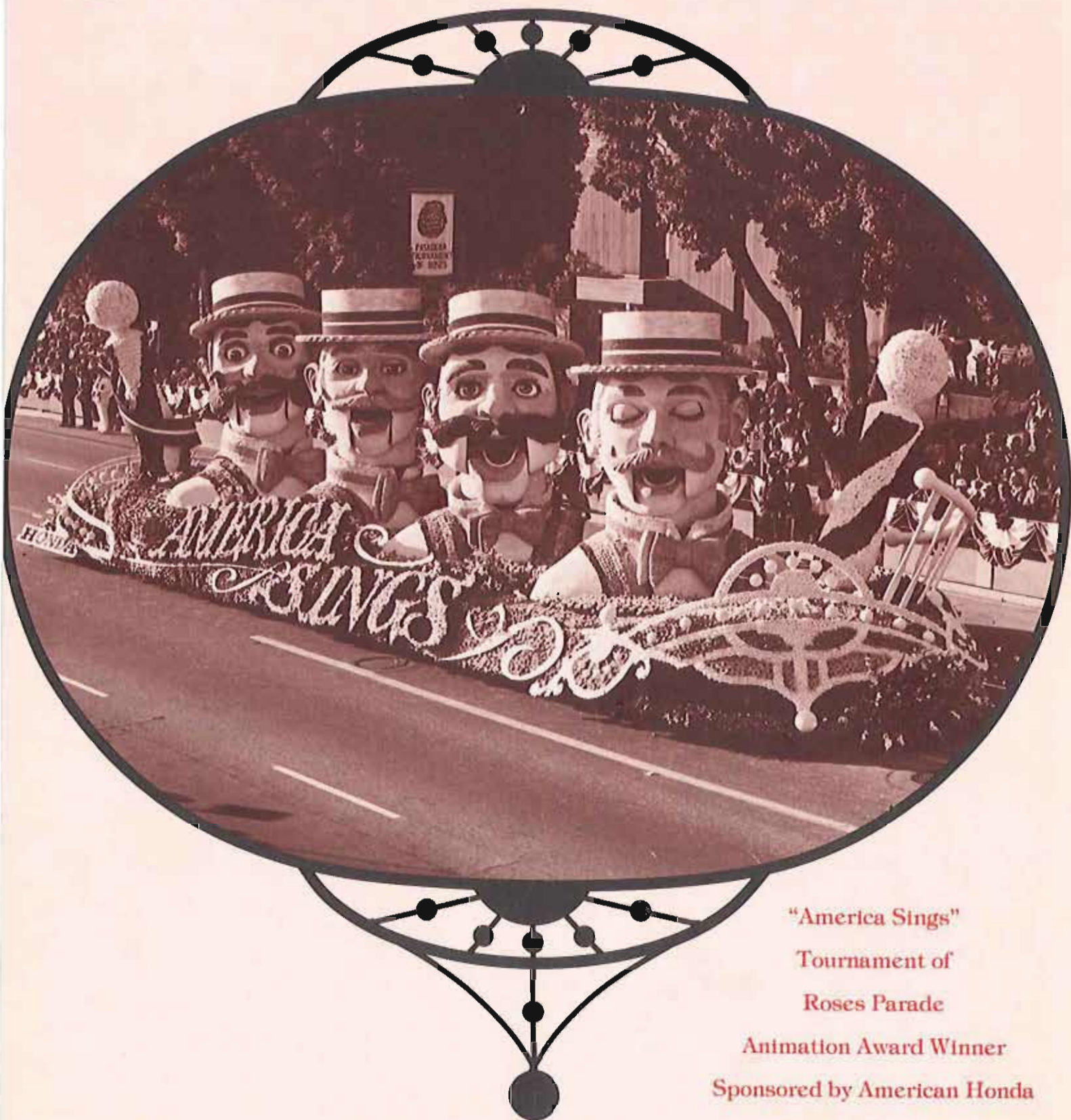




The Harmonizer

OFFICIAL PUBLICATION OF THE BARBERSHOP HARMONY SOCIETY MARCH/APRIL 1985



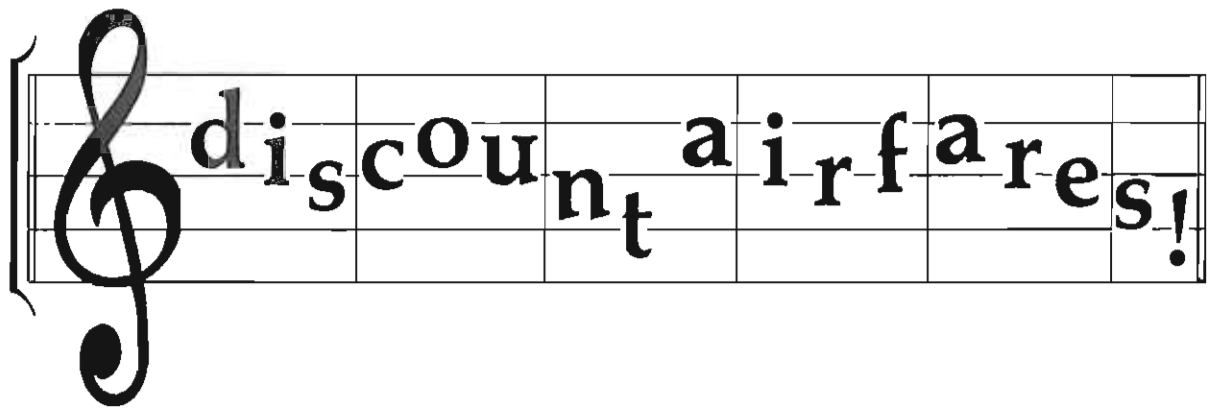
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ABOUT THE SONG IN THIS ISSUE

The most famous song by the husband-and-wife team of Nora Bayes and Jack Norworth was "Shine On Harvest Moon." The song was featured in several Broadway shows in 1908 and 1909, the Ziegfeld Follies of 1931, and in Norworth's film biography "Shine On Harvest Moon" in 1944.

Val Hicks taught the Advanced Arrangers Class at the 1965 H.E.P. school and came up with the now-famous "patter chorus", published originally in the Society Songs For Men series, number 53. Earl Moon has up-dated the arrangement and that's the reason for the dual arranging credit. If you have the 1973 Society quartet recording, the Far Westerners are on there with a similar version of this old classic. This song is a must for your performance package!

CONVENTIONS

INTERNATIONAL

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

1986 Tucson, Ariz. January 22-25
1987 Sarasota, Fla. January 28-31
1988 Washington, D.C. January 27-30

The Harmonizer

A BI-MONTHLY MAGAZINE PUBLISHED FOR AND ABOUT MEMBERS OF
S.P.E.B.S.Q.S.A., INC. IN THE INTERESTS OF BARBERSHOP HARMONY

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Some day your chapter's financial records may be audited by the IRS. Follow these suggestions and be prepared for their visit.

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by Ronald Phillips

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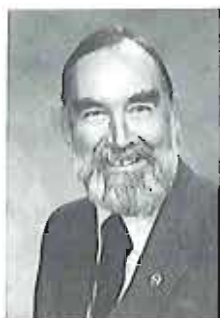
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On The Cover

American Honda Motor Company sponsored the 60 foot long float "America Sings" in the 1985 Tournament of Roses Parade. Designed by Steve Serrurier of Los Angeles, the float won the Animation Trophy. Four 16 foot tall figures rotated their heads, blinked their eyes, and mouthed the words of a barbershop style song. The music was recorded for the float by a quartet of singers from the Los Angeles area. According to an American Honda representative, the design was selected for its innovative features, classy style and entertaining presentation. Photo provided courtesy of the Tournament of Roses Association.



Thinking Aloud

by **Hugh A. Ingraham, CAE**
Executive Director

We recently moved. From a house where we'd lived for 20 years to a two bedroom apartment. Talk about pushing a camel through the head of a needle. I'll bet we threw out three times as much stuff as we kept. And lots of interesting things resurfaced.

One such was a collection of pop records that had been in the basement and hadn't been played for many a year. On a recent Saturday I listened to a number of them, including one of Vera Lynn singing songs of the 20's. All of a sudden I heard a vaguely familiar melody I hadn't heard in a long time. It turned out to be the verse to "I'm Forever Blowing Bubbles." Where had I heard that first?

Well, if memory serves me correctly, it was at an Illinois convention when the late Leo Ives, lead of the 1943 champion Four Harmonizers, sidled up and laid that wonderful opening gambit on me: "Like to do a little woodshedding?" Let me tell my friendlies, that's what it was — honest to goodness woodshedding. Sure, I'd heard many of the songs before but had never sung an arrangement of same. And the verses! Man and boy, most of them were *new*. At least to me.

It was the first time I had the pleasure of singing with Leo. But not the last. I'd search him out, always with the same query: "Got some verses to lay on me?" And I swear he always came up with at least one I'd never heard before.

Most districts have a Leo Ives. Someone who knows little known songs or even more obscure verses to well known

songs. If you like to woodshed and find someone like this, treat him for what he is — a treasure. Because that's true woodshedding. Harmonizing to a melody you may never have heard before. Don't worry too much about the words the first time. Read lips and sing lots of vowels.

Another somewhat similar experience which comes to mind took place at the Salt Lake City convention in 1980. John Loots, baritone for the 1958 Quartet Champions, the Gay Notes, and his wife, Irene, were having a post convention party at their room and I got invited. Someone in the room (I believe it was Irene) had come across a whole lot of old sheet music and had brought it to the convention for the Old Songs Library. Among those in the room was Mo Rector, two time gold medalist (Gay Notes and Mark IV), who started to leaf through the music. All of a sudden Mo says, "Let's sing through some of this stuff." And we did.

Not as a quartet. Just anyone who wanted to sing. Mo sang the melody from the sheet music, and the rest of us harmonized as best we could. Choose a part and have at it. Some of the songs were terrible, some not bad, and some quite good. Few of them we'd ever heard before. Our renditions were hardly contest ready. But it was sure true woodshedding. And fun.

There are so many facets to barber shopping. Woodshedding's but one of them. Seek 'em out.

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Make Music Mean Membership

by Gil Lefholz
International President

Have you ever spotted a red hot bargain in a newspaper or magazine and rushed to take advantage of that tremendous bargain, only to be disappointed to find that the bargain did not exist after all?

Many of our potential members are being disappointed in the bargains we promise in becoming members of our great society!

During our annual parades we showcase our chapters by presenting spectacular and intriguing performances by quartets and choruses. Many chapters make an open pitch from the podium to come to our chapter meetings to enjoy the fun and fellowship of our organization. Some chapters even insert questionnaires in the program for names and addresses of men who would be inter-

ested in becoming a part of the fun and enjoyment of blending their voices in a good rich barbershop chord.

Imagine the disappointment of that potential member who, after having seen and heard that spectacular quartet or chorus on the annual show, (or maybe witnessed four guys woodshedding at the afterglow) is looking for that barbershop bargain he was promised, only to be seated "out front" as he observes the chorus going through a rigorous one or two hour chorus rehearsal on the risers . . . followed by a 30 to 45 minute business meeting . . . followed by a quick cup of coffee and an invitation by one or two people to come back next week!

Will that enthusiastic and excited guest be back?

We must plan our meetings to involve everyone, to provide that exciting experience that the potential member is seeking, whether it be singing in the chorus, performing in a quartet, or enjoying the thrill of a good old woodshedding session!

To reach the 50th anniversary membership goal in 1988, not only must we make our pitches from the podiums and in our show programs, but each member must accept his share of the responsibility to make every meeting night a showcase filled with a variety of barbershop experiences for our visitors, as well as our members . . . this variety of barbershop experience will MAKE MUSIC MEAN MEMBERSHIP.

Letters

A TIMELY REMEMBRANCE

Thank you for publishing the article about the San Francisco Charter Night Celebration in the December/January issue of the HARMONIZER. I hope that the article was able to convey the harmony, warmth and friendship of the people at this meeting.

The parochial nature of the article limits the celebrity status of the men who were honored. The point of this celebration was to honor some of the pioneers of the San Francisco Chapter and the

Far Western District. Hopefully other chapters will do the same and as soon as possible.

I am writing this follow up because I want chapters to be aware of the aging process of our pioneers. When I suggested the Charter Night Celebration in San Francisco for March, 1984, the president of the chapter said, "Why not October, 1985, it will be S.F.'s 40th anniversary." I said that some of these men might not be around. He called me

last night and said he remembered what I said.

Bill Gavin, one of the men honored at this meeting, was the first San Francisco Chorus director and a fine, honorable, and talented gentleman. He died at the age of 77 on January 27, 1985. Hail and farewell, Bill, San Francisco and the Bay Area remembers.

