



# The Harmonizer

OFFICIAL PUBLICATION OF THE BARBERSHOP HARMONY SOCIETY

AUGUST 1985



Grandma's Boys, 1979



Four Harmonizers, 1943



Oriole Four, 1970

## The Champion Quartet

experience . . . following a  
barbershop tradition.



Garden State Quartet, 1946



Bartlesville Barflies, 1959



Tals, 1968



Orphans, 1954



Flat Foot Four, 1940



Auto Towners, 1966





Regents, 1974



Mark IV, 1969



Evans Quartet, 1960



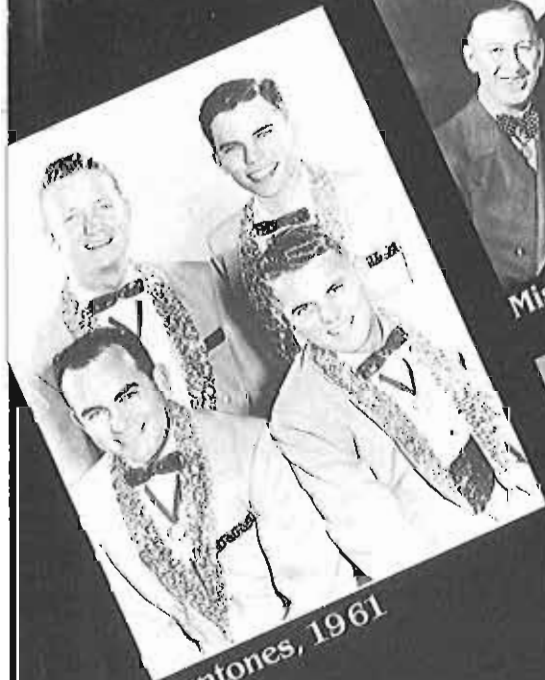
Gala Lads, 1962



Most Happy Fellows, 1977



Misfits, 1945



Suntones, 1961



Town & Country Four, 1963



Mid-States Four, 1949



Chicago News, 1981

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#### ABOUT THE SONG IN THIS ISSUE

"Mary's A Grand Old Name" first appeared along with "Forty-Five Minutes From Broadway," "So Long, Mary," and "Stand Up And Fight Like H——" in George M. Cohan's 1906 show Forty-Five Minutes From Broadway. The song has maintained an undiminished popularity to the present day. Cohan, of course, was a multi-talented Broadway star — composer, lyricist, performer, director and producer — certainly one of the most remarkable entertainers ever to be associated with the Great White Way. We can expect his many songs to continue in popularity for decades to come.

Our arrangement includes the verse, which is not nearly as well known as it should be. We think you will especially enjoy singing the line "Don't ever fear sweet Mary," the reprise on the chorus, and the tag which allows the basses to demonstrate their total command of the bass voice range.

Give this song a try. It's a great show number (the entire audience will hum along), and it's great for contest, too.

#### CONVENTIONS

##### INTERNATIONAL

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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### On The Cover

The complete collection of champion quartet photographs hangs on the walls of Harmony Hall. Every quartet who wears the gold is represented. And while the hair styles and clothes may change, all of these men have shared the love of barbershop harmony. Photos of other champion quartets are included with the "Speaking From Experience" feature.

# Thinking Aloud

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

I competed in a quartet this spring! First time in years. And I really mean years. It was while Chuck Snyder was still working at the International office and he left back in 1967.

Anyway, I competed. And it was great. Really enjoyed it. The other three were Gary Stamm from the International office on tenor; John Bauer, immediate past president of the Land O' Lakes District on bass; and Gordie Nickolie, current Kenosha director and lead from the LOL champion Rhapsodies back in 1956, on lead. The event was the Division One prelims. All of us are from the Kenosha chapter and we just used the chorus uniforms and sang the same two songs. How did we do?

I was afraid you were going to ask that. Actually, we were delighted. Especially when you consider our rehearsal consisted of about an hour or so on contest day. We finished fifth out of eight quartets. More important, it gave me a chance to walk out on stage again as a quartet man and experience what hundreds of other men in our Society are going through in any given year. Which brings me to the gist of this article.

Gary Stamm and I were hashing things over on Monday over a cup of coffee and he said a very interesting thing. "I compete every chance I get. As a stage presence judge, competing gives me an insight into what the members of a quartet are going through on stage, and prior to going on stage, and it makes it far easier for me to attain rapport with the quartet. Indeed, I think it would be difficult to attain empathy in an Analysis and Review if you've never competed yourself."

Then, right after that conversation, I go into my office and pick up the Rocky Mountain District bulletin and read an article by Bill Biffle, their assistant Director of Music Education.

"Competition does some things for a man that no other barbershopping experience can do. Scare him half to death is, most certainly, one of them. But, there are others, and being scared and still performing is not all bad.

This past summer, I went to Maine and participated in a wilderness ex-

perience course called Outward Bound. The purpose of all Outward Bound courses is to place you in situations that test your mental and physical toughness, situations that make you wonder why you ever got yourself into a mess like this. The theory is that in realizing that you can make yourself perform in extremely adverse conditions, and learning to rely on your team mates during those conditions, you learn a little something about yourself, and about others, as well. I believe that Outward Bound accomplished its goals for me, but then it was not a totally alien experience for me, either. I'd been through similar tests before . . . on the contest stage!

Now, those of you who have not done it are probably saying, 'Now, come on! There's no way that going on a nice warm stage and singing with three other guys for four minutes can approximate ten days of torture in the wilderness!' Well, I've done both, and I can tell you that the intensity of those four minutes, at least your first time out, comes very close to the stark terror that some survival situations present. And, the lessons that you learn about yourself and about others are the same. Namely, that no matter how scared you get, you can get through it; and, above all, you are not alone. The experience that you share with the three other guys brings you to an understanding of the importance of relying upon others and of the necessity of pulling your own weight. This kind of lesson can not only get you through artificially created situations like rock climbing and quartet competitions, but also real life situations, as well.

Regardless of the eventual order of finish, the entire process of preparing for and competing in one of our contests brings you to an understanding of yourself and your fellow quartet members that no other barbershopping experience can provide. It's a unique opportunity for musical and personal growth. And I believe it has applications to everyday life. If you never try it, you'll never know!"

Thanks, Bill. You said it better than I ever could.

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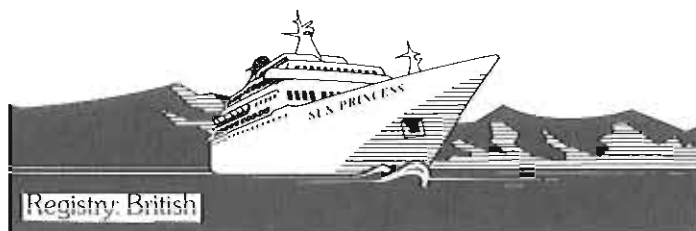
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# Speaking From Experience

To many Barbershoppers, becoming an International quartet champion is a life's dream. To them the hours of practice, sacrifices of family, and years of discipline are worth every ounce of the gold medal they want to wear around their neck.

The Society has named 46 International champion quartets during its history. Each quartet was a unique blend of personalities, ambitions and

talents. Each sought the gold in their own way. And the honors meant something different to each champion.

Many champion quartets live on only in Barbershoppers' memories. Others still perform and display the unique style which set them apart from all other competitors in their golden year. Some quartets have divided and multiplied, each member leaving their champion foursome to start a new quartet.

Of the 46 International quartets, 110 of the 184 individuals are still active Barbershoppers. Elder statesman of this group is Tom Masengale, bass for the 1941 Chord Busters. He and others recall what it has meant to be an International quartet champ. In remembering their special years, they are all speaking from experience.

TOM M. MASENGALE  
Bass – Chord Busters  
1941 Champions

I don't know if there are words that can describe the personal satisfaction and pride that comes from being selected the best quartet in any one given year. We all reached the championship level the same way – by out-singing (so say the judges) some forty to fifty quartets at a particular contest.

I have always had a quartet in the background through the years before S.P.E.B.S.Q.S.A. I had some 15-18 years of chorus work before the Society was formed. The Society was the great release from chorus work — it offered a means of personal expression and contribution to others that chorus could never provide. There is no thrill greater than being in a good quartet. I didn't join a quartet. Quartets just seem to happen.

What is enjoyable about competition? Just working hard, doing something you enjoy very much, to be as good as you possibly can. We worked for a period of approximately a year at least five nights a week, sometimes seven nights, and from three to five hours a night. But it was not work — it was fun.

But the real thrill from being a member of AIC and being a member of barbershopping in general has come from the people I have met and enjoyed. My life has been made much richer through

the association with the many, many people, men and women, with whom my path has crossed in the forty-six years of barbershopping.

Encouragement to others? Try it, you'll like it! Try to be the best you can but don't be disappointed at less than championship level. There is a pleasure to be obtained in a quartet that is greater than a medal of any color.



**Chord Busters, 1941**  
(l to r) Doc Enmeier, tenor; Robert Holbrook, lead; Robert Greer, bari; Tom Masengale, bass.

W. P. "BILL" CONWAY  
Bass — Pittsburghers  
1948 Champions

To a Barbershopper there is no feeling in the world to equal the feeling of winning the gold. After 37 years I can

still hear Charlie Merrill, then our Society President, as he introduced The Pittsburghers saying, "... Kings of Barber-shop Harmony; Masters of all they survey." And we were only then to realize the meaning of those words.

That first year (1948-49) we travelled countless miles – sang hundreds of songs before thousands of people. The roar of applause generated at every appearance is one of the things you can't ever forget.

In winning we repaid the tireless efforts of our coach, Maurice (Molly) Reagan and we justified the loyalty and support of our families and friends and went on to make innumerable friends ever since.

All these things added to the respect and admiration of our Society members make the Championship one of the greatest events in my life. And I can say it made me a better life.

JOHN "JIGGS" WARD  
Baritone — Pittsburghers  
1948 Champions

Once every year, four lucky guys are selected by a panel of highly trained judges to be our International Champions. Following the medalists session and while the emcee is reading the names of the five medalists, a sudden numbness takes over. But when you are named winners of the gold, all this passes by and you suddenly realize that at this point in

time and in the opinion of the panel — **YOU ARE THE BEST.** As you slowly return to earth, you come face to face with the realization that every time you walk out on stage, you have to defend that honor and responsibility. It is not all wine and roses. There are many week-ends when illness or some other mishap invades the quartet that would justify canceling out. But no, you pack your bags and take off. In the late forties weather was a very important factor and it was not unusual for the show committee to insist that you travel via rail. With all the problems, winning the Championship had many pluses. Meeting some of the finest people this side of heaven. Meeting the various hosts who never seem to get enough credit. Winning the gold at Oklahoma City in 1948 achieved the hopes and dreams of one of the finest men who ever lived — “Molly” Reagan. Molly’s greatest wish was to have an International Champion out of the Pittsburgh chapter.



**Pittsburghers, 1948**  
(clockwise, upper right) Harry Conte, tenor; Jiggs Ward, bari; Bill Conway, bass; Tommy Palamone, lead.

### JOHN LOOTS

Baritone - The Gaynotes  
1958 Champions

What is it like to be a member of an International Champion quartet? I guess one could write a book. The feeling probably begins with the elation, relief, excitement and emotion you feel when you are announced as the new champs and the entire cheering convention is on its feet. I just can't describe the thrill adequately. The opposite feeling of sadness hits when you realize that the end of your years as an active championship quartet is at hand.

Between those two extremes of joy and sadness are the many shows and International Conventions, coast to coast and border to border, where you go to sing, entertain, socialize and enjoy your acceptance as gold medal quartet members by all in attendance. You share the stage and audience with everything from the newest quartets to other champions and from small to huge choruses. What great folks Barbershoppers are!

Today, Mo Rector, bass is in an active San Antonio quartet, Standing Room Only. Mo is selling industrial equipment and distributing Conklin products.

