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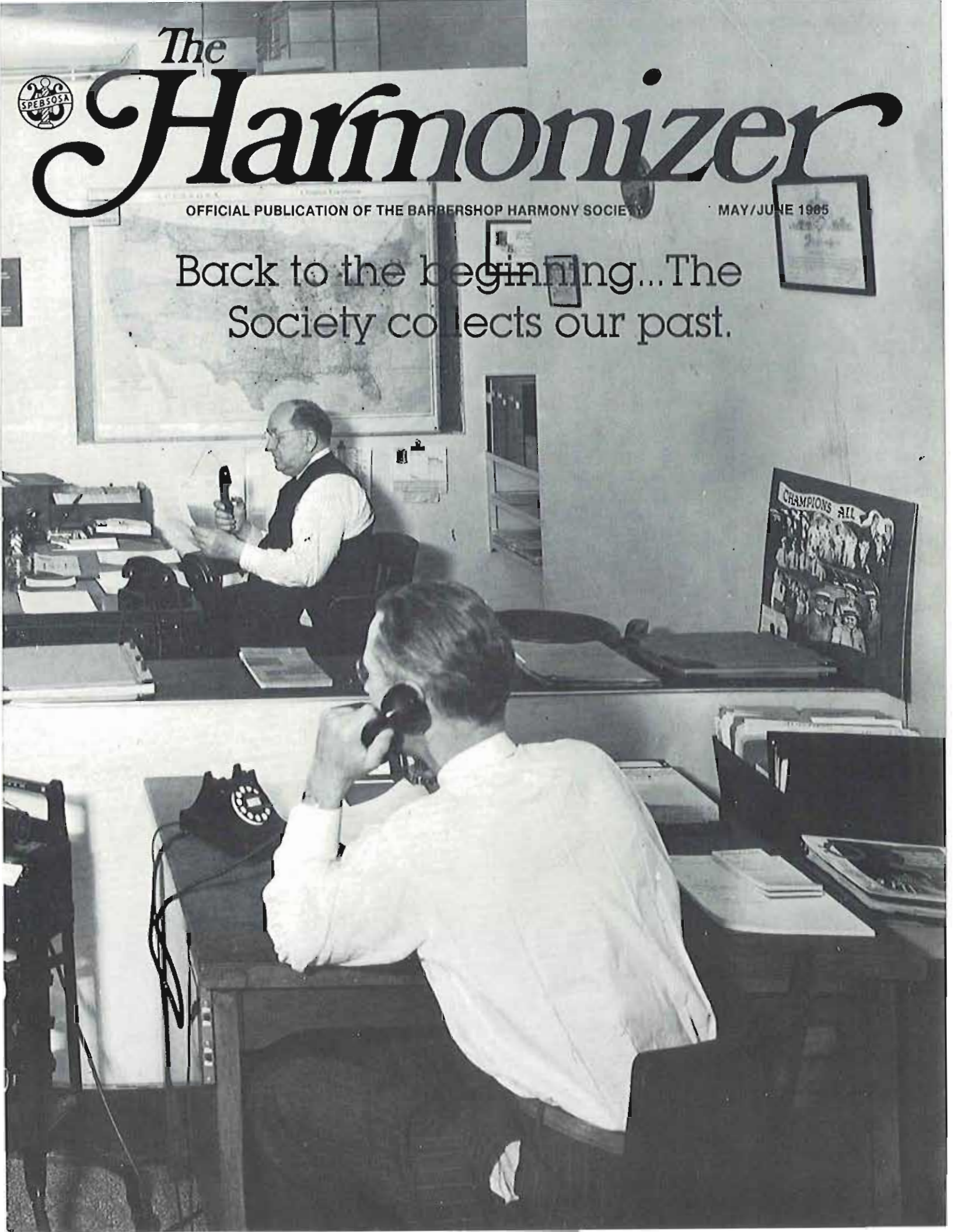


Harmonizer

OFFICIAL PUBLICATION OF THE BARBERSHOP HARMONY SOCIETY

MAY/JUNE 1985

Back to the beginning...The
Society collects our past.





We sing our hearts out _____ to those who like to hear a song,

Sing your heart out at Harmony College '85

August 4-11, 1985

Missouri Western State College

St. Joseph, Missouri

Over 30 different course offerings
covering everything you've ever wanted
to know about barbershopping!

Enrollment open to 600 students
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Only \$275 per person, including room,
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Advance deposit required.
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\$ 50 Individuals

Remember —

Harmony College expenses,
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Be sure your chapter sends at
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Harmony College is offered to
members of S.P.E.B.S.Q.S.A.

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S.P.E.B.S.Q.S.A.
Harmony College '85
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Final payment is due by August 4.
U.S. funds only.



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.

The HARMONIZER (ISSN 0017-7849) is the official publication of the Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America, Inc. (S.P.E.B.S.Q.S.A.). It is published in the months of January, March, May, July, September and November at 6315 - 3rd Avenue, Kenosha, Wisconsin 53140-5199. Second-class postage paid at Kenosha, Wisconsin. Editorial and Advertising offices are at the International Office. Advertising rates available upon request. Publisher assumes no responsibility for return of unsolicited manuscripts or artwork. Notice of change of address should be submitted to the editorial offices of THE HARMONIZER, 6315 - 3rd AVE., KENOSHA, WISCONSIN 53140-5199, at least thirty days before the next publication date. Subscription price to non-members is \$6 yearly or \$1 an issue. Foreign subscriptions are \$12 yearly or \$2 an issue. Copyright, 1985, by the Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America, Inc.

ABOUT THE SONG IN THIS ISSUE

The song, "He's A Cousin Of Mine," has been heard on several occasions at our international contests through the years. The composers, Silvio Hein and Chris Smith, collaborated with author Cecil Mack on this hit number - a big favorite with theater audiences in 1906! Cecil Mack (whose real name was Richard C. McPherson) also wrote such hits as "Down Among The Sugar Cane," "All In, Down And Out" (Society No. 7625), "Teasing" (Society No. 8056 - still a few copies left @ 25 cents), and "Charleston."

Don Gray has certainly captured the humorous flavor of this song in his arrangement - such gems as "Who is that freak?" and " 'Tain't no harm for to hug and kiss your cousin" will no doubt go down in musical history! Anyway . . . you'll have a lot of fun singing this one - get three others and go to it.

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

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On The Cover

January 8, 1947 . . .

The Detroit office in action . . . Carroll Adams, International Secretary, and W. L. (Bill) Otto, (foreground) Associate Secretary oversaw operations. They dealt with everything from the International board, Harmonizer copy, chapter correspondence and membership and financial reports. They were assisted by (front to back) Edythe McClements, Ruth Steele (dictaphone operators), Aleta Sutherland (secretary and bookkeeper), and Marjorie Richotte (dictaphone operator and head of files department).



18270 Grand River Avenue, Detroit, Michigan.

The office was at 18270 Grand River Avenue in Detroit. The staff expanded in 1948 to include Thomas Needham, Associate Secretary and George Peters, (stock room/shipping). They posed outside the S.P.E.B.S.Q.S.A. headquarters with Adams and Otto.

In the early days of the Society, all correspondence was directed to O.C. Cash or the current Secretary/Treasurer. When Carroll Adams took over this office in 1942 his business address at the Industrial Department of the Detroit Board of Commerce was listed — 50 Fairwood Blvd., Pleasant Ridge, Michigan.

By December, 1942 the office had moved to 19220 Gainsborough Road in Detroit. No doubt Adams' employers tired of receiving all his Society mail. This was the Society's first real office. In September, 1944 the office moved to 19311 Grand River Avenue, Detroit, having outgrown their first office. Between May and September of 1945 the staff again moved. This time about a mile down the road to 18270 Grand River Avenue.



20619 Fenkell Avenue, Detroit, Michigan.

The office settled in for a three year stay until they once again outgrew their headquarters. Between September and December, 1948 they packed up the office and moved to 20619 Fenkell Avenue, Detroit.



Harmony Hall, Kenosha, Wisconsin.

Having had enough of moving every few years the Society stayed at this address until 1957. That year they bought Harmony Hall in Kenosha, Wisconsin. The move from Detroit happened between June and September. The Society has been directed from Kenosha since then.

In 1976 the Society expanded its operations into a second building in Kenosha at 7930 Sheridan Road.



The Sheridan Road building, Kenosha, Wisconsin.

International Officers

President, Gilbert L. Lefholz, 13316 E 51st Street, Kansas City, MO 64133
 Immediate Past President, John T. Gillespie, 712 Newgate Road, Kalamazoo, MI 49007
 Vice President, William K. Perk, Box 621, Mendenhall, PA 19357
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Cardinal, Ernie Nickoson, 1702 Cameron Ct., Lexington, KY 40505
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 Southwestern, Ed Reeder, 2236 Flat Creek, Richardson, TX 75080
 Sunshine, Al Woodard, 35B Fairway North, Tequesta, FL 33458

And Past International Presidents

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 Merritt Auman, 2400 Wassner Dr., West Lawn, PA 19609
 Burt Hulsh, P. O. Box 1925, Twin Falls, ID 83301

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 SHIRLEY PANOSIAN, *Executive Assistant*

D. WILLIAM FITZGERALD, *Mgr., Special Events*
 TOM GENTRY, *Music Services Assistant*
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 Office Hours: 8 a.m. — 5 p.m.
 Monday-Friday (Central Time)



Make Music Mean Membership

by Gil Lefholz
International President

My how time flies when you're having fun! That term is generally taken facetiously, but it certainly isn't the case this time. We truly are having a great time and it is hard to believe that one-fourth of this year is over.

A few weeks ago I received a letter from a Barbershopper exalting the privileges of members who have had the pleasure of visiting chapters throughout our Society. He stated his concern that many of our members may not realize that a directory is available through our International Office, containing information making chapters easily accessible to those who might otherwise spend a lonely evening in an unfamiliar city. Just as important as the availability of the directory is the fact that chapters everywhere are eager to welcome guests from other cities. If there are Barbershoppers out there who travel in their day-to-day business, and it never occurred to you to get that directory (and I'll bet there aren't very many), order one today and drop in on a chapter during your next out-of-town visit.

In this issue of the HARMONIZER I'd like to take this opportunity to remind everyone of the good times and good

singing that is in store for us when we visit the Twin Cities in July. The good times start early in the week and what better way than at the Barbershopper's Ball on Tuesday evening. If you enjoy big band sounds and whirling around the floor with your favorite gal, you'll have a great time at this special event. During the past few years attendance at the Ball has dropped off and each year those of us attending talk about the good times, wishing every Barbershopper would put forth a little extra effort and attend. I guarantee you won't be sorry. This is truly a fun event and I look forward to seeing many of you there this year.

During the past months, Donna and I have been privileged to visit the Far Western and Evergreen Districts, as well as our very own Central States and attend the International Prelims. The hospitality and fun experienced at these conventions is like no other hospitality and fun at any other convention in the world. It is impossible to thank everyone individually, so please accept this message of sincere appreciation for the good times we have had. We look forward to seeing and meeting many more Barbershoppers and families during the International and

Fall conventions.

This month I have jumped around from subject to subject and there are still many things that I wish there was space and time to discuss, but before I put down my pen for this time there's one more thought I'd like to share with you.