Bob Bisio
Historian, Far Western District
Menlo Park, CA

In Memorial



The Bartlesville Barflies — (l to r) George McCaslin, tenor; Harry Hell, lead; Bob Durand, bari; Herman Kaiser, bass.

GEORGE M. MCCASLIN

George M. McCaslin, tenor, last living member of the first International Champion Quartet, the Bartlesville Barflies, passed away at his home in Tulsa on Wednesday, January 2, 1985. He would have been 82 in March.

The Bartlesville Barflies won the 1939 competition in Tulsa, Oklahoma. Singing in the quartet were George McCaslin, tenor; Harry Hall, lead; Bob Durand, bari; and Herman Kaiser, bass.

In a 1984 interview McCaslin remembered how O.C. Cash, founder of S.P.E.B.S.Q.S.A., named their quartet. "In 1938 O.C. Cash needed a quartet for a state teachers convention in Tulsa. He didn't have one, but told them there was a quartet in Bartlesville. When he told the newspapers we were coming down, they wanted a name for the quartet. 'I can't tell you,' Brother Cash said. 'I don't know if I've ever heard their name, but I knew a quartet in Blue Jacket, Oklahoma, when I was a kid that called themselves the Barflies. Just call them the Bartlesville Barflies.'"

After the Barflies became inactive, McCaslin organized the famous "Flying L" quartet, named for Oklahoma Governor Roy Turner's ranch. It was active for more than ten years. They sang at the wedding of Roy Rogers and Dale Evans, appeared in Roy's movie, "Home In Oklahoma," and were featured entertainers at the inauguration of President Harry Truman.

International Historian, Dean Snyder, also notes that McCaslin sang in five consecutive medalist quartets in the Society's first five annual contests. He was tenor with the Bartlesville Barflies, winners in 1939 and second place in

1940; sang with the Phillips 66 quartet which placed third in 1941 and 1942; and joined the Mainstreeters for their third place showing in 1943.

During all his years McCaslin actively contributed to Tulsa musical groups in addition to the Society. He was a former director of the Tulsa Sweet Adeline Chorus and Akdar Shrine Chanters. He also sang with the Boston Avenue Methodist Choir.

McCaslin is survived by his wife, Lillian; sons, James and Thomas, a sister and brother; six grandchildren; and two great-grandchildren.



The Schmitt Brothers — (l to r) Joe, tenor; Fran, bass; Paul, bari; and Jim, lead (seated).

JOSEPH SCHMITT

Joe Schmitt, tenor of the 1951 International Quartet Champions, The Schmitt Brothers, died January 23 at the age of 58.

Schmitt served as the Director of the Manitowoc-Two Rivers, Wisconsin Chamber of Commerce. He took over the directorship in 1974. The Chamber of Commerce has established the Joseph Schmitt Educational Memorial Fund in his honor.

The Schmitt Brothers have remained active in barbershopping since they won their gold medals in 1951 in Toledo, Ohio. They were the 40th and final competitors in the contest that year. Barbershopper Gordon Douglass of Oakland, Maryland, and contest judge in Toledo, recently wrote of his recollection of their performance.

"THE SCHMITT BROTHERS! Out walked young Joe, all alone, to the front center of that enormous stage. There, without taking a pitch, with his beautiful tenor voice he greeted the audience with, and sustained, 'Hello,' the start of a bell chord. Then Jim emerged from the

wing, alone, to walk out to where Joe stood to add his 'Hello.' Next, Paul walked out to join the other two with his 'Hello.' Finally, out strode Fran to complete the bell chord with his 'Hello.'

"By this time, Joe must have been sustaining his beautiful clear tone for about half a minute. Could he, could they, hold it any longer? Without taking a breath the quartet commenced to swell the chord from mezzo to forte. They dropped the chord a half step and held it, swelling it to mezzo forte. They brought it back up, now fortissimo, and continued to swell it. Was there no limit?

"That is how the Schmitts made their entrance. It had no bearing on the score, but it electrified the audience. Even before they commenced their first number, I'm sure the opinion of all present would have been that here were the new champions."

Schmitt is survived by his wife, Toni; four daughters; five sons; grandchildren; the remaining members of the quartet, Fran, Paul and Jim; and other family members.



The Doctors of Harmony — (l to r) Mex Cripe, lead; Elton Hummel, bari; Lee Kidder, bass; H. H. Smith, tenor.

LEE KIDDER

Lee Kidder, bass of the 1947 International Quartet Champions, The Doctors of Harmony, died December 28, 1984 at the age of 66.

A resident of Elkhart, Indiana, Kidder retired from the personnel department of the Bendix Corporation in 1979 for health reasons.

The Doctors of Harmony won their championship medal at the 1947 International convention in Milwaukee, Wisconsin.

Kidder is survived by his wife, Helen; three daughters; three sons; and 18 grandchildren.

DISCOVERS ARRANGEMENT AFTER 23 YEAR SEARCH

I begin with a story told to many Barbershoppers, many times.

One of my fondest childhood memories is playing the old phonograph standing in the corner of our dining room. From this phonograph I learned a wonderful song, word for word, note for note, sung by Henry Burr, whom I was told was one of the more popular singers of that era.

Later as a teenager I spent many happy hours standing on the corner, with Eddie, Joe and Jimmie, harmonizing many old songs. And of course, my childhood favorite, "Down The Trail To Home Sweet Home." Those were the days before there was S.P.E.B.S.Q.S.A.

After raising a family I was finally able to join the Society and continue singing my favorite old songs. I also began searching for an arrangement of "Down The Trail To Home Sweet Home" so I could again sing this song with a quartet. That search began 23 years ago.

I have sung this song to many Barbershoppers over the years, such as Dave Stevens, Wilbur Sparks, Leon Avakian, Harry Williamson and Fred King, just to mention a few. None of them were familiar with the song.

Then three years ago, after retiring and moving to Santa Maria, my quest seemed to be nearing its end. At this time Burt Szabo came to Santa Maria. I sang this song to him. He liked the tune and promised to research it. He wrote back saying he had not been too successful, but that he would continue looking for the music. Sure enough, later he wrote saying that an original copy was on file at Kenosha and I could purchase a duplicate copy for a modest fee.

A return note sent immediately with a check and I possessed the sheet music.

To my surprise its author was none other than Ernest Ball, composer of "Mother MacCree", "Dear Little Boy Of Mine", and "Let The Rest Of The World Go By." I was further surprised to see stamped on the copy the name of Arthur Sweeney from Baltimore, Maryland,

a charter member of what was then known as Baltimore Chapter No. 1, of which I later became a member.

I carried my song to the recent annual meeting of the Mid-Atlantic's DELA-SUSQUEHUMAC Club. Chips MacEneary and Elroy "Buck" Barnes immediately recalled Art Sweeney, but not the song. They were both charter members of Baltimore No. 1, and aware that Art Sweeney's music has been willed to the Society.

The story continues. While at this meeting I happened to be woodshedding with a group including Tom and Bob Welzenbach. Bob sang tenor with the Oriole Four, 1970 International Quartet Champions. Tom gave a further explanation to the story.

"Oh no," he exclaimed. "Art left all his music to my dad (my good friend Bud Welzenbach of the Dundalk chapter) who upon his passing turned these musical classics over to the Society." There "Down The Trail To Home Sweet Home" has lain for many years.

My search for my favorite song has finally ended. It is now my hope that eventually this song will be resurrected in barbershop style, and that I may hear a quartet or chorus sing it. That may happen soon as I have given a copy of the music to The Heritage Quartet from the Greater Baltimore chapter. This foursome consists of my dear friends Bob Hanna, lead; Bob Doster, tenor; Bucks Barnes, bari; and Chips MacEneary, bass. Buck and Chips are charter members who knew Art Sweeney well.

"Down The Trail To Home Sweet Home" was published in 1920. It's amazing to think how my favorite song has threaded its way through the lives of many Barbershoppers I have known.

Louis (Lou) Foltzer
Santa Maria, California

A PERSONAL VIEW

I am writing this letter to express my feelings about our Society.

Personally I think the way our Society has grown is incredible! I'm all for making this craft all it can be. There is nothing better than a good singing

quartet, but don't you enjoy a good performance as well? I feel that the choreography, uniforms, and new exciting arrangements enhance the actual vocal performance of the quartets.

I have nothing against quartets that don't do a lot of choreography and I don't think everyone should try to do what everyone else does. I have unending respect for the quartets that started our Society, but I can't help feeling excited about how it's grown. It seems that everyone is striving to be the best they can be in every aspect of our hobby and that is a fantastic thing.

It's true that I'm only 21 years old and I've only been singing barbershop for six years. Therefore, I don't know how the Society used to be, but I know that I'm very proud to be a part of it. Maybe years from now I'll think it's changed too much also.

All I'd like to say that that I feel it's the quartets' job to entertain the people the best way they can. Please keep in mind that the quartets are singing for you. So, let's not be so critical and just sit back and enjoy what they are doing . . . because it's all for you! Thanks for listening.

M. Kipp Buckner
Louisville, Kentucky

CARDS ANYONE? (HARMONIZER Nov./Dec. 1984)

Just a note to thank the many Barbershoppers who took the time to send me cards to add to the collection.

With a collection of this size, now over 2,000, several of the cards I receive are cards I already have. These go into a box and are soon added to the over 700 cards I have passed on to other collectors.

As of now (January 10th), I have received 31 letters and over 400 cards. About 250 are new to the collection.

Again, thanks to Paul Piper for an easy interview and the well written account of my "hobby within a hobby."

Cam Black
Unionville, Ontario
P.S. Still no "Buffalo Bill's" card.

1985 Mid-Winter Convention

The 1985 San Antonio Mid Winter convention attracted approximately 300 participants to the Hyatt Regency Hotel. Unseasonably cold weather and snow closed down the city during the convention, forcing some events to be cancelled. Barbershopping went on as usual, in spite of the changed plans.

The Society's Executive Committee and International Board of Directors met in session. President Gil Lefholz presided at both meetings. Dr. Greg Lyne presented the keynote address. Lyne is the music director of the Lombard, Illinois chapter, arranger and arrangement judge, a faculty member of Harmony College and former category specialist.

President Lefholz welcomed the following new International board members and presented them with their badge of office: Charles McCann (Dixie), Tucker Goodwin (Evergreen), Bob Cearnal (Illinois), Roy Wergers (Johnny Appleseed), Del Ryberg (Land O' Lakes), Don Vienne (Mid-Atlantic), Dick Young (Northeastern), Fred Wiese (Rocky Mountain), Jim Eldridge (Seneca Land).

During the meeting resolutions were adopted which affect the following areas:

The International Bylaws section on the Logopedics and Service Committee was amended to provide for five members on the committee, each serving a term of two years.

The Laws and Regulations Committee was instructed to write policy language which will prohibit the collection of Logopedics donations as a result of fines and punitive actions, in accordance with recommendations made by a study committee report.

The plan and budget for the Society's Museum Project was approved. The plan calls for fundraising and promotion of the museum; purchase and installation of display cases; collection of artifacts; filling staffing needs; and cataloging donated items.

B.A.B.S. and S.N.O.B.S. will be invited to send one quartet each to compete at an international convention. The first invitation will be extended for the 1986, Salt Lake City convention. This will increase the potential number of

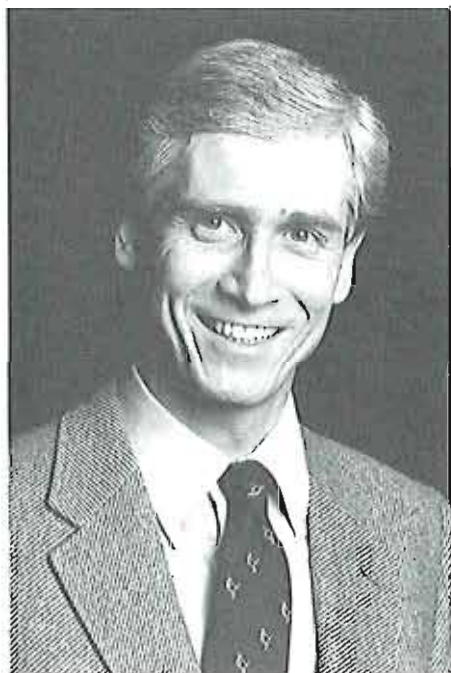
quartets competing in the quarter finals to 51.

The Achievement Award Program will undergo some changes during 1985. Chapter secretaries will be receiving new copies of the program description which incorporates all approved changes.

