palsy were among those to receive early special attention from the staff at the Institute. So unusual and impressive were the programs for these children, that enrollments came from coast to coast and from foreign countries. When the Institute staff began to print and distribute reports on their work with cerebral palsy, the *Cerebral Palsy Journal* was born and the seeds were planted for what became the national United Cerebral Palsy Association. Ultimately, national interest produced hundreds of programs across the country where the needs of children with cerebral palsy were met in their own communities with the resultant reduction of enrollment at the Institute . . . a pattern to be repeated many times over as programs developed at the Institute were duplicated elsewhere.

Another example of the innovative leadership of the Institute was the use of music in work with children who had severe multiple communicative handicaps. Music proved to be a surprisingly effective means of reaching some children on whom all other methods had failed.

By the early 1960's, news of the Institute of Logopedics and its work



The Institute of Logopedics . . . as it appears today (far left), and when it began in 1934.



reached the leadership of SPEBSQSA who were at the same time committed to identifying a national service project. The theme of music in work with the handicapped sparked special interest. The Institute's emphasis on communication skills obviously paralleled SPEBSQSA's dedication to communication through music.

In 1964, the Society selected the Institute as its International Service Project and adopted the slogan "We Sing. That They Shall Speak." Without question, the Barbershoppers' selection of the Institute was one of the most significant events in the Institute's history. The Barbershoppers' record of over \$5 million contributed, and their certain knowledge that thousands of lives have been touched by their support amply establishes this fact. The names "Barbershoppers," "Harmony Foundation" and "Institute of Logopedics" certainly represent humanitarianism at its best.

An area of recent interest at the Institute for Harmony Foundation is in research. In 1978, the Harmony Foundation became a founding sponsor of the Institute's Research Division and in 1982, the Foundation co-sponsored a national conference on tactual communication which was held at the Institute. Leaders in the field from universities such as Johns Hopkins, Massachusetts Institute of Technology, California-Berkeley, Miami, Washington and Queens University in Canada attended.

This support has served as an important financial base for research activities which have led to recent recognition of the Institute's Research Division by the U.S. Department of Education. In the fall of 1983, the Institute was issued a grant by the department

The year was 1977 when Institute Director, Dr. Frank R. Kleffner (right) presented the Martin F. Palmer Humanitarian Award to SPEBSQSA for the second time. Readle Wright, SPEBSQSA International Service Chairman (center), and International President Sam Aramian accepted the award for the Society.



which has enabled the research staff to further study tactual communication devices.

The Institute has proven itself a leader in providing programs that have convinced the public that early intervention in the lives of handicapped people is a worthwhile investment. It plans to continue that leadership in the future . . . a future in which the Society continues to be a vital partner.

The area that the Institute envisions to be of increasing importance is providing a combination of medical knowledge and behavioral services, coupled with the most innovative methods of educating the handicapped. Its goal, once again, is to "be the leader in the advancement of practices and the growth of knowledge in the provision of services to handicapped individuals with communication disorders."

With a strong residential component enabling 24-hour observation and continuity of service in a home-like setting, the Institute is uniquely equipped to

provide quality demonstration programs and research combining medical, behavioral and educational services. The commitment to the development of communication skills helps to establish and reinforce its role within the service context. It is this commitment that helps to establish the Institute's unique knowledge base.

The need for improved programs combining such knowledge has been documented both by those in the professions and those needing service. The "mission" is as clear now as it was 50 years ago . . . and the challenge is still a formidable one. Both the Society and the Institute have met challenges before. As partners they are uniquely qualified to meet the additional challenges which lie in the future.

All Barbershoppers should feel the genuine satisfaction of knowing that through their support of the Institute, they have helped many thousands of people to lead more meaningful and productive lives. The future offers many more such opportunities.



(above)

Janelle and Julie, two students in the Institute's Oral Hearing Impaired Preschool, were fascinated by Evergreen District Logopedics' Chairman Lee Wynne's mustache during his recent visit to the Institute for the 1984 District Logopedics Conference.

(left)

In 1968, International Vice-President Robert Gall witnessed the unveiling of the Barbershop Memorial Board at the Institute of Logopedics. The program honors deceased barbershoppers and others who have been commemorated by their friends through special memorial donations.





## HISTORICAL NOTES

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

In a Society like ours — after nearly 50 years — do we have, and do we recognize, heroes who occupy the summit of our respect and affection? Do we have — as did the ancient Romans — a “pantheon” in which to memorialize these men?

It is very easy to recognize and single out our Past Presidents and members of championship quartets; likewise those who have directed (some more than once) a championship chorus. And others of our past leaders also qualify — among them men like Deac Martin, “Molly” Reagan, and surely Bill Diekema who gave us “Keep America Singing.” All of these men are, or have been, well known.

Strange to tell the name of one of our greatest elder statesmen is scarcely known by our present membership. He is Jean Boardman, founder of the District of Columbia chapter, who died on May 12, 1984 after being bed-ridden for more than six years — during all that time unable to move or speak.

At the height of his powers in the 1940s and 50s, Jean Boardman was a leader to be reckoned with. He believed that the Society was best described as a “guild” of quartet singers.” But under his stimulus his chapter won the first International Chorus Championship in 1954, twice appeared with the National Symphony Orchestra in joint concert in Constitution Hall, and entertained at the White House during the Eisenhower presidency. He initiated the Harmony Heritage Series of barbershop harmony arrangements of good singable songs in the public domain and not subject to copyright restrictions. He served on the C&J Committee and helped to unravel its mysteries by making contest scores available for public inspection. He was first to propose that a new chapter serve a probationary period before chartering.

Jean Boardman served on the International Board, as Society Vice-president, and he could have been International President, but he declined. Within his beloved city of Washington the local chapter which he founded eventually spread out to six other chapters in the metropolitan area, and today more than 800 singers can trace a lineage back to one man who inspired a little group of 22 others in October 1945 to join with him in the District of Columbia Chapter.

At age 82, Past International President Phil Embury remains active at his retirement home in Leisure World, Mesa, Arizona. He organized, prepares arrangements for, and sometimes directs a barbershop chorus of retired men living in his community. This page would like to hear from other retirement communities where similar groups exist. QUERY: Should we give more attention to retired men in barbershop? We emphasize “Young Men In Harmony.” What about the rapidly increasing numbers of older men in our population?

As early as September 1942 the Society had an officially appointed Song Arrangements Committee. Members were: Embury, Reagan, Martin, and Thorne. Each chapter was promised one or two original arrangements each month “with an explanatory bulletin.” The first commercially published folio (sponsored by SPEBSQSA) also bears a 1942 date. The price was 60 cents and it contained 24 arrangements. However the first Society arrangement was mimeographed, not printed. It was “Sweet Roses of Morn” in Volume 1, Number 1, of BARBERSHOP RE-CHORDINGS circulated to all chapters, November 1941.