I recently read about a book club that ran a survey asking many of their readers if they had read a special book that was being promoted quite heavily. The response from many was, "No I haven't, but I know those who have." In reading this article I couldn't help but stop and think about that statement and how it might coincide with barbershopping. Have you told anyone about barbershopping recently, or have you invited someone to your chapter meeting? If your answer is "No I haven't, but I know those who have," we could be in trouble. Don't count on *others*. Individually, we must each tell someone and invite someone to our next chapter meeting. Our 50th anniversary is just around the corner and the goals that we have set are not unattainable. We *can* MAKE MUSIC MEAN MEMBERSHIP!

See you in Minneapolis.

Letters

LOVES SINGING IN A CHORUS

I would like to comment on all the articles in the HARMONIZER about belonging to a quartet. There are thousands of members that have no desire to sing in a quartet. In fact, it scares some of us so badly we do not attend when we know there will be a random call to us in the chorus to sing in a quartet. Many just love to sit in a chorus and sing our hearts out. I am from a chorus of around 38 members. I was a visitor singing with the Pine Barrons of Cherry Hill, New Jersey, a chorus of 125 voices. I sing low bass and experienced the joy of a life-

time singing with a chorus that has around 30 basses. Such thrills. But had I been invited to sing in a quartet I would have died with fright.

Another item and position that I think should be elevated is the musical director. In most of the choruses that I have visited, he is the right arm of the chorus. Yes, we have others that direct in their different ways, but overall in a small chorus it is the director that makes our chorus. And he sure makes our shows a success. We volunteer to help on the shows and with his guidance

we have always had top-notch shows.

All of us are not solo or quartet voices, but we all enjoy those that can. However, there are very few articles in the HARMONIZER that congratulate the average singer. We are the ones that make the chorus for sing-outs and shows. Without us you only have four men on stage. How about a pat on the back for guys that just like to sing.

Floyd H. Clark
Lima, Ohio

Collecting the Society's Past

by John Bauer

Ever wonder what the early days of S.P.E.B.S.Q.S.A. were like? Who were the founders and charter members of the Society? From where did they run the organization? Who competed at the early contests? What did our first quartet champions sound like?

The S.P.E.B.S.Q.S.A. Historical Display Room will tell the story. The room will look back to 1938 and move forward to the present. Displaying collectibles, early records made at conventions; photos of quartets, choruses and individuals; trophies, medals and awards; and other memorabilia, the room will provide an insight into the lives and ambitions of the Society's members -- past and present.

Plans for the room were begun in 1979 when the International board appointed a committee to organize the project. Since then, the committee has established a budget, begun preparing the display

room in Harmony Hall, drafted a set of long range goals. John Bauer of Powers Lake, Wisconsin was also appointed as director in 1984 by International President Gil Lefholz. Under Bauer's direction the project is accomplishing its 1985 goals.

During this year the Society will begin setting up the display room, design individual plaques recognizing contributions of \$500 or more, design a multi-name plaque for contributions of \$100-\$500, record all donations in a permanent log book, and solicit contributions of artifacts from the membership. A part-time researcher will also be hired to begin reading pertinent Society files for historical data.

Assisting the director in collecting artifacts for the display room will be Society members knowledgeable in specific areas of the Society's history. These men will concentrate their efforts on

collecting information and memorabilia of their category. If you wish to donate items or recount happenings of interest, please contact the following men:

Bob Bisio
Contest & Judging
1330 University
Menlo Park, CA 94025

Jack Baird
Society Recordings
10445 S. Kostner Avenue
Oak Lawn, IL 60453

Bob Johnson
Harmony College
951 W. Orange Grove Rd.
No. 6-101
Tucson, AZ 85704

Dan Waselchuk
Institute of Logopedics
1718 Reid Drive
Appleton, WI 54914

Dean Snyder
Recorded Interviews
1808 Hunting Cove Place
Alexandria, VA 22307

A special area in the display room will also feature the Society's founders -- O.C. Cash and Rupert Hall. Two members will be collecting artifacts relating to Cash and Hall, and contributing to the collection, as both of them knew and sang with the founders. J. Frank Rice and John Loots are long-time Society members. Both have been active in chapter and district activities. Rice also sang with the Rice Brothers Quartet at the 1941 St. Louis convention. Rice and Loots will record their memories of the Society's early days for the tape archives. Anyone wishing to contact them with artifacts or recollections may write to them at:

J. Frank Rice
501 Sooner Park Drive
Bartlesville, OK 74006

John Loots
5310 E. 31st Street
Penthouse
Tulsa, OK 74135



The February, 1947 HARMONIZER was just off the press when editor Deac Martin (left) showed it to Carroll Adams, Bill Otto and Aleta Sutherland. Martin was the first editor of the magazine. Until November, 1946, Adams edited the magazine. Martin's column, "The Way I See It," started in the September, 1943 issue. Martin also served as International board member and national historian.

Visitors to the historical display room will also be able to learn about the development of the Society's 16 districts. District historians are researching their files to contribute material about the special people and events in their area.

It will take time to establish the historical display room's collection. As members contribute items, they will be cataloged and displayed as a sizeable amount of material is gathered. It is hoped that the main categories of the collection will be on display by the Society's 50th anniversary in 1988.

The development and maintenance of the historical display room will continue to depend on individual member's contributions. To date more than \$24,000 has been donated. This is a good start towards the \$85,000 goal established in 1982. It will be important to maintain continuing support for the project to fund operating expenses and needed



The first 10 International presidents: (clockwise) Harold Staab, 1942 & 1943; Charles Merrill, 1947; Jerome Beeler, 1950; Carroll Adams, 1941; O.H. King Cole, 1948 & 1949; James Knipa, 1951; Frank Thorne, 1946; Phil Embury, 1944 & 1945; Rupert Hall, 1939; and Norman Rathert, 1940.



In 1956, while headquartered at the Fenkell Avenue office, the Society was given the 60,000 song library of Walter Wade. This donation was the beginning of the Old Songs Library. Pictured are International staff members Bill Otto (foreground) and Ken Booth, associate secretaries; Bob Hafer, International secretary; and Ethel Cronin.

equipment purchases. Your donation in any amount is always welcome. If you wish to make a donation, please send your check to the International Office, made payable to S.P.E.B.S.Q.S.A. Please also make a note that you wish your donation to be used for the historical display room.

The display room committee is also looking for a different type of contribution from our members — suggestions for a name. If you have an idea on naming the display room, please send it to John Bauer, P.O. Box 515, Powers Lake, WI 53159.

As the historical display room develops, the committee has future long range plans to expand the display area into adjacent rooms, install a listening center where visitors can hear recordings of past quartet and chorus champions, and Society-known individuals talking about their barbershopping experiences.

No story of the Society would be complete without the recollections of our past. The S.P.E.B.S.Q.S.A. historical display room will bring our history closer to today's members and recall the efforts of our founding Barbershoppers to preserve a unique American art form.



Founder O. C. Cesh.



Founder Rupert Hall.



TWIN CITY MN AREA

A Week Of Special Activities Planned For Convention Barbershoppers

It's time to plan your activities for the 1985 International convention in the Twin Cities. Between special tours during the day and barbershopping at all hours you'll be in seventh heaven.

Make this a special vacation week by seeing the sights of Minneapolis, St. Paul and the surrounding area. Several tours have been planned just for us. Here's what's on the calendar:

MONDAY

- * A morning walking tour of downtown Minneapolis.

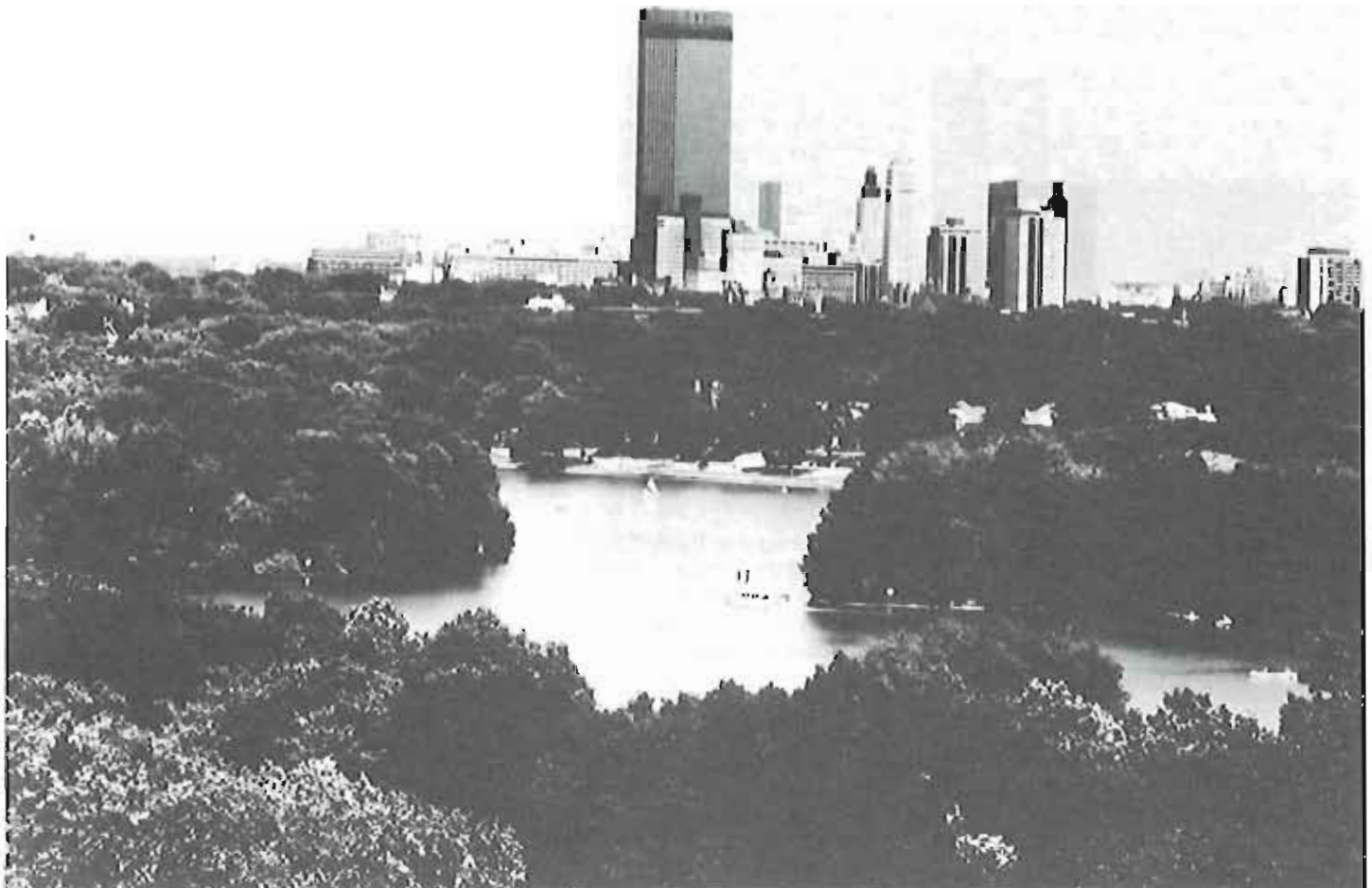
- * An afternoon of sightseeing. Tour the historical and modern buildings that have made the Twin Cities famous.
- * A visit to the world's most luxurious supermarket (Byerly's) and largest retail florist shop (Bachman's).
- * A Mississippi River dinner cruise on an authentic paddlewheeler. Dine and dance to the music of a Dixieland band. (Limited seating, so make reservations early.)
- * A night baseball game between the Minnesota Twins and the Cleveland Indians.

