



# The Harmonizer

OFFICIAL PUBLICATION OF THE BARBERSHOP HARMONY SOCIETY MARCH/APRIL 1986



**The World's Largest Barbershop Chorus**

**George  
Baggish  
Memorial  
Quartet**



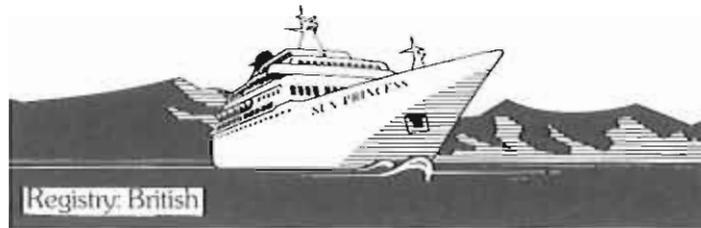
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## THE SONG IN THIS ISSUE

"By The Light Of The Silvery Moon" appeared in 1909, the same year as "I Wonder Who's Kissing Her Now" and "Put On Your Old Grey Bonnet" - it was a good year. Also in 1909, Henry Ford built the first Model T; the Lincoln penny was first minted. You could buy an Improved Acme Charm Six-Hole Steel Range for your kitchen from the Sears Catalog for only \$15.95, and you could mail a letter for two cents.

Val Hicks, one of our finest barber-shop arrangers, has given us this arrangement and we thank him for it. Val's treatment of the verse is especially artistic. Your audience will enjoy it, but don't tell them the title of the song. Keep 'em guessing - they'll give you a big "Oh, yeah" when you start the chorus.

You will find the names of the writers, Gus Edwards and Ed Madden, on many other songs we sing, including "Moonlight Bay", "School Days" and "In My Merry Oldsmobile."

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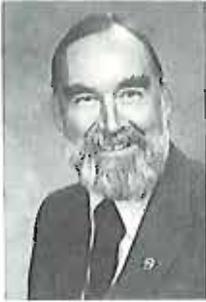
## CONVENTIONS

### INTERNATIONAL

- 1986 Salt Lake City, Utah June 29-July 6  
1987 Hartford, Conn. June 28-July 5  
1988 San Antonio, Tex. July 3-10  
1989 Kansas City, Mo. July 2-9

### MID-WINTER

- 1987 Sarasota, Fla. January 28-31  
1988 Washington, D. C. January 27-30



# Thinking Aloud

by Hugh A. Ingraham, CAE  
Executive Director

Isn't it strange how you can remember the lines of a poem you memorized back in junior high school but can't think of the name of a person you met last week. Just the other day the line, "I am a part of all that I have met" popped into my mind. I think it's Tennyson and I think I first came across it back in about grade ten. Certainly it must have made an impression on me. Interesting line. "I am a part of all that I have met." (Please don't hold me to it being an exact quote; I'm too lazy to check it out at the library.)

I guess that what it means is that we are a composite of many things, many experiences that we have had during life. Some have made a profound impression upon us, others very little. I'm guessing that our barbershop lives are no different. Our opinions and reactions today are based of what has gone before. I'm sure that one of the reasons I've been a big fan of woodshedding goes back to an experience I had back in 1961 at the mid-winter convention in Milwaukee.

Kath and I were living in Winnipeg, Manitoba at the time and took the train (Yes, trains. Remember them? Ran on rails and had whistles and horns that proved the Doppler effect.) from there to Milwaukee. The train was so scheduled that we arrived very early. Indeed there were almost no Barbershoppers in the lobby. Three there were, who immediately approached with the question, "What part do you sing?" My reply of a little lead and baritone led to my rapid ap-

pointment as the lead of our quartet.

What a night! We sang from about eight in the evening till the wee hours of the morning. Sure, I'd sung in a quartet in college and we'd sung by ear. No music. And over a decade of barbershopping and three quartets I'd done my share of harmonizing. But, man and boy, nothing like this. That's the night that I found out about the art within the artform. I'd do my best to hang out a lead line but what these guys could improvise around that melody line was like nothing I'd ever been involved in. Their names: Webb Leubtow, Bobby Brock, and Jim Poindexter. I'll not bother with lengthy explanations about who they were and where they were from; if you're a real old timer you'll know. If not, the explanation probably wouldn't mean anything anyway. Besides, names are not the point of the story.

What about your experiences in barbershopping? How do they color your present feelings toward the Society? Your chapter? Competitions? The judging program? Conventions?

I guess the thing I'm trying to point out is this. We all come to our present barbershop position from varying barbershop backgrounds and experiences. My opinion on a given subject may be very, very different from yours because of past experience. Maybe we can both benefit by listening to the other's point of view. And thereby open our barbershop vistas still further.

"I am a part of all that I have met."

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# Are We Listening?

by Gil Lefholz  
International President

The passing of International President Bill Park was a personal shock to many Barbershoppers. The Society has lost a great administrator, fine leader and close friend.

After I agreed to fill the vacancy of International president for 1986, I recalled conversations with Bill about how the 1985 theme, "Make Music Mean Membership," tied into his thought for 1986 - "Are We Listening?"

There's a lot of philosophy in that question . . . and it runs deep in all aspects of Society life:

- are we listening to the needs of the chapter?
- are we listening for problems instead of listening for successes?
- are we listening to our music leadership on all levels?

- are music directors listening to member needs for singing and education?
- are we listening for the thrill of barbershop harmony and sharing it with others?
- is the Society membership listening to itself to determine what's best for the future of their organization?

The Society provides many ways to encourage better musicianship and better chapters through Barberpole Cat tapes; barbershop preview tapes; convention films; video tapes on "What Are We Trying To Preserve?" and "Eight Points To Fun" for chapter programming, "What's Right With The Society" and more listening tools to enhance our hobby.

Once the philosophy of the question

sinks in, we must act. We must expand our musical horizons through education and our membership goals through growth. We must share this wonderful sound called barbershop harmony in our actions and our singing.