BARBERSHOP RE-CHORDINGS mentioned above was predecessor to the HARMONIZER as the Society’s official magazine. It was published three times — November 1941 (mimeographed) and printed editions in September and again in December 1942.

Reference to the “Woodshedder’s Guild” in a previous issue has brought to light copies of the manual, used by members of that short-lived organization — contributed to our archives by Walter Arvidson of Framingham, Massachusetts, and by Ken Haack of West Chicago, Illinois.

First mention of what later became “barbershop craft” (a term originated and developed by Dr. “Bud” Arberg) is found in a HARMONIZER item for February 1945. This mentions a scheduled pre-chapter meeting for the study and analysis of harmony in Pittsburgh, conducted by the chapter president, the late Maurice (Molly) Reagan.

From the HARMONIZER, December 1943: “It is conceivable that . . . the Society may in the future be the connecting link between whatever generation is current, the one preceding it, and the one to follow, as oldsters and youngsters group together in harmony . . .”

Sir Thomas Moore, the Irish poet, wrote “Believe Me If All Those Endearing Young Charms” in 1808 in tribute to his wife who was desperately ill with smallpox. He could not enter her sick room but legend has it that he stood outside her door and sang or recited the poem. A barbershop version of this song was first copyrighted in 1943 by an early Society arranger, Ozzie Westley.

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

# Schizo Phonics - 1

## British Navy - 0

By Chuck Nicoloff, tenor  
378 Southbury Court  
Schaumburg, IL 60193

Cane Garden Bay is a lovely paradise on the island of Tortola in the British Virgin Islands (BVI). This secluded, gentle beach, ringed by gracefully swaying palms could hardly have been a more unlikely place for the Schizo Phonics to challenge the best of the British Navy to a game of volley ball. What chance could the Schizo Phonics, those fun-loving kids encased in middle-aged skin, have against the finest, young British sailors? Yet, when the dust settled, the Schizos, in the finest tradition of John Paul Jones, languished in a resounding victory.

What, you may ask, were the Schizos doing in the BVI? On the other hand, what could be more appropriate than to find these nutty individuals in the coconut circuit? It all started with Craig Huotari, lead singer and sailor par excellence (or is it the other way around?) when he was exposed to a little too much sun during one of his annual sailing trips among the islands. During a lapse of lucidity, he decided that it was time for the entire quartet to join him on one of his adventures to enjoy the sun, snorkeling, scuba diving, and most of all, to introduce barbershop harmony to the BVI. He convinced former bari, Don Reid, also an avid sailor and scuba diver, of the merits of such an adventure.

So after several months of planning, threatening to sing on key and to use proper vowels, the rest of us agreed to accompany him. We set sail from St. Thomas aboard the *Malia*, a 53-foot Pearson sailboat. On board with Captain Pat and cook Sheron were Craig and Don, John Gatto (former bass of the Schizos), Dick Munter, (current bass), Chuck Nicoloff (tenor), and Jack Gatto (son of John and a long time barbershop aficionado).

The third day we pulled into Drake's Anchorage at the furthestmost island of



Schizo Shipmates (from l. to r.) Don Reid, former quartet baritone; Dick Munter, bass; Craig Huotari, lead; Chuck Nicoloff, tenor.

Virgin Gorda. We went ashore that night to a resort called "Bitter End" for some libation and R&R. It was a beautiful, quiet place to eat, drink, relax, and sing. When the first chord sounded, we knew we had found a home. American and British alike gave a rousing welcome to the good old barbershop style. Three hours later, a bit hoarse, well plied with soda pop containing olives (a local custom), we left many new friends to return to the *Malia*. It was like old home week. Music is truly a common demonstrator in our troubled world.

The next day Craig and Don dived to a Spanish Galleon which sank in 1740. In the meantime, Chuck, Dick, John and Jack went snorkeling and exploring a beautiful nearby reef and bar (sand bar). That evening the Schizos joined many others at another resort. After much singing we joined a shipboard party and sang until the wee hours. Happy and tired, we left our new-found friends (three boat loads), who then followed

us around the BVI for most of the trip.

Next night at the "Last Resort," we first met up with the officers and men of the *HMS Plymouth* (some of whom we were to meet later in the infamous volleyball game). These typical sailors, out for a good time, together with many civilians provided a very good audience. The Schizos put on a half-hour show under the most primitive conditions, even though there was a stage and a mike. We sounded good, but a nearby billy goat tried to harmonize with us. (Like most leads, he didn't know the words.)

After a midday stop at Sandy Cay to sun and frolic, we dropped anchor at Cane Garden Bay. That afternoon we went ashore and our British friends made their big mistake in challenging the Schizos. Joined by two of our new friends from Virgin Gorda, and cheered on by a Swedish rooting section, we proceeded to convince everyone that not only were we great singers, but also devastating athletes.

The victory celebration at Stanley's Bar lasted many hours and tales of clever plays and great shots were recorded for posterity. When we left the next day we sailed around every ship in the harbor singing "Goodbye, My Coney Island Baby" while dressed in our Gay Ninety bathing suits.

The return to St. Thomas after eight days at sea brought us all closer together, which necessitated copious quantities of cologne and deodorant (have you ever gone that long without bathing?). All agreed it was the trip of a lifetime. Captain Pat said we had to be the Charter of the Year.

So, if your quartet ever has such an opportunity, don't hesitate . . . . . But beware! Since the British sailors want revenge, you might practice your volleyball!

# Where Are They Now?

Contact Forrest Haynes  
420 Monticello Drive  
Altamonte Springs, FL 32701

Under the banner headline "Chicago's Mid States Take Crown," the 1949 HARMONIZER article continued "those incomparables, Chicago's Mid States Four, song-and-dance men and by most exacting standards, serious harmonists, made their third medalist flight at Buffalo and took it proudly to Chicago..."

They achieved third place in 1947 and second place in 1948 before becoming the 11th International Quartet Champions.

Aside from their comedy style, the Mid States are remembered for their 24,000-mile trek to 33 shows for more than 52,000 United Nations troops during the Korean Conflict. HARMONIZER articles in the 1951 issue show nine pages of narration from Jerry Beeler (past international president and close friend of the quartet) about the antics of the quartet through Japan and Korea. In fact, the Society produced a film, named Operation Harmony, cataloguing the Mid States Four and this tour.

The quartet officially went off the show circuit around 1966. Yet, they had a reunion in 1967 just to revive some show memories. They retired soon after this reunion.