TUESDAY

- * A tour of the Twin Cities for those who missed the Monday tour.
- * A back stage tour of the Guthrie Theater, and the Walker Art Center with its contemporary art collection.
- * An afternoon visit to the Minneapolis Art Institute and the Swedish Castle, a mansion built by a Swedish immigrant.

WEDNESDAY

- * Participate as the audience on the Twin Cities' most popular television



Lake of the Isles is just one of the 22 lakes and lagoons in "The City of Lakes."



The Guthrie Theater

show, "Good Company." Then tour the newly restored Minneapolis river-front development.

- * Day-long tour to Stillwater, Minnesota, a restored town built by lumber barons and early settlers.
- * Day-long tour to the Old Log Theater to see an afternoon matinee. This is the country's oldest continuously running professional theater.

THURSDAY

- * A morning river cruise from downtown St. Paul to Fort Snelling, a restored fort from the settlement period.
- * A tour of the Minnesota Science Museum with its space theater, the Omnitheater.

FRIDAY

- * A discount shopping spree to various Minneapolis outlet stores.
- * A repeat of the Twin Cities tour.


Teen-aged convention visitors will find fun and friends in the Holiday Inn's Teen Hospitality room. A Wednesday night Western Hoedown Party and a Saturday night Afterglow Disco are also planned. Tours for teens include a visit to the Minnesota Zoological Gardens on Thursday and a Friday excursion to Valleyfair Amusement Park.

Of course there will be plenty of barbershopping during the week. The Wednesday night Show of Champions will feature your favorite quartets. The Friday morning Mass Sing will show the Twin Cities what barbershopping is all about. A convention tradition, the Mass Sing will bring thousands of Barbershoppers together to sing with the biggest barbershop chorus in the country.

The quartet and chorus competitions will bring everyone to the Minneapolis Auditorium. So will the Saturday Night Show, featuring the five medalist quartets and the champion chorus.

If you are interested in keeping up with the contest results from your home, you can call a special hotline for a recorded message of the latest scores. The hotline number for the Minneapolis convention is (612) 338-8022.

There's still time to register for the convention. Use the form on the last page of this magazine. Housing details and forms were printed in the January/February issue. Call the International Office if you need another form.

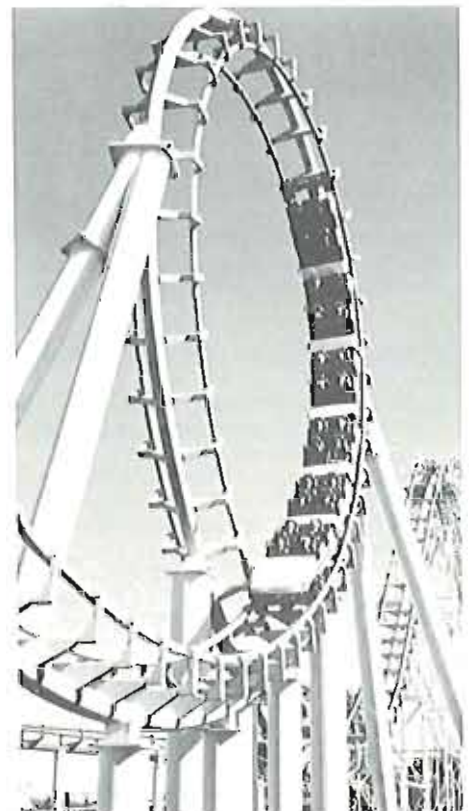
The Twin Cities Area waits to welcome you. Register today and plan to join your barbershop friends for a special week of barbershop harmony. 

ATTENTION LADIES

The Ladies Hospitality Suite will be in the Greenway Ballroom of the Hyatt Regency Hotel. It will be open Monday through Saturday. There will be hourly drawings for door prizes, plus a daily raffle. This is also the place to get information on Minneapolis, St. Paul and the surrounding metro area.

We encourage you to attend this year's Ladies Brunch on Thursday, July 4 at 9:00 a.m. at the Holiday Inn. Local barbershop wives will model beautiful clothes in an Old Fashioned Style Show. The Night Howls Quartet will provide the entertainment. Individual table favors, door prizes and centerpieces will be given away.

Ladies Hospitality Committee
1985 International Convention



Barber-Teens will spend a day at the Valleyfair Amusement Park.

Convention Activities Schedule

(Events to be held at the Hyatt Regency are designated (HR); at the Holiday Inn, (HI))

CONVENTION OFFICE	REGENCY ROOM (HR) – Monday, July 1 through Saturday, July 6 – Hours: 9:00 AM to 6:00 PM – Sunday, July 7, 9:00 AM to Noon
GENERAL REGISTRATION	EXHIBITION HALL (HR) – Monday, July 1 through Friday, July 5 – Hours: 9:00 AM to 7:00 PM – Saturday, July 6, 9:00 AM to Noon
PRE-REGISTERED CHORUSES	EXHIBITION HALL (HR) – Same hours as general registration
BARBERSHOPPERS' SHOP	EXHIBITION HALL (HR) – Same hours as general registration
INFORMATION BOOTH	EXHIBITION HALL (HR) – Same hours as general registration
LOGOPEDICS BOOTH	EXHIBITION HALL (HR) – Same hours as general registration
BULLETIN OFFICE	GRANT ROOM (HR) – Monday, July 1 through Saturday, July 6
AIDES' OFFICE	LORING ROOM (HR) – Tuesday, July 2 through Saturday, July 6
LADIES' HOSPITALITY	GREENWAY BALLROOM "D & E" (HR) – Monday, July 1 through Saturday, July 6
BARBERTEENS	LORING BALLROOM (HI) – Wednesday, July 3 through Saturday, July 6
AH-SOW	SATELLITE 6 (HI) – Monday, July 1 through Saturday, July 6
CHORDITORIUM	NICOLLET BALLROOM (HR) – Thursday, July 4 through Saturday, July 6

(All times are Central Daylight Time – All tours leave from the Hyatt Regency)

MONDAY, JULY 1

EXECUTIVE COMMITTEE MEETING – 8:00 AM – Greenway Ballroom "A" (HR)
 – Experience Downtown Minneapolis – 9:00 AM
 – Twin Cities & Lakes Tour No. 1 – 1:00 PM
 – Byerly/Bachman – 1:00 PM
 – Minnesota Twins Baseball – 6:15 PM
 – Mississippi River Dinner Cruise – 6:30 PM

TUESDAY, JULY 2

EXECUTIVE COMMITTEE MEETING – 8:00 AM – Greenway Ballroom "A" (HR)
 DISTRICT PRESIDENTS' CONFERENCE – 9:00 AM – Greenway Ballroom "B" (HR)
 IC&J/DACJC MEETING – 9:00 AM – Greenway Ballroom "C" (HR)
 A.I.C. EXECUTIVE COMMITTEE MEETING – 9:00 AM – Greenway Ballroom "I" (HR)
 DISTRICT PRESIDENTS' LUNCHEON – Noon – Greenway Ballroom "J" (HR)
 INTERNATIONAL PRESIDENTS' DINNER – 6:00 PM – Nicollet Ballroom (HR)
 BARBERSHOPPERS' BALL – 9:30 PM – Nicollet Ballroom (HR)
 – Twin Cities & Lakes Tour No. 2 – 9:00 AM
 – Guthrie Backstage/Walker Art Center – 9:15 AM
 – Minneapolis Art Institute/Swedish Castle – 12:30 PM

WEDNESDAY, JULY 3

INTERNATIONAL BOARD BREAKFAST – 8:00 AM – Greenway Ballroom "B" (HR)
 INTERNATIONAL BOARD MEETING – 9:00 AM – Nicollet Ball. (HR)
 A.I.C. EXECUTIVE COMMITTEE MEETING – 9:00 AM – Greenway Ballroom "I" (HR)
 IC&J COMMITTEE MEETING – 9:00 AM – Greenway Ball. "H" (HR)
 DACJC MEETING – 9:00 AM – Greenway Ballroom "C" (HR)
 INTERNATIONAL BOARD LUNCHEON – Noon – Greenway Ballroom "B" (HR)
 IC&J/DACJC MEETING – 1:00 PM – Greenway Ballroom "C" (HR)
 SHOW OF CHAMPIONS – 8:00 PM – Minneapolis Auditorium
 BARBERTEENS GET-AQUAINTED PARTY – 8:00 PM – Loring Ballroom (HI)
 – Golf Tournament – Buses leave at 6:30 AM
 – Live On TV & Riverfront – 9:30 AM
 – Stillwater Tour – 9:15 AM
 – Old Log Theatre – 11:00 AM

THURSDAY, JULY 4

MC'S & SONG LEADERS BREAKFAST – 8:00 AM – Greenway Ballroom "I" (HR)

DECREPITS BREAKFAST – 8:00 AM – Greenway Ballroom "A" (HR)
 MEMBERSHIP DEVELOPMENT CONFERENCE – 8:00 AM – Greenway Ballroom "F" (HR)
 HARMONY FOUNDATION BREAKFAST MEETING – 8:00 AM – Greenway Ballroom "G" (HR)
 A.I.C. BREAKFAST – 9:00 AM – Hall of Avenues 3 & 4 (HI)
 LADIES BREAKFAST – 9:00 AM – Forum Ballroom (HI)
 CONTEST JUDGES' BREAKFAST – 9:00 AM – Greenway Ballroom "H" (HR)
 BULLETIN EDITORS' WORKSHOP – 9:00 AM – Greenway Ballroom "B" (HR)
 PUBLIC RELATIONS WORKSHOP – 9:00 AM – Greenway Ballroom "C" (HR)
 QUARTET QUARTER FINALS No. 1 – Noon Minneapolis Auditorium
 QUARTET QUARTER FINALS No. 2 – 7:30 PM – Minneapolis Auditor.
 CHORDITORIUM – 10:30 PM – Nicollet Ballroom (HR)
 – River Cruise – 8:30 AM
 – Omnitheatre/Minnesota Science Museum – 9:15 AM
 – Barbarteens – Minnesota Zoological Gardens – 10:00 AM

FRIDAY, JULY 5

HARMONY SERVICES BREAKFAST MEETING – 8:00 AM – Greenway Ballroom "H" (HR)
 DISTRICT LOGOPEDICS CHAIRMEN'S BREAKFAST MEETING – 8:00 AM – Satellite 7 (HI)
 COTS FACULTY BREAKFAST – 8:00 AM – Satellites 8 & 9 (HI)
 GENERAL C&J MEETING – 8:00 AM – Greenway Ballroom "B" (HR)
 ANNUAL PROBE MEETING – 8:30 AM – Greenway Ballroom "C" (HR)
 C&J CATEGORY MEETINGS – 9:00 AM – TBA
 MASS SING – 10:00 AM – Pevee Plaza
 QUARTET SEMI-FINALS – 12:30 PM – Minneapolis Auditorium
 QUARTET FINALS – 8:00 PM – Minneapolis Auditorium
 CHORDITORIUM – 10:30 PM – Nicollet Ballroom (HR)
 – Discount Shopping – 8:45 AM
 – Twin Cities & Lakes Tour No. 3 – 9:00 AM
 – Barbarteens – Valleyfair Amusement Park – 9:30 AM

SATURDAY, JULY 6

LOGOPEDICS BREAKFAST – 9:00 AM – Nicollet Ballroom (HR)
 ANNUAL AH-SOW MEETING – 9:00 AM – Greenway Ballroom "B" (HR)
 CHORUS CONTEST – 1:00 PM – Minneapolis Auditorium
 THE SATURDAY NIGHT SHOW – 8:00 PM – Minneapolis Auditorium
 CHORDITORIUM – 10:30 PM – Nicollet Ballroom (HR)
 BARBERTEENS AFTERGLOW/DISCO – 10:30 PM – Loring Ballroom (HI)

SUNDAY, JULY 7

CHURCH SERVICE – 9:00 AM – Nicollet Ballroom (HR)

Committee Studies Convention Format

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

When I was involved in writing scripts for convention films, one problem I had was coming up with new approaches each year. As film producer Lou Sisk and I would say, "We do the same things year after year." That's true, basically. Yet there have been many changes in format over the years if you think about it.