During the coming year, I'll be commenting more on this question - "Are We Listening?" While all the chapters plan for 1986, let's be aware of member needs, musical education offered by the Society and districts, and make the effort to share the thrill of singing barbershop harmony.

And in Bill Park's memory, I charge each chapter to consider - **ARE WE LISTENING TO MAKE MUSIC MEAN MEMBERSHIP?**

## William K. Park

The Society mourns the loss of 1986 International President William K. Park. Park died January 22 at the age of 61. He was recovering from brain surgery which he underwent in October.

Park was the Society's 42nd president. This is the first time an International president has died in office. While provisions have been made to fill the presidency, the Society has lost the special vision Park brought to the office. Barbershoppers, friends, and the International staff will miss the exuberant spirit Park displayed while preparing to serve his term.

Park was involved in barbershopping across the country. His job with DuPont Company took him to Westchester County, New York; Houston, Texas; and South Bay, California. He was active in each of these areas as a chapter and district officer. He is one of two Barbershoppers to serve as district president

in two districts. He filled this capacity in the Society's two largest districts, Mid-Atlantic in 1972, and Far Western in 1976. Before his election as International vice president, Park served as an International board member. Park was elected to the presidency at the 1985 International convention in Minneapolis, Minnesota. He had served on the executive committee since 1983.

Park was a member of the Wilmington, Delaware chapter and sang with the Chorus of the Brandywine.

Park was recently retired as manager of domestic sales for the petroleum chemicals division of DuPont Company after 35 years with the company. He was a member at the 25-year Club of the American Petroleum Institute and a member of the Society of Automotive Engineers.

A memorial service at Aldersgate United Methodist church honored Park's



William K. Park

life. Members of the church choir, with which Park also sang, and the Wilmington chapter Chorus of the Brandywine, sang during the service. More than 200 friends and Barbershoppers gathered for the service.

Park is survived by his wife, Joan; two sons, Fred and William Michael; and a daughter, Anne.

# Society Charts Course For 1986 At Mid-Winter Convention

Tucson offered warm weather and a big welcome to the 1,300 Barbershoppers and their families attending the 1986 Mid-Winter convention.

The usual festivities were overshadowed by the announcement of international president Bill Park's death. His passing brought the executive committee into special session. It was announced at the convention that 1985 president Gil Lefholz would fill the international president position for 1986. John T. Gillespie, international president in 1984, will serve as immediate past president. Park had requested that Lefholz officiate at the Mid-Winter convention as his recuperation from brain surgery in October prevented him from attending.

When the international board convened their meeting, Lefholz welcomed vice president Jim Richards as a new member of the executive committee. Other elected officers for 1986 are Jim Warner, vice president/treasurer, and Darryl Flinn, vice president.

Lefholz also welcomed new international board members and presented them with lapel pins and their badge of office: Roger Davidson (Cardinal), Ron Abel (Central States), Sam Barger (Far Western), Jim Gougeon (Pioneer), Julian White (Southwestern), and Brett White (Sunshine).

International vice president/treasurer Jim Warner gave a very comprehensive report to the board on behalf of both the finance and executive committees. In conclusion he presented a budget for 1986 which contains no provision for a dues increase but does provide for an excess of income over expense of \$12,600. This budget was approved by the board.

Dr. Val Hicks presented the Mid-Winter convention keynote address. (The complete address is printed in this issue.) Hicks is a Harmony College faculty member, arranger, director of the Santa Rosa

Redwood Chordsmen Chorus, and is presently writing the Society's 50th anniversary history publication. Hicks is a college music instructor at Santa Rosa Junior College. Hicks is also credited with giving the Osmond Brothers their start in singing barbershop harmony.

The selection of the Society's 1986 honorary member was of particular interest to Hicks. The board approved granting four lifetime memberships to a quartet — the Osmond Brothers. The Osmonds will be present to accept their honorary memberships at the International convention in Salt Lake City.

Other major international board/executive committee decisions include:

International Convention — A format change will be introduced at the 1986 convention in Salt Lake City on a one year trial basis. There will be three contest sessions on Thursday — 11:00 a.m., 3:30 p.m. and 8:00 p.m. The semi-final quartet contest will be scheduled for Friday afternoon at 12:30 p.m. (In a previous decision, the finals were changed from Friday night to Saturday night.)

The board also decided that an eight riser configuration will be standard for

the international chorus contest; 10 will be provided upon request of the competing chapter/chorus.

There was also considerable discussion concerning the questions of an entertainment package for quartets at the international contest, and some sort of a chorus elimination whereby the top five would return in a final round to determine the winner. No action was taken on either proposal at the present time.

Contest and Judging Program — A number of changes were made in the rules. Competitors and judges will receive complete and detailed information. Or, if you are interested, you can request detailed information from the music department at the international office. The following is a summation of the most important changes.

- Entries for district and international preliminary contests must be post-marked 14 days prior.
- The rules pertaining to patriotic and religious material were relaxed so as to allow passing references to God or Uncle Sam.
- Article 14 of the chorus and quartet rules will now disallow the use of



Sam Aramian, 1977 International president; Gil Lefholz, 1986 International president; and Hugh Ingraham, the Society's executive director, conferred during the International board meeting.



Mid-Winter Convention Chairman, Fred Koch.

musical instruments for introductions, interludes and conclusions. Eliminated was the reference to specifically composed songs that convey the contestant's name or names as being a disqualification offense.

- Verbage was added to further identify the use and intent of the verbal comment restriction.
- The amount of singing time was changed from four to six minutes, to three and a half to six and a half minutes.
- There will now be a total loss of score when a song or medley is disqualified.
- The international C&J Committee is now allowed to select the contest panels for both the district and international preliminary contests.

The Association of International Champions (A.I.C.) received approval to stage a "Sing With The Champs" session in Salt Lake City. Following the success of the "Sing With The Champs" sessions in Minneapolis in 1985, the A.I.C. will again offer Barbershoppers the opportunity to sing with various A.I.C. quartets.