Howard Rinkel, lead is not actively singing, but still lives and works in the car rental business in Tulsa.

Harold Jones, tenor still lives in Tulsa, has sold his business and is doing some sales and marketing consulting in industrial equipment. He also is not actively singing.

John Loots, bari is still actively singing in the Tulsa Founders of Harmony Chorus and has been in an active quartet. Right now the Oklahoma Sound is looking for a tenor. John is completing 27 years as a life insurance agent with Massachusetts Mutual.

John and Mo are both regulars at International conventions.



**Gaynotes, 1958**  
(l to r) Harold Jones, tenor; Howard Rinkel, lead; John Loots, bari; Morris Rector, bass.

### GARY PARKER

Bass — Dealer's Choice  
1973 Champions

Some great voices in our Society search all of their lives for the right combination to acquire the elusive gold medal. I was one of the lucky ones who didn't have to search, or wait very long.

After graduating from college I moved to Dallas to seek my fortune. Having been exposed to barbershopping as a child through my father and brother, I decided to visit the Big D Chapter one night. Al Kvanli and Bill Thornton were in process of forming a new quartet together. Before the evening was over I was a member of the Dealer's Choice. Two years later we won International in our first attempt.



**Dealer's Choice, 1973**  
(l to r) Alan Kvanli, tenor; Bill Thornton, lead; Gary Parker, bass; Brian Beck, bari.

### BRIAN BECK

Baritone, Dealer's Choice  
1973 Champions  
Lead, Side Street Ramblers  
1983 Champions

I have a little more experience, perhaps at this Champion quartet stuff than most. I'm one of the extra-lucky ones who has been there twice. Not only can I look back at my experiences as a quartet member, but I can compare and contrast the two quartets to try to understand what made them tick.

The Dealer's Choice brought in a new era, I'm told, of attention to the niceties of musical presentation. We were the first of a new breed and we were very well received. I have people tell me today that they still hold the Dealer's Choice in highest regard as a singer's singing quartet.

We worked hard, and kept trying to improve after we won. We had a good, professional relationship, and we were friends too. We all grew in the quartet: Bill became an Interpretation judge, Alan directed the Birmingham, Alabama chorus to a proud ninth place finish at International; Gary and I went on to sing again in different quartets.

Now I'm hip-deep in love with my

present quartet, the Side Street Ramblers. Having stepped in as lead after Bill Thornton, an established, real-live lead with a great reputation, I had to grow into the job in a hurry. I wasn't sure I was a real lead until after Detroit, when we got a beautiful third place medal. The other three gave me a mock certificate at our chapter's post-convention party which indicated I had passed the first stage of the Side Street Ramblers Lead Development Program. In other words, I was in!

These guys are a joy to sing with, but more importantly, they're a joy to hang out with. I would wish for every quartet this great a personal relationship. I'm told this good rapport shows, as we perform around the country. That's the secret of a Champion quartet: if we don't entertain our fans and make them feel great even as they treat us so well, we will die on the vine.

I know we will all look back on our years together as one of the finest life experiences a person could have.



**Side Street Ramblers, 1983**  
(l to r) Keith Houts, tenor; Brian Beck, lead; Dennis Malone, bari; Earl Hagn, bass.

## WENDEL HEINY Tenor – The Four Hearsemen 1955 Champions

My first contest at the International level was in Omaha in 1950. We were eliminated in the first round, but we watched and listened to the Buffalo Bills, when they sang "Roses of Picardy" on Saturday night and were crowned champs. That song still rings in my memory. So this is barbershop at its best. I knew my goal was defined. Vern Reed was my mentor.

Jim Bob Nance was our arranger. He knew our voice ranges and the type of songs we could project. When we first sang "When You're A Long Long Way

From Home" on a show, the Mid States Four invited us to have a session with them on interpretation. Marty Mendro gave us a better insight on presenting this song.

We used Bud Arberg arrangements too. And the one from Bob Hagar, "I Believe" was perfect for the Four Hearsemen.

The song was the thing with our quartet. When we felt empathy with our audience it gave us great satisfaction. I would rather have the Four Hearsemen sing you a song and show you what I mean instead of writing about it. What is it really like to be an International Quartet Champion? Nothing greater in my singing career. And after thirty years the memory lingers on.



**Four Hearsemen, 1955**  
(l to r) Dwight Elliott, bari; Wendell Heiny, tenor; Deane Watson, lead; Dick Gifford, bass.

## DR. RICHARD SAUSE Baritone, Four Statesmen 1967 Champions

Winning the gold was certainly a great experience for me. I joined the Society in December, 1945. Sang tenor with the 4-Opters in Optometry School; lead with the New Haven, Connecticut chapter's Elm Chords; and with the Meriden, Connecticut chapter's Connecticut Yankees NED Champs 1962. Winning the International with the Four Statesmen in 1967 was a humbling experience. It took me a long time to realize that I was part of a foursome that had finished ahead of so many great quartets (some of whose careers I'd followed like a favorite sports team). I wouldn't have missed those years of competition for anything. It's truly the backbone of our wonderful organization.

I think my greatest thrill, however, was winning the fifth place medal in

Boston in '65 in our own district when we were simply hoping to crack the top ten!

The memories are many: European trips, cruises, AIC shows, Guantanamo Bay, Far Eastern tours, Carnegie Hall, Mike Douglas, Hollywood shows, Boston Pops, Grossingers, Chataqua, Maritimes, being hosted by British and Canadian hosts, singing for 15 years with three great guys, having the best of both worlds by being asked to sing with one of the Society's top comedy quartets ("Note-Wits" 1979 to present), and doing two more tours for BABS in '81 and '82 with my wife, Donna's quartet Sound Relations. Past Sweet Adeline region 1 and 16 Champions.

The greatest thrill of all has been making so many wonderful friends throughout the barbershop world!

Becoming an International Champion means being in the right place at the right time with the right combination. It could happen to you, Joe Barber-shopper! However, just being part of a quartet is a great experience and it's available to all of you. Don't pass up the opportunity!



**Four Statesmen, 1967**  
(l to r) Richard Chacos, lead; Don Beinema, bass; Dr. Richard Sause, bari; Frank Lanza, tenor.

## EDWIN J. GAIKEMA Tenor – Harmony Halls 1944 Champions

What is it really like to be an International Quartet Champion? Wonderful!

Barbershopping was quite new in Grand Rapids, but Gordon Hall was a member. He approached me to sing tenor in a barbershop quartet, along with his brother Ray, a baritone and Bob Hazenberg, a lead. With Gordon, a tremendous bass, we formed a quartet. After a few



nights of woodshedding, we joined the Grand Rapids Chapter, and formed the Harmony Halls Quartet in March of 1943.

With much encouragement from chapter members, we competed in our first contest — the State Contest at Muskegon in 1943 and won first place. That did it — we were hooked. We got up enough courage to enter the National Contest in Chicago in 1943 and placed 5th. We couldn't stop. After a year of intensive work, we entered the International Contest in Detroit in 1944 and won first place.

One of the most memorable experiences we had was an assignment to sing for the Armed Services in Germany in 1950 for 30 days. We were the first quartet to be awarded that honor.

If our lead and baritone hadn't died, we would possibly be singing yet. However, I still attend the Regional and International Conventions, loving every minute of it.



Harmony Halls, 1944

(clockwise, top) Ed Gaikema, tenor; Gordon Hall, bass; Ray Hall, bari; Bob Hazenberg, lead.

## DICK TREPTOW

Baritone, Happiness Emporium  
1975 Champions

Winning the gold is one thing; being asked to step into the shoes of a gold medalist is quite another! When the Happiness Emporium asked me if I would join them, all kinds of questions came to mind — questions like, "Can I hack it? . . . Will people accept the new sound? . . . Will my barbershop friends be truly happy for me, or jealous? What will the pressure be like?"

There was pressure at first. Not only was there a lot of difficult music and singing concepts to learn, but also our first three rapidly approaching per-

formances were: 1) for my own chapter, 2) the BABS (British Association of Barbershop Singers) national convention, and 3) the AIC Show of Champions in St. Louis! Now I think I have a fair amount of self-confidence, but I was secretly hoping our new quartet uniforms would come with brown trousers. It really wasn't until I sat down to write this that I realized my three compatriots may have had feelings of impending disaster, surmising what their new bari was going through. But if they did, they never let on. Maybe I should ask them . . . nah, why spoil it?



Happiness Emporium, 1975

(l to r) Jim Foy, bass; Bob Dowma, tenor; Bob Spong, bari; Rod Johnson, lead. Dick Treptow replaced Bob Spong in 1984.

## GIL S. WALLACE

Bass — Lads of Enchantment  
1957 Champions

I was born and raised in the Southern "Bible Belt" and it was very common to have male quartets at every function, whether it be religious or family picnic. This was during the 1920s and 1930s. I joined my first quartet at age 6, singing in a grade school variety show. (I was high soprano.) I sang in quartets through Jr. High, High School and then into the Army and WWII. There I had the pleasure of singing in a small back-up vocal group with The Wayne King Orchestra in Chicago, and The Glen Miller Orchestra at Yale University.

Through it all I still preferred quartet *a capella* singing. After the war I entered college, 1945, and started singing, searching for a quartet. In 1947 while singing in a Civic Light Opera of the "Mikado", I ran into three guys who wanted to sing and one of them had heard of a Barbershop Society that

actually promoted *a capella* singing. We joined immediately and since 1947 I have belonged to the Society, and have never been more than six months without singing in a quartet.

In order to preserve this wonderful thing I found in 1947 I have served as chapter president five times (and am the current Albuquerque chapter president), have served as area counselor so many times I have lost track, and have served as District V. P. in both the Southwestern and Rocky Mountain Districts. Oh yes! Somewhere along the line I ran into three wonderful guys with a unique blend and great harmony. We called ourselves The Lads Of Enchantment, and won Third Place in 1956, Minneapolis. (The first International I had ever attended.) In 1957, Los Angeles, we took first place, returning to New Mexico with our gold medals firmly clutched, knowing that's something that will never be lost, or forgotten.



Lads of Enchantment, 1957

(l to r) Don Pitts, tenor; Dan Aycock, lead; Carl Wright, bari; Gil Wallace, bass.

## JERRY FAIRCHILD

Tenor — Sidewinders  
1964 Champions

Being an International Champion Barbershop Quartet member is the highest goal for which any Barbershopper can strive.

Woodshedding is great; being a chapter, district or international officer is rewarding; chorus championships are extremely exciting. But this is a quartet society — that's the name of our game. There is nothing to compare with becoming the best in the world at your hobby!

Each champion quartet is different. Some seem to have fallen into it. Others

have had to work and compete for years and years to achieve it. But when the gold medals are put around their necks, each is, indeed, the best barbershop quartet in the world.

There is a great burden of responsibility which hangs around each man's neck along with his medal. That burden is accepted and carried differently, but it is always there.

I feel that our ultimate purpose for being here is to serve others by sharing our talents. The opportunities to do this are greatly multiplied as an International Quartet Champion. Those opportunities to serve and share last as long as the individual champion wants them to.

After 21 years, I'm still enjoying the benefits of being an International Champion. I'm also still trying to pay back that which I have received.

It is a magnificent gift God has given to us. The more we give, the more we get.



**Sidewinders, 1964**  
(l to r) Joe Daniels, lead; Jerry Fairchild, tenor; Gene Boyd, bari; Jay Wright, bass.

## TIM FRYE

Baritone, The Rapsallions  
1984 Champions

Waiting. That is the worst part of it. Even a few minutes seem like hours. Suddenly, the legs cannot stop moving. The heartbeat accelerates to unrecorded speeds and the larynx seems to enlarge three times its normal size. It must be time. The announcement has begun.

"And this year's International Quartet Champions are . . ."

What is it like being an International Quartet Champion?

It is satisfaction. The satisfaction of completing a very high goal. As a person, I strive to be the best that I *can* be at everything I do. That is only being fair with myself, not to mention others

who are also involved. As a Barber-shopper, this only leaves the top.