The biggest change occurred in 1953 with the addition of the chorus contest as an International event. That was before my time, but even since my first International contest in 1956 there have been many, many changes.

As I recall, for instance, in 1956 the quartet contest was not reduced to 20 and 10 by elimination, but rather to 15 and five. The finals were on Saturday night and were followed by an appearance of past champions. The number of competing quartets has also increased over the years with the addition of new districts, the extra quartets for districts with medalists, and now, the forthcoming entries from B.A.B.S. and S.N.O.B.S.

The week-long convention format has had additions and deletions over the years as well (and I'm only talking about the ones I can remember.) In 1962 we had our first International quartet champions

show. Somewhere along the line we did away with the Jamboree, a show on Friday afternoon where Thursday's eliminated quartets could strut their show stuff. They now do this at the Chorditorium which, in turn, replaced the Woodshed as an after contest event.

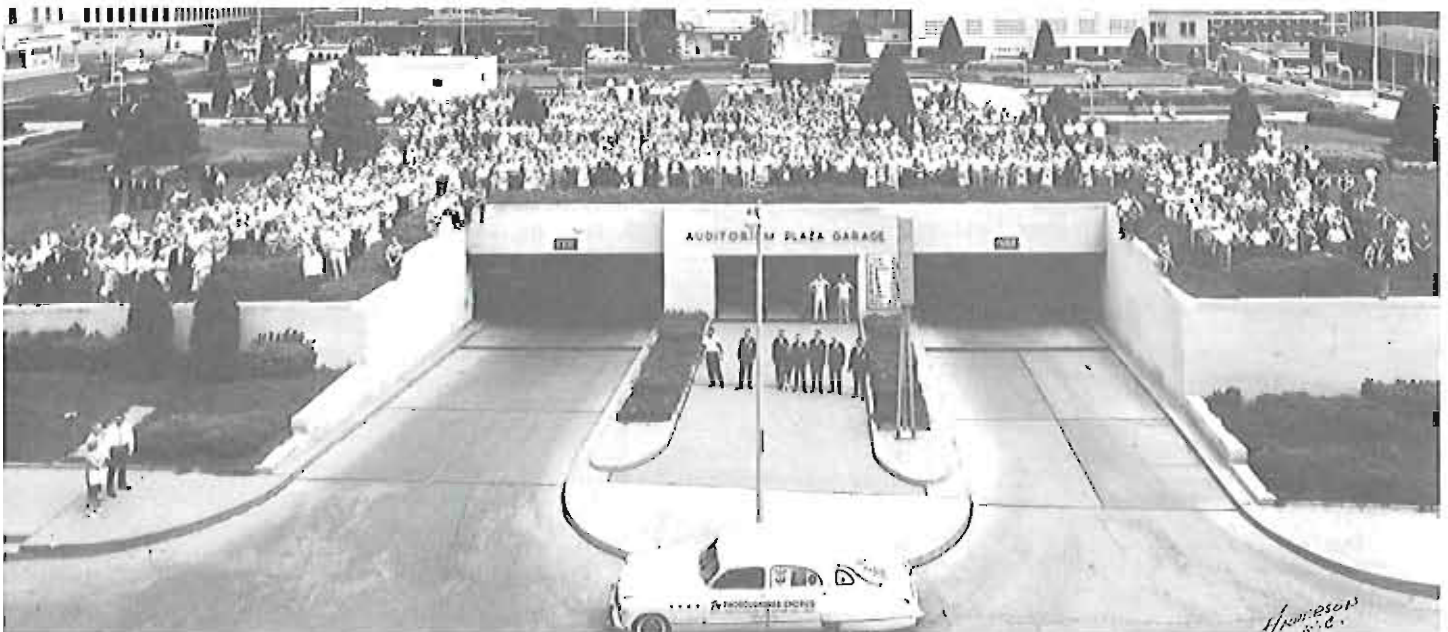
We had that great parade and massed sing at the Toronto convention in 1963. The parade was discontinued after a couple of years, but the massed sing remains a convention highlight. We adopted the Institute of Logopedics as our International service project, and now the Logopedics Breakfast has become a standard. So has the ball on Tuesday night, although attendance at this has been declining the past few years. Then, a few years back, we moved the quartet finals to Friday night and added a Saturday night show.

I'm sure some of you old timers can think of many other changes. But let these suffice for now. What I'm trying to point out is that there have been changes over the years, and certainly no one would say that our current format is perfect. Hence the appointment of a Convention Study Committee to look into the current format. The committee is headed by International Vice President

Darryl Flinn and includes past C & J chairman Lloyd Steinkamp, John Devine of A. I. C., board members Del Ryberg and Bob Cearnal, and yours truly.

What we need is your input. What do you think of our current International convention format? What would you change? Where do you think improvements could be made? Send your comments to me and I'll see that the committee gets copies. Don't think in terms of meetings, we can always work around those. Just the big events where lots of people are involved. Currently these include:

Tuesday night	Dance
Wednesday night	Champion quartet show
Thursday afternoon & evening	Quartet quarter finals
Friday morning	Massed sing
Friday afternoon	Quartet semi-finals
Friday night	Quartet finals
Saturday morning	Logopedics breakfast
Saturday afternoon	Chorus contest
Saturday night	Big show
Thursday, Friday, Saturday	Chorditorium after contest/show



The first Mass Sing was staged at the 1962 International convention in Kansas City.

1984 Annual Report

Revenues are down. Expenses are up. Yet we had a good year financially. How can this be? That certainly would be my first reaction to the 1984 condensed financial statement for S.P.E.B.S.Q.S.A. To quote the King of Siam, "'Tis a puzzlement."

Let me try to explain it in layman's terms, which means in terms that I can understand. Because, believe me, I'm no accountant.

First of all, when relating this year's figures to last year's, remember that 1983 was an exceptional year. Indeed the excess of income over expenses of \$288,127 was the highest in the Society's history. The Seattle International was a bonanza, coming in at \$83,000 better than budget. High interest rates also enabled us to do far better than budgeted on money which was available for investment. What I'm saying is simply

this; don't try to compare 1984 with 1983.

Fine. Then what still needs to be explained is how 1984, with membership down, ended up so well financially. I'd have to say it was a mixture of good luck and good management. In almost equal amounts.

Membership was down. We failed to meet our budgeted figure. Although the mid-winter convention was a financial

In accordance with the by-laws of the Society, our accounts have been audited by Houston & Naegeli, S.C., Certified Public Accountants, 2106 - 63rd Street, Kenosha, Wisconsin, for the years ended December 31, 1984 and 1983.

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

SOCIETY FOR THE PRESERVATION AND ENCOURAGEMENT OF BARBER SHOP QUARTET SINGING IN AMERICA, INC. CONDENSED BALANCE SHEET

	ASSETS	
	December 31,	
	1984	1983
Current Assets:		
Cash	\$ 862,872	\$ 751,855
Accounts receivable	314,770	306,952
Inventories, at cost	302,443	334,373
Prepaid expenses and deferred charges	70,837	82,895
Total current assets	<u>1,550,922</u>	<u>1,476,075</u>
Investment in Subsidiary	33,271	31,300
Property, Plant and Equipment, net	686,341	591,728
Total assets	<u>\$2,270,534</u>	<u>\$2,099,103</u>
LIABILITIES AND MEMBERS' EQUITY		
Current Liabilities:		
Accounts payable and accrued expenses	\$ 226,771	\$ 189,688
District dues payable	43,010	43,797
Deferred revenues	817,617	801,694
Total current liabilities	<u>1,087,398</u>	<u>1,035,179</u>
Deferred Life Membership Income	44,060	42,432
Members' Equity	<u>1,139,076</u>	<u>1,021,492</u>
Total liabilities and members' equity	<u>\$2,270,534</u>	<u>\$2,099,103</u>

SOCIETY FOR THE PRESERVATION AND ENCOURAGEMENT OF BARBER SHOP QUARTET SINGING IN AMERICA, INC. STATEMENT OF REVENUES AND EXPENSES

	Year Ended December 31,	
	1984	1983
Revenues:		
International dues and fees	\$1,164,110	\$1,169,042
Sales of merchandise	539,923	500,959
Conventions	364,959	391,490
Harmony College	140,211	150,710
Chapter Officer Training School	85,476	74,880
Harmonizer subscription and advertising	100,925	98,210
Other	230,706	263,910
Total revenues	<u>2,626,310</u>	<u>2,649,201</u>
Costs and Expenses:		
Cost of merchandise	351,947	331,304
Convention	201,330	200,169
Harmony College	114,163	106,487
Chapter Officer Training School	119,365	128,179
Harmonizer production and distribution	101,834	101,365
Salaries, employee benefits and payroll taxes	932,759	849,763
Other operating expenses	693,694	643,807
Total costs and expenses	<u>2,515,092</u>	<u>2,361,074</u>
Excess of Revenues Over Expenses of Operations	111,218	288,127
Net Income of Harmony Services Corporation	1,971	18,716
Excess of Revenues over Expenses	<u>\$ 113,189</u>	<u>\$ 306,843</u>

by Hugh A. Ingraham, CAE
Executive Director

success, the St. Louis International failed to meet expectations by \$14,000 as the terrible weather and the big Fourth of July riverfront celebration combined to shoot down attendance at the champions show. But these negatives were more than compensated by a number of positives.

Again Frank Santarelli did a good job of getting the most from investment income. We were not able to hire Warren Leisemann until the end of March and therefore saved four month's salary. The COTS people did a marvellous job in handling expenses, coming in much better than anticipated. But the biggest factor

of all was in travel, especially in the area of membership development. Sixty thousand dollars was budgeted and only \$33,000 used. As I said before, a combination of good luck and good management pulled us out of what could have been a sticky year financially.

This is a report on 1984, not 1985. But I do want to leave you with some food for thought. The membership picture must be turned around this year. From down to up. Membership contributes by far the greatest amount of our income. We can't continue to trust to Lady Luck and a good convention

to make up for membership shortfalls. Indeed, this year the mid-winter was bushwacked by terrible Texas weather, and attendance projections for Minneapolis continue to fall behind St. Louis.

But back to the condensed financial statements. You'll also find one for Harmony Foundation. If you have any questions on it, or indeed on the Society's, please feel free to drop me or Frank Santarelli a line, or give us a call.