In recognition of international historian Dean Synder's contributions to the Society, the board passed a resolution stating their appreciation of his efforts.

The international achievement award winners were announced during the convention. They are: Top Chapter -- Saddleback Valley, California; Top District -- Far Western; Second Place District -- Mid-Atlantic; Third Place District -- Seneca Land.

In still another international board decision, it was decided to extend the

three-for-one membership program for another year.

As required by bylaw, the following subsidiaries were approved for 1986: Association of International Champions (A.I.C.), DECREPITS (Association of past international presidents and international board members), Confederate Harmony Brigade (Dixie District honor group), DELASUSQUEHUDMAC (Mid-Atlantic District honor group), NEWCA-NEWENG (Northeastern District honor group), PROBE (Public Relations Offi-



The Phoenicians of Phoenix, Arizona were directed by Lou Laurel in their Friday night concert.



The Mid-Winter convention host chapter, the Tucson Sunshine Chorus, also sang for the Friday night show under the direction of Bob Johnson.

## Three-For-One Program Extended

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

The International Board of Directors extended the "Three For One" membership dues incentive plan during the Mid-Winter convention. The program will be in effect during 1986.

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

Based on the resolution that saw adopted by the Board, the plan specifies that:

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

- the dues will be waived for the member's next scheduled renewal.
- the member will remain liable for all district and chapter dues otherwise payable by the member.
- a member will not be entitled to a waiver of his International dues for a period greater than one year, regardless of the number of members he sponsors during 1986.
- all members brought into the Society through this program must be properly reported to the International Office by the chapter secretary.
- members brought in during 1985 cannot be credited to 1986 totals.

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

cers and Bulletin Editors), and AH-SOW (Ancient and Harmonious Society of Woodshedders).

Mid-Winter convention special events attracted enthusiastic crowds. Tours were sold out and thoroughly enjoyed. The World's Largest Barbershop Chorus brought 710 Barbershoppers to the stage. Directed by Bob Johnson, the Society's former director of music education and services, the chorus sang to a sell-out crowd.

The Food For Thought Breakfast attracted 75 Barbershoppers. A general exchange of ideas for chapter activities was the highlight of the breakfast.

The first International Seniors Quartet contest brought 18 quartets to the stage. Each registered quartet had to have its foursome total a cumulative age of 240. Each member had to be at least 55 years old. Winner of the contest was the George Baggish Memorial Quartet with Frank Lanza, Richard "Doc" Sause, Fred Steinkamp and Edgar Keller. The F.O.G.S. (Four Old Guys Singing) placed second with Lou Micco, Tom Keehan, Hector Rivas and Bob Angel. And the Close Harmony Tradition placed third with Dick Merritt, Warren Mitchell, Bob Mahoney and Chuck Benson.

The winners were the first recipients of the Mark Roberts Trophy, presented by the Grosse Pointe, Michigan chapter in memory of Mark, an ardent quartet man and prominent Society judge and administrator. The trophy was presented on stage to the winners by Pioneer District international board member Jim Gougeon.

While the Mid-Winter convention began on a somber note, the joy of singing barbershop harmony brought comfort and a special fellowship to the Barbershoppers gathered in Tucson. 



The Mount Rushmore Four, Senior Quartet Contest participants, featured presidents - of the U. S. and the Society. Recreating the famed landmark were Gil Lefholz, 1986 International president, as Teddy Roosevelt; Hank Vomacka, 1983, as George Washington; Richard Ellenberger, 1975, as Abraham Lincoln; and Wilbur Sparks, 1970, as Thomas Jefferson.



"Even though we're up here, sitting on a mountain, we're still having fun."

# Grosse Pointe, Michigan Chapter Donates Trophy

by Bill Lane

Mark Roberts, founder of the Grosse Pointe, Michigan chapter and a member of the group which, in 1940, formed the first District (Pioneer) east of the Mississippi, passed away in April, 1983. In September of that year, the Grosse Pointe chapter (in which Mark, though living in Florida, retained membership until his death) decided to establish an appropriate memorial to Mark. It offered to provide an International trophy to be used for such purpose as the International board of directors should decide.

After several suggestions, the chapter and the International Board agreed to a proposal made last August by Executive Director Hugh Ingraham that Mark be commemorated by a traveling trophy for the seniors quartet contest. The first Society sponsored seniors quartet contest was staged at the 1986 Mid-Winter convention in Tucson, Arizona. The Grosse Pointe chapter committee of Russ Seely, Art Jones and Bill Lane, worked with another chapter member, Ray Starrette to design the trophy. In January, the Mark Roberts International Seniors Quartet trophy was presented to the Society at the annual Uncle Sam's Night Party hosted by the Windsor, Ontario chapter. The trophy was then given to Jim Gougeon, Pioneer District's International Board Member for the formal presentation at the Mid-Winter Convention the following week. Attending the Uncle Sam's Night presentation were Mark's two daughters, Marcia Russell and Delores Horner, and their husbands Ron and Pete. Society members from a number of Pioneer District chapters were also present, including Ray McCalpin, the last active charter member of the Grosse Pointe chapter, founded in 1945. He knew Mark well during his active career.

Grosse Pointe has been privileged in the past to have been involved in providing other International class trophies including the Society's Ben Landino Quartet Champion trophy, as well as the Pioneer District Quartet Champion trophy.

In addition to his extensive chapter activities, Mark was an International quartet finalist (The Detroit Turners, 1942), Pioneer District president, member of the International Contest and Judging Committee, a judge in 13 Inter-

national contests, an International treasurer and the first secretary-treasurer of Harmony Foundation. In his spare time, Mark was a practicing attorney

in the Detroit area and was instrumental in obtaining the original ruling from the Internal Revenue Service that the Society is a non-profit, educational organization.