This goal is open to all Barbershoppers. Every champ started at the bottom somewhere. These winners hoped, planned and worked hard to become what they are. Some may have had a head start — a gifted voice, musical knowledge and talent, etc., but all were dedicated to the success of their goal.

It is a challenge. A challenge of competition among one's peers. It is also a challenge of musical excellence. To achieve the high goal, Quartet Champion, all the basics must be honed. There is excitement in this musical challenge.

When the championship is achieved, the musical excellence must be maintained. The challenge now is to improve even more on the solid foundation.

It is excitement. For any performer, the excitement of the stage is intoxicating. Many performers are rewarded more by applause than money.

It is fun and fellowship. As Champions, countless friends are made while traversing the countryside. These friendships can last a lifetime. And it is nice to know that any traveling Barbershopper can find a "brother" in almost every town and city of this country. This is one reason why the Society has lived so long.

Most Barbershoppers, when joining the Society, dream of becoming International Quartet Champions. Unfortunately, few ever see the dream become a reality. Hopefully, those who do will represent the Barbershoppers with honor.



**The Rapsallions, 1984**  
(l to r) David Smotzer, tenor; David Wallace, lead; Jeff Oxley, bass; Tim Frye, bari.

## KENNY HATTON

Lead — Bluegrass Student Union  
1978 Champions

The members of my quartet all come from barbershop families. I joined the quartet because it was in my blood. What

I enjoyed about competing even more than winning was the preparation. The thrill of competition is in the struggle.

I am not a purist. What attracted me to the Society, in addition to my parent's involvement, was largely the contemporary and Broadway type songs recorded by the Suntones. It was only after I joined the Thoroughbreds that I developed an appreciation for pure barbershop.



**Bluegrass Student Union, 1978**  
(l to r) Allen Hatton, tenor; Ken Hatton, lead; Rick Staab, bass; Dan Burgess, bari.

## WARREN J. "BUZZ" HAEGER

Tenor — Four Renegades  
1965 Champions

How does one condense into a few paragraphs an experience of a lifetime? I have so many vivid impressions of my experiences with the Four Renegades that the contest we won in Boston in 1965 is but one of many in almost 17 years as an organized quartet.

To single out Boston, I'd have to say there are four major impressions I remember most. The first is that this was only our second contest with our lead, Ben Williams, but the longer we sang with him, the more confident we became. He had a mammoth task in learning our large repertoire. Also, this was the first contest where we had all six songs polished down to nearperfection. We were prepared!

The second impression is that since I joined the Society in 1945, I was close to four past International Champion quartets from the Chicago area whom I looked up to, never dreaming at the time that one day I, too, would be wearing a gold medal! Also, we had slowly moved up the ladder in seven previous Internationals prior to Boston. All four of us felt that this was our year.



The third impression is a very vivid one of the finals on Saturday night at the end of our second song, "Please Don't Talk About Me When I'm Gone." Everything was going like clockwork, and it was getting more exciting as we sang. When we hit the wild tag, on the button, we saw several pencils fly into the air — from the judges pit! I still have a mental "stop camera" picture of it!

The fourth impression I have of the contest is one of amazement at seeing the score sheets. In those days, we had five categories, and we not only won by 429 points (the largest margin ever at the time), we had fifteen firsts — in every category in all three sessions. I couldn't believe it! When we were announced as the new Champions, the audience reaction was incredible! It was almost as though the long, standing ovation they gave us was telling us that they were happy for our perseverance in not giving up and that we finally won. You see, we were known for years more as a show quartet than a contest quartet.

An experience of a lifetime? You bet! We still get together now and then to sing and have fun. And I'm not ashamed to say that I still love those three Renegades like brothers!



Four Renegades, 1965  
(l to r) Jim Foley, bari; Ben Williams, lead; Tom Felgen, bass; Warren Haeger, tenor.

### TERENCE M. CLARKE Bass — Boston Common 1980 Champions

The barbershop quartet is my instrument for learning music. I spurned the piano (after six years of study) at the age of 12. Yet, I craved music. I subsequently joined (instinctively, no doubt) various quartets since age 13 (the age I became a Society member) and resumed my pursuit of music.

I met, and sang with, a number of people over the years who shared my enthusiasm for learning. Ours was not necessarily an enthusiasm for competition, nor even for medals or position. Rather, we simply sought, and continue to seek, to improve and to better understand.

Along the way, I was privileged to win some honors including a gold medal. The greatest rewards, however, have been the harmonies, the encouragement from people who appreciate the effort, and above all, the discoveries — musical as well as personal. I have many to thank for this experience. Particularly those friends who have dedicated their lives to music. Oh, that we had more within our ranks.

If there's a message to be taken from these ramblings, let it be this: That nothing is as rewarding as growth; that celebrity status is fleeting while achievement is everything. Put another way, there's more to be gained from learning and contributing than there is from mimicking and chasing medals.



Boston Common, 1980  
(l to r) Kent Martin, tenor; Rich Knapp, lead; Terry Clarke, bass; Larry Tully, bari.

### VERN REED Tenor — Buffalo Bills 1950 Champions

I started to write the Buffalo Bills' story and quickly found after a number of pages that I had only scratched the surface of what I truly wanted to say of what it meant to the Buffalo Bills. The opportunities which were opened to us as the result of becoming an International Champ, far exceeded those of any Champ before or after we won. As in most success stories, it was a matter of being in the right place at the right time with the

right stuff. While those experiences were happy ones, they were also loaded with problems unique to our situation and it took total cooperation from four families and our children to resolve them.

While recalling the twenty year history of the quartet, I asked myself, "What does the average member of today really know about the Buffalo Bills?"

We formed on Sept. 20, 1947 and sang our swan song on May 24, 1967. We had a total of seven in the quartet over our 20 year life. I am the only living member of the quartet who sang the first and last chord with the quartet. I can vividly recall our experiences. I kept the historical records of the Buffalo Bills from the beginning until the end. This includes every barbershop show, recording sessions, TV and radio commercials, many of them for national products, TV and radio shows, banquets and convention, special events, and trips to Japan, Korea, Germany.

Winning the International championship meant a great deal to us because it wasn't until we won that the doors were opened for us to go on to great experiences.

*Editor's Note: Watch for the complete story of the Buffalo Bills as told by Vern Reed. Share the experiences of this legendary barbershop quartet.*



Buffalo Bills, 1950  
(l to r) Vern Reed, tenor; Al Shea, lead; Bill Spangenberg, bass; Dick Grapes, bari.



# ANNOUNCING

THE SPEVLBSQCA'S\* 1st

# VLQ

VERY LARGE QUARTET

# COMPETITION

APRIL 20, 1985

AS A SPECIAL EVENT OF THE RMD SPRING  
CONVENTION AND INTERNATIONAL  
QUARTET PRELIMINARIES IN ALBUQUERQUE

- A VLQ has from 5 to 16 members
- More than 1 VLQ per chapter allowed
- Contest judged in official manner with official judging panel
- Big prizes and prestige to winner
- Now...a contest with no "BIG CHAPTER" edge
- Two songs: 4 to 6 minutes total time
- Entries close noon, April 20, 1985
- Entry form will be in New Harmony Horizons or on your own 3X5 card
- You've never had FUN at a contest until you've won a contest...this might be it!
- Yes! A member may sing in more than one VLQ

\*Society for the Preservation and Encouragement of Very Large Barbershop Quartet Contests in Albuquerque.

## The Debut Of The VLQ

*In April, 1984, the Albuquerque, New Mexico chapter had a major problem. They had made a courtesy bid on the following year's spring convention and contest anticipating they would come in as second choice to almost anywhere else. When the votes had been counted, the House of Delegates had made their choice . . . Albuquerque.*

On April 18, 1984, Bill Biffle of the Albuquerque chapter sat down at his typewriter and drafted a memorandum to fellow chapter member Jack Smith. The memo consisted of a collection of ideas that might increase attendance at the 1985 prelims in order to cut losses to a minimum. Albuquerque sits at the southern-most point of the massive

Rocky Mountain District, necessitating hundreds of miles of travel for almost anyone who would want to attend the convention/contest. The memo triggered a meeting of the two and the forecast of coming events was put in place. Counting district officials, quartets and those who would come strictly as spectators, it appeared income would not come close to matching expenses. They needed to trim expenses; to put the event under one roof . . . they needed people.

They arrived at the conclusion that they needed an additional event that would encourage people to come and *participate* in the weekend rather than just attend it. They needed a side contest, made up of ensembles. The idea came up

of calling it a "mini-chorus" contest. That was turned down as being negative. Better to have a "large quartet" contest, in keeping with the rest of the competition for that weekend.

**Thus, the Very Large Quartet (VLQ) was born.**

A contest needs rules. They decided that the rules must be simple with few, if any, restrictions. A VLQ would consist of five to 16 members singing the traditional contest format and evaluated in the traditional contest manner. A member could sing in as many VLQs as he wanted to and a VLQ could be made up of members from more than one chapter. Except for size, there were no

special restrictions.

A flyer was printed promoting the event along with a special holiday package to be offered to convention-goers. At the fall contest in Colorado Springs, this flyer was given wide distribution by members of the Albuquerque chapter. Six weeks later at COTS, Jack Smith made an appearance before every class promoting the VLQ contest. It became the talk of the district.

An additional promotional package was put together by VLQ Chairman John Ritts. This consisted of a cassette tape which featured a man-on-the-street interview with a VLQ member. A cover letter and entry blank were included and these were sent to every chorus director in the district. The response was underwhelming to say the least. There were no entry deadlines (they would be restrictive). So they just sat and waited to see who would show up.

April 20, 1985 the first VLQ Contest got underway at 1:30 p.m. in the ballroom of the Classic Hotel in Albuquerque. The judging panel was in place and the first of nine VLQs was introduced by emcee Al Evans. They ranged in size from six to 16 members. A few were pickups but most of them had organized early and prepared special material for the event. It had all the excitement of a chorus contest.

The success was almost shocking, and there were many assessments as to the reasons for the success. They boiled down to these few:

**The VLQ is for ALL Barbershoppers.**

The participants on stage ranged from a veteran gold medal competitor to members who had never sung in a contest before. About 130 men sang on stage. Over 35 of them had never been in a contest. Most of the rest of them had never appeared in a contest in anything other than a chorus.

**The VLQ is flexible.** Those who want to be serious about it can organize early and develop the ensemble to its maximum capacity. Or it can be put together on-the-spot. It can represent one chapter or many. The VLQ accommodates a wide variety

of vocal skills.

**The VLQ is legitimate.** It has all the earmarks of our traditional competition units.

**The evaluation of the VLQ is traditional.** The judging panel's attitude toward the VLQ contest is the same as any other event. When the contest is over, there are A&Rs just the same as any other contest.

Every contest has prizes. So did the VLQ. Jack Smith sat down with Albuquerque Chapter President Gil Wallace and discussed the problem of awards. There were a lot of unanswerable questions. How many people would be in the winning VLQ? If there was a traveling award and the winning VLQ represented several chapters, who would get it? How could you contain the costs considering the unknowns? Together, they decided on a button-ribbon combination. 1-3/4 inch buttons were made with ribbons attached to them. There were three sets of sixteen each. The yellow third place button proclaimed the wearer as having won the "Tortilla Award." Second place was a red combination and called the "Tamale Award." Winners would wear a blue combination that was evidence they had won "The Whole Enchilada." Tom Wall of the Albuquerque chapter designed the necessary artwork and the total prize package was bought for \$48.71.

The Barbershoppers who were there that weekend had much to say about the VLQ contest concept. Lou Perry said, "This size ensemble probably represents our founder's concept of 'something bigger than a quartet' than the chorus, as we know it today. It's important that it was a *quartet* experience, not a *chorus*. There was no director! Each man had to stand on his own and perform as if he were in a quartet. The experience should awaken him to the possibilities of singing in a quartet with three other guys".

Rocky Mountain District President Russ Bull said, "This is the best idea to come along to help our convention format and our Barbershoppers since our district was formed."