Still another plug. Make Music Mean Membership in 1985.

HARMONY FOUNDATION, INC.
CONDENSED STATEMENT OF REVENUES AND EXPENSES

	Year Ended December 31,	
	1984	1983
Revenues:		
Interest earned	\$ 46,928	\$ 41,967
Arrangement and reproduction	5,973	4,514
PIC Show and records	2,053	8,525
Dividends received	2,863	2,850
Gain on sale of securities	15,229	6,251
Miscellaneous income	2,558	5,106
Total revenues	75,604	69,213
Expense:		
Administrative fee	12,000	12,000
Grants and awards	6,700	7,788
Loss on sale of securities	8,607	
Librarian	18,866	17,215
Other expenses	28,276	15,965
Total expense	74,449	52,968
Excess of revenues over expenses	\$ 1,155	\$ 16,245

HARMONY FOUNDATION, INC.
CONDENSED BALANCE SHEET

	ASSETS	
	December 31,	
	1984	1983
Current Assets:		
Cash	\$ 344,071	\$ 206,085
Accounts receivable	1,914	7,177
Interest receivable	11,252	8,538
U. S. Government and Agency Obligations, at cost	239,394	249,166
Marketable securities, at cost	112,023	119,990
Prepaid expense	373	4,128
Total current assets	\$ 709,027	\$ 595,084
Property and Equipment, net	6,257	8,088
Total assets	\$ 715,284	\$ 603,172
LIABILITIES AND FUND BALANCES		
Current Liabilities:		
District and chapter contributions payable to the Institute of Logopedics	\$ 292,061	\$ 196,991
Account payable	898	869
Total current liabilities	292,959	197,860
Fund Balances:		
Restricted	32,832	16,974
Unrestricted	389,493	388,338
Total fund balances	422,325	405,312
Total liabilities and fund balances	\$ 715,284	\$ 603,172

Show Honors Arranger Walter Latzko

by James A. Cox

You expect to receive a program when you go to a show, right? But did you ever hear of getting the program after the show is over?

That's what happened at our "Very Special Sunday Afternoon of All-Star Barbershop Singing" in January. The audience got a dummy program on the way in, and the real thing, a special souvenir program, on the way out. It was the only way we could include the information in the souvenir program and not give away our plan too soon.

This was a special show. It featured the Bluegrass Student Union, 1978 International Quartet Champions, and the Suntones, 1961 International Champs. For the Suntones it was their last performance before hanging up their pitch-pipes. All this disguised the real program honoring barbershop arranger, Walter Latzko, to whom it was supposed to be a surprise.

To understand the significance of the occasion, you should first meet Walter. Born in Czechoslovakia, raised in Aus-

tria, brought to America at age 14, graduate of Amherst College, post-graduate degree in music composition from Columbia University, organist and church choir director, musical leader of an oratorio group — Walter Latzko is hardly your prototype Joe Barbershopper. But he has his lighter side, described by his wife, Marjorie.

Walter's sister-in-law worked for the Arthur Godfrey Talent Show and Walter went down to the studio to visit her one day. He heard the Chordettes sing, liked what he heard, and told orchestra leader Archie Bleyer that he had done some arranging for double quartets at Amherst. Archie suggested that he do a song for the Chordettes, and that was it. Before anybody knew what was happening, he was arranging for the Chordettes, coaching them, and writing jokes for Godfrey, Jack Sterling and Garry Moore."

In 1953, Walter came up with his best arrangement, Marjorie replaced the original tenor of the Chordettes, and in

December Walter married her.

By this time, Walter was writing for the Buffalo Bills, 1950 International Champs, putting together seven albums with them, plus numerous repertoire songs. Before long he was being referred to as "the genius of the barbershop chord," and the quartets began lining up for Latzko arrangements — the Four Renegades, the Suntones, the Dealer's Choice, the Regents, the Bluegrass Student Union and the Classic Collection, to name a few. Choruses, too, including the Louisville Thoroughbreds, the Vocal Majority of Dallas and the co-sponsors of the Walter Latzko show, the Livingston Dapper Dans of Harmony, 1967 and 1970 International Chorus Champions, and the Montclair Chorus, International Medalists in 1974 and 1976.

Is it any wonder that somebody decided it was time to say thanks to Walter? Here's how it came about.

There are people who feed the spirit, and those who take care of more physical needs. Or, expressed in barbershop



Bob Harris directs the Montclair Chorus.

Photos by Salvatore Lombardo.

terms, what Walter was doing with arrangements, Mike Mazzucca was doing with uniforms. You want a snappy stage outfit? See Mike, currently a Dapper Dan and a former member of Montclair. The Thoroughbreds did. So did the Bluegrass Student Union. "They won the International in my suits," says Mike. "The green ones, the rose – hey, I did the red jackets they currently wear, too. We've been friends for about twelve years."

People who have been friends for 12 years can call each other and ask for help with an arrangement or a new stage costume. Or they can do what Kenny Hatton of the Bluegrass did and say something like, "Hey, Mike, I've got this great idea for a musical tribute to Walter Latzko featuring the Bluegrass and the Suntones. But it should be held up in your area, where Walter has enough friends to fill a hall. Whatta ya say – you get the backing and I'll do a script."

That was in January, 1984. Mike tackled the Livingston and Montclair

boards in succession, and eventually came away with an agreement for dual sponsorship of a special Walter Latzko show. Walter, of course, was privy to none of this, even though he is a member and former musical director of Montclair.

The scene now shifts to the International Contest in St. Louis in July. In the convention hall, Kenny Hatton is sitting across the aisle from Dick Bonsel, of the Montclair chapter, and now chairman of the joint show committee. Harlan Wilson of the Suntones is located one section over. During intermission they get together to talk, and Harlan drops a bombshell, the Suntones are disbanding! But not to worry, they'll get back together for the show. Dick asks if November would be a good month. Harlan explains that, because of Gene Cokeroff's commitment to the Orange Bowl, the Suntones take no jobs between Labor Day and New Year's Day. March is too close to the annual show dates of the sponsoring chapters, so they settle on a Sunday afternoon



Walter Latzko (left) receives a genuine commemorative program from Allen Hatton of the Bluegrass Student Union.



Dave Mittelstadt directs the Livingston, New Jersey Dapper Dans of Harmony.

late in January, the week after the Super Bowl, 2:30 curtain — and pray that it doesn't snow.

And what of Walter? With the number of the people in on the secret and the length of time the project was in the works, surely some slip must have occurred to give him a hint that something was up. But Marjorie doesn't think so. "I was in on it, of course," she says, "and when we were dressing to come to the show I had the hardest time trying to get him to put on a good suit, so I don't think he suspected a thing."

To prevent Walter from getting to the show too early and seeing something that would spill the beans, the Bluegrass asked him to come to Dick's house early on Sunday to work on a song with them. Walter couldn't refuse that, of course. They kept him there until the last minute, then bundled him off to the auditorium, hustled him through the stage door entrance over a prearranged route (to keep him away from the crowd out front) to his seat in the front row — and God help the man backstage who said other than "Hello, Walt."

"We sat down just a few seconds before the curtain," says Marjorie. "Walter glanced around and then did a classic double-take. He looked at me with amazement and said, 'Oh! There's my mother!'"



The Suntones in their last performance. (l to r) Bill Cain, Harlan Wilson, Drayton Justus and Gene Cokeroft.


As a matter of fact, the first row was packed with other relatives and friends, but before Walter had time to register all that the curtain went up. The combined choruses launched into the opening number in front of a huge backdrop

that simulated a theater marquee. Emblazoned on the marquee in big block letters was the name, WALTER LATZKO. Walter stared in disbelief, and then to the melody of "Lullaby of Broadway" the words of the opening song came through:

*Come on along and listen to
The songs of Walter Latzko.
He arranged them just for you,
Each one by Walter Latzko . . .*

"That," says Marjorie, "was when he turned red, pulled up his jacket collar and slunk down in his seat."

And so, on with the show. Everyone sang Latzko arrangements — the two choruses, the Bluegrass Student Union, the Suntones, the other champion quartets there by tape and proxy, the Dealer's Choice, the Four Renegades, and the Classic Collection. Present in person to honor Walter were Vern Reed of the Buffalo Bills, Hal Kauffman and Harry Williamson of the Regents, and Fred King of the Oriole Four. It was a great show, and as the saying goes, you had to be there.

After it was over, Walter typically summed up his feelings in one short, simple statement: "My cup runneth over." 



The Bluegrass Student Union. (l to r) Allen Hatton, Ken Hatton, Rick Staab and Dan Burgess.

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cert by a five-camera Public Broadcasting System (PBS) Television Crew in Charlotte, North Carolina.

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Harmony College Is For Everyone

by **Joe Liles**
**Director Music Education
and Services**

There are some of our members who think Harmony College is for experienced Barbershoppers only. Lay that myth to rest. There are courses of study for every level — newcomers, charter members, novices and champions.

Even if you have attended before, there are always new courses, revised ones and some that could be taken every year just for a refresher to charge the old batteries. It all starts on Sunday night with over 600 men singing "The Old Songs". From that moment on, we're in "Seventh Heaven" for the entire week.

For the past two years we have had special presentations from outstanding Barbershoppers at the opening session Sunday evening. In 1983 Dave Stevens gave us his famous "What Are We Trying To Preserve?" Lou Perry gave us "Lou Perry On Barbershop Singing" in 1984. This year we will be inspired by former Director of Music Education & Services Bob Johnson. You wouldn't want to miss this.

Bob will also teach a new course called the "Singing Man's History Of The Society." It will involve singing songs from our heritage and the study of what made us what we are. It will be a fun and educational experience.

A new course, "The Successful Performance," will be taught by International staff man Gary Stamm. It will cover format, entertainment packages, variety, pacing, spokesmen (emcees), costuming, acquiring performances, fees, contracts, sound systems, microphone technique and professionalism.

Two new courses, "Fundamentals Of Music For Barbershoppers I & II," will be taught by Carl Walters using our new manual of the same title. Fundamentals I will use the first half of the manual. It is for those who know little about musical notation. Fundamentals II is for Barbershoppers who have a good understanding of the first 20 lessons in the green Craft Manual.

Bob Mucha will teach a new mini-course, "Vocal Technique," for those who wish to improve their singing. Eric Jackson and Rob Hopkins will give a mini-course in "Arranging/ Interpretation" which will demonstrate what these two elements have in common and how they are inter-related.

The chorus directors' seminar (spanning a double session) with Dr. Greg Lyne being in charge, will be beefed up with the assistance of Dr. Jim Moore (a teacher of teachers), Bob Mucha, Dr. Tom Shipp (researcher and vocal therapist) and Dr. Val Hicks (composer, arranger and teacher of rehearsal techniques).

Look at all of these other subjects:
Show Administration
Show Production
Show Production Workshop

Saturday Night Live (the two show choruses)
Theory Of Barbershop Harmony
Arranging I & II
Advanced Arranging Workshop
Sight Singing/Sight Reading
Introduction To Coaching
Advanced Quartet Coaching
Fundamentals Of Chorus Directing
Advanced Chorus Directing
Creative Stage Presence
Creative Interpretation
Physics Of Sound
Song Writing
Woodshedding
Function And Care Of The Vocal Mechanism
Tag Singing
Repertoire
Video Cassettes of the Minneapolis Convention



Barbershoppers learn the art of arranging music in the barbershop style.