The Ethics Committee reported its concerns about the implications and practice of Canon 7 of the Society's Code of Ethics which states, "We shall not use our membership in the Society for personal gain." The committee will now conduct a study on this issue and how it effects the Society.

The Board adopted the extension of the 5 Year Plan. This action projects the Society's development through 1988. The use of the 5 Year Plan as a management guideline was begun in 1982.

President Lefholz advised the board that due to a report to the International Office that medallions were being designed for chapter/district activities which resembled those awarded to International quartet and chorus champions and medalists, the executive committee had requested



Dr. Greg Lyne

Dr. Greg Lyne — Highlights

The Society for the Preservation and Encouragement of Barber Shop *Quartet* Singing in America. Wouldn't it be wonderful if every member *were* a quartet singer? If this were the case we'd have approximately 9,300 quartets. The fact is we have approximately 1,700 registered quartets in the Society. And we have approximately 38,000 *active* members singing the barbershop quartet style in choruses. It is through chorus singing that many, if not most, of us were initially attracted to barbershopping. And it is through chorus singing that many of our audiences have their first taste of our style. Perhaps it is time to look more closely at our choruses and become even more concerned about their development.

This Society is a *singing* Society. And sing we do. My professional colleagues are always most impressed with two ingredients we tend to take for granted

about our style. The keen degree of ensemble our quartets and choruses attain, and just how *much* our members truly love to sing. I sometimes think this is best illustrated by the fact that our membership probably uses the phrase "just one more time" more in six weeks of rehearsal than the rest of the world uses in a lifetime.

We talk about our style of singing. And we do have a *style*. The Harvard Dictionary of Music defines a musical style as

... a 'characteristic language' or 'characteristic handwriting' particularly with reference to the details of a composition ...

Perhaps what we need to appreciate and teach is *why* our style is important. These are a few reasons:

* Because it is our style and no one else knows it better than we.

It's As Easy As 1 - 2 - 3

Members assisting three recruits to join the Society will have their International dues waived for their next renewal period.

The International Board of Directors adopted the "Three For One" membership dues incentive plan during the Mid-Winter convention. The program will be in effect during 1985.

To become eligible for the dues waiver, current members must recruit three men to join the Society. Those recruited may be new members or men reinstating their membership. Student members are also included in this group.

Based on the resolution that was adopted by the Board, the plan specifies that

- * the International dues waiver is on a one-time basis

- * the dues will be waived for the member's next scheduled renewal
- * the member will remain liable for all District and Chapter dues otherwise payable by the member
- * a member will not be entitled to a waiver of his International dues for a period greater than one year, regardless of the number of members he sponsors during 1985
- * all members brought into the Society through this program must be properly reported to the International Office by the Chapter Secretary

For more information, contact the S.P.E.B.S.Q.S.A. Communications Department, 6315 Third Avenue, Kenosha, WI 53140-5199, (414) 654-9111.

ed adoption of an amendment to Section 8(b) of the Statements of Policy. The wording of this amendment was approved to read, "No medal or award that in any way, resembles in size, color, or material, the medallions presented by the Society to the International Champion or medalist quartets or to champion or medalist choruses, shall at any time be worn by Society members suspended from the neck or otherwise."

The proposed formation of a task force to study retention problems within the Society was approved. President Lefholz will appoint a five man committee consisting of International membership counselors, District membership counselors and staff personnel.

The Association of International Champions received approval to sponsor a "Sing With The Champs" area at the 1985 Minneapolis convention. Barbershoppers can sing a song with various AIC quartets as they are scheduled during the week. The money raised by this project will be donated to the Institute of Logopedics.

The Board approved the granting of an honorary lifetime membership in the Society to Mitch Miller. Miller will be invited to attend the 1985 International convention in Minneapolis.

As required by bylaw, the following subsidiaries were approved for the year 1985: Association of International Champions (AIC), Confederate Harmony

Brigade, DECREPITS (Association of Past International Board Members) DEL-ASUSQUEHUDMAC (Mid-Atlantic District Honor group) PROBE (Public Relations Officers and Bulletin Editors), AH-SOW (Ancient and Harmonious Society of Woodsheddors) and NEWCANE-WENG (Northeastern District Honor group).

of His Keynote Address

- * Because it is a part of Americana and of popular musical development in the United States.
- * Because we have come together *because* of it.
- * Because if *we* don't understand and sing it, (and sing it solely), we will water it down and it will no longer *be* barbershop.
- * Because we run the risk of losing it forever if we don't adopt an integrity and pride in perpetuating and preserving it.

Barbershop singing also has a unique sound. There is nothing quite like it. It is natural and full-bodied, it is masculine. And it comes about honestly when four men (or a group of men) sing it. It is a style that involves a corporate effort — one where a dedication to the melody line is essential. It provides the opportunity for a product where the sum is

greater than its individual parts. It produces a sound unlike any other style of music. It uses the same notes, the same chords and similar melodic constructions as any other type of traditional music — but it's special. It's distinctive; it's unique. And it's *ours*.

There are musical reasons why our style is unique. Most barbershop singers would recognize them.

- * Our melody is sung by the lead with the melody inside the chord.
- * Our melody can be sung by the amateur singer.
- * Our lyrics are understandable, non-sophisticated, nostalgic and reminiscent.
- * Our interpretation becomes unanimously agreed upon by the quartet or chorus.
- * The forms of our songs are recognizable and predictable.

- * Our rhythms and meters are not complicated.
- * Our songs use primarily major and minor triads and dominant seventh chords.

If I had a wish, it would be that we, as a Society would begin to have even *more* respect for our style — not because someone *tells* us to, but because we value it so much that we would only give the *best* of it to ourselves and to our audiences. And we're so *good* at it. And it gives so *much* to us. Isn't that reason enough?

Singing and performing the best of barbershop music makes us more human. It invites our emotions, our hearts and our minds. It brings us together. It is now time to trust — to trust ourselves and to trust our hearts.



The IRS Is Conducting An Audit

Some day your chapter's financial records may be audited by the IRS. Follow these suggestions and be prepared for their visit.

Well, fellow Barbershopper, here you are at the end of the finest year your chapter has ever had. You've had success in your division and district chorus contests, your quartets are performing regularly, your annual show made more money than it ever has, attendance has been good at meetings, and everything looks great for the immediate future.

Then one day a letter from the IRS arrives in your chapter mail.

The Internal Revenue Service has requested an audit of the records of your chapter. Well, after the first feelings of panic and fear, it will be important for you to sit down and determine several things.

First of all, and most important, **DON'T TRY TO HANDLE IT YOURSELF!** Usually by the time an audit takes place, the chapter administrators from the year in question are gone, many have moved away, and you may not be able to find the records required to satisfy Uncle Sam. The IRS letter will always mention several items which they request you submit. These will generally include the general book-keeping records, supporting checks and deposits, and the receipts to support all disbursements (expenses).

Work very closely with the IRS through a professional, either an attorney or a CPA within your chapter. Your cooperation may determine the length of the audit. Most IRS auditors who concentrate on non-profit organizations are verifying compliance, not tax evasion. They must obtain certain information to complete their audit and make their final report so they can move on to the next audit. And they want as little hassle as possible.

The biggest problem we have today in the Society relating to compliance with government regulations is having adequate support for the distribution of our funds. Too many times we'll find checks written to someone within the chapter, to some vendor, or to a quartet, without an invoice to back them up. According to the IRS, this is not acceptable book-keeping.

If an individual needs to draw money from the chapter, make sure that individual has a copy of an invoice showing what was purchased, that he has signed for the item, that it shows "PAID" by him, and that you are reimbursing him for that item. Make sure everything on the invoice indicates that the money was spent by the chapter. This will negate any challenges made by the IRS that this was a non-chapter expense.

If any chapter money is given to any member of the organization, and no receipt is available, obtain that member's Social Security number. At the end of the year, you will need to have your treasurer issue an IRS Form 1099 to that member, showing the name, address, Social Security number, and amount which that individual received from the chapter during the calendar year in question.

As an example: When you give money to a chapter quartet for travel to division, district or International contests, that chapter should have a Federal I.D. Number for the quartet. And that should be reported on a Form 1099. Now, I imagine you're asking, "But isn't there a level of income where the 1099 takes effect?" That is correct. What I'm suggesting is making an effort to show that we're trying to comply with the IRS

code by providing a 1099 to *any* chapter member for *any* purpose in those situations where there is no invoice to support the monies expended. It will then be the responsibility of that chapter member to account for his expenditure on *his* tax return as a charitable contribution offset by a reimbursement from his local chapter.

It is very important that we cooperate with the Internal Revenue Service on issuing 1099 Forms. While it might be an inconvenience for our members to deal with a 1099, we cannot afford to lose our non-profit status. Our hobby is too wonderful, too challenging, and too much of an American art form to allow some government bureaucrat to eliminate our non-profit status because of negligent non-compliance on our part.

The IRS is interested in determining whether money collected for the purpose of barbershop business is being spent on the individual members of the chapter, such as excessive parties, non-barbershop travel expenses, etc. This type of situation will create a problem where the non-profit status of a particular chapter is called into question by the Internal Revenue Service.

After you have accumulated all the chapter records and information requested in your audit letter, and you've turned it over to the professional handling the situation, he will need a "Power Of Attorney" to represent the chapter before the IRS. Normally this document will have to be signed by one of the top chapter officers, preferably the president, treasurer or secretary. Do not have the audit take place at the site of the chapter's meeting place, or at the chapter treasurer's place of business.

Have it take place in the office of the professional person handling your audit, and deliver *only* the information which was requested in the IRS letter, nothing more.

You will note as the audit progresses that your professional will request certain records from the chapter treasurer from time to time. If it is humanly possible, obtain the necessary information and submit it to the IRS. When information cannot be found, the chapter treasurer should put an explanation in writing as to why the information cannot be provided.

Above all, do not get into the situation where you take the IRS lightly, or where you make jokes with the IRS agent when you first meet him or her. They are *not* the joking kind. The agent will probably be a specialist in the area of non-profit organizations, and they will undoubtedly know that particular section of the Code better than the attorney or CPA you have chosen to handle your audit. I guarantee they'll know the Code section better than your chapter treasurer, so no jokes, please! Be careful what you say; answer *only* the questions they ask to the best of your knowledge. And if you don't know the answer to particular questions, don't offer any

guesses; simply say "I don't know." There's nothing wrong with that, and you'll have ample time to find the answer.

Once again, I should emphasize that your chapter officers should *never* talk with the IRS agent. You should have your designated professional talk with the agent. But it may be necessary in the course of the audit for one of your officers to meet with IRS and the professional. At that meeting you should answer questions to the best of your ability. But, again, when you don't know something, don't be afraid to say, "I don't know."

When the audit is complete, the IRS will issue a letter stating whether or not they feel the chapter is in compliance with the tax laws governing non-profit corporations under the IRS Code Section 501(c)(3). When you receive that letter, don't ignore it or simply file it away. That letter should be brought up at every chapter board meeting for the next several years, because the IRS will return during that time to see if you are doing the things they asked you to do during the initial audit. If you are not, you can probably count on a court battle to keep your chapter's non-profit status.

At this point, the only other advice

I can give you is to keep your books balanced, the disbursements evidenced by proper receipts, and have adequate notations on your deposits. The Society has developed an accounting system which chapter treasurers can follow to keep their records in order. It is both very good and very simple. It helps you keep your checkbook balanced, keep track of the categories of expenditures and receipts in an understandable form, and it is easy for the Internal Revenue Service to follow. Whenever the system fails, it always fails at the chapter level by not keeping copies of bills and explanations of what expenditures are for.

Audit time need not cause trouble for your chapter. If you follow these suggestions your records should be in order and the agent examining your finances should find no reason to question your non-profit status. With a little effort on your part, you will no longer have to dread a visit from the Internal Revenue Service.

Gary Hatfield owns his own CPA firm in Dallas, specializing in tax accounting and financial planning for individuals and corporations. He recently handled an IRS audit for his chapter. ♪

"It is very important that we cooperate with the Internal Revenue Service. We cannot afford to lose our non-profit status . . . because of negligent non-compliance on our part."

Speaking From Experience

Would you devote two or three years to countless hours of study and training to improve your knowledge of something you consider your hobby? Barbershoppers who are certified contest judges have.

When you see a Barbershopper wearing a judge's badge you know this man has completed an intensive training program. Before anyone sits in the judging area he must earn his place on the panel of judges. To do this he must success-

fully prove his skill and knowledge of his category and the contest and judging program.

At the present time there are more than 100 judge candidates progressing through the training of their various categories. They will join the ranks of the more than 260 active certified judges. Each year other Barbershoppers join the contest and judging program and devote their time and energies to learning a new facet of the barbershop hobby.