They came out of retirement to perform at the 1983 Seattle International Convention for the Association of International Champions show. The quartet has one personnel change, the bass. Here's the latest information on each quartet member, who are now all Florida residents.

**Forry Haynes, baritone** — The Hoosier State claims Forry as a native son. Born near Terre Haute, Indiana, he was readily adaptable to show business. As part of a four man combination, his unit was one of the last of the old Keith road show circuits on stage and in radio. His previous training with road shows qualifies him well in the "hot spot" of baritone harmony. With a natural flair for comedy and a dead-pan expression, his audience

appeal is tremendous. Forry is now retired, spending his time with his many hobbies.

**Phil Hansen, bass** — Born in Manitowoc, Wisconsin, Phil comes from a singing family. He is a veteran of several quartets, most recently, the Memories and Madness Quartette. In addition, he is Chorus Director of the Greater Canaveral Chapter. Phil is manager of Data Processing for Boeing Computer Support Services.



1941 Champs — Mack, Haynes, Mendro, Gracey

**Bob Mack, tenor** — Bob started his singing career with his first breath in the hinterland of Fennville, Michigan. He settled some time later in Chicago where he spent all his spare time studying voice. An engineer and instructor in electronics, radar, hifi and television, he continues to be active with his Remack Electronics Company.

**Marty Mendro, lead** — During Marty's younger years, the major portion of spare time was spent as soloist in church choirs and organizing dance bands. Born and raised in Chicago, he spent the war years at Bell & Howell Co. There he was introduced to the appeal of barbershop harmony and after struggling through simple barbershop songs, he gained the keen interest that stays with him today. He is at his best as M.C. for the quartet, mixed with fast ad libs and comedy bits. Marty is a Systems Sales Consultant with Southern Photo & News, Inc. of Tampa, covering the ten counties across Central Florida.



1984 (l. to r.) — Marty Mendro, Bob Mack, Forry Haynes, Phil Hansen



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# Tips from a seasoned traveler

By Don Richardson  
3006 North 15th Avenue  
Phoenix, AZ 85015

Many of you are not experienced travelers and thus are in for difficulty if you decide to fly with any frequency. As seasoned travelers have learned the hard way (through experience) that flying can be hazardous, this article can help you prepare for some predictable occurrences which otherwise might be severely traumatic.

The first thing you need is a good travel agent. This will save you time and telephone calls in trying to deal with the airlines direct. It would be useful if you had something to hold over your agent's head like blackmail or something comparable. If not, you'll have to hope that the fifteen percent the agency earns will be sufficient. One thing you might consider is supplying your agent with two tickets to your annual show (and coercing him/her into buying an ad for the program).

There are times when your flight times will be changed and you have to have contingency plans, but I'm not efficient at dealing with those — I get hysterical — so let's go on. We'll assume your flight time will be honored.

## Arriving at the airport

Always arrive at the airport one hour before the scheduled departure time. This will allow you time to argue with redcaps and ticket stand people, time to drink if you need, time to unload your pockets at the security checkpoint, and time to stand in line to get preferential seating.

Do not check your bags if they are valuable to you or if you want to see them again. Coming home, some travelers have checked heavy duty garment bags through. That was a mistake. They lost two of the hanging hooks from the bags, and one bag was ripped out at the seam. A steamer trunk normally has one of the metal reinforcing corners torn off entire-

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## The important thing to remember about traveling...it's simply a means of killing time.

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ly. Of course, you can look properly worldly when you claim your bags at the carousel, so if you're good at that, why not fill one that is disposable with bricks? As you pick it off the carousel, make appropriate noises of disapproval and beg for sympathy.

Standing in line is one of the things airline people (and many other people in this world) do subjugate us. You are obviously at their mercy if you have nothing to read or nothing to occupy yourself. This is why newlyweds are impervious to waiting in lines — they're busy. But another way to get around these people is to sing. (That's how traveling as a quartet has its advantages.) Not only do you get to rehearse or perform, you also give other people standing in line something to do (except for the newlyweds, of course).

## Entering the plane

As you enter the airplane, take a second or two to read the flight attendant's name tags. If there's a beauty queen among them, and there generally is, ignore her. Everyone else will be concentrating on her. Pick out the sisterly-looking one and focus your charm on her. She'll treat you right as a result.

Once you're on the plane, do not stampede for your seat. You won't be able to find it immediately anyway. Take your time in looking. Act as if you really are not concerned about the airlines having issued someone else an

identical seating pass for your seat. Be suave and at ease. When you do find your seat, ask someone sitting next to it casually, "Is this seat taken?" Usually that person won't answer, so you'll have to answer yourself, "Why, no, it isn't. Would you like to sit here?" Then answer, "Well, thank you, I certainly would." This also serves to divert people's attention away from their stomachs and toward you. As you're a performer, it doesn't bother you.

You must never tell anyone you're flying for the first time. It is very gauche to fly for the first time. No one does it. Be the seasoned traveler and know what to expect.

After you are seated, you must page through the airline public relations giveaway magazine, and sky-high merchandise catalog. These publications are put out by retired pilots and flight attendants who can no longer push a gurney full of soft drink cans; that explains their focus on flying and their lack of interesting reading matter. Occasionally, they slip an article in on you which you will have to read. Even so, it won't take long because these people know your attention span is short, and so the articles are usually less than two thousand words.

When you've finished scanning the magazines, it's time to get ready for take-off. Pull the heavy, thick plastic card out of the pocket directly in front of your seat. Listen for the amplitude of the plane's engine to go up sharply. As soon as it does, the flight attendant will mumble into the microphone about emergency exits and oxygen masks. This next part will take some doing as it's impossible to understand her, but try to follow along and demonstrate as she does. When she holds up the card, you hold up the card. When she indicates the emergency exits, you indicate the emergency exits. If you have an extra safety belt, this is the

time to take it out and hold up and show people how easily it unfastens. An oxygen mask would be useful at this time, too. Do not detach your seat cushion to hold aloft to demonstrate its flotation qualities; airline people do not like this. When the flight attendant is finished, applaud her. Cries of "Hurrah," and "Yea," are in order too, but generally these are too involving for the other passengers.

Since the airline people know that the magazines they provide you won't keep you occupied long, the first thing the flight attendants do is distribute those snake-like earphones. All of us like to fly the airlines that have the comedy channel because we like to laugh, and also because nobody else seems to listen to that channel.

Soon after you receive the earphones (in an hour or so) the gurney cart with the cans of carbonated water and sugar will arrive. Do not take your earphones off until the flight attendant is standing there speaking to you. Then say, "Huh? What?" This will cause her to remember you and maybe give you an extra bag of peanuts (or skip you entirely; either is advantageous). No matter what you order, always ask for an extra bag of peanuts. It will help to stave off the hunger in case you are served a meal. If you aren't served a meal, this is less critical.