Classes command everyone's full attention:

- Stage Lighting
- Song Leading
- Costuming And Make-Up

The last eight courses mentioned above plus Vocal Techniques and Arranging Interpretation are mini-courses. These are one hour sessions four times during the week. All of the others are two hour classes that meet six times during the week. Each student may select three hour classes and one mini-course.

In addition, there will be about 25 quartets coached by the best coaches in our Society. Members of the quartets will be able to take one 2 hour course in the morning because afternoon and evenings will be filled with coaching sessions.

The famous quartet, The Dapper Dans of Disney World, will be there helping quartets with their show presentations. It is a common occurrence each year that after the intense coaching, new district champions emerge. If your quartet wants to learn to sing better and to be better entertainers, Harmony College is for you.

The faculty at Harmony College is overwhelming in talent and love for our barbershop style. If we had a Who's Who In Barbershopping, every one of them would be on the list.

The Saturday Night Show this year will be "You Ain't Heard Nothin' Yet!" (a tribute to Al Jolson). The 1984 International Quartet Champions, The Rapscallions, will be guests on the show.

There are two sessions each day that

are filled not only with spectacular singing, but faculty members are involved in the teaching of vocal craft, rehearsal techniques and music.

Add to this some great food, fun and fellowship and you've got the greatest week of singing and learning that can be found in the world.

Harmony College happens in St. Joseph, Missouri where we take over the campus of Missouri Western State College for the week of August 4-11. Those who

fly, arrive at the Kansas City International Airport on Sunday afternoon (August 4) where they are met by school buses providing shuttle service to the campus. The expense for this is covered in the tuition. The staff of Missouri Western College goes out of its way to make the week memorable.

The cost for the week is only \$250 if payment is made on or before July 15. After that date, the cost is \$275. What a bargain!



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Mid-Winter Keynote Address

by Dr. Greg Lyne

In its last issue, The HARMONIZER was kind enough to run excerpts from the keynote address I was privileged to give at the International board meeting in San Antonio. For this I am both grateful and flattered. However, there is a danger in excerpting any speech, a danger that some of the speaker's intent will be lost. I feel strongly that such was the case in the last HARMONIZER. There were segments omitted concerning society choruses that I feel were vital to the overall effect of the presentation. When I pled my cause to Director of Communications Robb Ollett he offered me space in this issue of the magazine. What follows are segments of the keynote speech which were omitted from the March-April edition which I feel are important to the message I was attempting to impart in San Antonio. Thank you.

A chorus is a reflection of its director. Surely, no successful chorus could progress without effective administrative leadership as well, but wouldn't you agree that it is the musical director and the chapter's musical program which forecasts the chapter's chances for success most immediately? How we need to applaud the efforts of our choruses. Haven't you found them to be performing at an increasingly higher level? And don't you find them to be creative and imaginative? Have we passed the era of the smug Society members who say, "I have no time for chorus singing — this Society is a quartet Society."

What would our founder, O. C. Cash, think if he could have a front row seat at our Minneapolis CHORUS Contest? How well he'd think we're doing! How proud he must be right now!

To all those dedicated souls directing choruses (and particularly those directing smaller chapters) a thank you is in order. It is you (along with our quartets) that make us great. You know, I think it's harder to build a chapter in a smaller community than it is in a Chicago or an L.A. or a New York or a Dallas or Phoenix. In these larger cities, there are simply so many more men who might be interested in our style to choose from. And the larger metropolitan areas have so many barbershop activities — there are more models for us; there are more shows, just more . . . So, you gentlemen in the less populated areas (and you directors in the larger areas too) here's a suggestion.

Come and be a part of our educational programs. Do you know what's available for you? Harmony College, District music schools, visits from our International music staff, Chapter Officer Training Schools (which train directors also). And we have newsletters — tips to help your rehearsal run smoothly. And manuals! Boy, do WE have manuals! And they work because they're put together by people who do it. It is only through such activities, through reflection and questioning, through discussions and observations with other directors, and

through sharing of ideas that our chorus directors (and consequently our choruses) can hope to make even greater musical strides.

Speaking of choruses, are we seeing signs of the "super chorus" concept become more and more prevalent? I'm talking about choruses whose admission standards are so tough that many of us right here in this room might be of doubtful acceptance quality. That's right, hand-picked choruses — the ones that cut men from the chorus roster in order to be better.

Never mind that this man has been to fifteen or more contests with the chorus before. We have a new goal — to win! And we can't win with him or others like him. We have a new philosophy and we're changing our level.

When did we first begin thinking that singing level can be improved simply by eliminating members? Hey, chorus director, why not work a little harder yourself — educate those hearty souls — teach them — help them! Do you suppose that we may be running a risk here? Do we risk losing the volunteer singer — the singer that loves barbershop singing because the style is one he can do (or at least he thought he could)? Is this what we really want? Or could we have, instead, more men singing this wonderful style because we view the man as being more important than our own egoistic ends.

I have been a member of this great Society for twenty-three years and during that time I believe we've witnessed a continual improvement in performance level, generally. This is probably due to a number of reasons. The educational programs established by our far-sighted father figure Bob Johnson, were superior. What a teacher he was to us; how much he's given us. Those programs are now being carried on and expanded upon by Joe Liles and his fine music staff. The Contest and Judging Program has undergone constant revision and improvement, and we've seen remarkable strides. We are now beginning to have more respect for tempo and how it can carry a song.

Our top arrangers are consistently producing singable, yet creative materials for our singers. And attention to real ensemble is at a higher level than ever before.

But we still have a long way to go. We still hear, even from our top competitors, far too much forced singing, undisciplined tone quality and high voicings entirely out of context with the rest of the song. How about those ballads with tender, loving messages that are performed at dynamic levels never less than forte and fortissimo? And what about the tempi of songs delivered at breakneck speeds — so fast, in fact, that it is humanly impossible to understand any of the text . . . And we're all guilty of it! Our Society still equates excitement with speed . . .

And why are we still hearing all of this? Probably, with all due respect to my judging colleagues, it is because our top competitors are being rewarded for it. Certainly, our style is robust and energetic. It is manly and warm. And it should always remain so. But sometimes in our enthusiasm as performers to create, we devise an interpretation and a delivery


which is not congruent with the song itself. It is time to allow the song to sing instead of trying to make the song sing. We are embarking on a time when respect for the song itself will become foremost in our thinking. When that happens, we'll be truly singing for our listeners instead of singing at them.

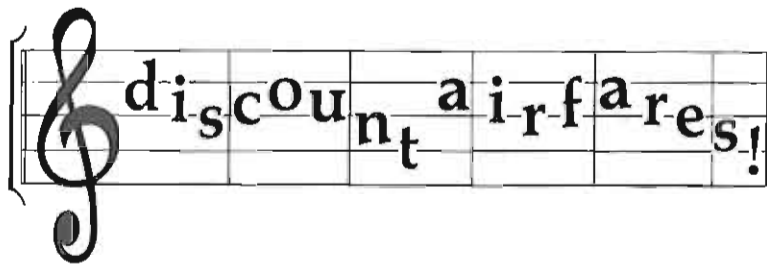
While on the question of barbershop style, may I pose another question. Without running the risk of offending, I wonder if the demands of some who simply coin the phrase "Keep it Barbershop" and of chastizing those who sing other than barbershop is always helpful to our betterment. It is not the sentiment, certainly, that we might disagree with but the spirit by which it is sometimes delivered. Why? Because these are "no" approaches, and our membership does not respond to "no." Do you? But how our membership loves to learn. And they love to grow.

Finally and still on the subject of our barbershop style, there are some within the Society that don't allow their common sense to guide them, and instead, sing material that has to be engineered into the style.

Any arranger worth his salt (though perhaps lacking in musical judiciousness) can arrange a song to have some barbershop characteristics. It still won't be barbershop. Worse yet, it's distasteful, musically, to many. It's time for us to sing those songs which our instincts tell us are a part of the style.

Being a choral musician, how I enjoy performing works by composers like Schutz, Bach, Brahms and Stravinsky. What giants they are! How I love them. And how I love barbershop. But, do you know, you can't put Brahms into Bach and you can't put Stravinsky into Josquin and you can't put Sondheim into barbershop. Why, because it doesn't invite barbershop in. It invites lots of others to the party, but it doesn't invite barbershop.

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? 



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THE RITZ

The contact man for the Pioneer District Quartet Champs, The Ritz, is Clay Shumard. His address is 131B Woodrow, Kalamazoo, Michigan 49001. Phone: (616) 342-4393.

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in Minneapolis —

from the

Happiness

Emporium

A & R: Preparation

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

by Carl Hancuff
Stage Presence Judge

I'd like to share some thoughts with you regarding a particular facet of stage presence that is seldom if ever addressed. We spend countless hours working with quartets and choruses as to what they should look like on the outside, but very little is said about how a contestant should feel and look on the inside.

I believe the one ingredient that should be nurtured and embellished as the contest draws nearer is the contestant's state of mind. My experience has been that too many people (i.e. coach, chorus director, friends, wives, etc.) have too many last minute ideas to insert as the contest draws nearer. Unfortunately, as the date approaches, the pressure mounts and the time required to implement these award-winning ideas is short. The bottom line is that the quartet will try to remind each other of the new ways to look and/or sing as they are actually standing in the wings. The problem is that when they are announced, they go on stage in a state of uncertainty that has a definite negative effect on their stage presence score.

Very few quartets seem to allow enough time to prepare for a contest and allow themselves all the days and weeks necessary to execute to memory all the notes and moves. From the stage presence perspective, the cardinal sin seems to be that our category is the last one discussed and implemented. Too often this is done within just days of the actual event.

Your mind is very similar to a computer. However, it differs in that when information is programmed in, it doesn't have the capability of retaining it at all times in its entirety. Unfortunately,

under the stress of the contest stage, the last thing in (Stage Presence?) is usually the first thing out.

When you and your quartet (or chorus) are about to enter a contest stage, you are entering both a time and area that has occupied your thoughts for a great deal of time. In other words, it will shortly be your turn to do your thing for approximately four to six minutes. Regardless of whether this is your very first contest or your third appearance in the top ten, it behooves you to be as mentally prepared as possible. Indecision brings nerves with all the ramifications, i.e. darting eyes, perspiration, jerking hands, dry mouth, unsure and unprofessional gestures, shortness of breath, quivering voices, bad timing, and usually the missing of pre-planned gestures that did not happen because of worrying so much about all the recent changes. If these things happen early in a performance, it can, and usually does, cause the visual disintegration of an entire set.

What with all the new and last-minute singing changes coupled with the not yet learned stage presence moves, the quartet hits the boards totally unsure of the arrangement changes and extremely unsure of the agreed-upon stage presence moves; their nervousness and total unpreparedness comes roaring through via a "Boy, did we look that bad?" S.P. score!

HELPFUL HINTS FOR A PROPER STATE OF MIND

Personal Appearance: Self esteem goes up in direct proportion to one attaining their desired body weight. Use the con-

test date as a goal to get the body in shape. Consider other factors such as hair styles, glasses, beards, etc. Keep in mind that upgrading these factors will make you feel better about yourself.