The HARMONIZER asked certified judges to share their experiences and thoughts on their special activities. Their comments provide an interesting insight into contest judging. If you're interested in learning more about the judging program, talk to your District Associate Contest and Judging Committee Chairman (DACJC) or any judge you meet at a contest. When they share their special thoughts you'll know they're speaking from experience.

KEN BUCKNER
Judge — Sound Category
Assistant International
Contest & Judging Chairman
Louisville, Kentucky

My first exposure to the judging program was as a member of a competitive quartet. Although I had competed, with the chorus, my main concerns, at that time, were to sing the right notes, know the words and not foul up the stage presence. This is probably typical of most of our Society members today.

Being in a quartet presented a completely different outlook. It didn't take long to realize that if the quartet was to be successful, we, as individuals, should have some knowledge of the game we were playing. Through our coach, Ed Gentry, who was certified in Arrangement and my lead singer, Jim Miller, a candidate in the Harmony Accuracy category (now I've dated myself), I became, more or less through osmosis, somewhat familiar with the Contest and Judging program but more so with vocal techniques. Still, because of my interest in the performance activities, I had no strong interest in entering the program.

Then came the restructuring. HA and Balance and Blend were being consolidated into what was to be the Sound

Category. I, along with probably several hundred other Barbershoppers, received a letter which outlined, in general, what the new category was all about and how it was to be implemented. The training program, for new applicants, was to be intensified but the time interval, for certification, was shortened considerably. The really big factor, that caught my attention, was that the Sound Category was designed around the very things I had been practicing for the past nine years.

Little did I know, when I sent in my application, that it would lead to where it has. The places I've had the opportunity to visit and the friends I've made are all directly attributed to my being in the judging program. However, the big thrill is seeing how our performers have matured and improved over the past few years, and knowing that I've had the privilege of associating with the men who've made all this possible.

VAL HICKS
Judge — Arrangement Category
Santa Rosa, California

There's a trend in both male and female barbershopping toward sophistication, or at least toward what the performers *view* as sophistication. They

choose contemporary songs from movies, records and Broadway arranged with fancy devices. They dress up in flashy costumes replete with some clever, often cutesy stage moves. They render the songs at break-neck tempi, or in the case of ballads, they gimmick-up the song with rubato-indecision. Voices are strained and abused at high-points and they twist the song's elements to fit their egoistic ends instead of letting the song speak for itself.

The sum-total is one of corniness and plasticity. It becomes pseudo-show biz. Experienced critics squirm a little in embarrassment at our attempts. Sophistication has been the downfall for more than one art form, and I honestly believe if we tie our fortunes to the transient nature of modern pop songs, we will never develop a basic, common repertoire of easy, singable, beautiful songs. Floyd Connett's great legacy to S.P.E.B.S.Q.-S.A. was his editorship of *Just Plain Barbershop*. This book gave us a common repertoire.

We cannot compete with TV, movies, records and nightclubs, nor should we try. It's important that the barbershop movement do what it can do best, and only we (as a collective organization) can decide and declare what our mission is. May I suggest, however, that the mission of amateur singers should not be a show biz image.

HANK VOMACKA
Chairman of Judges
Past International President
Sarasota, Florida

What got me into Judging?

By 1965 I had done about everything in the chapter that I could do. I was active in District Administration. I sang with my chorus. I was in a very busy quartet. Judging was about the only thing I had not tasted except from the competitor's side. And that was terrible. I thought I could judge at least as well as some of the judges we had then and I knew I could give a better critique, as we called them then.

One Sunday morning we were to meet the Balance and Blend Judge after a usual mediocre performance. He showed up almost an hour late, red eyed, much the worse for wear, obviously had had no sleep and his entire critique consisted of the following: Judge, "Have you read the Balance and Blend category?"

Us, "Yes."

Him, "Well, read it again."
Period.

Another time we had scored 20 in Arrangement (Arrangement then was worth 100 points per song). Again Sunday morning: Judge, "I'm sorry I scored you so low in Arrangement but I really hate that song. It's used by a used car dealer in New Jersey and it's on the air all day and I'm sick of it."

That was the final straw that got me into judging and I have enjoyed judging and my association with judges ever since 1968.

RICK COLLINS
Judge — Stage Presence Category
Warren, Pennsylvania

As I grew up in barbershopping, the contest judge was always looked up to by everyone. I decided somewhere along the line that I wanted to be a judge.

In my other life, the real world, I am a Senior Sales Manager for the KEM Manufacturing Corp. People have always said that I had the gift for gab. Being a judge, takes more than being able to talk around the issue. In the A & R a judge better be able to analyze the performance and suggest ways to improve it, or give them a perfect A score and keep his mouth shut.

I am proud to be a judge.

One of the most difficult situations that a judge gets in to is with the competitor who does not know the C & J rules. In this case, when the A & R is going on, the performer feels it is the judge's fault that he got a low score, not the fact that the performer didn't know the rules. The other old adage of they gave it to them, really fries me. Nothing could be further from the truth. A quartet or chorus earns their placement in a contest. Judges never give it to them. They have to earn every point they get. Sometimes we have a tendency not to give the competitor all the points that they deserve.

ROBERT MARGISON
Judge — Arrangement Category
London, Ontario

I have been a Certified Arrangement judge since the inception of the new category in 1970.

My introduction to judging was essentially a family affair. My father (Maynard) was certified in the old Balance & Blend category in 1961, so I grew up being very cognizant of the judging system. I believe that we judged more contests (over 20) together than any other father-son combination. In fact I think that the Collins and Brocks were the only other father-son judges in the Society's history.

Specifically, in my category, I think it was generally felt that the new Arrangement category with all its rules, would stifle creativity on the part of arrangers and would result in a severe restriction in the number of songs available to competitors. In fact, the data clearly shows that creativity has expanded and we are hearing more new "old songs." What has happened is the elimination of songs and arranging devices which were never a part of our idiom in the first place! To use a technical musical term, we have taken the "garbaggio" out of our music.

I think that the most important thing for people interested in the judging program to understand is that contest judging is not an ego trip. Humility is of utmost importance and it must always be remembered that our function is to serve the competitors for without them, we rapidly become superfluous.

The downside of judging involves being away from the family for many week-ends, constant juggling of work and

social schedules, missed meals, and countless hours of airport layovers and delays.

The upside is seeing the excited look of understanding on a competitor's face when you are able to provide some useful bit of information at an A & R session. That somehow, makes it all worthwhile.

The most difficult thing I've had to do is to disqualify a quartet or chorus. It is probably hard for a contestant to believe this, but I believe that a judge about to disqualify a song or arrangement, goes through more personal agony than does any individual competitor when he learns that he has been disqualified. It is particularly difficult when the competitor is, for instance, a newly chartered group, and obviously unfamiliar with the rules that govern our contests. Be that as it may, I think that all would agree that our contest stage is not ready for such old favorites as "My Little Grass Shack in Kealakakua Hawaii" and "Drop-kick Me Lord Jesus, Through the Goalposts of Life" — both songs which I have had the occasion to disqualify!

JAMES GATTEY
Judge — Sound Category
San Diego, California

I have been judging contests for 15 years and it has been interesting to see changes in the reasons that keep me looking for opportunities to take a seat in the pit. When I began judging I was motivated by the desire to learn as much as possible about contest singing since I was active in both a chorus and quartets that were highly competitive.

The desire to keep learning was strengthened as the old Balance and Blend Category evolved into the Sound Category and I began learning more about some aspects of the physics of sound. The opportunity to totally concentrate on analyzing pure, and unadulterated sound is essential to this learning process.

My practice as a trial lawyer now leaves me without the time to sing at the competitive level that satisfies my interest. Therefore, the opportunity to participate in the continued development of this art form by judging (and coaching) has become even more important to me.

Besides, you would not believe some of the great woodshedding that goes on in the judge's room.

Contest judges share their view of barbershopping

RAY BARRETT

Judge — Secretary Category
Salem, New Jersey

One good reason to be a judge is that you get the best seats in the house! That's only partly a joke. Until you've sat in the pit and heard and seen quartets and choruses close up you can't imagine the full excitement of barbershop harmony. Of course you're working as well as listening. But you still get 100% of those great sounds.

Being a judge puts you right in the mainstream of what we are trying to do — encourage barbershop harmony by doing it well and pleasing the public. The Secretary is in a unique position — he sees all the score sheets so he is in touch with all that's happening. And, of course, although he carefully maintains secrecy, he always knows what the standings are! Furthermore, at the end, he has the fun and honor of conveying the results to the audience.

A Secretary has to be able to concentrate under pressure and has to be extremely careful to be accurate. He also must know the contest rules well so he can properly score any penalties. These are talents plenty of Barbershoppers have. I urge them to get involved, to find that, while demanding, judging is fun and rewarding.

JAMES MAASS

Judge — Interpretation Category
Truckee, California

I discovered barbershopping about 10 years ago. I am a member of the Vacaville, California Chapter; and I drive 140 miles — one way — to chapter meeting. My only regret is that I didn't discover this great hobby sooner. I am getting married on June 29 to a Sweet Adeline gal whose father is the Logopedics chairman for the FWD. We will be spending our honeymoon in Minneapolis since I will be on the International Panel. (She picked the date for this purpose — How about that?)

One of my goals as an Interpretation Judge was to serve on an International Panel. Well, I will realize that goal in July.

I enjoy traveling to the various contest

sites and meeting lots of really neat people. I have become involved with several quartets and choruses as a result of my judging experience and have offered my services coaching them. It is really fun to be able to extend some of my knowledge to them and to see terrific progress as the quartet or chorus improves its singing ability.

I have noticed through the years that the quartets and choruses have really improved. The A & R sessions are more positive, offering constructive criticism and suggestions for improvement. Many contestants have commented to me that they really enjoyed the A & R session. It appears that many are implementing the principles of good singing as the contests are getting better and better.

DON GRAY

Judge — Arrangement Category
Cincinnati, Ohio

You might be interested in my first judging experience.

I had been a candidate for several years, and finally had completed all of the tests, the practice judging, and had made a good enough impression at the Category School to be invited to take my final exam as an official Arrangement Judge at the Northeastern District contest. I would be judging with Lou Perry!

At the previous International, a quartet had been nearly disqualified (-37 or so) for singing an arrangement of the theme song from *The Great Race* (called "Get A Horse"). It was the most talked about song among the Arrangement Judges for the rest of the week, some saying it should have been disqualified, some feeling that it wasn't all that bad. Sure enough, the first quartet in the contest was this same foursome and their first song was *The Great Race*. My heart sank, what a way to start a judging career. I wrote furiously on my score sheet, recorded a -15, turned in my paper, and glanced down to the other end of the table. Lou Perry had a smirk on his face, and a twinkle in his eye that was clearly visible at 100 yards!

Lou and I met before the A&R, and I accused him of setting me up. He said, "You know I'd never do a thing like that — besides, I gave them -15, too!" Some

smirk, some twinkle! We took our seats at separate A&R tables, and, sure enough, this quartet was my first A&R! They did not look pleased. I began my explanation of my score — and they laughed and said "I guess we expected that!"

After a start like that, judging got a lot easier — and a lot more fun!

THOMAS WOODALL

Judge — Sound Category
Charleston, Illinois

After nearly 20 years in the pits (Harmony Accuracy prior to 1975 and Sound ever since), I would have to say that the judging program has provided me with some of the most memorable barbershop opportunities I've experienced.

Though on occasion a ballad has been performed so well that I've nearly forgotten to evaluate the performance, the closest I've ever come to a complete wipe out was at Indianapolis in 1975. After judging the quartet finals on Saturday night the audience was treated to a performance by the newly crowned chorus champions — The Vocal Majority.

Many of the judges remained in the pit so as to have a front row seat. Pencils and score sheets were long since collected, and it was a good thing for from the very first line of "Who'll Take My Place," I was in 7th heaven. By the time they reached the phrase, "There's never a one who will love you like I do," I was sobbing uncontrollably. When the final bell-chord died, I almost went with it. As I wiped my tear stained face and somewhat ashamedly assured my judging friends that I was ok, I recalled thinking it was a good thing I had not been required to judge that performance.

From the Harmony Accuracy aspect, there were no doubt some minor errors but the total presentation forced me out of my category and a judicial attitude altogether. Perhaps judges are human after all.

J. EDWARD WAESCHE

Judge — Arrangement Category
Melville, New York

I can see his face, and can almost hear his words. One thing is still clear, some 15 years later, the thought going through

as seen from the judging area.

my mind . . . "this man doesn't know what he's talking about!" I'd been a serious competitor for five years, had sung in a championship quartet, was schooled in music, did a lot of arranging, knew all about the categories, and just couldn't accept what I was hearing. Determined to get into the Arrangement category and help straighten it out, I went to my DACJC and asked him what I had to do to get into the program. The category was temporarily closed but I hung in there, and two years later I was a certified judge.