In about three hours, the attendants will have to serve the food to use it up. They can't fly into the airport with all that food left over so they eventually distribute it. If they serve roast beef, say, "Aw, I heard there was chicken on this flight." If it's chicken, say, "Aw, I heard there was roast beef on this flight." If you decide to protect your health and not eat, don't say, "No, I'm not hungry," when they ask if you'd like to eat. Say, "I've decided to eat out," or "Where's the nearest delicatessen?" or "If I eat one more airline meal, I know I'll throw up." This last line should be delivered loudly enough so other passengers can hear it too.

After you've finished your meal, it's time to go to the lavatory. Don't question whether or not you need to; everyone does it so you must too; it's one of your

duties as a seasoned traveler. You don't really have to use it; just stand and try to turn around. If you can manage that, you need to eat more. After a few minutes inside the lavatory, you can be sure there will be a line of people waiting outside so you can leave.

### Landing

Coming into the airfield for a landing is important to you as a seasoned traveler. If you're sitting next to a real novice, clasp your hands and look heavenward while mumbling inaudibly. This will be more effective if you have beads to tell. If your traveling companion is not a beginner, don't make a big thing out of the landing. "Oh, we're coming in, huh?" is all you need to say. If the pilot makes a passable landing, you aren't obligated to say anything. If it's a good landing, applaud. If it's a very shake one, say (loudly), "Well, at least he got us down."

Now get ready to bolt for the exit. No one who flies on an airplane wants to be the last one off, even the pilot. You can show the other passengers up by loudly clicking your safety belt open and shut. This will make them think you're going to beat them, and they'll quickly unfasten their belts and begin rummaging in the overhead compartments for jackets and melons and midgets. This will cause the flight attendants to announce, "Please remain seated until the airplane has come to a complete stop."

When the plane does stop, don't get up. This is quite effective for stymying people on the inside of the plane, so try to get an aisle seat. Cross your legs so they can't get over you and stare blithely ahead while whistling or humming the theme from *Exodus*. When it appears that the rush is over, stand up and look under your seat to make sure you haven't forgotten anything. Just as your fellow passenger is about to leap over you, step backwards into the aisle, saying, "After you, after you."

### Finding your luggage

The only remaining part is claiming the luggage you checked. Claiming bag-

gage has its rules just as all of the other aspects of flying do. First, everyone must crowd around the baggage carousel, even if people are three and four deep. It's not important whether you have bags to claim; what is important is that you be there amongst all the action. Most of the time you will not have to concern yourself about this as the airlines and airports hire retired winos to clog the flow of traffic. These people are paid to stand near the carousel, blocking your way and your vision. After you have your luggage, they will run out to their cars and get into line to get out of the parking lot, making you wait again.

Airline travel is like teasing; it's not to be taken seriously. As soon as you take it seriously, they've got you and you've lost. Treat it all as a joke, and they have no control over you. But once you begin to react to the waiting in lines and other inconveniences, you haven't a chance of winning. Above all, never make a complaint.

The important thing to remember about traveling by airplane is that it's simply a means of killing time. Forget this and you will not enjoy flying. Good luck!



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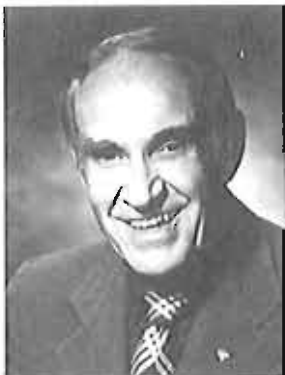
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# New Music Notes

By Dave Stevens  
Music Services Assistant

The music in this issue is **CUDDLE UP A LITTLE CLOSER, LOVEY MINE** (Society catalog No. 8083 @20 cents), written in 1908 by Otto Harbach and Karl Hoschna. Author Harbach collaborated with such musical greats as Rudolph Friml, Vincent Youmans, Jerome Kern, George Gershwin, Sigmund Romberg and Oscar Hammerstein. Composer Hoschna, who played in Victor Herbert's orchestra, wrote a dozen or more songs that were published — "CUDDLE UP-----" being the biggest hit by far.

Curiously, there are published "charts" (the piano/vocal sheet music) with two entirely different verses to the song! The quartets I remember singing this song used the verse with the lyric, "Sitting here before the embers, watching pictures fade and glow." But arranger Burt Szabo has used the original verse (which fits the refrain much better) and has done a very tasty arrangement of this famous melody.

With the announcement that the 1949 International Champion Mid-States Four is now back in business, we decided to use a picture of the original foursome on the title page of the arrangement. Bass Phil Hansen is singing with the quartet now (see the article on this famous group elsewhere in this issue).

## HARMONIZER RELEASES

Songs released in the first half of 1984 included:

**THANK YOU (7545 @20 cents)**, an original barbershop song by Dave Briner, certified arrangement judge and long-time quartet man. Your quartet and chorus should have this song in the repertoire for those occasions when you want to acknowledge those wonderful wives. This song will be featured in the 1984 Harmony College show and was in your January/February HARMONIZER.

**MY WILD IRISH ROSE (8081 @20 cents)**, arranged by Don Gray. Literally everyone wanted to sing the fine verse of this old chestnut, but had no arrangement of it. So when the Roaring 20's (with Don on tenor) introduced this great arrangement in contest several years ago, it went to the top of the barbershop hit parade. You have this little beauty in your March/April HARMONIZER.

**THE STREETS OF NEW YORK (8082 @20 cents)**, arranged by Burt Szabo and distributed in the May/June HARMONIZER. A fine arrangement of a well known tune from Victor Herbert's "The Red Mill," and very probably one of the few light opera (operetta?) songs that will adapt well to the barbershop idiom. This is another song which will be in the 1984 Harmony College show.

## MUSIC SUBSCRIPTION RELEASES

There were thirteen songs released in the Music Subscription plan (still only five dollars for the next fifteen songs).

**ROCK-A-BYE BABY DAYS (7177 @50 cents)**, arranged by our International C&J Chairman Lloyd Steinkamp. The release of this song was first reported in the July/August, 1983 HARMONIZER and again in the January/February, 1984 HARMONIZER. It became a reality (finally) early in the year and was well worth waiting for.

**LET'S TALK ABOUT MY SWEETIE (7178 @50 cents)**, was released along with "Rock-A-Bye Baby Days" and suffered the same long, drawn out journey from manuscript to printed copy. A great song (in my humble opinion) made famous by the Four-Do-Matics quartet, Evergreen District Champions in 1957.