The George Baggish Memorial Quartet received the Mark Roberts Seniors Quartet Trophy from Jim Gougeon, Pioneer District International board member. (l to r) Fred Steinkamp, Edgar Keller, Jim Gougeon, Richard "Doc" Sause, and Frank Lanza.

## The George Baggish Memorial Quartet

by Richard "Doc" Sause

I first heard about the "Seniors" contest at the International convention in Minneapolis and thought it was a great idea. A fun contest, especially for us 60 year olders. My first impulse was to call my old friend Joe Daniels in California and try a "coast to coast" quartet, but Joe wouldn't be available for the January 25 Tucson date! Well, maybe I could sing lead. I had, for my first 18 years as a Barbershopper, but not since 1963. Deciding on a bass was easy. Ed Keller was singing with me weekly with the Note Wits and he's 62. How about Fred Steinkamp (Lloyd's brother) for bari? After all, he'd had years of experience with the Note Wits! After getting his exuberant acceptance, I called Frank Lanza, my old tenor from the Four Statesmen who thought he could still cut two songs as tenor although he's been singing bari with the Take Four from Providence for three years.

Steve Delehanty, tenor of the Note Wits provided our arrangements. Tom Potenza, bass of Take Four became our coach. Steve had done an arrangement of a George Baggish song called "Isn't there

a way that I can stay a kid forever?" that I was crazy about. That influenced the costume (kids, of course) and the quartet name George Baggish Memorial Quartet.

Saturday afternoon was something else — competing again for the first time in years, first time for this quartet before an audience, forgetting words, speeding tempo, extra breaths, etc. Still, the applause was great, they liked us and we did have a great time. At the conclusion we were hoping for a spot in the top three and you never saw four happier guys when the results were announced. Applause, cameras snapping everywhere, good wishes, grinning faces — I remembered L.A. all over again. What a great idea! The first Senior contest!! It's sure to grow and we'll probably see District preliminaries some day.

Can we present the traveling Mark Roberts trophy to you in Sarasota in '87? You'll never have more fun trying, believe me!

(Editor's Note: Doc and Frank wear gold quartet champion medals won at the 1967 International contest when they sang with the Four Statesmen.)

# 1986 Mid-Winter Keynote Address

by Dr. Val Hicks

I appear before you today not as a cheerleader. This will be no pep rally. You'll hear no rah-rah speech from me. I'm not present to tell us how great we are. There'll be none of that because I am honestly worried about the future of our art form. I think we have entered a mid-life crisis.

In the December HARMONIZER Hugh Ingraham described the life-cycle of organizations, and art forms have life-cycles, too. In fact, they are remarkably similar to the life-cycle of voluntary societies such as ours. Since barbershop harmony is an authentic art form, it too has a life-cycle.

Our youthful barbershop years consisted of spontaneous, vocal recreation. Unplanned, enjoyable ear singing. Playing with chords, milking notes, experimenting with sounds. These were our formative years of taking liberties with melodies, harmonies and rhythms. We sang for ourselves; truly self-entertainment at its purest. As the poet wrote: "They sang of love, not of fame, each heart recalled a different name." (From Bayard Taylor's "The Song of the Camp") Dipthongs, formants, secondary dominants, and synergism were foreign terms. It was actually a form of folk music. Not art music for art's sake or for that of John Q. Public. It was singing for self-amusement and self-amazement.

Our growing up years brought craft, education, judge training, better vocal habits, more respect for song elements and more concern for public image. In the 1950s and 1960s barbershop harmony groups sounded better and looked better. We tried to gain the respect of music educators, choral societies, and music critics. That we did with limited success, for our art form is neither fish nor fowl. We don't sing art music, nor are we contemporaneous with current pop music, and we're no longer folk art. We're a living, breathing, ever evolving art form. As James S. Ackerman reminds us: "Art has never been static; when it is not vital, it degenerates."

The '70s and '80s brought Harmony College, new judging categories, more music educators entering our ranks, along with the fledgling Young Men In Harmony program. We began attracting young, talented singers, some capable of truly excellent vocal work. We refined our techniques often borrowing ideas from the university campus and commercial recordings. Our performers and judges, most of whom are products of the age of TV, placed greater emphasis on the visual. In fact, we began having contests at which the best singing groups didn't win.

There were other stylistic features which I'll get to shortly, but now I must speak of fashion versus style. Fashions fade with the times and seasons, but style is always in good taste. Our concern then is not with barbershop fashion, but with barbershop style. For a style to endure, buffeted by an ever-changing world, it has to have at least four qualities:

1. It must hold an appeal for the rising generation. An appeal which can capture them as hobbyists as they mature. Our days are numbered. Who will carry on in our stead? The torch must be passed. Who will carry it and to where?
2. The elements of that style (melody, rhythm, harmony, lyrics, etc.) should remain in balance. That is, one element should not be featured. Harmony, lyrics, or movement/costume should not predominate. In a true style, a lasting style, the various parts of that style meld together in a unified whole and no single constituent protrudes. There is symmetry and balance between and among the melody, rhythms, chords, arranging devices, lyrics and stage presence.
3. The style endures because it doesn't cater to that which is silly, innane, sarcastic or vulgar (some of the very things which killed vaudeville). The style should present that which is lovely, praiseworthy, and challenging

to the ear, mind and eye.

4. It should be within the reach of the common man. When a style becomes too esoteric, too complex or sophisticated and exclusive, it tends to alienate the common man of whom Abraham Lincoln said God must have loved because he made so many of us. Our style should not serve an inner circle of vocal hot-shots nor should it be the private playground for only the musically trained. We must not get too fancy for Joe Barbershopper.

Now this last point brings me to virtuosity. A virtuoso is one who excels in the technique of an art. You'll note my stress of technique. Virtuosity, then, is complete mastery of means and skill coupled with energy and confidence in performance. During the last decade we've been seeing and hearing some virtuoso-like performances from some of our groups and on the surface it would seem a desirable trend. This is the problem: Virtuosity tends toward flamboyancy, ornamentation, and display of ego. True artists subjugate their ego behind and underneath the music. They hide or disguise technique rather than flaunt it. Virtuosity invades our psychic distance and it becomes a matter of aural and visual "Can You Top This?" Vocal art degenerates into circus and musical substance is replaced by flash, glitz and franticism.