Well, here it is 15 years later. I'm glad I had perseverance. The music is better, the judges are better, and I'm proud to have contributed to that improvement. I now look forward to the A&R sessions, where I try my darndest to leave the competitors with a "wow, I sure learned something: let's get right to work on it" feeling. Accomplishing that makes it all worthwhile. I just hope I never create that impression I felt 15 years ago.

ROBERT MULLIGAN
Judge — Stage Presence Category
Birmingham, Michigan

Many of us became involved in the judging program because we were not satisfied with the way we were being judged. My horror story probably could be repeated a hundred times in different forms. In the late '60s, while competing in a novice contest with four experienced Barbershoppers (each of us had either been an International finalist or medalist) our voices may not have been what they had been, but we knew we would be good in stage presence. When the scores were revealed, we were next to last. Hearing these words from the certified judge, "I had to mark you down because you looked like you were enjoying yourselves too much," prompted me to act. Fifteen minutes later, I approached our DACJ chairman, Burt Szabo and enrolled in the judging program.

The important thing from a stage presence standpoint is entertainment and pure barbershopping can be entertaining. The most difficult situations judges find themselves in is not the judging area, but in the A&R sessions, after the con-

test. So many contestants put so much of their time into their contest package and to have to tell them it was not done the way they thought it was done becomes difficult, especially, if the contestant becomes belligerent.

HERMAN "DOC" COHEN
Judge — Stage Presence Category
New Orleans, Louisiana

I view every barbershop performance as an art form, a theatrical experience, a means of communication between the performing unit and the audience, requiring sensitivity and artistry, limited only by the scope of the performer's imaginations and abilities. The best way that I have found to get inside this art form, this experience, better than being audience or performer, is through the judging program. This program is dynamic and continuously evolving but with a constant goal: to preserve, encourage, and improve our style of singing. The program helps one become a better performer (not just in contest but at any sing-out), a better coach, and a better Barbershopper.

A judge has three primary goals: (1) to preserve and encourage our style of singing, (2) to be as honest and fair with contestants as possible, and (3) to help contestants improve the value of their performance and the audience appreciation of that performance. A contest is judged on the same standards whether it is division, district, international, large or small chorus.

By and large most performing units are very appreciative of the judges analysis and recommendations, so much so that almost every judge now in the program strives to improve his accumen and ability at every chance possible.

JACK HINES
Judge — Stage Presence Category
Chairman of Judges
Placentia, California

I became a judge because I was dissatisfied with the judging program back in the 1950's. I felt the price of criticism was a better idea and when I arrived on the West Coast I enrolled. Because of

wanting to make changes in the program, I worked diligently until I became the Category Specialist in Stage Presence from 1972 through 1977.

The reason I enjoy judging and coaching is because that way I can repay the Society for all they have done for me as a competitor. The most difficult judging situations have been when the day starts at 8:00 a.m. with briefings and goes on until 1:00 a.m. with category sessions teaching candidates. As difficult as it may seem, I would not trade with the International President. I love it.

The trends I have noted in my 18 years as a certified judge have been in the quality of performance both in quartet and chorus contests. Also, the exchange of ideas between quartets and judges has improved over the years. They are much closer than ever before because they are willing to communicate with each other and share ideas.

ROBERT H. KRESSLY
Judge — Secretary Category
Chairman of Judges
Wilkes-Barre, Pennsylvania

It has been 27 years since I first entered the judging system as a Candidate Secretary. It was with the encouragement from Past District President of the Mid-Atlantic District, John Salin, that I first came in contact with judging. Since becoming a member in 1951, I have always enjoyed the administrative end of our great hobby. I found that judging offered a somewhat different aspect of administration and have enjoyed it these many years.

Our great Society offers something for everyone and one is allowed to do as much as one desires to fill his thirst for satisfaction in our hobby. The judging system has always made me feel closer and more a part of our Society. The close association with my fellow judges is an experience I have always cherished throughout the years.

Our Society continues to seek men who have the ability and talent to enter our judging system, a system that has improved steadily over the years. It is one area one may serve to help increase the growth of our Society. It is a lot of hard work, however, it's the best seat in the house.

"Judging is a lot of hard work,

JACK BAIRD

Judge — Arrangement Category
Oak Lawn, Illinois

When I first joined the Society it was basically an organization of men who wanted to sing in a quartet. Even though this was a new experience for most of them, they were struggling to get the very most out of singing barbershop.

With the little musical education I had had, I spent considerable time trying to assimilate, from whatever sources were available, all I could about the barbershop style. It wasn't long before I determined that this would probably be a lifetime undertaking. Our barbershop craft sessions at District and International conventions were the primary source material — plus hundreds of hours of reviewing old sheet music and records.

Through the judging and the A & R sessions, the Arrangement Category has encouraged competitors to search out good solid songs that fit the barbershop style, and to discourage those non-barbershop elements that dilute the style and introduce other kinds of music. In my opinion, that's encouraging and preserving in its best form.

GEORGE F. GROSS

Judge — Interpretation Category
Chairman of Judges
East Aurora, New York

I've been in the judging program for many years. I am certified in Voice Expression, Interpretation and now Chairman of Judges and have had many unique and amazing experiences in the 105 judging panels served over the years. There was the fire alarm going off during a chorus presentation; the curtain closing after the first song of a chorus, leaving the director alone in front of the curtain; the man who had to be carried off stage during a chorus contest; and the inebriated man coming on stage to sing with his chorus after they had started their first song.

However, the strangest and most unique experience was the year I was in England with the Reading, Pennsylvania chapter and was asked to judge one of their contests. At that time I was the District Associate Contest Judging Chair-

man of Mid-Atlantic District and I think they wanted the title as much as I on their panel. At any rate I arrived, was given a seat at one of the judging tables and supplied with the necessary forms. It was then that I noticed that drinks were being served to the tables and also (in some instances) snacks. This alone was very strange to me, but I was then bewildered to see judges leave their table and be replaced with other men during the contest. I was then stupefied to see the same men on stage as contestants and then back to the judging area to continue judging.

I later learned that this was normal procedure due to the fact that the great majority of their judges were involved with both chorus directing and quartetting and all were satisfied with this type of a program.

CARL DOCKENDORF

Judge — Stage Presence
Tempe, Arizona

After three years with West Palm Beach Chapter I took a job in Phoenix and it didn't take me but a week to find the local chapter and appear at the first rehearsal. Lloyd Steinkamp voice placed me and I found myself in the front row of the competition chorus. The year after I arrived Lloyd took the International job and Lou Laurel took over the chorus. That year, 1966, we won our first District contest, which was a thrill I'll never forget. At the A&R after the contest Bill Spooner indicated that I had done an exceptional job in stage presence and complimented me highly. Because of this encouragement I later entered the category and became a certified SP Judge in 1975. Over the years I have noted that many choruses tell me at the A&R that they don't have an SP coach. I never fail to point out an exceptional face in the chorus who may not be trained in the category but has that natural ability and facial sell that could be used to demonstrate facially the proper emotion that the lyric line is calling for. A judge is just a Barbershopper with natural ability who is willing to dedicate himself to developing his skills so he can communicate to the chorus. If through my encouragement one or more of these faces pursues becoming the chapter SP

coach and ultimately helps his chapter become better performers then my task has been amply rewarded. If he goes on to become a certified judge then I am twice blessed.

LANCE HEILMANN

Judge — Interpretation Category
Category Specialist
Nashville, Tennessee

What's it like to be a judge? Let me try to describe what you're asked to face during a contest.

Following certification, I sat on my very first panel in the Far Western District with a sort of hero of mine, Phil Winston. First chorus out of the chute . . . must have been 30,000 Phoenicians dressed in magenta . . . and *all* looking at me! When they hit that first few chords, I think I remember "3 G's" of force blew back my hair! I looked down the table, and what do I see? Phil Winston, with beaming Cheshire grin . . . thinking something like, "What now, big shot!" All the training in the world doesn't prepare you for that!

In 1980 at Salt Lake City, I judged my first International. There we were, near the end of the Quartet Finals. We'd just heard a thrilling rendition of "Forgive Me." One more song to go. Well, the chills and applause subsided, and the Boston Common began . . . "Sitting by the fireside watching embers . . ." That's not far into a song, is it? But I'd never . . . ever . . . heard more emotion, more professionalism, more sincerity in my life. The first sentence of the song wasn't even done yet! That was a rare experience — for any judge. Now, I ask you, how can a human being possibly retain enough of his composure to do a job? Everything about musicality, sincerity, and camaraderie that makes up performance came together that day!

So you want to be a judge? I think you should give it a try. But, it's not a life everyone could handle or would want, that's certain. If you have the talent, the intellectual curiosity, and the humility to do what judges do . . . then do it! If you already have music training, then you've got a plus. If you've performed a lot or coached a lot, then that's even better. Knowing what it's like to

but it's the best seat in the house."

be on the boards or to be responsible for a quartet or chorus is perhaps the best training you can get before you open a judges' training manual. Judging doesn't get you much glory, but it sure offers satisfaction and challenge and education.

JACK PITZER

Judge — Stage Presence Category
Alexandria, Virginia

I became a judge at the suggestion and encouragement of judges and chapter leaders (Oz Newgard and Wilbur Sparks). Also, I discovered my interests and creativity fit well within the Stage Presence Category.

I enjoy the look on a contestant's face when they discover (either on stage or at the A&R that using all of their talents, voice and physical body, can turn on an audience. Specifically when they discover that Stage Presence or really entertaining can work and makes their singing more fun.

I do like the fellowship and camaraderie of the C&J fraternity — especially the hard work of trying to stay in touch or on top of the subject such as schools, correspondence and meetings together on contest weekends to talk about judging.

WALTER O. LATZKO

Judge — Arrangement Category
Blooming Grove, New York

My 4-part harmony experience actually started while I was still in college. As a music major at Amherst College (Massachusetts), I began to arrange for our double quartet (4 parts, each doubled) and a double quartet at nearby Smith College. This, eventually, led to my arranging for quartets such as the Chordettes, Buffalo Bills, Suntones and Blue Grass Student Union.

I became a member of the Society in 1963 and entered the judging program in 1970, when the new Arrangement Category came into being. Since then I have judged at least five contests annually, at district, preliminary and divisional level. I have been fortunate to be on the International Panel twice.

The most rewarding part, to me, is

the A&R session where I feel I am able to help the competitors the most. The only really difficult situations I have experienced were the three times I had to disqualify a song. Even then, my explanations to the competitors were well received. But disqualification is a difficult responsibility to assume, because the Arrangement judge knows that he thereby eliminates the competitor from the contest. Fortunately, it is a very rare occurrence.

The Arrangement Category may have the smallest impact, point-wise, but to me it is the most important in guiding the controlled evolution of our craft.

LARRY DETERS

Judge — Sound Category
Board of Review
Brentwood, Tennessee

I first became hooked on barbershop after hearing the Cincinnati Western Hills chapter show. During my three years with Cincinnati I competed in three Internationals including our win in Portland. This competitive atmosphere exposed me to many judges who were highly respected and knowledgeable.

In 1973 I moved to Alexandria, Virginia and joined the Harmonizers. Oz Newgard, Scott Werner, John Hohl, Wilbur Sparks and later Jack Pitzer were members who greatly expanded both my musical knowledge and interest in the judging program. When Oz retired and moved to Kansas City we were without a Sound Judge in the chapter and I was encouraged to apply for the category. I obtained the forms and discovered there was a lot of work in becoming a judge. I waited for a year before finally sending the application.

By 1978 my job took me to Hartford, Connecticut. The District was short of Sound judges and was searching for candidates. As soon as I became an applicant I was besieged by quartets and choruses looking for a coach. This attention and the rewards of seeing these groups improve encouraged me to continue. It also allowed me to test my newfound knowledge on live singers. Some of them actually won contests!

These many rich experiences with chorus and quartets as well as the friendships of many members of the judging community undoubtedly led to my desire to become a judge. It continues to be a highlight in my year every time I meet old friends in so many different towns and situations as we judge contests around the country.

CLEMENT H. COCHRAN

Judge — Secretary Category
East Aurora, New York

I became a member of S.P.E.B.S.Q.-S.A. in 1945, and for 20 years was happy just being a member, Chapter or District Officer and singing. Then I was asked to try out to be a judge. Well, I worked hard and became a voice expression judge, and had the thrill of judging at two International contests. When the category was changed to Interpretation, I was so involved with my work that I could not take the time to learn this new category, so I dropped out of the program.