## 16 good barbershop numbers.. and we hope to keep the production line moving

**ANY LITTLE GIRL CAN MAKE A BAD MAN GOOD (7183 @50 cents)**, is a fun song — and we're all looking for those. Staffman Burt Szabo found this song somewhere in a dusty back room and couldn't resist arranging it — and it may turn out to be your favorite novelty number!

**ALABAMY BOUND (7184 @50 cents)**, another fine arrangement by Burt Szabo and the first legal barbershop treatment of this song. It is a "must" number in your repertoire — most audiences recognize this one.

**I'M STILL HAVIN' FUN (7185 @50 cents)**, a song for us "older" members, or for kids who want to have some fun pretending! This song was the hit of the 1983 Harmony College quartet jamboree and was the brain-child of Frank Marzocco and Joe Liles.

**WHERE HAVE MY OLD FRIENDS GONE? (7186 @50 cents)**, is a companion piece to "I'm Still Havin' Fun" and gives you a built-in package, again courtesy of Frank and Joe. We've heard from a lot of satisfied customers on this one.

**THERE'S NOBODY ELSE BUT YOU (7187 @50 cents)**, by Bob Godfrey and Lou Perry. You can hear it on the "Top Twenty Quartets of 1983" recording. This song is the latest of a long series of hits by these two famous Barbershoppers — a nice ballad and worth learning.

**I'D LOVE TO MEET THAT OLD SWEETHEART OF MINE (7188 @50 cents)**, arranged by Lou Perry. The 1983 International Quartet Champion Side Street Ramblers sang this one on their climb to fame and it's a song that just "feels natural" for barbershop.

**WEDDING BELLS ARE BREAKING UP THAT OLD GANG OF MINE (7189 @50 cents).** As is so often the case with well known and sung-for-years songs, you really can't give just one arranger the credit. I suspect this melody has been arranged by more arrangers than any other — everybody's done it! But this is the first published barbershop treatment of it — the song should be in your repertoire.

**SOMEBODY STOLE MY GAL (7030 @50 cents),** arranged by Ed Waesche. Part of the on-going plan of the music department at Harmony Hall is the revision and re-release of many of the barbershop standards. If you have the 1963 arrangement, it's interesting to compare it with this brand new treatment.

**DADDY, YOU'VE BEEN A MOTHER TO ME (7014 @50 cents),** another re-release of an old standard, arranged by Tom Gentry. This is a tough melody to arrange, believe me, and Tom has done a great job on a song that has always been a quartet favorite.

**BROADWAY ROSE (7049 @50 cents),** a third re-release! Always a popular tear-jerker, this brand new arrangement is by Dennis Burnett, a new name on the list of published arrangers. Music director (Oakland-East Bay, Cal. chapter) and quartet man (Western Sun), Dennis developed his arranging smarts in Society schools — and he's done a nice piece of work here.

**HOW 'YA GONNA KEEP 'EM DOWN ON THE FARM? (7190 @50 cents),** is a "composite" of several arrangers. The arrangement the Society published in Songs For Men, Book 9, in 1956 (now out of print) was done by Lyle Pilcher. This re-release retains a lot of the creative ideas Lyle had in the old arrangement.

So that's sixteen good barbershop numbers in the first half of 1984 and we hope to keep the production line moving. Songs from the Harmony College show will be available as soon as the script is sent out. Society Manager of Audio-Visual Services Gary Stamm has written a great show (as he did last year) and will mail the script and production ideas out in the fall — your chapter will certainly want to consider the show for 1985.



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# The Way I See It . . .

By Keith Jones  
355 Benner, No. 41  
Houston, Texas 77060

My story is typical of many whose barbershop "career" began by chance. I saw a sign outside the city recreation center in Alexandria, Va. that proclaimed "Wanna Sing? Barbershop Chorus meets here, Tuesdays, 7:45 p.m." Never having heard such a chorus, curiosity overcame fear, and the next meeting night I showed up promptly at 8:05 p.m. Later, of course, I found out that lack of punctuality is a natural character trait among Barbershoppers.

I came upon five or six men standing on the steps, and asked the classic question, "Is this where I can find out about barbershop music?" The reply was, "Here, sing this (now forgotten melody)." Three other guys added the harmony, and boy, was I ever hooked! With Alexandria, I participated in contests at the division, district and international levels, several extremely popular chapter shows, social events, and the best after- and ever-glow just about anywhere!

The thought of leaving the "Harmonizers" during preparations for international competition nearly led me to reject a transfer to Texas that was a major career opportunity. Throughout most of 1980, I found myself misty-eyed whenever I heard a contest or a repertoire song from my home chapter. Of course,

I'm still not fully reconciled — those guys are my family, and whenever I visit, I'll just be going home again . . . But then, Barbershoppers are family everywhere.

I've visited with chapters in at least seven different states from coast to coast, and it's the same everywhere I've been. From the small-town chapters which sing only the old songs, to the large, dynamic choruses, each group has a number of men who love to sing, to be in good fellowship and to entertain. These guys genuinely enjoy introducing other people to our hobby, and somehow the friendliness is contagious (the only "social disease" you ever *want* to catch!).

Why is the singing of barbershop harmony such a compulsion for so many people? What about other popular hobbies and avocations — bowling, softball, golf, square dancing, etc? Perhaps it's because of the interdependency (if you will, the *intimacy*) of singing without instrumental support.

This mutual give-and-take is apparent both in quartet and chorus activity. Of course, each of us knows several quartet members who become and remain close friends for life. (Do you suppose those who don't have perhaps managed to find out a little too much about each other?) Sharing the music and creating

those wonderful (and a few less-than-wonderful) chords develop feelings of comfort and closeness . . . and strong friendships.

For many of us, these effects are multiplied through chorus membership. Not only do you as a singer have a relationship with all the other guys singing your part (occasionally, even the same notes!), and with all the fellows singing the other three parts, but also with the director, the stage presence honcho, coaches, critics, visitors, fans and casual observers.

Each man is a vital part of a complex organism that is more than the sum of its parts — the group seems to have a life of its own! This symbiosis is rarely obtained through other hobbies, although professional sports teams sometimes achieve similar results with time. You may even get a little taste of it from your league bowling team, at least as long as you're winning!

The difference is that in barbershop-ping, we achieve that camaraderie, that sense of unity, almost immediately upon contact with fellow hobbyists. Of course, conflicts over personality, style, and other differences continue to occur, and not all Barbershoppers live happily ever after. But come to think of it, *most* of us do!