Farmington Chapter President Wally Cheeseboro said, "When I first heard about the VLQ, I knew this was for our chapter. We're a very small chapter and have never been in competition, but we could enter this type of event." (Thirteen Farmington Barbershoppers sang in the "Fabulous Farmington Fantastic Foghorns.")

Jack Smith summed it up. He said, "I've been going to contests in our district since its inception in 1977. I saw guys up there on the stage who had never been there before. Not just a few, but many of them. I watched the intense interest they had in the remarks of the judges at the A&R. They came to sing, they came to learn, they came to participate. There is no other activity in our system that allows a member to participate in a legitimate contest setting if he feels insecure about quartet singing and, because of size, his chapter does not normally compete. The VLQ Contest is an event that accommodates this man and we have thousands of them in our Society."

He added, "If there is an ideal VLQ, we saw it in two ensembles in the contest. My concept of the ideal consists of a seasoned, registered quartet that adds a collection of singers who would never take part in a contest, except as a chorus member. The quartet helps them to develop their vocal, rehearsal and performance skills. It's a learning and sharing experience. Two of the VLQs were just that with the quartets of Reunion Square and The Desert Sounds comprising the nucleus of the VLQs."

He closed with a word of caution, "The VLQ concept can be threatened by the seasoned quartets who elect to band together to form an elitist ensemble just to satisfy an inherent desire to win something. There should be no rule that says they can't . . . we must rely on the honor and integrity we perceive all Barbershoppers to possess to maintain the intent and spirit of the VLQ."

The convention was also a financial success!

# Tucson - The Place To Be For 1986 Mid-Winter Convention

Remember how the winter blahs settle in around January? Isn't this just the time when you feel you need a vacation?

Shake those winter doldrums and attend the 1986 Mid-Winter convention in Tucson, Arizona. Get your fill of sun, fun and barbershopping from January 21-25.

Tucson is the place to enjoy a break from your everyday routine. As host chapter, the Tucson Sunshine Chorus is planning a special five days that is guaranteed to lift your spirits.

Tucson has a heritage and history influenced by the Spanish, Mexican, native American and early pioneer settlers who have lived in the city. Spanish missionaries and settlers arrived in the early 1700s. Later in the century, Mexico claimed Arizona's southern portion. The U.S. acquired the territory through the 1953 Gadsden Purchase. Today Tucson is one of the Sunbelt's fastest growing cities.

You'll get to experience Tucson's past and present through the many special activities planned for convention Barbershoppers. The Holiday Inn Broadway will be the headquarters hotel. Located in downtown Tucson, you will have a convenient base from which to explore the city. Here's what's planned for the week.

An old fashioned Western dinner starts the festivities on Tuesday night. Dine at the Triple C Ranch where dinner is served on tin plates with tin cups. The Sons Of The Pioneers will provide the entertainment.

Spend Wednesday touring Tombstone, Arizona. This famous town epitomizes the life of the old West. The tour will include lunch in Tombstone and ample time to visit the many attractions. End the day with a "South of the Border" dinner at the headquarters hotel. Don't worry about the hot seasoning associated with Mexican food. You will be able to season your food to your taste.

Thursday's tour will bring you face to face with the reality of the great Sonoran desert and the make believe of the Old Tucson movie set. The Desert Museum presents the wildlife and plants found in the arid regions of the U.S. and Mexico. A tour of Old Tucson will take you to the movie set built in 1939 for the movie, "Arizona." This town has been the setting for dozens of movies about the Old West. Lunch will be available at Old Tucson. And in keeping with the make believe of Old Tucson, the day will end with an all-you-can-eat, family style dinner and a play at the Gaslight Theatre. Here you can cheer the hero and hiss the villain as they present an old-fashioned melodrama.

There are two half-day tours scheduled for Friday. In the morning visit the workshop of Contrears & Sons, Silversmiths, the Adobe Trading Post and the Gallery of the Sun. The Gallery is the former home and studio of famed Arizona artist, DeGrazia. The first tour will return to the hotel at noon. The afternoon tour will leave the hotel at 1 p.m. for the Vanity Fair Outlet Store. Here you can purchase major brand-names at half price.

Friday night will be the first of two great barbershop shows. It will feature the choruses and quartets from the Tucson and Phoenix chapters. It will also be the debut of the World's Largest Barbershop Chorus. Mid-Winter convention organizers are gathering Barbershoppers from all over the country to sing in the largest barbershop chorus ever assembled. Any Barbershopper can sing with the chorus. Details on how you can join this special group accompany this article.

The final tour planned for the week will take place on Saturday. This will visit the San Xavier Mission and Nogales, Mexico. The Mission was begun in 1700 by the Jesuit Missionary Father Kino. The mission served the Indians and settlers in the area. The present church



The San Xavier Mission.

was built from 1783-1797. It is acclaimed as the finest example of mission architecture in the United States. After visiting the church you will drive to Nogales, Mexico, across the border from Nogales, Arizona, to visit the colorful Mexican shops. It is suggested that those going on this tour bring with them a valid passport, birth certificate or multiple entry visa.

The final barbershop activity of the Mid-Winter convention will be the Saturday night show. This will feature the top five quartets from the 1985 International contest at Minneapolis. An afterglow will follow the show. Barbershoppers interested in ordering tickets for the Friday and/or Saturday night show can use the order form with this article. Please note that there are two price groupings for each show. One price for balcony seats and another for main floor seating.

In addition to the organized tours, for which there will be charged a fee, the convention planners are putting together some free tours of Tucson. These will give you a fine view of life in this friendly, sunny city.

Order your Mid-Winter reservations today. Complete the order form with this article and send it to the International Office. If you have any questions about the Mid-Winter convention in Tucson, please write to S.P.E.B.S.Q.S.A., Inc., 6942 E. Calle Betelgeux, Tucson, Arizona 85710.



# Join The World's Largest Barbershop Chorus

Mr. Guinness, here's a new item for your Book of World Records. In Tucson, Arizona on January 24, 1986 the Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America will present the world's largest barbershop chorus in concert.

Many Barbershoppers dream of singing in a winning quartet or chorus, but only a few succeed. But now every Barbershopper who wants to can participate in an experience like he's never had before. It's as simple as registering his name to reserve a spot in the world's largest barbershop chorus.

Registration is open to any member of the Society (Frank Thorne chapter included) and its affiliate organizations. There are no auditions but you are expected to memorize your part in advance. Preference will be given to the first 1,011 men who register.

The world's largest barbershop chorus will sing the following songs: "Fun In Just One Lifetime," "California Here I Come," "My Wild Irish Rose," "Bye, Bye Blues," "Dear Old Girl," "Battle

Hymn Of The Republic," "The Old Songs," and other Barberpole Cat songs.

Men who know their part to these songs may register for \$3.00. Men who need to learn them may register for \$5.00 and receive music and a learning tape.

Each man will wear his chorus or quartet uniform, or a suit with shirt and tie.

An early-bird rehearsal will be scheduled for Thursday, January 23 at 8 p.m. for those who arrive in town early to take advantage of the weather and local attractions. It will be followed by a mixer for chorus members and wives.

The official rehearsal will begin Friday, January 24 at 8 a.m. Lunch will be served from noon to 2 p.m. The afternoon rehearsal will run from 2-5 p.m. with dinner from 5-7 p.m. The program begins at 8 p.m. The world's largest barbershop chorus closes the show. Performing during the show will be the Tucson Sunshine chorus and the Phoenixians.

But there is even more. While you are in town you can attend the Saturday

night show and listen to the top five medalist quartets of 1985 displaying the talent and skills that made them the best five of today's barbershop quartets.

You must act immediately to insure yourself a place in this barbershop experience.

Send your name, address, chapter number, voice part and either \$3.00 or \$5.00 to World's Largest Barbershop Chorus, c/o Bob Johnson, 951 W. Orange Grove Road, Apt. 6-101, Tucson, AZ 85704. Please print and make checks payable to the Tucson Sunshine Chorus.

The chorus will be directed by Bob Johnson, retired Director of Music Education and Services for S.P.E.B.-S.Q.S.A.

This is your big chance to participate in a Mid-Winter Convention and have the most fun in just one lifetime. Be sure to register before the December 31, 1985 deadline.

Fill up the car or van, hire a bus, or charter a plane, but be there.

## TUCSON MID-WINTER CONVENTION REGISTRATION

Enclosed is my check/money order for:

Quantity		Total Amount
	Convention Registrations @ \$10.00	
	Friday Night Show (B)* @ \$ 6.00	
	Friday Night Show (MF) @ \$ 7.00	
	Sat. Night Show (B) @ \$ 7.00	
	Sat. Night Show (MF) @ \$ 8.00	
	Total Amount	

CHAPTER NO. \_\_\_\_\_ MEMBER NO. \_\_\_\_\_

NAME \_\_\_\_\_

ADDRESS \_\_\_\_\_

CITY \_\_\_\_\_

STATE/PROVINCE \_\_\_\_\_ POSTAL CODE \_\_\_\_\_

TELEPHONE (Please include area code) \_\_\_\_\_

\* B = Balcony Seats, MF = Main Floor Seats

Although it is not necessary to have a registration to obtain show tickets, NON-REGISTRANTS will not be assigned seats until after December 2, 1985 at which time tickets will go on sale to the general public. REGISTRANTS will be assigned immediate priority seating in the order their registrations are received.\*\* Registrants will also receive a name badge, entry to the afterglow, and a housing form from the headquarters Holiday Inn Broadway Hotel enabling them to obtain special group rates.

DATE RECEIVED \_\_\_\_\_

NOTES:

FOR OFFICE USE ONLY

Make checks payable to: S.P.E.B.S.Q.S.A. 1986 Mid-Winter

\*\* If you are ordering more than one registration, please attach an itemized listing of names.

# A Hound Dogs' Tale

*by Louis Mihalyi*

The Spruce Grouse Chorus was on a downhill glide. Our membership had dropped by a third in the past five years. Meetings were lackluster and attendance sporadic. Most of the time we sat around and talked about the good old days.

We hadn't been to competition in two years. It wasn't that we didn't like it. We did, but with our low membership we couldn't qualify. That kind of took the starch out of us.

For old times we still practiced our two numbers every year. To save time we always used the same two songs. This got kind of boring after a while, but we had rehearsed them for so long we got to thinking our mistakes were pretty good.

And then Fed Schlaymonger came into our lives.

Fed lived on Tug Hill, a high plateau

west of the Black River and east of Lake Ontario. Tug Hill is regarded as a wasteland by most area residents. In winter the winds off the lake become saturated with moisture, rise over Tug Hill and deposit the moisture as snow. So Tug Hill has lots of snow and lots of winter. Hardy souls who live there claim they have ten months of winter and two months of poor sledding. Actually, this is probably an exaggeration as the snowmobiling is usually pretty good all through July and August.

Fed walked in one night out of the blue, or out of the white as a raging Black River blizzard was in progress. Fed drove his snowmobile into the vestibule of the Granite Rock Of Ages Baptist Church and announced that he wanted to sing barbershop harmony. This was our first guest in five years.

At that particular moment, Bird Karlquist, our director, was having trouble finding his pitch pipe. Fed gave a clear A and we were off and singing. At the end of the meeting when Fed said he'd like to be a Grouse there were no questions on our part. The Spruce Grouse Chorus had always been thin in the bass section and Fed was a welcome addition.

We took his check and put him in the back row where his singing could best influence the members of the bass section, which needed a lot of influencing. Fed brought a new sound to the chorus, a rich deep bass. But that wasn't all he brought.

At the next meeting Fed arrived with two guests of his own — his two hounds. He claimed that Slip was also a bass and Slide a tenor. He couldn't see any reason why they couldn't help us out.





When we took to the risers to rehearse one of our Spring Show numbers, each hound found his own section. Since they hadn't been issued any music, they didn't do much singing that night. Fed said they couldn't read music too well anyway but they both had good ears because they were part blood and wolf hound. This is probably why they stood so high on the risers.