I was miserable without judging. Barbershoppers are the salt of the earth, but certified judges are the tops. I missed judging at the contests and meeting new judges and quartets, so I decided I wanted back and was eventually certified as a secretary. I have also been certified as a Chairman of Judges for the past six years. So I am back in 7th heaven officiating in either capacity at contests and for six years was District Associate Contest Judging Chairman, helping to promote the judging system among other things.

So, you like singing. Great, but you haven't reached the peak of barbershop enjoyment until you have become part of the judging program. So why not give it a try? Ask your DACJC what you have to do to become involved.

From the Editor:

"Speaking From Experience" is a new feature which will appear regularly in the HARMONIZER. There are many special groups of people within the Society who have expanded their involvement in their hobby. We'll be hearing from these men as they relate their unique experiences and why they decided to participate in a particular area of barbershopping.

A & R: Over-singing

From the Contest and Judging Program — An Analysis and Recommendation
(A & R) on areas of concern.

by Ronald Phillips
Sound Category Specialist

A great deal of time was spent last summer at the International Category School discussing the ever-increasing tendency of quartets and choruses to over-sing. Concern was expressed that not only is there a lot of over-singing going on, but that the barbershop community believes that judges are rewarding this.

The Sound category is greatly concerned with over-singing and particularly what it does and is doing with the vocal mechanism.

I will address this in two parts:

(1) The Sound category is not rewarding over-singing. As a matter of fact, sound judges agree that when over-singing occurs, it is a detriment to expanded sound and usually hurts performance scores. Well, you may say, what about some of those big scores given in St. Louis to quartets who sounded like they were yelling? The answer is that judges cannot judge what the audience hears over a P.A. or sound system. We only judge what we hear in the judging area. The judges on the Sound panel


at last year's International agreed that over-singing did lead them to lower their scores in many instances. Since Sound does not operate on a penalty system, it is entirely up to the judge's experience and discretion how much the over-singing that he hears will affect his scores. All Sound judges would agree that the quartet or chorus that sings a good performance but yells the tag (to impress the audience and the judges) really does itself a disservice on their score sheet.

(2) The Sound category is also concerned about over-singing from the standpoint of quality sound production and what the results of over-singing may be, especially in young voices. Sound judges have been taking over-singing into account on their score sheets, but we may not have been taking enough pains to tell the contestants about it in our A&R (Analysis and Recommendation) sessions. The bottom line about over-singing, as far as the Sound category is concerned, is whether or not the singer is able to control the sound he

is producing. If it is too loud, too high, or badly produced, then it is out of control and it will hurt the sound score. All of us have heard quartets who could sing a full, loud tag that was a thrill to hear. We've also heard other quartets who sang the same tag and it was terrible. Singers have to know their limitations (and that includes volume) and stick to them or work to expand them properly.

In summary, let me take note of the fact that we in the Sound category are not saying to the contestants, "Don't sing loud"; we are saying that when you sing loud, make sure you do it in good quality, using good voice production techniques. In other words, don't yell.

All of us want to hear various dynamic levels in a song, (especially our friends in Interpretation), making the song more interesting. Just don't go beyond your limits.

The next time you hear a quartet over-sing and still score an 82, remember that they might have had an 88 or even higher without the over-singing. 

Tom Gentry Joins International Staff

The Music Department proudly announces the appointment of Tom Gentry as Music Services Assistant. Tom joined the International Office staff on February 1. Tom will be working as the quartet promotion specialist until June when he will become responsible for chorus promotion and music arranging and publishing.

Before joining the staff, Tom lived in Wadsworth, Ohio where he was self-employed in the sale of health related products.

A Barbershopper since high school, Tom joined the Society in 1969. He has belonged to chapters across the country

and competed in numerous quartet and chorus contests. His quartet, Friends of Old, competed at the 1982 Pittsburgh International convention. He has sung with two medalist choruses, placing fourth each time with the Houston Tidelanders in 1970 and the San Diego Sun Harbor Chorus in 1973.

Tom became a certified judge in the arrangement category in 1979. He served on the category Board of Review in 1983 and 1984. He has had his arrangements published by the Society. His "Leader Of The German Band" was featured in the January/February HARMONIZER. Tom also taught arranging at the 1984

Harmony College.

Tom has been involved in directing barbershop choruses. He was music director of the Akron (Ohio) Derbytown Chorus. For the past eight years he has been the assistant director and coach of the Canton (Ohio) Hall of Fame Chorus.

All of Tom's experience in directing, singing, arranging and judging will be utilized as he visits chapters and teaches weekend schools. He will also continue on the Harmony College faculty for this coming year.

Tom and his wife, Nancy, have three children. They will live in Kenosha.

STORY OF A SONG

"The Whiffenpoof Song"

by Stan Sperl

"To the tables down at Mory's to the place where Louis dwells, to that dear old Temple Bar we loved so well."

If there was ever a song composed especially for a men's chorus it would *have* to be "The Whiffenpoof Song." This is a combination of words and music that will lend spice to any condition under which men will gather.

"Sing the Whiffenpoofs assembled with their glasses raised on high."

This is a number that breathes nostalgia, promises good fellowship, and generally suggests a glass or two while we may.

The words are by Meade Minnigerode and George S. Pomeroy. The music is sometimes credited to Tod B. Galloway but is now more generally credited to Guy Scull. It was revised and adapted by Rudy Vallee in 1936. The modern version was popularized by Rudy Vallee over the radio and in an RCA Victor recording.

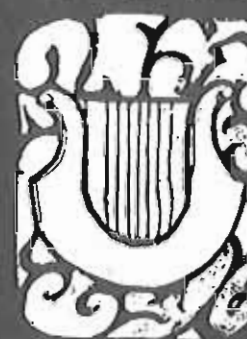
"The Whiffenpoof Song" originated early in 1909 with the then newly organized Whiffenpoof Society at Yale University; this group was a branch of the Yale Glee Club. The lyricists were members of the Yale class of 1910. They adapted their lines from Kipling's poem "Gentlemen Rankers." The word "whiffenpoof", however, was taken from an imaginary character in the Victor Herbert operetta "Little Nemo," produced in 1908.

Rudy Vallee, a member of the Yale class of 1927, had heard the song during his college days. In 1936, while appearing on a special NBC radio program called "Yale Around The World," he became reacquainted with it through a performance by the Whiffenpoof Society. He decided to feature the number on his own radio program, and did so the following Thursday. This radio presentation, and the RCA Victor recording that followed, helped build the number into a national song hit. The sheet music count registered some half million copies that first year.

The song was successfully revived in 1950 by Fred Waring and his Pennsylvanians in a Decca recording in which Bing Crosby collaborated. The Waring Glee Club, sporting an outstanding group of tenors, really powered this number into something special. With the melody in the tenor, and the pitch resting in a register usually reserved for the likes of Lily Pons, this version is an outstanding recording in every respect. This release sold a million disks.

Being the style of song that it is, "The Whiffenpoof Song" will continue to be brayed by men's groups for years to come, Barbershoppers included.

"Lord have mercy on such as we, baa baa baa."



Champion For A Day

by Bill Myers

I have shared many wonderful experiences in my 22 years as a Barbershopper. For nine of those years, I competed as bass singer with my quartet, The Citations. Together we travelled to 40 states and in 1972 placed seventh at International. That same year we entertained American troops in Vietnam. And on my wall at home, there are the five gold medals I have earned while a Thoroughbred. I am sure that any man in the Society would be proud of a resume such as this, but after you've heard my story it may seem somewhat anti-climactic.

It was a Friday afternoon, November 30th, and I was sitting in my office at the Louisville Winnelson Company where I work selling plumbing supplies. I was just about to bite into my bologna sandwich — Highland Park round steak as it is affectionately known locally — when my secretary buzzed to tell me there was a call. Now, I had just been on the line with an irate, overly-promoted pipe fitter and was not in any mood to have this delicious lunch spoiled by more of the same. Nevertheless, in anticipation of talking to some local whole saler about a new line of toilet seats or something, I situated myself in front of a large stack of supply catalogs and took the call.

"Hey, whattaya say, Bill?", greeted the caller, and only one voice could make my ears rumble that way. It was Rick Staab, the powerhouse of the 1978 International champs, the Bluegrass Student Union, and my good friend. He was in need of a favor, he said, and he went on to explain. The quartet had committed to do a show in Washington, D. C., and due to job conflicts he could not make the trip so he asked if I could stand in. Having done this sort of thing before with Rick's quartet, I didn't take long to think about it, "Sure, Rick," I answered. "What kind of show is it?" There was a short pause. "Oh, just a little deal for the National Security Council at the

White House . . . and the president might be there." I chuckled a little. He didn't. After I lifted my lower jaw from the desk top and stuffed my tongue back in my mouth, we talked about the details and on Monday, December 17, I would be on my way.

It would not be a straight shot to Washington, however. We would first sing a chapter show in Dundalk, Maryland on Sunday the 16th, the proceeds of which would be donated to the quartet to be used for trip expenses. The show was fun and it gave me a chance to shake the cobwebs out of the unrehearsed repertoire I'd be singing the following day. Thanks to the two quartets, Arcade and The Coasters, and to the Dundalk chapter, our trip would be a success. That night as we sat down to go over the next day's itinerary, we recalled the phone conversation we had had with Washington on Thursday saying that we would, in fact, be singing for the president. So, with the Dundalk show behind us, we could now get down to the serious business of being scared half-to-death.

Monday morning came quickly. Our first stop as we arrived in the White House was the briefing of the press corps, where we met at noon with White House Press Secretary, Larry Speaks. Sam Donaldson and Chris Wallace were there, along with countless other familiar faces from around the world of journalism. It was like being in a small version of Hollywood, only the actors and actresses were real characters and the stories they would later tell on television and in newspapers were of real significance. During the briefing, times and places of the events of the day were spelled out precisely. Somehow I kept waiting for them to announce the name of the quartet, along with where our warm-up and ready rooms would be and in what order we would sing! But this was another ballgame. I was going to sing for the president.

We were dismissed, and it was time for lunch. We made our way to a huge

dining room called the Executive Mess. But with crystal chandeliers and a long table adorned with silver utensils, it hardly seemed a mess to me! Each item in my place setting bore the presidential seal. Everything around me served as a constant reminder of where I was and of the greatness that must exist in that place. I skimmed over the menu which lay before me. It looked surprisingly sparse, but not for lack of items from which to choose. No, as a matter of fact, it was a poor glutton's dream, for this menu had no prices — and there would be no check to pay. (I grinned silently as I remembered how much ice cream I would eat at a single sitting at Harmony College last summer.) Moments later, a server leaned over my left shoulder. "And you sir?", she inquired. Now any of you Barbershoppers who know me must be laughing at this, because my usual response in this situation could be any one of two; a) "I'll have numbers one through six," or b) "How about one of each?" The members of the quartet, along with the wives of Ken and Allen, all sat dumfounded as I turned and ordered, "Just a salad thanks." My stomach was tying itself in knots as I sat in thought of the overwhelming job that lay just ahead.

As we left the table and started down the hallway toward the Oval Office I began to perspire. This was worse than any competition I'd ever been in and I wondered if once there, I would actually be able to go through with it. Somewhere along the way, just after getting a peek inside the presidential cabinet room, we stopped and were introduced to Mr. and Mrs. George Bush. The tension mounted as we arrived outside our destination. Walls everywhere displayed pictures of President and Mrs. Reagan. There also seemed to be an abundance of secret servicemen. Photographers gathered. We were told we would have five minutes to do our thing. It was exactly three p.m. when we walked through the

door of the magnificent Oval Office. We walked rather briskly toward the man, who was seated at first, and for one short moment I honestly thought I'd pass out. But as he rose and walked around the desk to greet us, his hand outstretched, his confident face smiling, I was suddenly drawn nearer, for there was a magnetism about him that I never will be able to explain. As I shook his strong hand, a feeling of warmth went from head to toe and there were no more butterflies. In fact, I felt more comfortable there than at the chapter show on the day before. The wives, Denise and Susan Hatton were introduced and it was time to sing. We did several songs for President Reagan and on two occasions during our visit he named barbershop as his favorite type of music. And do you know what? I believed every word because he seemed as sincere and gracious as any human being one could ever meet.

Cameras clicked and flashes exploded as I looked around the room. Documents, paintings and books filled walls and shelves and behind the big desk stood our American flag. Hundreds of thoughts were going through my head of all the decisions that must have been made there and of the great men who must have made them.

The quartet presented a recording to the president, after which each of us received a tie clasp engraved with the presidential seal and the signature of Ronald Reagan. Our five minutes, the shortest five minutes of my life, were up.