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

If your address changes before convention, please send a special notice to SPEBSQSA CONVENTION OFFICE

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# Record Review

By Don Richardson  
3006 North 15th Avenue  
Phoenix, AZ 85015

*Don Richardson, a Barbershopper since 1965 and a Society member since 1969, recorded "Close Harmony," a weekly half-hour of barbershop music in stereo for 11 years. He alone is responsible for choosing the records to be reviewed in this column, and the opinions expressed are solely his.*

For years the Land O'Lakes District was known only as the home of the Schmitt Brothers since the 1951 International Champion Quartet was the district's only winning group. In 1975 the Happiness Emporium changed that. They let everyone know that the Land O'Lakes can produce its champions, too. Since then they have continued to sing and perform, releasing a total of four albums. The latest is called "Humble."

The title of the album comes evidently from the song "It's Hard to Be Humble." The song is a good-natured spoof of the quartet's quite estimable talent, and it is not at all aggressive or gauche. This quartet has never appeared to me to take themselves too seriously, and I am reassured all over again in listening to this song. It sounds Country and Western, and they have fun with it, singing it quite lugubriously as an obvious put-on. (The reverse side of the jacket offers a little joke to go along with the song.)

In all, this record offers a total of sixteen songs in eleven singles and medleys. "The Girl Medley"—"Melancholy Baby," "Girl of My Dreams," and "The Girl That I Marry"—I especially like as it is sung quite well and with a very delicate touch. Songs like these deserve reverent treatment. "Firefly" reminds me of the Four Rascals' performance a couple of decades ago, but this is a new, spirited arrangement that doesn't suffer by comparison. "For All We Know" impresses me, too, for its sincerity of presentation. It's sung with real heart.

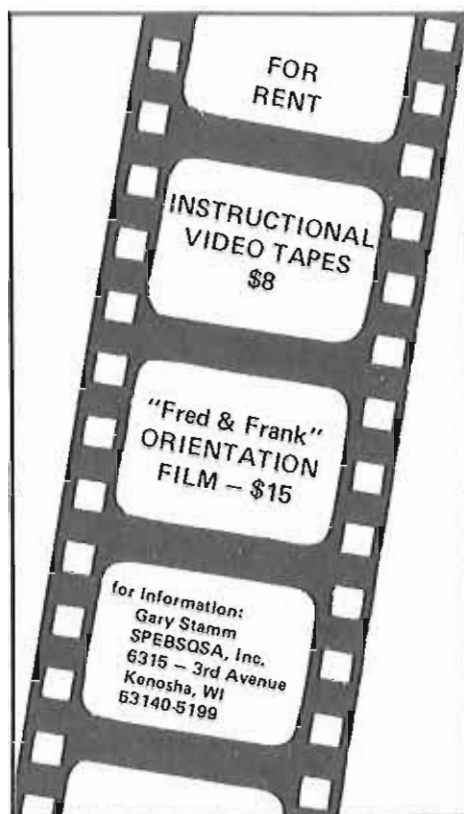
There are many songs here: "Happy

Days Medley," "Moon Medley," "As Time Goes By," and a "Postlude"—"May the Good Lord Bless and Keep You," and "Let There be Peace." For the listener seeking contemporary songs, the Happiness Emporium offers "Evergreen," "I Write the Songs," and "Try a Little Tenderness." "Evergreen" is the loveliest of these three, I think, as a romantic's love song featuring a solo and re-recorded trio accompaniment.

In case you haven't determined it yet, I like this album. I'm pleased that this past international champion quartet didn't choose to record a predominance of "other" songs. As the liner notes (by Bruce Churchill) say, "A blend of the Contemporary, the Humorous and the Barbershop style make this pressing an absolute must for the Happiness fan!"

However, I'm disappointed that the song titles on the jacket are not accompanied by credits for arrangers, composers, publishers, or dates. I know how much work gathering this information is, but if barbershop records are ever going to be treated seriously by anyone except us, we ought to insist on crediting the people responsible for giving us the music.

"Humble" is the fourth Happiness Emporium album. The others are "Right from the Start," "Rise 'N' Shine," and "Now & Then." All are available yet in LP album, cassette or 8-track (except for "Humble" — not available in 8-track). Send \$8.00 for any album, \$15.00 for any two, or \$7.00 each for three or more. Order from Emporium Records, 1425 N. Innsbruck Drive, Minneapolis, Minn. 55432.



## INSTITUTE OF LOGOPEDICS

Contributions through May

CARD	\$ 6,860
CSD	3,970
DIX	6,266
EVER	6,509
FWD	23,509
ILL	6,331
JAD	5,148
LOL	10,590
PIO	2,848
MAD	32,012
NED	17,940
SLD	6,568
SWD	2,449
SUN	8,500
RM	4,257
Others	5,090
<b>TOTAL</b>	<b>148,847</b>

NOTE: 1984 contributions are \$7,400 more than 1983 at this time

# News About Quartets

The 1983 International Quartet Champion Side Street Ramblers made May 12th a long-remembered day in East Texas Barbershopping. Forty-five enthusiastic members of Tyler, Longview, Kilgore and the surrounding Texas area were treated to a full day clinic by the quartet. In addition to the 6-1/2 hours of classwork, the quartet entertained the group. The Longview, Texas SOUND CONNECTION chorus, under the direction of quartet tenor Keith Houts, gave their first public performance on June 30th . . . guess who was the featured quartet?

The Cleveland East Suburban chapter added some distinction to the JAD's "Past President's Award" for outstanding quartet of the year. The chapter booked the 1982 recipients, Bowery Boys, to the annual show in order to present chapter quartet, Crooked River Music Company, the 1983 honor. This brought additional hometown praise to the hometown boys.

Music educators attending the annual Vermont Music Festival were treated to a barbershop singing seminar by an educators quartet, A Great Idea. The quartet sang a variety of songs and included an explanation of our singing style in the repertoire. This shows that music educators have an interest in promoting our style with their students. The quartet name reflects the general opinion — a great idea!

Have you been sitting in a doctor's office recently? Then you may have seen the December issue of *Medical World News* featuring Montgomery County, Maryland chapter's own Scale Tippers quartet. The quartet was used for an SK&F Labs of Carolina product, Tagamet.

Word is out that Mid-Atlantic District's international quartet competitor Friends of Yesterday is hanging up the pitch pipe. Seems Gene O'Dell is moving to Florida. Competitors in seven International conventions, they'll be missed.

Boise's production of Meredith Willson's "Music Man" has reunited Idaho's oldest quartet, the Gem Dandies. Registered in 1958, the quartet was charter members of the Boise chapter. They were a popular show quartet until 1965, when they retired. The quartet members are Bert Burda (tenor), Gayle Irvine (lead), Russ Fereday (baritone) and Gordon Eichmann (bass).