A few weeks later, Stalwort Paraise got over his cold enough so that the Four Wood Chips quartet could sing a few of their songs. Both Slip and Slide moved right down front. You could tell they liked quartet singing. Their tails wagged like mad when the Chips sang their tags. When they ended the hounds barked and howled in appreciation. This embarrassed us as we had taken the Wood Chips for granted. After that we all joined in with the hounds and clapped real hard whenever the quartet performed.

Our director wasn't having much success teaching us our vowels until one night the hounds got disgusted with our efforts. They went up front with Bird and howled about eight or ten vowels. They also demonstrated a couple of singing consonants, like grrr, which we had never heard of, but which Bird confirmed did exist. They were especially good with a combination owoooo, owoooo, owoooo. After that we paid attention and practiced vowelizing with great diligence. Before long we were as good as the hounds.

After a few meetings the hounds became restless. Someone thought they were bored and might like some variety.

So we started warming up with a different set of songs each night. Not only did the hounds like it, but the membership began paying attention.

This encouraged Yodel Edmore to get the music committee together and come up with some definite meeting outlines. B.H. (before hounds) each meeting developed as it went along.

The variety kept us on our toes. The attention span of the hounds was short, so we had to keep singing something different all the time. It turned out that many of the Grouses had equally short attention spans and the variety benefited them too. We used combinations of new and old, long and short, punctuated with renditions by the Four Wood Chips. The Chips produced a whole new routine. Soon we had a few scratch quartets trying to blend their voices.

This had the effect of bringing together those who were scared of quartetting. It wasn't too long before a couple of these groups began to work together on the sly. It began to look as though our little chorus would soon spawn some new quartets and it did.

Now news of the hounds in the chorus brought a curious guest or two to our meetings. We persuaded some of them to join. This new group was a mixed lot — a couple of wood cutters, a log truck driver, a defrocked insurance salesman and an assortment of other agricultural and lumbering experts. But they had one of two things in common — they were dog lovers or they thought they could sing better than the hounds.

Actually, the hounds never did con-

tribute much to our singing. But they were real good with our choreography. They couldn't take off hats, but since they had four feet their footwork was twice as good as anyone else's. We found the tail wagging difficult, but we did develop a lower body fluidity that made our chorus somewhat distinctive. When we didn't do just as the hounds expected they would bark us back into line. These candid canine comments gave us a lot of direction.

Later that month we had a singout for the Ladies Aid Society of the Eagle Beak Falls Methodist Church. Slip and Slide were a sensation. Word spread all around the county that the Spruce Grouse Chorus had a couple of dogs singing in it. Hedy Merganser, director of the String of Pearls Sweet Adeline chorus, was heard to remark that, "The Spruce Grouse Chorus has more than just two dogs."

Word went as far west as Buffalo where the district president heard the story and decided to make a surprise visit. He pointed out that, "Never in the world would International register a pair of hounds." But that news didn't seem to bother Fed. The rest of us weren't sure. We had come to depend on the hounds.

Things came to a head the week before our annual show. Everyone was busy trying to learn the music, having waited as usual until the last week. We were all sitting around at the break drinking comfrey tea. Win Jismore, master herb grower, had provided the comfrey in place of coffee. Although nobody like it, we drank it because it was free.



Somehow, while we were drinking our comfrey, Slip and Slide got into the music library, a used cardboard box. As we were downing the comfrey tea the hounds were downing the music. They ate every last sheet, at least twenty three dollars worth.

Up to this time we had put up with the hounds' indiscretions. The clean-up committee thought the hounds were not used to coming to church. Some thought the hounds were not even used to coming into a house. There were several other valid complaints. Marty Smith stated he had to de-flea himself after each rehearsal. Tony Manna wanted the chorus to buy some breath mints for Slide. So the board had a meeting and decided to tell Fed that the dogs had to go.

We were all afraid that if the dogs went, Fed would too and the chorus would really go to the dogs. But Fed was a good guy and took the news gracefully. He said the two hounds really didn't like riding on the snowmobile anyway.

The loss of our music put most of us at a disadvantage. Now we had to make up the words as well as our parts. This meant we had to schedule some additional rehearsal hours to iron out the rough spots. We buckled down. The spirit the hounds had raised in us, plus what we had learned in dog obedience school, brought us through our 23rd annual show in fine shape.

Hedy Merganser commented that the loss of our music didn't seem to hurt, as we didn't pay attention to it anyway, in fact we even sounded a little better without it. The combined gossip and

publicity about the hounds contributed to the sellout at the Sheaves of Harvest Grange Hall. We made more than enough money to replace the, by now, digested music.

Fed was usually one of the first to arrive at our meetings. He came down off Tug Hill on his snowmobile, went straight across the valley, on across the Black River ice and right up to the church door. As Spring began to warm things up, the snow in the valley melted, the ice on the river broke up and Fed had to go around by the bridge. The snow sled didn't travel so well on the now bare gravel roads so he came to fewer and fewer rehearsals.

He did manage to join us at the Spring competition. By then we had twenty new members and were able to qualify. Because of our training we had the best showing ever. We moved up to nineteenth from twenty first.

The Spruce Grouse Chorus is now flying high. The new blood has excited the old. The Western Adirondack foothills ring with our music. Our chords rock Granite Rock Of Ages Baptist Church, which creates a problem as the plaster sometimes falls on us. Bird Karlquist now has a new pitch pipe hanging on a chain around his neck. And we have learned the songs which replaced the music ingested by the hounds.

The quality of our singing has even improved to the point that Hedy Merganser asked us to sing in the String of Pearls annual show next year, something she shied away from in the past. All of this certainly came about because of two big, rangy, hounds.

Fed doesn't make many of our summer meetings. He assures us that come the first snow he will be with us again. He stopped in one night to tell us that Slip and Slide have formed a quartet of their own with two Tug Hill coyotes. He says they are doing pretty well but they only have one song — "My Wild Irish Setter."

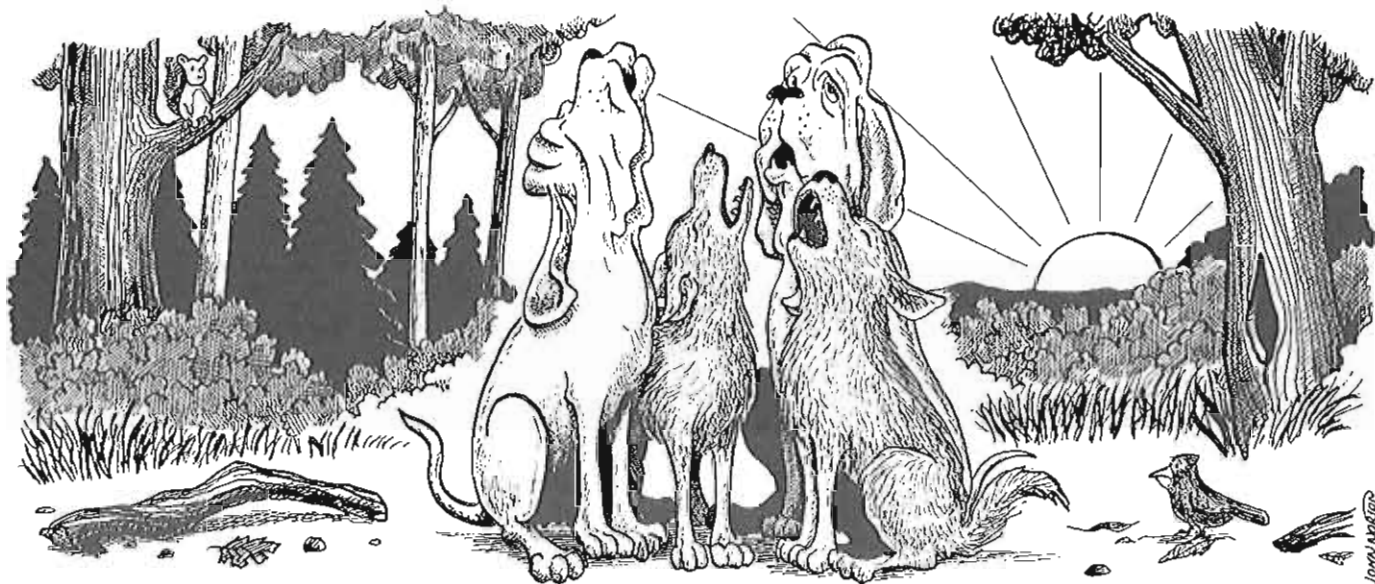
## ABOUT THE AUTHOR . . .

Lou Mihalyi of Glenfield, New York is a member of the Watertown, New York chapter. In 1982 he founded and became the editor of the chapter's bulletin, the "Waterlog." Seneca Land District recently named him the 1985 District Bulletin Editor of the Year.

Lou became a Barbershopper after his retirement in 1980. He taught high school biology and earth science. His interest in history has prompted his membership in the Lewis County Historical Society, of which he has been president for the past four years.

Lou also manages and lives on a Christmas tree farm and 55 year old pine plantation. He also writes a weekly column for the Watertown Daily Times, "The Black River Journal," on nature and nostalgia. He is publishing a collection of these stories in a book later this year.

John Norton, who illustrated this story, is a former high school student of Lou's. He is presently completing his masters degree at Clemson University and is also illustrating Lou's book.



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Harmonizin' Medley: Harmonizin'/Sweet Lorraine/

When My Sugar Walks Down the Street/

Breezin' Along With the Breeze/Button Up

Your Overcoat

# New Music Notes

by **Burt Szabo**  
Music Specialist

During the first six months of 1985, 22 barbershop arrangements were released by the Society. Three went to Society members via the pages of the HARMONIZER. If you are a music subscriber, you should have received all 22 arrangements released up to July 1. Here's a brief note on each of these arrangements.

The January/February HARMONIZER carried Tom Gentry's arrangement of a 1905 song, THE LEADER OF THE GERMAN BAND (Stock No. 7683 @ \$.25). If you haven't got four guys together to sing this one, you're missing out on some great fun. It's a fine show number with terrific stage presence possibilities. Don't panic when you reach measure 24 — it's supposed to sound that way. Try it.

SHINE ON HARVEST MOON (Stock No. 8085 @ \$.25) came in the March/April HARMONIZER. This is a revision of a much earlier Society release and is the product of the team of Val Hicks and Earl Moon, and you can't beat a team like that. Audiences will love it, and so will the judges. They'll want to hum along with your quartet or chorus. Popularity of this 1908 song will endure for many years to come.

Don Gray has contributed an arrangement of HE'S A COUSIN OF MINE (Stock No. 8086 @ \$.25). It was included in the May/June HARMONIZER. This song from 1906 makes a great contest/show/novelty number. It's a little challenging but well worth considering for your repertoire.

Arrangements released during the first half of 1985 through the Music Subscription Program include:

DO YOU REMEMBER WHEN? (Stock No. 7046 @ \$.50). Many arrangers had a hand in the revision of this fine number. The first arrangement was released by the Society 20 years ago. Our new version eliminates or corrects those pro-

blems which made the old arrangement less than suitable for contest use. Sing this new version in contest and watch the judges smile.

ROSE (A RING TO THE NAME OF ROSIE) (Stock No. 7195 @ \$.50). Lloyd Steinkamp's new treatment of George M. Cohan's 1923 song ROSE makes it even better for contest than the old version. Try it. Your audience will find it a real toe-tapper!

MY BUDDY (Stock No. 7196 @ \$.50). This 1922 song has been immensely popular with Barbershoppers and non-Barbershoppers. Everyone in your audience will know the tune and will enjoy hearing you sing Burt Szabo's arrangement. Judges will like it, too.

DOWN IN THE OLD NEIGHBORHOOD (Stock No. 7198 @ \$.50). Everyone's favorite arranger, Lou Perry, has done an outstanding job with this fine barbershop number from 1927. Lou has updated an earlier arrangement to make it completely acceptable for contest use.