Historically, virtuosity brings the decline and fall of a style. Technique, like a little bit of knowledge, can be dangerous. Technique must always be kept in check because it is merely a means to an end, and should not become an end in itself. The song and its message is always more important than the performers and their skill.

If unbridled display of prowess is a problem in any art form, a second problem is to control the evolution of our style. You see, we've actually preserved very little, but we have evolved a lot. Art forms cannot and should not remain

static. They're governed by opposing forces of conservatism and liberalism and barbershop harmony in any given year is the compromise in this musical tug-of-war. There are always within our ranks the forces of liberalism locking horns with the forces of conservatism.

Barbershop singing, ala 1986, then is an evolved art form, resulting from many silent, everpresent compromises. For 48 years these dynamic forces have been at work. Firstly, there are the individuals: Your Phil Embury's, Maurice Reagan's, Bud Arberg's and S. K. Grundy's. Your Mike Senter's, Lou Perry's and Dave Stevens'. Then there are the hundreds of judges, coaches, quartet men, and chorus directors. Other outside forces impinge on our evolution in a more subtle way: The Sweet Adelines, Gene Puerling, radio, TV, records, movies, college professors and many other subtle agents of change.

The barbershop conservatist revels in the past, for it is from his past that he shapes his present. His yesterdays dictate his todays. He clings on valiantly to his memories. He declares: "That's not the way O. C. Cash or Floyd Connert would have done it." Innovation is his enemy and creativity an ever present threat. His task is to somehow bring back those good, old days. He's a worry-wart. He's bothered that Stage Presence (as a judging category) has grown from 10 percent in the 1940s to 35 percent today. He wants more barberpolecatting, more woodshedding and fewer contest rehearsals. He has a vague, uneasy feeling about our musical future.

The barbershop liberal on the other hand usually lacks a strong sense of our musical history and grows impatient with tradition and long standing policies. He would agree with Mark Twain that

"Loyalty to petrified opinion never yet broke a chain or freed a human soul."

He loves new ideas and the past is not sacred ground, but merely a foundation on which to build. Innovation is vital as the liberal looks to tomorrow, just as the conservative worships yesterday. The liberal assumes any song can be barbershopped so why not apply the style to any tune you like? Some liberals look for the day when S.P.E.B.S.Q.S.A. will become an international singing society, an umbrella organization which oversees competitions in various a cappella styles.

I've mentioned two of my concerns



Dr. Val Hicks

thus far. Virtuosity was one, and controlling the pace and direction of our musical evolution was the other. And these my friends are real, viable challenges. However, I've saved my most pressing concern for last, and here it is.

American popular music, especially rock music, has become so all pervasive that even little children are listening to it. It now caters to the pre-teen set and many young parents are raising their kids on a steady diet of rock 'n roll. When I started my Masters degree at the University of Southern California a quarter of a century ago about 16 percent of American high school students were enrolled in band, choir or orchestra, one out of six. Today it's below 10 percent and dropping. We are becoming a nation of musical spectators. Church choirs, school and community bands and orchestras, and many types of amateur music groups are struggling to stay alive. Schools are cutting music budgets and in some schools it is now an extra-curricular activity. In former centuries music was considered as vital to culture as mathematics, language and science, for in reality music is a bit of each. Now it's being squeezed out of the schools and boxed and packaged as a spectator/listener sport.

This has deep and serious implications for our future membership. From where will our future members come? From underneath their walkman earphones? We need to redouble or even triple our Young Men In Harmony efforts, not as a present-day recruiting device, but as a program for future members, years hence.

We need to be helping local high school teachers get boys involved in choral music. Are we giving them printed music, supporting their concerts and offering to coach student ensembles? Is your chapter considered a lively musical force — yes, even an artistic force — in your community? During my 34 years in the Society, barbershop has been treated as an ugly musical stepchild of the community and I'm tired of this image, aren't you? We have the talent and potential to become a vigorous musical force in our communities. In the coming years we'll have to do this to survive and thrive in a changing world.

Our task is not to entertain the world! Let's leave that to Hollywood. Our task is to get and keep more men involved in a solid, worthy vocal style called barbershop harmony. Let's keep our performances beautiful, free of excessive, egoistic ornamentations and down to earth. That's our mission. Not flash, nor glitz, nor fracticism, but barbershop.

Now in closing may I share with you a brief paragraph from a 1943 **HARMONIZER?**

"Only rarely does America produce a son with the ability to open the nation's eyes to what it has been missing in simple and wholesome pleasure that is easily attainable. Less often does such a one have the generosity to share his vision beyond his immediate environs; the conviction, courage and tact to win others to his thinking; and the patience backed by driving force to attain an objective which holds no pot o' gold reward . . . O. C. Cash has done more than spread wholesome enjoyment . . . He has furnished the means to preserve a period rich in American traditions. It is conceivable that his Society may in the future be the connecting link between whatever generation is current, the one preceeding it, and the one to follow, as oldsters and youngsters group in harmony."

Isn't that a wonderful thought? As oldsters and youngsters sing together in harmony. It is my hope, even my prayer, that this may continue to be so. Thank you.

(Author's Note: This speech was commissioned by International President, Bill Park, who died two days before its delivery at the Mid-Winter Convention in Tucson, Arizona, January, 1986. It is fondly dedicated to President Bill. Thank you, Bill, for the opportunity!)



# Sunshine Stages District Seniors Quartet Contest

by George Hulst

Senior quartet contests have been talked about for years. In a state such as Florida, where many active Barbershoppers are enjoying their retirement years, a senior quartet contest appeared to be just what the doctor recommended.