The great American pastime received a little help from a great American art-form as the Rousing 20s joined the Cincinnati Reds 1984 Opening Day festivities. The event was seen live on local television. The festivities included the 20s singing the National Anthem for the Reds-Mets game.

Enterprise Square, U.S.A. in Oklahoma City, Oklahoma, has a bit of barbershop harmony in it. Dedicated to the free enterprise system, an Enterprise Square display has four talking heads in dollar bills that sound remarkably like the 1980 International Quartet Champion Boston Common. In fact, the quartet made the tape many years ago.

Pioneer District, 1983 Novice Quartet Champion, Ivy League quartet has been busy lately — they were selected to appear on a Detroit-based talent showcase including such greats as Aretha Franklin and Tony Orlando. This, plus plans to sing at the World's Fair in New Orleans and make a record, has given them tremendous opportunities. For more details, contact Scott Turnbull, 308 Jarvin No. 10, Ypsilanti, MI 48197.

The Village Four quartet of Northampton, Massachusetts, has a special member — 90-year-old baritone Joe Lewandowski. A member since 1941, Joe brags of his former quartet, the Rambling Four which posed with Jane Russell during a 1944 show for troops at Westover Field. Also, the Rambling Four were early Society medalists. This tidbit was submitted by Mrs. Hal (Florine) Staab, wife of a past international president.

The University of the State of New York at Binghamton was treated to a night of a *capella* singing. The Binghamton Crosbys, the Harpur Harpeggios, a guest group from Princeton and another from the University of Pennsylvania joined the B.C. Connection of the Binghamton, New York chapter. According to contact man Jerry Schmidt, the show was called "Growing Ivy" and held in a large meeting hall on the college campus — and it was standing room only!

Members of the Close Harmony Tradition witnessed a marriage proposal. They were asked to serenade the girlfriend while the man assembled the "right words." The unusual twist is this was done in front of a local newspaper photographer! The story has a happy ending since the couple were married several months later . . . and the quartet sang at the wedding.

Reviving arrangements of Warren "Buzz" Haeger are the Geriatrics quartet from Kentucky. The age range of the foursome is interesting — a 70-year-old tenor, a 67-year-old baritone, a 69-year-old bass, and the "baby" of the quartet is a 65-year-old lead. They sing strictly for senior citizens groups, nursing homes and retirement villages.

The Muddy Creek Four of the Rockland County, New York area submitted a newspaper clipping about singing for a Blue and Gold dinner hosted by the local Cub Scouts. Seems also they did this event eight years ago. In both instances, they were hailed as the "highlight of the evening." They are also scheduled to perform for a luncheon of the Senior priests of the Archdiocese of New York — for the 12th consecutive year.

*Have any interesting anecdotes or happenings in your quartet life? Send them to the HARMONIZER to share with others.*

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# Chapters In Action

Under the guidance of the **Santa Ana, California** chapter, the first Young Men in Harmony quartet contest was initiated. Nine quartets appeared with top honors going to the "Barnacle Bills" from Pacifica High School. Second place went to the "Traditionals" from Savanna High School in Anaheim followed closely by the "Uncalled Four" from Canyon High School in the Anaheim/Orange area.

A very special offer for Harmony Week was arranged through The Pufferbelly Restaurant and the Cherry Hill, New Jersey chapter. A Barbershopper or friend dining at that restaurant would have 20% of the dinner check donated to the Institute of Logopedics. An interesting money raiser.

The **Orange Park, Florida** chapter had a busy schedule during their chorus contest this Spring. They competed on Saturday afternoon at the Lakeland convention site, scrambled to an adjacent building to perform for the taping of the Miss USA Pageant (per invitation) then hurried back to the Saturday night show to accept the championship from the afternoon session!

The **Princeton, New Jersey** chapter celebrated their 15th birthday and Harmony Month in fine style — they staged a preview of their annual show in the rotunda of the state capitol. To top off the event, a Philadelphia television station, a newspaper camera photographer and a radio station were there for all the action.

During Easter weekend, the **Peninsula, California** chapter pulled together 22 singers to record the song *I Love You, California* followed by a rehearsal and recording session of *California, Here I Come* — all for the California State Assembly to vote on which song should be considered the "state song." The

incredible part is the entire rehearsal/recording session lasted 3-1/2 hours. The next move? Preparing two more tapes for San Francisco voters to reconsider their city's song.

What started as a typical request for a singout blossomed into a train ride to the World's Fair. Thanks to the hurried leg-work of Dixie District's Carl Geenen, the Mississippi Gulf Coast area chapters (**Mobile, Alabama**; **Pascagoula, Florida**; **New Orleans, Louisiana**) and quartets did whistle stop performances along AMTRAK's voyage to the New Orleans World Fair. At each stop, the publicity cameras were waiting — not to mention the press car on the AMTRAK train filled with enthusiastic listeners.

**District of Columbia** chapter member Ed Walker is among 22 people given 1983 Washingtonian of the Year recognition. Not only is Ed a Barbershopper, he is also a weekend disc jockey for WMAL-AM radio. The selection was made by the editors of The Washingtonian magazine and the Downtown Jaycees. He has become one of the best known radio and television personalities in the nation's capital, and has been blind since birth.

Where can you put a show of nine quartets and 4400 people and guarantee them a great time? Why Disneyland, of course! This brainchild of Gary Krall of the **Long Beach, California** chapter (an employee of the famed tourist attraction) happened after nine months of careful planning. Strolling quartets and ringing chords were the order of the evening. The result? Disneyland's Entertainment office has contacted the other four nearby Los Angeles area chapters for more quartets.

Here's an inter-chapter visit that could only happen in the Maritimes. Bring to-

gether three Society chapters, an ice breaking ferry and salt water full of ice floes for an evening of singing fun. The three chapters were the **Prince Edward Island** chapter, the **Moncton (New Brunswick)** chapter and the **Amherst (Nova Scotia)** chapter. The ferry was bow-to-stern full of singers — and no one was sea sick!

**Sarasota, Florida** chapter's "Chorus of the Keys" sang at the Chicago White Sox training grounds for the Oldtimer's Baseball game. A televised game with 4,000 in the stands, the chapter also took advantage of the beautiful weather for some publicity pictures for their chapter files.

"Crusher" was her name and demolition was her game. Crusher was the **Barrie, Ontario** chapter entry in the demolition derby portion of the Barrie Fair. Twenty five members witnessed the event after chapter member (and car provider) Bill McKay prepared Crusher for the derby.

Cooperation of local officials and the **Jackson, Mississippi** chapter is growing according to member John Osborne. Seems the City Commissioner is a former member of the Society, his brother sings in the chapter, his father (now deceased) was a member, and the mayor was quite cooperative with special proclamations. By the way, John is the administrative assistant to the City Commissioner.