Immediately following our meeting with the president, we were taken on a tour of the White House with special attention to the Christmas decorations. What a breathtaking experience it all was!

At five p.m. the quartet sang for the National Security Council Christmas party. This was actually our reason for being there in the first place. Singing in the Oval Office was just an unexpected bonus. The president gave his Christ-



President Reagan and the Bluegrass Student Union, (l to r) Allen Hatton, tenor; Ken Hatton, lead; Bill Myers, bass; and Dan Burgess, bari.

mas message to all and we were off again. Our day there was officially over, but we had been asked to sing for the president's speech writers in the old Executive Office building and would wrap things up by doing some informal singing at the home of National Security Advisor, Robert McFarlane.

Our contact lady throughout all this was Karna Small, public relations director for the National Security Council. She is also the daughter of Roy Frisbee, lead singer of the 1942 international champs, The Elastic Four. The six of us spent both nights in Washington at Karna's home. She was a wonderful lady and her hospitality was greatly appreciated.

All that night my brain kept busy as I relived every last detail of the trip, and thought of what it really meant to me both as a Barbershopper and as a man. As a singer, I had travelled and performed

with what I believe to be the greatest barbershop quartet of all time, and I had done this just for myself. I had mentally shared this wonderful experience with the quartet, my family at home, and with each member of the Thoroughbreds as I thought of the love and pride which exists among that family of champions. I rejoiced, then and still do, in the fact that God allowed me to exist in America, where men have long struggled to remain free, and where winning and its very prerequisites are a way of life. Yes, in retrospect, I truly was in many ways, . . . a champion for a day.

"Champion For A Day" was written by Dave Hasch, associate director of the Louisville Thoroughbreds. Bill Myers is also a member of the Louisville Thoroughbreds, as are all the members of the Bluegrass Student Union. 🎵

The Way I See It

by Ed Orris
Bandon, Oregon

Among all the words that have been written about membership retention one is consistently absent: commitment, or perhaps more properly, extended commitment. I believe most members who leave our Society don't really know why they do. The reasons usually given are such things as too much emphasis on competition, boring programs, too expensive, etc. But recently, during a discussion of the problem, a former member of our chapter said, "I love the sound but I don't have the commitment to work at learning it." This may be the first time a departing member thought seriously about his relationship to our Society.

What's the source of such a commitment? I have discussed the problem with other long-time members who obviously have it and we are all in agreement that it comes from within ourselves. To illustrate this, I'd like to cite my own barbershopping association as an example. In my twenty-four years in the Society I have had a rather broad experience through membership in three totally different types of chapters located in different parts of the country. During that time, I participated in at least thirty quartet and chorus contests and, incidentally, finished all the way from dead last (several times) to second place at International (once). In these chapters the membership varied from as few as fifteen to more than one hundred fifty. Sometimes we were struggling to keep going; sometimes we were on top of the world. I have sung for directors whose abilities ranged from fair to outstanding. Our non-rehearsal time programs were sometimes very elaborate but more often non-existent. During this time I doubt if I missed more than two or three meetings

"If those of us with a deeper commitment continue to invest our own interest and enthusiasm and invite others to share in our efforts, the Society will continue to grow and prosper."

per year and very few performances.

The purpose of all this is not to pat myself on the back or to hold myself up as a shining example. I only wish to point out that this dedication was not inspired by high powered directors or fancy programs. The reason behind all this effort was my own desire to help produce good harmony not only for my own enjoyment but for the enjoyment of others as well. The old adage applies here: that "you get out of it what you put in."

Of course not everyone will have the same level of commitment but there is a certain minimum that keeps a member active in this or any other volunteer organization. As time passes priorities change and sometimes so do interests, so when a person's commitment falls below that level he leaves. So far, no one has been able to explain how to change someone else's commitment.

Where does this commitment come from in the first place? What initiates it? This is where we can do something to help. We must strive to produce a performance level that will make a listener want to be a part of it and commit himself to helping produce good barbershop harmony. We should direct our efforts toward high quality and present the results to the public frequently. In this way we will not only attract new well qualified members but do more toward preserving this grand style of music we all love.

This sounds like all work and no fun but it need not be. It's the duty of the chapter leaders, both musical and administrative, to make the association as enjoyable as possible. However, a member with commitment will work toward changing things he doesn't find enjoyable rather than quit.

It's time we stopped laying such a guilt trip on ourselves because someone loses his desire to pursue our hobby. It's unfortunate that the Society is losing a member and that he is losing a lifetime of enjoyment, but if those of us with deeper commitment continue to invest our own interest and enthusiasm and invite others to share in our efforts, the Society will continue to grow and prosper.



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HISTORICAL NOTES

by Dean Snyder
International Historian

The files of the Society's first Long-Range Planning Committee in 1953 contain the following definition of a good hobby. It should involve a tangible product that can be admired by others as well as the hobbyist; fit his age and circumstances; have a group of devotees in whom can be found social contacts, recognition, and acceptance; be difficult enough to challenge his skill, but not too difficult to prevent some success. It should enhance and not interfere with family life; not interfere with one's vocation; be the hobbyist's servant and not his master; and it (the hobby) should have possibilities for growth and continued interest throughout the years ahead. Let every member who reads this definition test his experience in the Society by the application of these eight concepts.

President Reagan said in his recent Inaugural Address: "History is a ribbon, always unfolding; history is a journey. And as we continue our journey we think of those who have travelled before us." And the philosopher Emerson said many years ago: "What are the enduring characteristics of an institution but the lengthening shadows of great men?" We are now in the third (or is it the fourth?) generation of leadership in this Society. Few of our early pioneers remain — but their contributions over the span of nearly 50 years are imperishable.

Bill Wunderlin of Largo, Florida, has uncovered a cassette reproduction of a Fibber Magee and Molly radio show from the year 1946. The script is all barbershop, with authentic references to our judging system and to our Cleveland convention that year. Old-time favorites are sung on the program by the Kingsmen Quartet, a professional group of that era. The humorous story line has Fibber finagling for the tenor spot on the fictional Elks Quartet which hopes to compete in the upcoming Cleveland contest. This cassette will be contributed to our newly developed Society Museum in Kenosha. It is one of many pieces of early memorabilia which we hope to obtain. All members are encouraged to be on the lookout for similar pieces — pictures, magazine and newspaper reprints, programs, correspondence, tape recordings, and like objects of historical interest.

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. They may be sent to Dean Snyder, 1808 Hunting Cove Place, Alexandria, VA 22307.

Ken Buckner of Louisville, Kentucky, current International C&J Chairman, was a member of the Citations Quartet which toured Viet Nam in 1972 as part of our Armed Forces Collaboration Program. Ken kept a most interesting daily diary of that trip — just one of many overseas tours by Society quartets to entertain troops in the field and in military hospitals. (International President Gil Lefholz made a similar overseas trip with his quartet in 1969.) This special outreach program of the Society began in the late 1940s. Originally it was a two-way street — our quartets travelled to military bases and the military, in many instances, organized their own quartets. At our 1951 Toledo annual convention, for example, uniformed quartets were present and entertained from the Army, Navy, Air Force, and Marine Corps.

The personal barber of O. C. Cash in Tulsa, Jerry Tanner, was an early member of the Society. At age 74 he still works at his profession. He recently was the subject of a feature story in the Southwestern District's "Roundup", the SWD quarterly magazine.

The Society's familiar logo which we proudly wear as a badge has a barber pole as its centerpiece. It is a relic of past centuries when barbers were also surgeons — in fact until 1745 in England when barbers and surgeons were first separated into distinct corporations or guilds.

The 25th Anniversary convention of the Society was held in Toronto, Ontario, the first time outside the United States. Wayne Foor of Rochester, N.Y., was International President that year (1963). The Town and Country Four of Pittsburgh were named International quartet champions. The Pekin, Illinois chapter won the chorus contest, the first time in the Society for a chorus to become a two-time winner. Those attending the Toronto convention were thrilled with the debut of The Hartsmen, a 16-man group organized and directed by Rudy Hart, and demonstrating the possibilities for musical excellence of a small chorus of well-matched voices. That year, also, found recognition by the President of the United States in a Proclamation of National Harmony Week.

Scott Werner, chorus director of the Alexandria, Virginia, Harmonizers, and currently member of our 3rd place medalist quartet, Vaudeville, has a special distinction. Scott has qualified (and is listed in the convention program) as a quartet competitor in 16 of our annual conventions, beginning in 1967 when he sang lead with the former Nova Chords, also several times having medalist rank. Can anyone top this record?

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Sunshine District Wins Top Achievement Award

PLATEAU ONE (Membership under 30)

Place		
1st:	Midland, Ontario	460
2nd:	Leavenworth, Kansas	440
3rd:	Rome, New York	434

PLATEAU TWO (Membership 30-39)

1st:	Fort Walton Beach, Florida	615
2nd:	Roseburg, Oregon	540
3rd:	Warsaw, New York	493

PLATEAU THREE (Membership 40-49)

1st:	Wayne County, Ohio	514
2nd:	Tuscaloosa, Alabama	507
3rd:	Utica, New York	437

PLATEAU FOUR (Membership 50-74)

1st:	Fort Worth, Texas	607
2nd:	Arlingtones, Virginia	572
3rd:	Iselin, New Jersey	561

PLATEAU FIVE (Membership 75-99)

1st:	Walnut Creek, California	641
2nd:	Sacramento, California	634
3rd:	Des Moines, Iowa	578

PLATEAU SIX (Membership 100 or more)

1st:	Western Hills, Ohio	975
2nd:	Fresno, California	967
3rd:	Tucson, Arizona	850

The Sunshine District claims the top award for the district achievement contest for the second year in a row. Their 106.1 points were followed closely by Mid-Atlantic's 97.0, and Southwestern's 96.5 chapter averages. Mid-Atlantic moved from their 1983 seventh place rating, while Southwestern's 1983 fourth place finish was improved by one step.

The contest is a means 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 1984.

The 1984 Champion Chapter award was won by the Western Hills (Cincinnati), Ohio chapter (Johnny Appleseed District). They totalled 975 points, moving up from their second place Plateau 6 finish of 946 points in 1983.

The following chapters were recognized for their efforts in retaining 100% of their 1983 membership during 1984; Sioux City, Iowa; Alle Kiski, Pennsylvania; Hazelton, Pennsylvania; Merrill, Wisconsin; Kalamazoo, Michigan; Portsmouth, New Hampshire; Manchester, Connecticut; and Mount Forest, Ontario.

District	Chapter Average
SUNSHINE	106.1
MID-ATLANTIC	97.0
SOUTHWESTERN	96.5
FAR WESTERN	91.0
DIXIE	90.4
SENECA LAND	87.8
ROCKY MOUNTAIN	83.7
JOHNNY APPLESEED	83.2
CARDINAL	82.5
ONTARIO	80.0
CENTRAL STATES	78.0
EVERGREEN	76.8
ILLINOIS	74.6
PIONEER	68.5
NORTHEASTERN	61.8
LAND O' LAKES	53.6



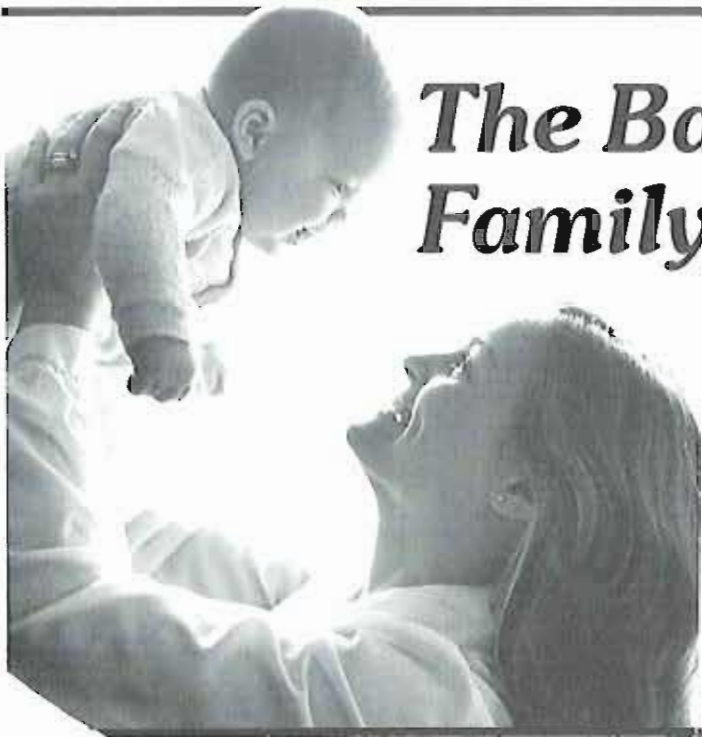
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Notes From Abroad

When the Singing Buckeyes (Columbus, Ohio) pass out music and learning tapes this year, one chapter member will have his copies mailed to him. It's not because he's lazy, it's just that Trevor James will have a tough time making the regular meetings from his home in England.