In November 1984, the Sunshine District, which represents Florida Barbershoppers, appointed a committee charged with the responsibility of bringing the proposed activity out of the realm of talk and into the realm of reality. Don Davis, of the Sarasota chapter, was appointed chairman. His committee members were Bob Boemler of Orlando, and Mel Stone of Sarasota, all being former chapter presidents. If there was a budget set aside for the project, its existence was kept a pretty good secret.

The first question for the committee, and it was a sticky one, was what would determine eligibility to compete as a senior quartet. It seemed everyone in the district wanted the requirements gerrymandered to fit his own quartet. Taking a firm stand, the committee ruled that for the first year at least, each quartet member must be 55 years of age or older. Accordingly, a letter was sent to all chapter secretaries requesting information about the quartets of their chapters.

The February issue of "The Sunburst," the Sunshine District publication, carried a notice: "Senior Quartets Wanted" with an instruction to communicate with the committee. Letters were sent to all district registered quartets, informing them of the upcoming contest, and inquiring regarding their eligibility. Responses were received from 19 quartets who would be eligible if they registered as quartets and decided to compete. In view of this response, the District officers realized the interest expressed and scheduled it to be part of the upcoming quartet contest to be held in Clearwater in October, providing the committee could work out the details. And worked out they were!

In view of the non-existent budget, it was decided that the Seniors contest would be run concurrently with the gen-

eral quartet contest of the district, using the same schedule, the same judges, the same scoring, and even the same score-sheet, the only change being the addition of an asterisk beside the names of the quartets eligible as seniors. Then their standings as seniors would be their order of finish.

In July, a letter was sent to each of the eligible quartets, suggesting that they prepare for the special senior contest in the fall, reminding them their quartet registration must be up-to-date and enclosing an entry blank. However, by September, Ned Fogler, chairman of the fall contest, had received applications from only three quartets. This was disappointing but understandable, for during the summer months many of Florida's retirees travel north to visit friends and relatives, or to enjoy the delights of travel they could not do when they were working. However, the committee followed up with phone calls to all the eligibles.

At contest time, Friday night, October 18, four eligible senior quartets were standing with their younger competitors nervously listening to the judges' briefing. Then the parade through the warm-up rooms, out on the stage of Ruth Eckerd Hall, back to the photographer and into the audience to hear their later competitors.

When the scores were announced, The Braden-Tones of the Sarasota chapter, who came in 14th in the standings, were the highest scorers of the seniors, and thus became 1985 Senior Quartet Champions of the Sunshine District. Second place went to The Apollo Chords, of Bradenton, followed by the Jaxonaires from Greater Jacksonville, and the Harmanates from Manatee County.

Everything worked out beautifully! The Sunshine District pioneered a successful Senior quartet contest, possibly the first to be held anywhere (We shall be happy to be corrected on this). The only expenses, whether or not budgeted, over and above those that would have been spent anyhow for the district contest, were a few letters and phone calls,



The Braden-Tones (l to r) George Hulst, tenor; Frank Folckemer, bass; Art Mould, lead; Don Davis, baritone.

a few trophies and ribbons specifically for the seniors.

For other districts who may be considering a senior contest, the committee chairman, Don Davis, recommends:

1. That the Senior contest be held concurrently with the regular quartet contest to minimize work and expense.
2. That the Seniors be scheduled once a year maximum to keep it fun and not wear off the excitement and glamour.
3. That the age "floor" of 55 be used. This is the age of most of our retirements, when we are finding new homes, new friends and a new way of living. What could be better than getting into a new quartet and upgrading its performance via the contest route?
4. That the Senior activity be publicized at the district House of Delegates, in the district bulletin, at COTS, at district craft sessions, and the HARMONIZER.
5. Local newspapers love to print stories about older people who are doing things. Their readers can identify with them, whether seniors or not. After all, we are all getting older!

In Florida we think senior quartet contests are here to stay, and we recommend them heartily to other districts. 🎵

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# Harmony Ranch

## A Barbershopper's Vacation Dream

by George Shields

Ontario Barbershoppers invite you to visit us in our vacation paradise. Harmony Ranch is 88 acres of space and includes a heated swimming pool, sauna, two tennis courts, a members' lounge, teen lounge, picnic shelter, playing fields, horseshoe pits, community campfires and a wooded area complete with nature trails. A feature attraction is our man-made Melody Pond, which provides swimming, a sandy beach, rope-swinging and an exciting water slide, all in a picturesque setting. The property borders on the Black River, which flows into Lake Simcoe (a boating and fishing paradise four miles downstream). The river is ideal for canoeing, bird watching, swimming and children's fishing.

Harmony Ranch began back in 1972. The Oshawa chapter hosted a camping weekend for Ontario Barbershoppers and it was an unqualified success. It was during this gathering that the concept of Harmony Ranch was born and by Easter weekend of 1973 a run-down farm had been purchased in Georgina Township, at Baldwin, Ontario. George Shields was the driving force behind the project. Clearing the land was the first chore, along with tree planting, ditch digging, building, painting, more digging, looking for borrowed shovels, back rubs and most especially, more fun than we'd had in years.

Today the members' roster presently numbers 100 barbershopping families.

We have several chorus directors at Harmony Ranch — Ray Danley and Ron Whiteside of the Scarborough Dukes of Harmony, George Shields of East York, Peter Hughes of St. Thomas, and Bill Taylor of Stoney Creek. We have past and present quartetters from the Canadian Heritage, Four Sound Reasons, Royal Assent, Royal Review, Rumours, Sound Shop, Northland, and New Street Enterprise, to name a few. Some 14 chapters are represented, including far away San Diego, California. Many wives and family members belong to Sweet Adelines or Harmony, Inc.

Each weekend throughout the summer will find planned activities. Have you ever played Moose Pasture golf? Tennis



A bird's eye view of Harmony Ranch.

tournaments for both adults and teens are an annual happening, along with barn dances in the refurbished Old Barn, talent shows, golf tournaments at one of the many local courses, and baseball and football for the young at heart. In addition, many chapters hold their family picnic at Harmony Ranch. The more hardy among us enjoy winter activities such as cross-country skiing and skating.