BAREFOOT DAYS (Stock No. 7197 @ \$.50). Earl Moon not only directs one of the largest chapter choruses in the Society but somehow finds time to turn out numerous great arrangements. Give this 1923 toe-tappin' number a try in your next competition.

SWANEE (Stock No. 7199 @ \$.50). George Gershwin didn't write many songs that fit the barbershop mold but after trying this 1919 classic you'll agree that he did write at least one. Don't let the minor key verse dissuade you from singing it in contest. Burt Szabo's arrangement is a little tough, but worth the effort.

I'M SITTING ON TOP OF THE WORLD (Stock No. 7202 @ \$.50). This 1925 song has been arranged by the team of John Hohl and Dave Stevens. It's a moving, upbeat number that will be a favorite with show audiences and contest judges alike.

TOOT, TOOT, TOOTSIE (Stock No. 2701 @ \$.50). This 1922 song is a perennial favorite with barbershop quartets and choruses. Burt Szabo has provided a singable arrangement for show or contest that you will enjoy.

We have been waiting a long time for an arrangement of the great 1922 show tune CAROLINA IN THE MORNING (Stock No. 7685 @ \$.50). Ed Waesche has done a superb job with this old favorite. It's a tune that everyone in your audience will recognize. We suggest that you not use this song in competition. If this isn't already one of your favorite songs, it will be after you've sung this fine arrangement.

SONNY BOY (Stock No. 7200 @ \$.50). This wonderful tearjerker was written in 1928, but age hasn't dimmed its luster. Burt Szabo took this Al Jolson favorite and turned it into a neat contest arrangement you can really sink your teeth into. If you haven't tried it yet, do, but be ready for a bit of a challenge.

Another song identified with Al Jolson is the 1919 number YOU AIN'T HEARD NOTHIN' YET (Stock No. 7205 @ \$.50). Tom Gentry has done a super arrangement of it, great for both show and contest. If you've been looking for an uptune with a neat beat, give this one a try.

THE SPANIARD THAT BLIGHTED MY LIFE (Stock No. 7684 @ \$.50) is one of those songs that we hear now and then and wonder why there isn't a barbershop arrangement of it. Billy Merson, an Englishman, wrote this song in 1911. It was probably a hit in the British music halls before it came to America. Burt Szabo remembered the Westinghouse Quartet (Pittsburgh) who sang this in the 1940s and 50s and put together a show arrangement which will provide a test for your quartet. It's one for which you'll need to polish your cockney accent, toreador skills, and fandango

steps. Maracas and castanets are allowed, too. Ole!

**LITTLE PAL** (Stock No. 7206 @ \$.50). Is there a Barbershopper who hasn't warbled this song with three other guys in a hotel hallway at 3 a.m.? We first heard the Rascals sing this song away back in the early 1960s. Lou Perry has given us a super new arrangement of this 1929 song. The version is slightly different from the "woodshed" version, but for all of us that have difficulty woodshedding this song, Lou's new treatment provides us with a contest-appropriate arrangement.

**OLD FASHIONED GIRL** (Stock No. 7207 @ \$.50) from 1922 is another of those tunes of which we have all wished we had an arrangement. Al Jolson is listed as the composer and lyricist of this fine number, and several arrangers had a hand in the arrangement. This is a song you will enjoy singing in show or contest.

One of Al Jolson's greatest show stoppers was the 1918 song, **ROCK-A-BYE YOUR BABY WITH A DIXIE MELODY** (Stock No. 7032 rev. @ \$.50). Don Gray and Mel Knight collaborated on this revision of an arrangement first published by the Society over 20 years ago in 1963. We think you will find this new arrangement easier to sing than the old one. Great song for a Jolson show, Dixie show, or for contest. Try it.

From the year 1923 comes **I'M GOIN' SOUTH** (Stock No. 7209 @ \$.50), another toe-tappin', easy beat, Dixie contest song. You're sure to enjoy Ed Waesche's treatment of this song, and . . . wait till you get hold of the tag. What a finish!

Who has never sung an Ernest Ball song? If that composer's name is not familiar to you, it will be after you've sung **DEAR LITTLE BOY OF MINE** (Stock No. 7208 @ \$.50). We go all the way back to 1918 for this great song. So many had a hand in the creation of this arrangement that we decided to credit it to S.P.E.B.S.Q.S.A., Inc. Give it a whirl in the Fall contest. Give the judges something to smile about.

We think you'll enjoy singing Burt Szabo's arrangement of **I WONDER WHAT'S BECOME OF SALLY** (Stock No. 7203 @ \$.50), a fine ballad from

1924. You will find this a great addition to the list of Sally songs. The judges will like it, too.

**DIRTY HANDS! DIRTY FACE!** (Stock No. 7204 @ \$.50). Here is another song that Al Jolson had a part in composing. He sang it in the film "The Jazz Singer" in 1927. The song isn't well known yet, but Burt Szabo's arrangement should help to popularize it with everyone who likes songs about kids. And who doesn't? Should be a great

number for contest. Find three other guys and start enjoying it.

Here is an interesting sidelight. Certain names occur again and again as writers of barbershop songs. Some names connected with two or more of the above 22 songs are Walter Donaldson, Gus Kahn, Lew Brown, Buddy DeSylva, Al Jolson, Ray Henderson, Sam Lewis, and Joe Young. Wonder how many other of our favorite barbershop songs these men have composed?

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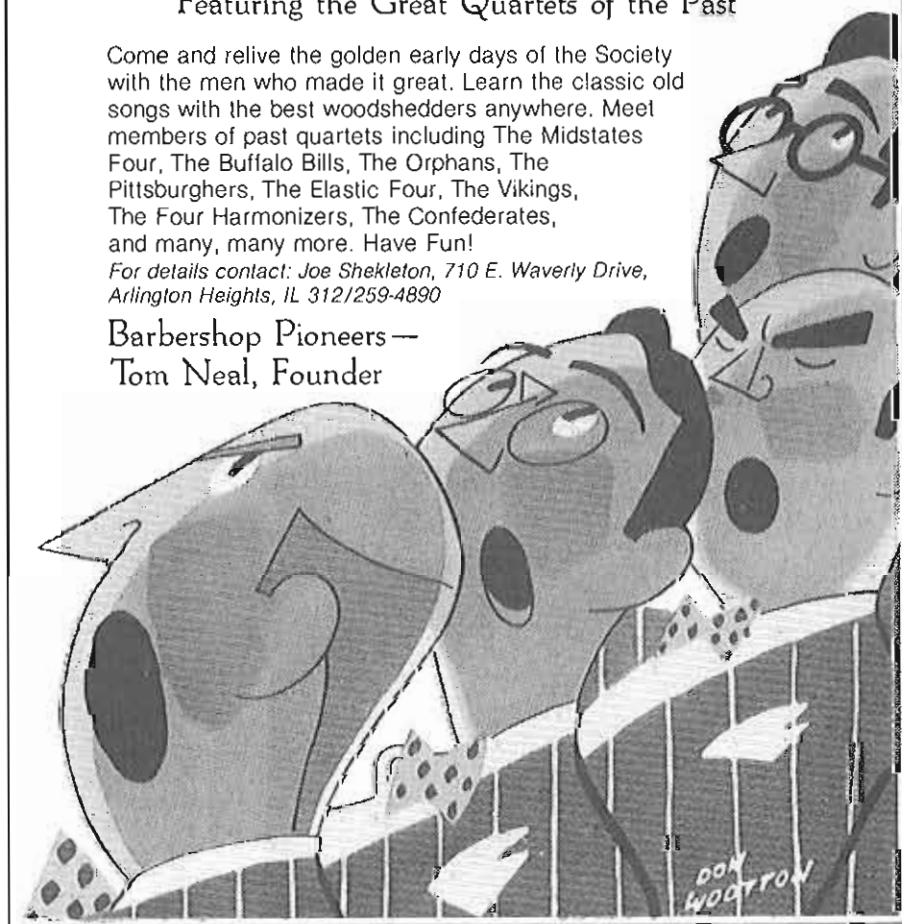
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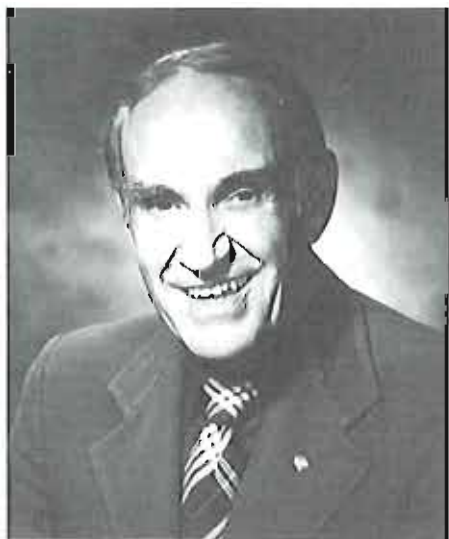


# Music Department Reorganizes After Stevens' Retirement

For 16 years the Society's Music Department has staffed a music man of noted character, reputation and wit. We got a "helluv' a deal" when Dave Stevens was hired in May, 1969.

Since then, Dave has traveled across the country, bringing his one-man barbershop show to chapters big and small. He has also directed the Society's music publishing operation, expanding the musical arrangement library.

In June, Dave retired from his posi-



Dave Stevens

tion on the International Office staff. In typical Stevens' style he made his farewells with a song and a warning that everybody just better keep their music barbershop.

Stevens' barbershop name was established before joining the International Office staff. As director of the Berkeley Californians, he led the chorus to the gold at the 1957 International convention in Los Angeles. Dave also sang with numerous quartets, most notably the 'Frisko Four.

In his job Dave has also been involved in arranging songs for publication, teaching at Harmony College (he holds the

record for teaching at the most Harmony Colleges as an International Office staff member), and spreading the joy of barbershopping on this continent and in England. As defender of the barbershop style, Stevens recorded his thoughts for a special Society video tape, 'What Are We Trying To Preserve?'

With Stevens' retirement, the Music Department has literally played musical chairs and shifted their staff to new positions. Burt Szabo will now oversee the Society's music publishing activities. He will also continue teaching at Harmony College and music schools, specializing in arranging and music theory. Burt joined the International Office staff in July, 1983.

Szabo's move opens his job in chorus development/music publishing. Music Specialist Tom Gentry will take over these duties. Tom will also be making regular chapter visits. He will also teach at district schools and Harmony College. Gentry recently joined the International Office staff in February, 1985.

A new music department/administra-



Burt Szabo



Tom Gentry

tive position created this year will be staffed in June by Jim DeBusman. He will become the first Music Generalist, working in both the music and membership development areas. DeBusman will be helping newly licensed and chartered chapters establish their musical program. He will also teach at district music schools and be available for chapter visits.

Jim has been a Society member for 16 years. Most recently he served as assistant director of the Eugene, Oregon chapter. He presently sings tenor with the Cascade Connection quartet, and has competed in two International quartet contests in 1983 and 1984.

Prior to joining the staff, Jim taught high school choral music, directing contest winning choruses. He also was an instructor at the University of Oregon and directed the vocal jazz ensemble. DeBusman has also directed church and Sweet Adeline courses. DeBusman holds a Master of Music degree from Pacific Lutheran University.

Be watching for announcements about the quartet specialist and chorus development specialist positions.

# The Institute Of Logopedics Plans For The Future

by **Dr. Frank R. Kleffner**  
**President**

*(Presented by Dr. Frank R. Kleffner, President and Chief Executive Officer, at the Institute of Logopedics' 1985 Annual Meeting.)*

During 1984, as one of the activities marking the Institute's 50th Anniversary, a 10-year strategic plan was formulated. This plan charted the Institute's course for the future. The future set forth in that plan has already begun.

Our mission is clear.

Daily, there are accomplishments at the Institute which represent strides taken toward achieving our mission for the future, which is:

"To be the leader in the advancement of practices and the growth of knowledge in providing remedial services to handicapped individuals with communication disorders."