Trevor became a Singing Buckeye in October, just in time to help the chorus finish second to Cincinnati Western Hills in the Johnny Appleseed District chorus competition.

But he is no stranger to barbershop harmony, having sung with the barbershop harmony club of his hometown of Saffron Walden in Essex County, England, for the past nine years.

A transportation consultant for a large British railway system, Trevor was transferred to Ohio to help study the possibility of building a high-speed railroad. As soon as he found out he was about to make his first trip to the United States, he looked for a suitable barbershop chorus.

"I wanted to sing with a large chorus and the Singing Buckeyes looked like a good group," he said. "From the very start, I was made to feel welcome here. But that's what you expect from the barbershop fraternity. People came out of their way to be helpful."

When he arrived in the U.S. in August, the Buckeyes were fresh from their 8th place finish in the St. Louis International competition, and were beginning to polish the contest package in hopes of repeating as district champs.

Despite having less than three months to learn the entire package, Trevor was one of just a handful of first-time singers who qualified to compete with the Buckeyes at district.

"My single biggest worry was the moves," he said. "That's the biggest single difference between here and back home — the entertainment value you put into the moves."

"We try to do it, but getting everybody to move together is really difficult. But, that's part of the art."

B.A.B.S. clubs and U.S. barbershop chapters have much the same approach to contests, he reported. "our normal schedule is to have two rehearsals a week, starting three months before contest. Our club always stands on the risers,

even while learning music."

He hopes to teach some of the stage presence techniques he learned as a Buckeye to his British barbershop buddies. Besides the emphasis placed on stage presence here, Trevor said the main difference between the singing societies is in the quality of directors. "We've got good directors, but this is on a different level."

Trevor returned to England in November to wife Beryl and his three children; Christopher, 19, Nicola, 15 and Andrew, 13. Unfortunately, the boys are not into barbershopping, yet.

"They like heavy metal rock," Trevor said. "Really awful. But I hope they'll come around."

In the meantime, he will be receiving Singing Buckeye music and learning tapes, in hopes of rejoining the chorus later in 1985.

That doesn't mean he'll be able to

relax, though. As a member of B.A.B.S., he is responsible for organizing the society's annual competition in 1986, a job he had just completed in 1984 before coming to America.

The 1985 B.A.B.S. convention will be in Harrogate, Yorkshire, the first weekend in May, "at a beautiful convention center," he said. "We always have at least one American quartet come as headliners. Anyone who wants to come is certainly welcome."

"I hope someday we can bring a chorus to your International competition."

If that happens, and if the Singing Buckeyes also appear on that competition, Trevor will have to be forgiven for having divided loyalties.

"I don't know how to put over how much I've enjoyed singing with the Buckeyes," he said.



The Sheffield Barbershop Harmony Club of Sheffield, England has come up with a means of transporting their chorus risers and publicizing barbershop harmony at the same time. They do it with a Club van.

When their chorus grew and required use of more risers, the previous transportation system of car and towing trailer was outmoded. The chorus purchased their first van last year. Recently they replaced this with a newer model.

The club uses the van only for club bookings or outings which will enhance its image. The club also loans the van to

the Sheffield Ladies Barbershop Harmony Club, "Hallmark of Harmony", for special occasions when they must have a transportation vehicle.

The van gets lots of attention wherever it goes. The club believes this is an excellent method of publicizing both their club and barbershop harmony.

The Sheffield Chorus is the 1983 and 1984 B.A.B.S. Silver Medalists. In December, 1984 they became the Northern Champions, winning their area preliminary championships. Their quartet, Junction 33, also won as Northern Quartet Champions.



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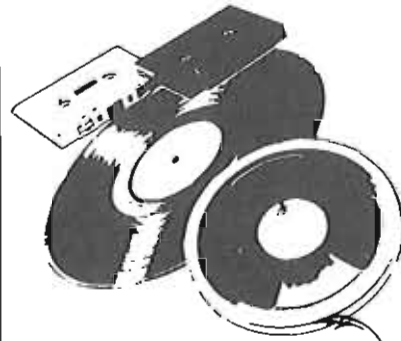
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Chapters In Action

Chorus members from the Dukes of Harmony, Scarborough, Ontario chapter spent lots of time and energy coaching other chapters in the district last Fall to encourage participation in the Fall competition. Led by Keith Howard, 16 coaching teams worked with neighboring chapters. Dukes' music director, Ray Danley, helped the choruses select their contest music. The teams took over from there. Working with voice-dominant learning tapes recorded by the Dukes, they taught each chorus its own musical selection.

The results? Prior to starting this project, Howard discovered that for the past nine years the average number of choruses entering the Fall contest was 10.3. This Fall, 22 choruses competed in the Ontario District.

The Marin, California chapter show generated an unexpected donation to the Institute of Logopedics. The show's set was to dress as travelers and/or train station personnel. Barbershopper Terry Lazzari decided to be a popcorn vendor. As he prepared his costume and vendor's tray of popcorn, he noted a statement on his container of Newman's Own Popcorn to the effect that profits from the sale of the product were shared with charitable agencies. Lazzari sent the company a letter about the Institute of Logopedics and received a favorable response in general terms the day of the chapter's show. The company did select the Institute as one of its charities for the year and a generous check was sent to the Institute. Special thanks were sent to Paul Newman and his company by the Society and the Institute.

The Commodore Perry Chorus, Erie, Pennsylvania, has a hero as its namesake, Commodore Oliver Hazard Perry, hero of the Battle of Lake Erie in the War of 1812. They have now been named the official chorus of the Niagara League, an organization dedicated to restoring and refloating Perry's ship, the Niagara. The ship is now landlocked on the shore of Lake Erie. The chorus has sung for numerous memorial services aboard the Niagara, and will perform in the ceremonies when it is refloated.

The Springfield and Decatur, Illinois chapters were on the receiving end of some Barbershopper generosity when their music director, Wally Ryan, took a leave of absence to have heart surgery. Five directors willingly responded to Wally's request for help, and rotated directing duties for eight weeks. Helping Wally and his two choruses were Glenn Perdue of Peoria, John Muir and Gene McNish of Champaign, Tom Woodall of Charleston, and Jim Stahly of Bloomington.

The Chicagoland Association of Barbershop Chapters has instituted a new feature in their show ticket sales, discount prices for high school students. Area high school music departments and choral directors were notified of this arrangement in a special mailing. The program was designed to promote barbershop harmony appreciation by young people. C.A.B.C. set aside 800 tickets for discount distribution.

The Brookhaven, N.Y. chapter presented a special school program featuring the 1984 International Quartet Champions, The Rapsallions, for three junior high schools in the Northport-East Northport school system. Dave Johnson, lead of the New Yorkers, teaches in this district and organized the day's activities. Music teachers in the schools prepared their students for the visit, using Society furnished materials and recordings of the New Yorkers, 1982 Mid-Atlantic District Champions.

At each performance, the Rapsallions followed the local high school quartet, The Cow Harbor Kids. They also presented a workshop performance for the Northport High School choir which features a newly formed 24 voice boys barbershop chorus. Dave Johnson reports, "The whole experience was summed up by three 12 year old boys who stuck their heads in the stage door after the last performance, put their tums up in the air and said, 'Mint! Man! Mint!'"



The Alexandria, Virginia Harmonizers brought holiday music to the White House for the annual press party. Reporters from the White House Correspondents' Association were greeted in song by 20 Harmonizers as they entered

the Grand Foyer. The chorus performed two 45-minute sets of Christmas and barbershop music. They later were greeted by the President and First Lady in the Green Room.



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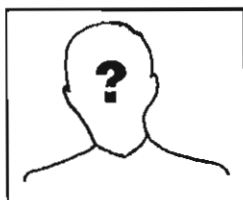
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News About Quartets



The Hudson Heritage quartet, Poughkeepsie, New York, provided the entertainment for an auction sale of barbershop memorabilia. Antique barbershop implements were sold to buyers from the U.S. and Europe. Collectors of these

items are preserving the barbershop implements of the same era as the music the Society strives to preserve. This is the first time that the collectors and Barbershoppers have come together.



The Guildford Barbershop Harmony Club sponsored an evening of barbershop music at the Lakeside Country Club in Woking, England. The featured quartet for the evening was the Most Happy Fellows, 1977 International Quartet Champions. Lakeside is one of England's top nightclubs and was the final stop for

the Most Happy Fellows during their recent tour of the United Kingdom.

Singing their barbershop version of "Somewhere Over The Rainbow" are (l to r) "Tin Woodman" Bob Hodge, tenor; "Dorothy" Larry Hassler, lead; "Scarecrow" Jack Lyon, bari; and "Cowardly Lion" Ken Hawkinson, bass.

Special Touch, current Central States District Champs from Topeka, Kansas and Kansas City and Sedalia, Missouri, continues to publicize the Society to young people. In the past year and a half they have sung for approximately 500 music educators and more than 2,000 junior and senior high school students at various music camps, clinics, conventions, concerts and classroom visits. During January they were the featured ensemble at the 50th anniversary convention of the Missouri Music Educators Association. Their performance was taped by the local public television station. The quartet has also been invited to perform at the state convention of American Choral Directors Association and the Missouri Bandmasters Association.

Tomorrow's Memory of the Monterey Peninsula, Calif. chapter taped a ten minute program for radio station KDON. The group was featured during an off week between the two 13 weeks "Harmony Hall" series. An interview of the group followed their song presentation.

The Buskers of the Santa Rosa and Marin, Calif. chapters sang on the Al "Jazzbo" Collins radio program on station, KSFO. The program usually features jazz, but in recent months has also focused on barbershop harmony. Busker's spokesman Jim Hendricks noted that Barbershop harmony and jazz are uniquely American forms of music and have many common roots.

Scripps's Hospital in San Diego staged a special event party to celebrate their 60th birthday. They invited the Critic's Choice, San Diego, California, to entertain its doctors, nurses and patients.

Can barbershop harmony sell nuts, bolts, nails and plywood? The Yesterday Bound quartet, Saratoga Springs, New York is proving it can. The quartet is in the process of writing a second commercial for an upstate New York hardware and lumber company. Their first radio and television commercials have generated a tremendous response. Phone calls to company headquarters indicate people love the pleasant and catchy sound.

News About Quartets

R.S.V.P., Tampa, Florida, sang at the White House during the Inauguration events in January. They entertained in the Green Room twice during the evening for guests and dignitaries.

The Vocal Minority, Mason City, Iowa, placed first in the Bill Riley Talent Search sponsored by the Iowa State Fair. The finals of the 25th annual talent search were broadcast on Iowa public television. The quartet was selected from more than 1,500 acts entered in the contest. Contestants advance from first winning county fair contests, through state-wide preliminary competitions, to the semi-final eliminations at the Iowa State Fair.

Alexandria's Ragtime Band, Alexandria, Virginia, 1985 Mid-Atlantic District Quartet Champions, sang the national anthem at the Washington Redskins-Philadelphia Eagles National Football League game. Performing before a sell-out crowd of more than 55,000 fans at the Robert F. Kennedy Stadium, the game was also broadcast on radio. This is the third year in a row that the quartet has sung before a Redskins game.

The Braden Tones, Sarasota, Florida, recorded a theme song for the United New York of Manatee County. The song, "All Aboard The Railroad They Call United Way," was played on local radio stations to publicize the campaign. The quartet also entertained at the United Way kick-off dinner.

The Knickerbocker Four, Jamaica, New York, set the mood for the backers' showcase performance of a new play featuring barbershop quartet singing. The play, "Annie Taylor, Queen of the Mist," presents the story of Annie Taylor, "the first woman to go over Niagara Falls in a barrel." Author Jeff Matson wrote in the part for a barbershop quartet as a result of his childhood exposure to barbershopping. His father, Louis Matson Jr., has been a Barbershopper for more than 30 years with the New Haven, Conn. chapter. The quartet sang original music by Brooks Cowan and arranged by Earl Wentz. They appear six times throughout the course of the play.



The Sound Confederation of the Greater Little Rock, Ark., chapter entertained the International Order of the Rainbow for Girls in Little Rock. More than 2,800 Rainbow Girls rerepresenting

47 states and 11 foreign countries attended the 30th Biennial Session. Shown from the left are Lamar Setliff, tenor; Frank Huggins, lead; Terry Mercing, bass; and Glen Chambers, bari.

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