A one-hour drive from Harmony Ranch will find you enjoying the hospitality of any number of barbershop chapters in the Toronto area. Our manager, Ron Ball, will be happy to direct you and with a little persuasion will probably come along. If you wish to escape to civilization, Canada's Wonderland is less than an hour's drive away. If you wish a little drama, the Red Barn Theatre in nearby Jackson's Point will give you the best in summer stock. The Royal Museum, Ontario Place, the Science Centre, the CN Tower, and restaurants galore can be found in Toronto, the capital of Ontario. You can even organize your wilderness camping and fishing trip to Algonquin Park — Ontario's largest wilderness reserve.

Harmony Ranch welcomes all Barbershoppers to stop around and "burn some wood," sing some songs and meet with other Barbershoppers from near and far. Fully serviced sites are available for the serious RV'ers, along with campsites for the tenting fraternity. There's a laundromat to help keep things in order and both service buildings have washroom facilities, hot showers and all the amenities that most campers demand. The magic of the simple campfire still exists at the Ranch. The night sky is unsurpassed and escape from daily routine is guaranteed. Locate your map of Ontario, find Baldwin on Highway 48 and start planning your next summer vacation.

For more information about Harmony Ranch, contact: Ron Ball, Baldwin, Ontario L0E 1A0. Telephone: (416) 722-8858.



Harmony Ranch in winter.



A typical trailer site.



Boating on the pond.

# The New Tradition Coaching At Brigham Young University

By Rollie Bestor

While in Salt Lake City to headline the annual Beehive Statesmen show, the 1985 International Quartet Champion, The New Tradition, conducted a master class session for the Brigham Young University music department.

BYU, located 40 miles to the south in Provo, Utah has been active in developing an academic program to teach the barbershop style of music to students, faculty, and staff. Rollie Bestor, a 23 year member of the Society and former certified Balance and Blend judge, was asked by the music department chairman, Newell Dayley, to audition, select, and prepare a male quartet to perform around Utah. Bestor is of all things, one of the athletic directors at BYU.

While in Provo, The New Tradition, using three of the four BYU quartets,



"It's my turn now."



The New Tradition, (l to r) John Sherburn, Dan Jordan, John Miller and Bob Gray, Jr.



"Then you listen for the applause."

taught, coached, and demonstrated the barbershop style. The 90 minute session was enthusiastically received by the 83 faculty, student and staff members present.

The New Tradition was visibly impressed with the quality of the BYU quartets with which they worked. John Miller, bass, said in his opening remarks, "I am extremely impressed. I had no idea the quartets would be this strong. You do an excellent job and are to be commended for your efforts."

The first official barbershop quartet to represent BYU was selected in the fall of 1981. It was an immediate success. The following year, Bestor was asked to sample and evaluate the interest on campus for having a class to teach this style of music.

A mixed chorus of 87 spent four months in weekly instruction. A female quartet was selected in February, 1984.

The music department has approved a curriculum offering beginning in the fall semester of 1986. Dr. Bestor will coordinate the class.

A teaching assistantship has been created providing for training of teachers and conductors, as well as assisting Bestor in the coaching of four quartets now performing throughout Utah. Undergraduate student John Sasine, an active Barbershopper from Los Angeles, is the first recipient of the assistantship. 🎵

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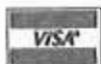
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# Hydration — The Key To Healthy Singing

by Ron Phillips  
Sound Category Specialist

Several years ago, traveling to a quartet show in Fremont, Nebraska with my quartet, the River City Delegation, I found that laryngitis was setting in with every mile we traveled. By the time we got to the show, I barely had enough voice to croak out a few songs. We even cut my solo number.

Since we had another show to do the next night, I immediately went to the motel and went to bed, but only after making arrangements with our quartet host to get me an emergency appointment with an otolaryngologist for the next morning. That doctor worked a miracle with me. A little medicine, a little talk and a lot of advice. "Go back to the motel room, stay there and drink a glass of water every hour until your performance. You'll probably be fine." Then, he said something I've never forgotten. "Stress causes dehydration and dehydration causes laryngitis."

Since I am a voice teacher, this has been the most valuable tool for over-worked voices, voices with colds, etc. that I have ever worked with. For years now, I have told all my singers, "Drink lots of water."

Last year I attended a workshop at the University of Minnesota entitled, "The Care And Nurture Of The Human Voice."

The main speaker was Dr. Van Lawrence, otolaryngologist with the MacGregor Medical Clinic in Houston, Texas, and company physician to the Houston Grand Opera.

Dr. Lawrence has graciously given his consent for excerpts of his article to be published in the HARMONIZER.

## SERMON ON HYDRATION

Stand in front of a mirror with your mouth open and your tongue relaxed. Look at the pink, wet membrane which covers the inside of the mouth, the side walls of the cheek, and near the lips themselves. This should be a healthy pink

in color, smooth, covered with a thin, watery secretion and shiny. It should, quite simply, demonstrate the "wet look."

Now take a deep breath or say "ah" and look at the back wall of your throat, behind the tongue. This surface normally is irregular and dotted with small bits of orange/pink lymphoid (tonsil type) tissue. There will be small blood vessels visible on the surface between some of the bits of lymphoid tissue. Overlying all of this, however, should be the same shiny "wet look" from normal, thin, watery saliva. If this is the case, you don't need to read any further, and can stop here.

On the other hand, if instead of seeing clear watery, thin mucus on the throat wall, you see blobs of white, thick goo which look and feel like wallpaper paste or glue, or a combination of the two, and which you may have been calling "post-nasal drip," this represents a good example of what I mean by dehydration. This thick and tenacious mucoid secretion produces a sizzling sound when it gets between the vocal cords during speech or singing and it will certainly make you aware of it each time you swallow. Chances are also good that you will stop and clear your throat to rid yourself of the annoying secretion and irritate and inflame your larynx in the process.