Uniforms: If all are satisfied with the design, etc., make certain they are cleaned and pressed and any alterations made to accommodate the statements in personal appearance. If uniforms are due for a change, make certain that all personnel approve of the new one (chorus excluded). There's nothing worse than going on stage wearing something that you personally do not approve of, or feel comfortable in. It's extremely important that uniforms compliment rather than detract from the physical stature of each member.

Initial Total Stage Presence Concept: It is extremely important that each member of the group has a clear and concise understanding of the message and mood of the song from the very beginning. Above all, avoid the last minute Stage Presence input.

Practice: Once the moves and gestures are agreed upon, they should be practiced every time the song or ANY PART OF IT is sung. This includes every phrase, line, or tag. Any facial expression, stance, move, or gesture is to be executed every time that part of the song is rehearsed.

Coach: Very few foursomes are powerful enough to decide how they look on their own. A fifth man is extremely helpful to point out incorrect

facial expressions or gestures.

D.A.C. (Deadline for Accepting Changes): An agreed upon date that simply states that after a given time frame, we (the quartet or chorus) will accept no more changes or ideas regarding stage presence. To enhance confidence, we will go with what we have and do it right!

Power of Positive Thinking: As the contest draws nearer, each member should conduct himself and his thoughts in a most positive manner. Occasional reassurance should be shared with each

member. Positive mental position of the group is critical. The psyching or getting mentally ready is paramount to winning!

Physical Conditioning: Exercise, rest, and any other positive life style changes (drinking and/or eating habits) are essential. Remember, the better you feel, coupled with the better you look, constitutes a more acceptable performance in all categories.

Humble-eyed Cockiness: It's a Hancuff phrase that hopefully indicates "no more Mr. Nice Guy" and that you are very happy to be here, and that "yes, I love

all Barbershoppers and competitors, but for the next few minutes I'm going to eat your lunch! My inner pride is so great that I intend to blow you away with our performance. I am standing next to a group of extremely talented individuals and will therefore extend my abilities to accomplish what we have set out to do."

Take pride in the fact that not only are you singing in one very good quartet or chorus, but that because of your state of mind you are collectively about to give the best performance of your barbershop life!



Register For Salt Lake City Convention

Be among the first to register for the 1986 International convention in Salt Lake City, Utah. Please use the form provided below.

Society policy permits early registration by mail if your order is received by July 15, 1985. Registrations received by this date will be included in the ticket assignment drawing with those registrations ordered at the Minneapolis convention.

In order to be included in the draw

there is a registration limit of 10 registrations per order form. Registrations for more than 10 will not be assigned until after July 15.

Please include your membership number and chapter number on the form. These numbers may be found on your membership card. The membership number has six digits, the chapter number is an alphabetical letter with a two-digit number.

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Registrations will not be processed in Minneapolis or at the International Office unless accompanied by cash, check, money order or credit card account number (Mastercard/VISA) to cover the cost of the registrations - Adult \$50, Junior \$25.

International Convention Salt Lake City Registration

I hereby order registrations as follows:

DATE

QUANTITY		RATE	TOTAL AMOUNT
	ADULT	@ \$50.00	\$
	JR. UNDER (19)	@ \$25.00	\$
	TOTAL REGISTRATIONS	TOTAL PAYMENT	\$

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Complete order form and mail with payment to: SPEBSQSA, 6315 - 3rd Ave., Kenosha, WI 53140-5199.

Registration fee includes reserved seat at all contest sessions, registration badge (identification at all official events) and souvenir program.

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

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

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Help For New Chapters Comes From International Membership Counselors

by **Ron Rockwell**
Administrative
Field Representative

FACT: Recent statistics show that nearly half of the Society's 800 chapters are in communities of 30,000 population or smaller. These chapters contribute to more than one-third of our total membership.

FACT: There are hundreds of similar sized communities with no chapters.

FACT: The Society has formed a team to encourage development of chapters in these communities. These men are called international membership counselors (IMC).

A little background.

The international membership counselor program was formed in 1982. Since then volunteer Barbershoppers have shared their time and talents, travelling thousands of miles to spread our barbershop hobby. Most of the team have been associated with the Society for many years and are still active members in their local chapters.

The IMC program is directed and coordinated from the International Office. The IMC visitation is requested from the district membership development coordinator, who has determined that the site can support a barbershop chapter. Sometimes, the referrals of sites come from nearby chapters or requests from someone interested in starting a chapter in their community.

It takes a dedicated administrative and musical team in the local community to get a chapter formed. The IMC is trained to recognize leadership qualities and cultivate them in the ways of barbershopping. (Of course, it helps if there are former Barbershoppers in the area, but this is not always the case.) Many fine chapters have been formed by men who have had no previous association with the Society, but possess qualities of great Barbershoppers. It's everyone's

job to discover these people and encourage them to join.

Recent training session.

Twelve of the fourteen counselors recently gathered for a meeting in Kenosha to discuss membership development. Among the topics were orientation, extension, recruiting and retention.

For two days, they discussed their responsibilities to the Society and how to meet the short term verses the long range goals set by the Five Year Plan — 50,000 members for our 50th anniversary (1988). Many of these members are going to come from the formation of new chapters.

An article in the July/August, 1983 HARMONIZER, authored by John Schrader, stated: "People don't plan to fail, they just fail to plan." The international membership counselors are trained to help the new group form musical and administrative teams, suggest ways to make meetings exciting and meaningful, and plan their growth from initial gathering to chartering chapter.

What can my district do?

There is no doubt that similar guidance is needed in existing chapters — and this is where the district membership development coordinator will focus his attention. (He received his training in October.) Even though IMC counselling is available for existing chapters, their main emphasis will be investigating communities where no chapter exists and helping those chapters involved in licensing and chartering.

Three years ago, the International Office published a guide to chapter chartering called "Starting A Chapter From A To Z." This was recently revised and distributed to International and district personnel responsible for the formation of new chapters. If the suggestions in this book are followed and the administrative/music teams are

available, there is no reason why Anytown, U. S. A. couldn't have a chapter.

They're ready to travel.

The International Office is excited about this outreach program and is indebted to the volunteers on our team: Owen Edwards (Far Western), Morey Jennings (Cardinal), Winston Rashleigh (Central States), Jack Smith (Rocky Mountain), Harry Neuwirth (Evergreen), Cal Glockzin (Land O' Lakes), Don McAvoy (Far Western), Al Woodard (Sunshine), Bob Royce (Illinois), Charlie McCann (Dixie), Dyson Pinhey (Ontario), Burt Huish (Evergreen), Dee Paris (Mid-Atlantic), and Jim Vliet (Illinois).

Even though they hail from a district, each man is willing to cross district lines in eagerness to promote our hobby. Each man has more than 20 years of membership in the Society and has experience in chapter and district officership. Most are currently on the International Board of Directors, a few are past board members, one is a past International President.

All will be taking their vacation time from regular employment to travel on behalf of the Society. Their efforts may not be immediately noticeable since chartering a chapter takes almost nine months. But their presence will be apparent to communities across the country as they travel to encourage new chapter growth and extend the horizons of barbershop harmony.

You have to admit, barbershop harmony is a fantastic product to sell. Let's all get out there and help spread the word. Let's make our motto song, "Keep the Whole World Singing," really ring true.

We have the tools and personnel, all the international membership counselors need are the places to start to work.



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the
RapsCALLIONS

David Smotzer David Wallace Jeff Oxley Timothy Frye

"PREMIERE"

ACT ONE

SCENE ONE

Looking At The World Through Rose Colored Glasses
1:00
Words and music by Tommy Malle and Jimmy Stieger
M.C.A. Music 1966
Arranged by Brian Beck and Greg Bockreiff

SCENE TWO

The Barbershop Strut
2:16
Words and music by Bob Godfrey and Jack Betzner
Boume Co. 1980
Arranged by Earl Moon

SCENE THREE

Riders In the Sky
2:55
Words and music by Stan Jones
Edwin H. Morris and Co. 1949
Arranged by Larry Wright
Soloist: Tim Frye

SCENE FOUR

They Go Wild Simply Wild Over Me
2:50
Words by Joe McCarthy; music by Fred Fisher
Fred Fisher Music 1917
Arranged by Tom Gentry

SCENE FIVE

Toyland
2:44
Words by Glen McDonough; music by Victor Herbert
Witmark 1915
Arranged by Ed Waesche

INTERMISSION

ACT TWO

SCENE ONE

Mr. Touchdown U.S.A.
1:40
Words and music by Ruth Roberts, Gene Miller and William Katz
Paxton Music 1950
Arranged by Ed Waesche

SCENE TWO

All American Girl
3:05
Words and music by Al Lewis
Leo Felst 1932
Arranged by Ed Waesche

SCENE THREE

Please, Mr. Columbus, Turn This Ship Around
3:12
Words and music by Ray Allen, Sam Seltzberg and Wandra Merrell
CBS UNART and Ding Dong Music 1962
Right of UNART assigned to CBS Catalogue Partnership
All rights controlled and administered by CBS UNART Catalog, Inc.
Arranged by Jack Baird

SCENE FOUR

Last Night Was The End Of The World
2:35
Words by Andrew B. Sterling; music by Harry Von Tilzer
Broadway Music 1913
Arranged by "Buzz" Haeger et al.

SCENE FIVE

Toot, Toot, Tootsie/Goodbye My Lady Love Medley
2:43
Toot, Toot, Tootsie
Words and music by Gus Kahn, Ernie Erdman and Dan Russo
Leo Felst 1922
Goodbye My Lady Love
Words and music by Joseph E. Howard
Public domain 1904
Arranged by Don Gray and David Wallace

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by **Lynne DeMoss**
**Director of Support
Group Activities**



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Thank you Barbershoppers for making

this year's campaign such a dazzling success. Without your assistance in saving, cutting, counting and bundling the labels, we could never have reached such a record-breaking total. But don't stop now, because you still need to save your labels from Campbell's, Prego, V-8, Franco American, Swanson canned and frozen food, Juiceworks juices and Recipe dog food to help us reach our 1985-86 goal of 1 MILLION LABELS! All we need is a little Barbershopper magic!

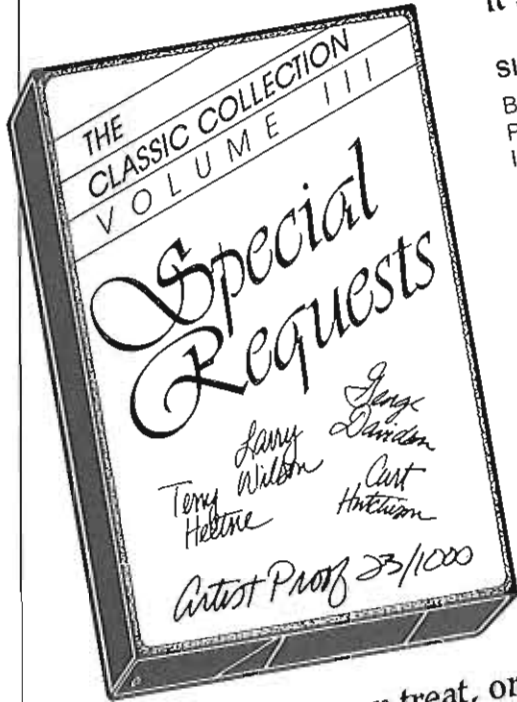
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- Peg O' My Heart
- I Can't Give You Anything
But Love Baby
- My Love Is Like A Red Red Rose
- Who's Sorry Now
- I Don't Believe In If Anymore

SIDE TWO

- You're The One I Care For
- Basin Street Blues
- I Wonder Who's Kissing Her Now
- Last Waltz
- Portrait of My Love Medley

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HISTORICAL NOTES

by Dean Snyder
International Historian

FOUR-PART HARMONY IN COLONIAL TIMES. The quotation from "The Last of the Mohicans" in the *HARMONIZER* for January/February this year brought (as of this writing) letters and telephone calls from more than a dozen members — all of whom went to the library to verify the citation. Among them were: Harry Delaney, Lubbock, Tex.; Bob Wayson, Columbia, S.C.; Don Lewis, also of Columbia, S.C.; Al Craig, Canton, N.Y.; Howdy Davis, Buffalo, N.Y.; Lynn Jenkins, Westerville, Ohio; Newt Huff, West Chester, Pa.; Jamie Meyer, Louisville, Ky.; Bob Hockenbrough, Brookfield, Ill.; Tom Wiener, Arlington, Va.; Doug Pearson, Lansing, Mich.; F. Flannery, Pompano, Fla.; and Lloyd Wirth, Syracuse, Neb. Compliments to each one for doing this research.