Key phrases in our Mission Statement are: be the leader; advancement of practices; and growth of knowledge.

The advancement of practices requires us to have influence on the performance and accomplishments of all the professions which serve the handicapped. Our primary program focus will be to incorporate current medical knowledge as completely as possible into the education and therapies we provide our pupils.

There are four disciplines from which the most advanced knowledge and practices must be consolidated. These areas are: medicine; biological sciences; behavioral sciences; and education.

In contributing to the growth of knowledge our activities will include the development of model programs, demonstration projects, and research.

In all areas of our delivery of services we will devote special resources to the collection of data to document results. This program evaluation data will be used to improve the effectiveness of our own programs and will be shared with our professional colleagues to have an influence on practices outside the Institute.

Research activities will focus on the comparison of treatment methods, ex-

perimental treatment projects, and on a variety of hypotheses regarding the nature and treatment of the disorders with which we deal. There is much yet to be learned about the relation between various disabilities and the development of communication skills, and about the relation between various pathologies and special needs which must be addressed in the therapies we provide.

The target for our future efforts is the considerable and growing territory which lies between education on the one hand and medicine on the other. In education, in the ten years since implementation of the mandate for equal educational opportunities for the handicapped, hearings and court cases have steadily reduced the variety of services which schools are obligated to provide. Several specific forms of therapy or treatment have been judged not to be essential to the educational process, and thus are not required of the schools. Chief among those areas which have been excluded are medical, biological, and behavioral needs. Continued economic pressures on education combined with public pressure for improvement in non-special education will, in the future, result in a diminishing share of the tax dollar to be allocated to programs for the handicapped.

On the medical side, a similar retrenchment is taking place. Economic pressures and cost containment efforts have forced reductions in private insurance coverage for chronic care, long-term treatment, and rehabilitation for problems not resulting directly from injury or specific disease. In the years immediately ahead, hospitals which survive these economic pressures will likely be more specialized and less responsive to comprehensive patient needs—especially when those needs call for long-term treatment.

A majority of pupils served at the Institute have needs which fall into this gap between education and medicine. These children present combinations of difficulties which require the utmost care and comprehensiveness in consolidating medical, biological, behavioral and

educational treatments. Children placed with us require carefully balanced medications to control seizures or other biological conditions and they often present behavior problems which may call for medication as well as direct management. These problems are additional to difficulties with learning and with communications which require specialized classroom and therapy programs.

Hope for the future for such children rests in the extent to which the professions can find ways to consolidate, combine and coordinate heretofore isolated areas of special knowledge and technology. While all of the human services professions recognize the importance of providing services which fully consolidate the latest in knowledge and practice, there are few contexts in which such an ambitious goal can be realized.

Where can the challenge of providing optimal futures for such children be addressed? Clearly the resources in public education and in medical treatment facilities are fully committed to the territories they already have. Clearly very specialized and dedicated settings will be required. The Institute of Logopedics, by its history, traditions, assets and potential, is ideally suited to move into the gap between medicine and education, and between technology and practice. We have started the process of creating the combination of treatment, teaching, therapies, program evaluation, innovation, experimental programs, and research which will enable us to have as much impact on future developments for the handicapped as we have had throughout our 50-year history. Our mission points us squarely toward such a goal.

Dr. Kleffner's presentation will be concluded in the next issue of the **HARMONIZER**.



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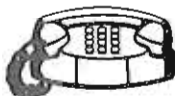
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# HISTORICAL NOTES

by Dean Snyder  
International Historian

**FOUR-PART HARMONY IN COLONIAL TIMES.** Twice in recent issues reference has been made to pages from "The Last of the Mohicans." The following additional members have written to verify the citation: Alan Craig, Brockville, Ontario; Joel Daniels, Chicago, Illinois; Val Neil, Farmington, Maine; Rick Raile, West Covina, California; Bob Cunningham, New London, Connecticut; and Don Richardson, Phoenix, Arizona. All of you can now consider yourselves literary buffs as well as harmony buffs.

**A GUILD OF QUARTET SINGERS.** The District of Columbia Chapter, organized in 1945, had grown to 170 members by 1951. Quartet singing was the principal emphasis. As of July, 1951 the chapter published a list of 102 members "who now are, or who have been, members of organized quartets and who have appeared in creditable public performance in Society functions other than chapter meetings." Can any of the Century Club chapters today match this record?

It seems unbelievable, but the 102 members mentioned in the preceding paragraph (with some duplications) sang in 33 different chapter quartets with separate names.

Irving Berlin, honorary S.P.E.B.S.Q.S.A. member whose songs we love to sing, wrote words and melody of a song in 1917 titled "Smile And Show Your Dimple". He put it away as an unpublished manuscript until 1933 when it emerged as "In your Easter bonnet," the first line of "Easter Parade." Likewise "God Bless America" was written in 1917, put away in a trunk and didn't see the light of day until 1939, the year S.P.E.B.S.Q.S.A. held its first championship contest. Another Berlin song to celebrate a holiday is "White Christmas" which gained instant success when published in 1942. What a triad these songs are in our musical repertoire!

**THE LONGEST PARADE OF QUARTETS.** The files of Phil Embury, past International president, contain a January 15, 1944 program celebrating the fifth anniversary of the Detroit, Michigan chapter. Featured were two national champions (the Four Harmonizers and Elastic Four), three others later to become champions (Harmony Halls, Misfits, Doctors of Harmony), and 19 (yes, 19) other assorted barbershop quartets from Detroit and nearby Michigan. History does not record how long the concert lasted — if all quartets on the program actually appeared onstage that evening. Second place in these sweepstakes goes to a Parade of the San Francisco chapter on March 19, 1948 listing on the printed program 16 different quartets and the songs to be sung by each. Third place goes to the District of Columbia chapter for its "Harmony Gala" on January 21, 1950, listing on its program 14 quartets — all from the D. C. chapter.

**ATTENTION DISTRICT HISTORIANS.** The first Society Historical Symposium was successfully conducted earlier this year at the San Antonio Mid-winter convention — attended by district historians with special emphasis on our upcoming 50th Anniversary. A second session is scheduled for the Tucson Mid-winter in January, 1986. One result of the San Antonio session was the first newsletter for historians, edited and produced by Dr. Robert Bisio, Far Western District Historian.

**EARLY RELATIONSHIPS WITH MENC.** The Music Educators National Conference began to be aware of the Society and to hear about barbershop craft sessions in the early 1950s. One of the first, if not the first, appearance of our quartets on MENC programs came in Philadelphia in March, 1952. Society quartets on that occasion included the Pittsburghers (1948 champions) and the Four Teens (1952 champions). Maurice (Molly) Reagan and Harold (Bud) Arberg, our most knowledgeable BSQ "craft" specialists of that period, also participated in the MENC convention program.

The first set of phonograph recordings made professionally by a Society quartet came in 1939 with the Capitol City Four. That quartet took second place in our first championship contest. Victor Records produced the recording. Alex Penman, charter member of the Saint John, New Brunswick chapter, recently came into possession of a set of these early records "in mint condition" and has volunteered to present them to the Society's historical display room now being organized in Kenosha.

**A COLLECTORS AUXILIARY.** History buffs (and there are many of them) are also collectors. A member in Canada, for example, collects quartet cards and has hundreds of them. Don Donahue, Boonton, N.J., as another example, has every one of the 38 books written by Sig Spaeth, one of our pioneers and an early HARMONIZER columnist. Now comes Don Brame, 37 Hillside Road, Elizabeth, N.J., to suggest that we have a Society auxiliary to be "a collectors association for the purpose of buying/selling/trading various barbershopiana" and to have a display booth at our conventions. Are there any other Society members interested in this idea?

*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



## Happy Birthday Irving Berlin!

This giant birthday greeting, hand lettered in red and black and signed by over 170 Barbershoppers, was sent to Irving Berlin prior to his 97th birthday, May 11th. Fanfare, the 1984 Northeastern District quartet champions, posed in the foreground. Members of the quartet are Russ Lund, bari; Roy Rippiatt, lead; Fred Moore, tenor; and Jim Simpson, bass. The signing took place at the district's spring prelim convention in East Hartford, Connecticut.

The Lexington, Kentucky chapter has received a grant of approximately \$2,700 from the Lexington Council Fund for the Arts. The chapter is also a member of the Council which will make it eligible to receive future grants. The Lexington Council of the Arts was formed to unite the many organizations individually promoting separate art forms. The Kentuckians Chorus has been an associate member since its beginning and is one of 21 performing arts groups belonging to the confederation.

The Golf Capital Chorus, Pinehurst, North Carolina directed by Wayne Clay and the Carolina Chord Company, Charlotte, North Carolina directed by Larry Lane joined to entertain at the World Golf Hall of Fame in Pinehurst, North Carolina. The concert was sponsored by the Pinehurst Business Guild. Even the golfers putting out on the fourth hole of Pinehurst No. 2 course paused to listen.

The Greeley and Loveland, Colorado chapters responded to a special request routed through the International Office to do a favor for the Camelaire Chorus in Saudi Arabia. When a member of the Camelaire returned to the States for cancer surgery, the group in Jeddah asked if some Barbershoppers could visit him at the hospital in Fort Collins, Colorado. The only problem was they didn't know in which hospital he was staying. Members from the Colorado chapters tracked him down and went to see him. The Harmony Parts Department and Heart Beats quartets were joined by other chapter members in giving a special in-hospital performance. They are now taking their new Barbershopper friend to their chapter meetings as his health improves.

The Smithsonian Institution's National Museum of American History presented a salute to barbershop harmony during April. The Alexandria, Virginia chapter participated in the program, "4 Chairs, No Waiting." Society Associate Historian Wilbur Sparks and quartets The Federal City Four and Sincerely Yours also were featured.

The Dundalk, Maryland chapter recently celebrated its Founders Night, honoring the founders of the Society and their chapter. A highlight of the evening was the presentation of lapel pins to members who have belonged to the Society for 25 years. Dundalk now has 62 active members who have received this honor. Can anybody top that?

The Davenport, Iowa Chordbusters went down to defeat, 54-37, against the tenacious defense of the WOC-TV "A" Team, in the first annual Logopedics Basketball Classic.

The game, sponsored by the Davenport Chordbuster Chorus as a benefit for the Institute of Logopedics, pitted the previously unbeaten Chordbusters (so what if they hadn't played a game) against the "A" Team, made up of news and sports commentators and technical and administrative staff of the Quad Cities WOC-TV and Radio and their affiliate, KLIK-FM.

The Portland, Washington chapter was featured on the Portland PBS station's "Front Street Weekly" program. The ten minute section was taped at the chapter's weekly meeting.

The Wyomingaires of Cheyenne, Wyoming presented their annual show with the help of a special group of children. The chapter used the talents of "Hands In Harmony" to translate their show for the hearing impaired. The young people stood to the side of the stage and, using choreographed sign language, sang with the chorus. Their presentation enabled the chorus to share barbershopping with the hearing impaired in the audience who received special invitations from the chapter to attend the show.



The Denver Mile Hi chapter now awards this hand-crafted, wood trophy to the winning quartet of its Young Men In Harmony contest. The trophy was named after Barbershopper Glen Comstock. A fund created by the neighboring Mountainaires chapter in Comstock's memory was designated for use by the YMIH program and purchased the trophy. The walnut replica of the International Landino trophy was created by Heritage High School senior Mike Farr. Pete Hyland, Rocky Mountain District YMIH chairman, teaches at the high school and suggested the special trophy. The first quartet to receive this traveling trophy was Sassafras, from Boulder, Colorado.