The Society's birthday was celebrated in fine style with a **Danbury, Connecticut** and **Manhattan, New York** inter-chapter visit. The chapters swapped greetings — Danbury had an oversized birthday card (about 3 feet X 4 feet) and Manhattan had an oversized birthday cake. Plenty of singing and celebrating for the 200-plus in attendance.

Charlotte, North Carolina chapter member Rev. Clifton Ervin sent a note about two coincidences in his life. In June 1956, he attended a general conference of his church in the Civic Auditorium in Minneapolis. Twenty three years later, he attended the Society's Minneapolis International Convention. Well, in July 1961 he was a delegate to the International Rotary Convention in St. Louis' Kiel Auditorium. And guess where he was this July exactly twenty three years later? Sitting in the same place for another International Convention!

The Central Wisconsin Symphony Orchestra and the Stevens Point, Wisconsin chapter combined for a second time to present a cabaret. The Barbershoppers started the evening with the Symphony following. The finale was a joint performance of the *Old Songs Medley* and *George M. Cohan Medley* combined with *America the Beautiful* and *The Battle Hymn of the Republic*. Quite a show.

The Coachella Valley, California chapter agreed to help a local Datsun dealer during his grand opening. Little did they realize that it was a three day marathon of singing, ribbon cutting, brass bands, television taping and a guest appearance by heavy weight boxer Gerry Cooney. You can bet no one dared sing "Goodbye My COONEY Island Baby."

The Dundalk, Maryland chapter challenges others to an interesting statistic. During a recent review of their membership roster, they found 49 active members who have been Barbershoppers for more than 25 years. Anyone willing to challenge that?

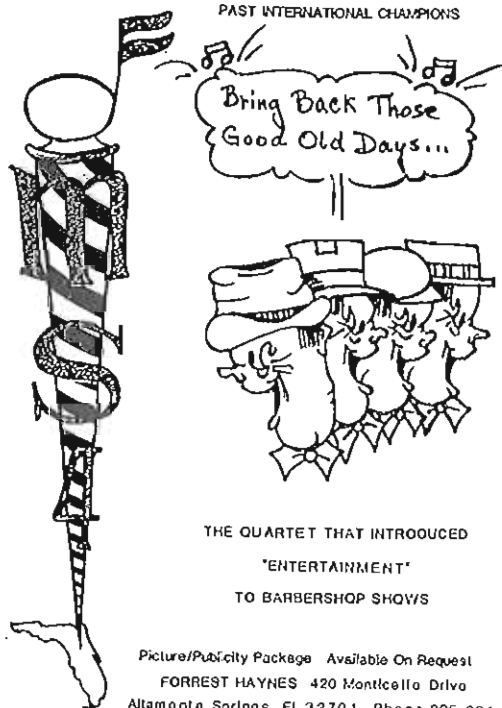
"Take Me Out to the Ball Game" was only one of many songs heard as more than 300 Barbershoppers and friends sang at a Milwaukee Brewers baseball game. Through the coordination of Rick Raulin of the Madison, Wisconsin chapter, 19 chapters sent members to this outing. The group sang the National Anthem, under the direction of the Society's Director of Music Education Joe Liles.

It might be summer now, but Ottawa, Ontario chapter members are making plans for this winter. A winter carnival, Winterlude, has a display of ice sculptures. In 1981, they sculpted an 18-foot barbershop quartet singing next to a 22-foot barber pole. The 1982 entry was a huge pitch pipe. The 1983 design was a quartet singing in a shaving mug (complete with overflowing foam). The 1981 and 1983 attempts won them second prize of \$500. More than 30,000 skaters attended this winter wonderland carnival and that's snow foolin'.



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## In Memory

JEAN M. BOARDMAN

Past Mid-Atlantic District International Board Member Jean Boardman died May 12, 1984. He was 86. He was a prominent attorney in the Washington, D.C. area for more than 50 years and a law professor at National University.

During his tenure on the International Board (1947-50), Jean served as Vice President (1949-50) and on a total of 11 committees from 1947-1956.

He made many major and lasting contributions to the Society's music program — the most important being the Contest and Judging procedures. He served on several International contest judging panels. Jean also conceived the Harmony Heritage program under which songs in public domain are arranged and printed by the Society. He spent many hours researching music at the Library of Congress in Washington, D.C.

Jean contributed numerous articles to the HARMONIZER under a pen name, Koby the Kobold.

Jean founded the District of Columbia chapter on November 1, 1945. He sang baritone in the chapter's first quartet — the Washington Waddlers. He was music producer for many chapter annual shows.

He is survived by his wife, two daughters, seven grandchildren and three great-grandchildren.

Memorial services were conducted on May 26 where area Barbershoppers sang. International Historian Dean Snyder delivered the eulogy.

# NEW CHAPTERS

**SANTA FE, NEW MEXICO . . .** Rocky Mountain District . . . Chartered April 30, 1984 . . . Sponsored by Albuquerque, New Mexico . . . 33 members . . . Ernest Eddy, 825 Calle Mejia, Santa Fe, NM 87501 (President) . . . Norm Mecklem, 209 Corona, Santa Fe, NM 87501 (Secretary).

**MANCHESTER, NEW HAMPSHIRE . . .** Northeastern District . . . Chartered April 25, 1984 . . . Co-sponsored by Concord and Nashua, New Hampshire . . . 32 members . . . Harold Dewyea, 44 Breton Avenue, Manchester, NH (President) . . . Maynard L. Welch, 562 South Main Street, Manchester, NH (Secretary).

**NEBRASKA CITY, NEBRASKA . . .** Central States District . . . Chartered May 2, 1984 . . . Sponsored by Lincoln, Nebraska . . . 31 members . . . Dennis Sorge, 1875 South 75th No. 304, Omaha, NE 68124 (President) . . . Bruce Madsen, Route 2, Box 270, Nebraska City, NE 68410 (Secretary).

**PALM HARBOR, FLORIDA . . .** Sunshine District . . . Chartered June 5, 1984 . . . Sponsored by Pasco County, Florida . . . 36 members . . . John Branch, 970 Maple Ridge Road, Palm Harbor, FL 33563 (President) . . . Norman Sargent, 667 Dexter Drive, Dunedin, FL 33528 (Secretary).

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<p>Preview No. 1 (Order No. 4911): Mandy And Me; You Were Only Fooling While I Was Felling In Love; There'll Be No New Tunes On This Old Piano; Roll On Mississipp; I'm Looking For A Girl Named Marv.</p>		
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63



KODAK SAFETY FILM 5063

→ 6A

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