Thanks to Jack Baird, Illinois District Historian and well-known Society personage, for adding one more example to the list of chapters placing two medalists in any one International contest. He points out that in 1950 in Omaha two Oakland County, Michigan quartets were in the top five — the Clef Dwellers placed second and the Note-Blenders placed fifth.

Founder O.C. Cash was a polished gentleman in his profession of law, but in his Society speaking and writing his characteristic lingo was somewhat different. In a letter to the membership in 1940 to encourage attendance at our second Annual Contest and Convention in New York he wrote: "This letter is going to thousands of you ornery old vagabonds . . . Getting acquainted with you guys has been the high spot of my life . . . How I would like to go fishing with every one of you, sit around the fire and harmonize until the break of day . . ." In the early years Cash often wrote for the *HARMONIZER* in similar style. Some have suggested that his writings should be republished in a souvenir booklet.

An early meeting of our new Society was held at the Alvin Hotel in Tulsa on May 31, 1938. Several of the previous sessions had been strictly spontaneous and informal. But now the time had come to elect officers. The nominating committee, a quartet, was required to sing several songs to prove their competence to present the slate of nominees who were to serve (it was stated) "until impeached." A mimeographed advance announcement signed by Founder Cash several days ahead said this: "You can't afford to miss this meeting as it will be the biggest and best so far held. We will probably have delegations present from Kansas City and Bartlesville . . . Rupert Hall, Keeper of the Minor Keys, says that he heartily concurs."

It has been mentioned so often that the choral side of barbershop harmony was not emphasized in the early years. However, at the Toledo convention in 1951 there was a chorus directors workshop chaired by Rudy Hart of Michigan City, Indiana (later to originate the Society's Harmony Education Program or HEP as it was first known). Rudy was assisted in the Toledo workshop by chorus directors Ray Jones of Des Moines, Iowa, Frank Thorne of Chicago, and Capt. H.H. Copeland of Washington, D.C. There were 44 chapter chorus directors present. The chorus idea was beginning to take hold of our interest and the Society would never be the same again. All this would lead eventually to the recognition of chorus competition at the International level — experimentally at Detroit in 1953 and formally in Washington in 1954.

In the 1950s our Mid-winter conventions began to grow in size to include substantive program events for the non-Board member in addition to the usual sight-seeing opportunities and the concert of Medalist quartets on Saturday evening. One of the largest Mid-winter meetings in the early years was at Boston in 1953. Five hundred Barbershoppers were registered. Twenty-four states and Canadian provinces were represented. The first Society-sponsored barbershop craft session was a feature. Ten district presidents were on hand, invited (for the first time) to sit in with the International Board as observers. A complete revision of the Society's By-Laws was adopted to create an expanded legislative body to be known as the House of Delegates and to assemble for its initial meeting at the next annual convention in Detroit the following June.

Chautauqua is a word well-remembered in the cultural history of the United States and Canada. The original assembly, first held at Lake Chautauqua, N. Y., in 1874 carries on in full vigor after 110 years. Each season since 1955 one evening of the summer's program at Lake Chautauqua has been devoted to a barbershop concert sponsored by S.P.E.B.S.Q.S.A. (See also this author's article in the *HARMONIZER* for January-February, 1968 "Chautauqua and Male Quartets.")

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.

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Chapters In Action

The Mansfield, Ohio Fun Center Chordsmen entertained visiting dignitaries from Taiwan at a special banquet in their honor. The delegation stopped in Mansfield during their tour of industrial and agricultural areas in the U.S. The delegation hopes to establish commercial exchanges with these areas.

The Carolina Chord Company of Charlotte, N.C. assisted the local public television station during their fund drive. Members answered telephones taking viewers' pledges. They also issued a challenge, the first caller donating \$500 would receive a free one hour concert performed by the chorus. At the conclusion of their portion of the fund drive, station WTVI broadcast the chorus' hour-long Spring Show, taped earlier last year.

The Cascade Chorus of the Eugene, Oregon chapter sang the University of Oregon fight song and the national anthem at a recent basketball game. This was their third appearance at university sporting events this season. The university has also booked the chorus to sing as the pre-game and half-time entertainment for various football games next year.



International President, Gil Lefholz, joined the Heart of America Chorus of the Kansas City, Missouri chapter as they collected money for the Salvation Army during the past holiday season. The chorus sang a half hour program on

The Bloomington Chapter No. 1 of Illinois answered telephones for their local public television station's fund drive. The Sound of Illinois Chorus' appearance tied into the evening's feature film – "The Music Man." Earlier in the year the chapter kicked-off the Children's Health Care Radio Auction. The chorus has helped the McLean County Children's Health Care Council for the past 20 years. The group sang the auction's theme song which was recorded and played throughout the auction. Chorus members helped as auctioneers, selling the merchandise donated by area merchants and citizens. The chorus also sang for the spectators during commercial and news breaks. With all their civic activity, the chapter received some special publicity through a two page feature on the chorus which ran in the February McLean County *Business To Business* magazine.

The Sussex County, New Jersey Highpoint Harmonizers sang "God Bless America" for the New Jersey Nets and Detroit Pistons basketball game at the Berne Arena at the Meadowlands. The Chorus has been invited back to sing the national anthem if the Nets move into the play-offs.

the hour from 11:00 a.m. to 4:00 p.m. Quartets from the chorus sang their sets on the half hour. The day long sing-out raised nearly \$1,500 for the Salvation Army.

The Capilano Chorus from the North Vancouver, British Columbia chapter brought the songs of the holidays to listeners of the Barrie Clark radio show. The chorus recorded their program which was aired Christmas day. Barrie Clark is a well-known talk show personality in the Vancouver area – and a member of the Capilano Chorus. Clark also talked about barbershopping and the Society during the show.

The Newark, Ohio chapter worked as auction phone volunteers for WOSU's public television auction. They enlivened the evening by singing for fellow phone operators before the auction went on air. The chorus also donated a performance for auction to help raise money for the station.

The Louisville, Kentucky Thoroughbreds and the Lexington, Kentucky Kentuckians Chorus joined forces and opened the nationally televised basketball game between the University of Louisville and the University of Kentucky. The national anthem and "My Old Kentucky Home" were directed by Jim Miller and Ken Buckner.

The San Diego, California chapter donated a performance to the KPBS public television auction. The winning bidder was the Neurosurgeon's Convention. The chapter performed for the group's reception.

The Great Lakes Chorus of the Grand Rapids, Michigan chapter was the featured group for a special Valentine's Day program with the Grand Rapids Symphonic Band. The chorus sang a barbershop medley arranged for chorus and orchestra and a set of barbershop songs.

The Valley-Aires of the South Bend-Mishawaka, Indiana chapter performed at the two-day Carnival of the Arts during April. The chorus sang throughout the evenings in the refreshment area of the Century Center, site of the Carnival. The event was sponsored by the Michigan Arts and Science Council.



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In Memoriam



The Oriole Four. (l to r) Bob Welzenback, tenor; Jim Grant, lead; Don Stratton, bass; Frad King, bari.

DON STRATTON

Don Stratton, bass of the 1970 International Quartet Champions, the Oriole Four, died March 5 at the age of 46.

Stratton joined the Society in 1957. A member of the Dundalk, Maryland chapter, Stratton and the Oriole Four sang in 10 International contests before taking the championship in 1970. Stratton also sang bass with the Dundalk chapter when they won the 1971 International chorus competition.

Stratton worked for the Social Security Administration. He also participated in Kingsville civic activities.

Stratton is survived by his wife, Mary Jo, and a daughter.

CLARENCE L. JALVING

Clarence L. Jalving, past International President in 1959 and 1960, died February 16 at the age of 89.

Jalving joined the Society in 1946. He served as president of the Holland, Michigan chapter; treasurer and president of the Pioneer District; and International board member. He also directed the Holland chorus.

In business life, Jalving began as a school teacher and later became a banker. He retired as president of Peoples State Bank in 1965. Jalving also was president of the Holland Chamber of Commerce and was the first president of the Holland Economic Development Corp.

Jalving is survived by six sons and one daughter.

HENRY A. LEWIS

Henry A. Lewis, past International board member, died March 19 at the age of 81.

A member of the Society since 1944, Lewis sang in a district champion quartet while a member of the St. Louis chapter. A job move took him to Buffalo, New York in 1945. There he helped form the Buffalo chorus. He also served as their music director. Another job move in 1952 took him to Fort Worth, Texas. He served the Southwestern District as president in 1963, and as an International board member in 1961, 1964 and 1965.

Lewis was a certified harmony accuracy judge. He was chairman of the Southwestern District's contest and judging committee. He was also active as a quartet coach.

In business, Lewis worked for Bell Helicopter until his retirement.

Lewis is survived by his wife, Vera, and two children.

New Chapters

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Mid-Atlantic District
Chartered March 8, 1985
Sponsored by Roanoke, Virginia
40 members
David L. Nalker, P.O. Box 71, Lewisburg, West Virginia 24901 (President)
Tod McQuaid, 100 S. Jefferson, Lewisburg, West Virginia 24901 (Secretary)

CRESCENT CITY, CALIFORNIA

Far Western District
Chartered March 26, 1985
Sponsored by Eureka, California
30 members
Jim Bruhy, 140 Cannon Dr., Crescent City, California 95531 (President)
Irvine Elliott, P. O. Box 6, Gasquet, California 95531 (Secretary)

WEST PORTLAND, OREGON

Evergreen District
Chartered March 22, 1985
Sponsored by Portland, Oregon
37 members
Tim Fallon, 9860 SW 135th Avenue, Beaverton, Oregon 97005 (President)
Dave Redelfs, 11613 NW Vallevue Court, Portland, Oregon 97229 (Secretary)

CHICO, CALIFORNIA

Far Western District
Chartered February 12, 1985
Sponsored by Vacaville, California
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Gordon L. Bergthold, Box 16 Cohasset Stage, Chico, California 95926 (President)
Maurice Picard, Rt. 2 Box 163, Chico, California 95928 (Secretary)



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*Chapter presidents have received copies of "Whistle Stop Barbershop." Scripts may be reproduced by the chapter.

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