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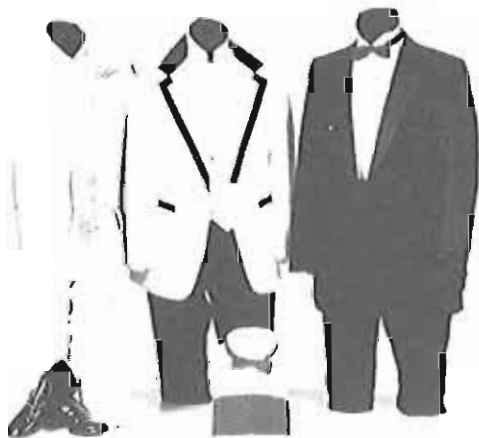
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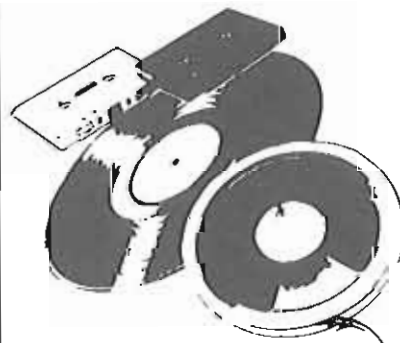
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**WANTED — CHORUS DIRECTOR.** The Grove City chapter "Heart of Ohio" chorus is seeking a Director. Barbershop music experience is desired. We have a hard working Music Committee and a chapter membership of 58. We have qualified for District competition the last five years. Our home is Columbus, Ohio which is the No. 3 city in the world as an Information Center. Contact: Roland Grenell, 3566 Briardwood Dr., Columbus, Ohio 43220, Phone: (614) 876-7226.

**WANTED — HARMONIZERS** to complete collection. Will trade and answer inquiries. One each — May, 1943 (Vol 2, No. 4); September, 1943 (Vol. 3, No. 1); March, 1944 (Vol. 4, No. 1); May, 1944 (Vol. 3, No. 3). Contact: William Watson, 201 Maple Avenue, LaPorte, IN 46350.

**WANTED — ASSISTANT CHORUS DIRECTOR.** The Fresno chapter Gold Note Chorus is seeking an Assistant Director. We have a performing chorus of 100 men in a chapter of 130 members. We are two-time Far Western District chorus champs with competition experience in St. Louis and Minneapolis in 1984 and 1985. Current Chorus Director is Ron Black. Contact: President Chuck Irwin, 733 E. Peralta, Fresno, CA 93704, Phone: (209) 441-7343.

**WANTED — CHORUS DIRECTOR.** Winnipeg chapter requires a chorus director for its 65-man Golden Chordsmen Chorus. Contact Harold Casselman, President, 213 Red Oak Drive, Winnipeg, Manitoba, R2G 3A3, Canada. Or telephone (204) 668-2339.

**FOR SALE — 103 tuxedos . . . .** very rich looking gray with charcoal lapels and vests, light gray shirts, bow ties (gray & red), and cuff links. Price includes 31 extra pants, 23 extra coats and 9 extra shirts. Contact Bill Konnath, 1406 N.W. Pebble Dr., Ankeny, Iowa 50021 or phone (515) 243-4161 (office), (515) 965-1520 (home).

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**FOR SALE — 100 complete "After Six Tuxedo"** champagne Windsor coats with brown velvet trim, matching pants, brown velvet scoop vests, "L & M Tuxedo" yello shirts with ruffled front and cuff and brown velvet butterfly bow ties. Machine washable and in good condition. Price \$20.00 each. Contact: F. W. Dressel, Chorus of the Dunes, 135 W. Oak Pl., Griffith, IN 46319 or phone: 219-924-6132.

**FOR SALE — 60+ cardinal red tuxedos** with white trimmed jackets. Assorted sizes, good condition, picture on request. \$25 each but price is negotiable. Contact: Don Bunce, 2407 Howard Ave. N.E., Roanoke, VA 24012. Tel. 703-982-8280 after 6 P.M.

**FOR SALE — 49 used white herringbone tuxedos** with tails, black velvet collars/satin lapels and 49 black wool tux trousers plus one director's tux. Will include 38 red and white ruffled dickies, several black velvet bow ties, cuff links and studs. Price \$20 ea. Freight collect. Picture on request. Call Ed Schulz, (513) 298-9648 or write 298 Fawnwood Dr., Dayton, Ohio 45429.

**FOR SALE — 100+ used uniforms.** Brown with dark brown trim and tie. Asking \$15.00 each. Sizes 37R to 50 available. Contact: John Bowman, R.R. 2 Box 199, Britt, IA 50423. Phone: 515-843-4086 after 6 p.m.

**FOR SALE — 100+ Lord West tuxedos,** white with black piping, red ruffled shirt, black velvet vest and tie, black tux pants and black patent shoes. Full size range including XS and XXI. 50 extra coats for growth. \$3,000 for the entire lot. Will sell partial sets. Color photo available on request. Contact: Tim Knight, 541 Antelope, Eugene, Oregon, 97401. Tel: (503) 484-8100 days or (503) 687-0800 evenings.

**FOR RENT — World War I replica uniforms** (70) complete with helmet, belt and wrap leggings. Will rent smaller quantities. Super successful show theme — WWI song list, script and staging suggestions available. Contact: Tom Russell, P. O. Box 488, Old Mystic, Conn. 06372 — day (203) 572-9121 eve. (203) 536-7733.

Long time Barbershopper (1949) Don Donahue, of the Dapper Dans of Harmony has moved to smaller residential quarters and has no room for those Quartet Medalist Albums from 1939 on up, Chorus Albums from 1955 on, and many private records of shows, quartets, etc. Like to sell them to someone who will love and care for them. About 65 items. Call or write (201) 263-8493: Miranda Advertising Agency, 103 Cornelia St., Boonton, N.J. 07005.

**HARMONY SONGS:** Buy — Sell — Trade — Rent — sheet music, vocal arrangements and records. For computerized Harmony Song list send \$3 cash; and ask for (N/C) "Want" list and/or "Available" list. Send 9 X 12 addressed envelope with \$.37 stamp each to: Casey's Harmony Songs, 38833 Overacker Ave., Fremont, CA 94536 (member S.P.E.B.S.Q.S.A. and N.S.M.S.).



# News About Quartets



**The Blood Counts.**

The Stage 4 quartet of the Westfield, New Jersey chapter appeared as the Blood Counts for the Scranton American Red Cross blood drive. After their morning presentation in white-face and vampire outfits, the quartet competed in the Mid-Atlantic District contest. Stage Four regularly appears as the Blood Counts at blood drives in Pennsylvania, West Virginia and New Jersey. Singing in the quartet are John Powell, baritone; Pat Cafaro, bass; Tom McGee, lead; and Roger McQuaid, tenor.

The 4 City 4 quartet of the Palomar-Pacific chapter, Oceanside, California, sang for a joint meeting of the Vista, California U. S. A. and Ensenada, Baja California, Mexico Rotary Club. The meeting was in Rosarito Beach, Baja California, Mexico. The quartet has also been invited to sing at a convention of 47 Rotary Clubs from the Mexican states.

The New Seoul Survivors of Seoul, Korea sang at the United States Forces Korea, Valentine's Day Sweetheart Ball. The quartet includes Chuck Smith, tenor and former member of the Arlington, Illinois chapter and 1976 second place Illinois District quartet, Four Party Line; Dave Fledderman, lead and former member of the Lexington, Kentucky chapter; Barry Gasdek, bass and former member of the Columbus, Georgia chapter; and Gary Smith, baritone and member of the Alexandria, Virginia chapter. Any Barbershoppers on their way to Korea or knowing singers living there can contact Gary Smith, HO USFK/JCIS, APO, San Francisco, CA 96301.

The Atlantic-Gulf Connection Barbershop Quartet from Key West, Florida participated in the Monroe County Fair in Key West. They sponsored a booth in the exhibit tent to raise money for Logopedics and promote the annual show for the Key West Chapter. The Atlantic-Gulf connection operated a live juke box so that anyone could insert 50 cents and hear the song of their choice from a list of the quartet's repertoire. The proceeds were turned over to the Sunshine District Logopedics chairman during the Spring convention at Punta Gorda, Florida.



**The Retirees.**

The Retirees, a "golden age" quartet, and part of the City of Elms Chorus New Haven, Conn. were honored for their many gifts to Logopedics.

A special plaque was presented to each man (l to r): Ken Crane (age 77) bass; Bill Lawson (age 70) baritone; Jim Steadwell (age 75) tenor; and John Hefernan (age 68) lead. During 1984 they contributed \$850.00 from their singing engagements to the Institute of Logopedics in Wichita, Kansas.

Despite the fact their ages total 290 years, and their S.P.E.B.S.Q.S.A. service totals 78 years, these gentlemen sing 60-70 performances a year. Convalescent homes, day care centers, hospitals, and churches have all benefited from their free community service. All of their paid appearances at shopping malls, outings, reunions and dinners have funded their generous gifts to the Institute.

Chicago News, 1981 International Quartet Champions, have announced that they will be disbanding the quartet. Recent job changes and 'cross-country moves have split the group.

The Valleytones quartet from the Monterey, California chapter became the first quartet to sing at Disneyland since the Dapper Dans left last year. Disneyland is marking its 30th anniversary and invited Far Western District quartets to perform on Main Street. Singing with the Valleytones are Ernie Huser, tenor; Larry Head, lead; Don Anderson, bari; and Chuck Tingley, bass.

The Interstate Rivals, competitors at the Minneapolis International convention, performed in Washington D.C. at the John F. Kennedy Center for the Ortho Pharmaceutical Company convention in May. The program was a "Tribute to American Music." It featured barbershop, gospel and Dixieland music. Among the performers were the Kingston Trio. "The emcee, Steve Allen, gave an introductory explanation about the Society and our style of music," reported contact man Jay Hawkins. Jay has recently taken over as the quartet's contact. His address is 1103 Broad Fields Drive, Louisville, Kentucky 40207. Telephone (502) 896-6969.



**Remember When.**

Remember When, from the Phoenix, Arizona chapter, prepared to compete at Minneapolis while their lead, Fraser Brown, recuperated from hip surgery. Fraser scheduled his second surgery this year after the quartet placed in the International preliminaries in March. His first surgery preceded the preliminary contest. Quartet members (l to r) Galen McClain, bari; Fraser Brown, lead; Rick Wells, bass; and Al May, tenor; converted Brown's hospital room into a rehearsal hall.

# News About Quartets

Hey, quartet men, have you made plans for your summer vacation yet? If so, you may want to change them. If not, this is your lucky day. Read on. I want to tell you of an experience the Male Delivery quartet had which might interest you. It happened like this:

Somewhere around March of 1984 one

of our members contacted Keith Koldo at Disney World and inquired into the possibility of our singing with the Dapper Dans when we vacationed in Florida in August. Much to our surprise, the idea was met with a great deal of enthusiasm, and the wheels were put into motion for our visit. We were to be used as a pilot

program in conjunction with the International Festival Program, with "Barbershopping with Dapper Dans" as the feature.

When we arrived at Disney World, we were escorted to Keith's office, where we discussed the morning's schedule. We were then introduced to one of the most personable, as well as entertaining, quartets I have ever had the opportunity to meet. After discussing with "The Dans" just what kind of program would be compatible with their format, the two quartets paraded over to Main Street, USA, and presented two separate shows — complete with bells, tap shoes, and monkey — to the enthusiastic crowd of onlookers. It was an experience which the Male Delivery will not soon forget!

If you are interested in being a part of this once-in-a-lifetime experience, contact:

Mr. Keith Koldo  
c/o Walt Disney World  
International Music Festival  
P. O. Box 40  
Lake Buena Vista, FL 32830  
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You won't regret it!  
Submitted by Bob Cearnal  
Bass, Male Delivery



The Male Delivery and the Dapper Dans of Disney World. Photo provided courtesy of Disney World.

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Cincinnati 1978 (4769)	\$30	Project, the Institute of Logopedics in Wichita,	
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Golden Staters, 1972



Four Teens, 1952

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Innsiders, 1976



Vikings, 1953



Four Pitchhikers, 1959



Schmitt Brothers, 1951



Elastic Four, 1942



Doctors of Harmony, 1947



Classic Collection, 1951



Gentlemen's Agreement, 1971



Western Contenders