Another parallel example: Rub your hands together with soap and water. One palm should pass the other with little or no friction. Dry your hands and rub them vigorously together while they are dry. Redness, warmth and friction are inevitable. Your vocal cords vibrate and rub against each other approximately 256 times per second on middle C. To keep one mucus membrane surface from becoming irritated and causing friction against the other, a quantity of thin lubricant is necessary. Approximately 99.9% of the time, the lubricant required is composed almost entirely of water.

## GENERAL HYDRATION:

The normal nose alone will manufacture anywhere from a quart to a quart-and-a-half of watery thin mucus per 24 hour period. Of this enormous volume, the majority is evaporated into the air which one breathes in through the nose. In this way, dry room air is moistened and filtered and warmed by the time it arrives at the vocal tract. This fluid must be replaced. In addition, there is further fluid loss each day from exhalation of that moistened air and in the waste products of the body. If the standard size/weight adult were to be placed on absolute bedrest in the hospital and totally forbidden oral intake, a replacement of probably 2½ liters of liquid will be necessary to keep up with this so-called "insensible loss" of water. For all of these reasons, water is of extreme importance in the normal functioning of the respiratory tract and of the vocal tract in particular. What to do about all this?

## ENVIRONMENTAL WATER:

During the initial space flights, NASA found that superbly healthy astronauts put into space invariably caught colds while they were in the capsules. They had been examined by competent physicians, evaluated by every test known, and had been certified as healthy. Yet they caught colds. Ultimately it was found that when the cabin humidity was increased to a minimum of 40% several things happened. Initially it was found that virus propagation was interfered with.

Most of the common respiratory tract viruses (which are now probably living in a state of uneasy alliance in your own nose and throat passages, in a so called "commensal" state), don't like moisture and don't propagate as well in its presence. In the presence of a 40% humidity, nasal membranes did not dry out and the astronauts caught no more colds from



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each other while in space flight. Since that time, 40% humidity has usually been maintained and the incidence of respiratory tract difficulties, including dryness of membranes has been reduced to a minimum. How does this affect you? Get a steamer, a vaporizer, a humidifier, or a kettle of water on a hot plate in your bedroom and run it at night. Once the room humidity has reached 40%, your larynx will be happier.

#### MAINTAIN BODY HYDRATION:

Most of us are busy through the day. It is a nuisance to leave one's desk, rehearsal, or job and get a drink of water. Supervisors frown on frequent trips to the bathroom. As a consequence of those factors, and also as a consequence of our artificial interior climates (dry and cold with air conditioning or even drier with steam heat in the north in the winter), water is effectively removed from the environment. An even more drastic example occurs when one flies in a modern airplane. Pressure is added to the cabin interior, but not moisture. The only humidity which one gets on the standard airplane flight, is that moisture which is exhaled by one's cabin mates. The end result? Dehydration of the first order.

Monitor your body water levels by paying close attention to urine color. As long as what your kidneys produce is tap water in color, you can be certain that you are adequately hydrated. Take in enough wet — a pitcher on your desk, a thermos, a cola or whatever — so that the urine you produce resembles tap water. If you do so, you will not need to worry about your liquid intake adequacy. As Dr. Leon Thurman from Minneapolis would say, "Sing wet" and you should be right on. 

# Do We Have Something For You!

## Harmony College '86

by Joe Liles, Director of Music Education & Services

From the barbershop harmony neophyte to those who feel they know everything, there are over 40 courses of study at Harmony College. For those who have been many times, there are new offerings. For those who need a refresher course and another baptism of barbershop, Harmony College is for you. Subjects cover every important musical issue for Barbershoppers . . . the choices are yours.

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Quartets attending this year's coaching sessions will find an enriched program along with additional emphasis on entertainment as well as good singing.

A highlight of the 1986 Harmony College will be the Saturday Night Show. It is designed for the 50th Anniversary year 1988.

Registration cost for Harmony College is \$250 if paid before July 15. After that date it is \$275. There is a full refund if cancellation is received before July 15, and a \$25 cancellation fee after that date. You must pay the total fee upon registration. Chapters holding a block of registrations must also pay the total amount and furnish names by May 15 or forfeit reservations.

Harmony College was filled by June last year, so get your reservations in early. You may make as many copies of the reservation form below as you wish. After receiving your payment we will send you information about classes and forms for selecting your courses.



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# Notes From Abroad

Barbershop harmony is spreading across Australia by leaps and bounds. The International Office recently received copies of the "Barbershop Notes," the newsletter of the Western Australian Association of Men Barbershop Singers (WAAMBS).

Barbershoppers who attended the 1984 St. Louis convention may remember the visiting Australian quartet, The Four Notes. One of their members, John Little, is now the first WAAMBS president.

Newsletter editor, Bruce Okely, another member of the visiting quartet, reports on WAAMBS's formation, growth and future plans in its first issue.

## HOW IT ALL BEGAN

The formation of WAAMBS sprang directly from the visit, in July 1984, of the Perth male quartet, The Four Notes, to the annual S.P.E.B.S.Q.S.A. convention in St. Louis, Missouri.

The members of the quartet were amazed at the standard achieved by the quartets and choruses performing at the convention. The almost incredibly high level of sheer entertainment displayed inspired those Western Australians to the point where they felt bound to attempt to offer something similar to Australian audiences.

In order to concentrate effort and gain maximum results it was agreed to form a new quartet, comprising three members of the old The Four Notes (Bruce Okely, lead; David Macgill, baritone; John Little, bass) and a new tenor with Canadian barbershop experience, Wally Bucknell. This new quartet which specializes in barbershop, is called Vocal Connection and it spearheaded the formation of the chorus which is now known as Men In Harmony.

Men In Harmony commenced rehearsing in January, 1985 and presented their first concert on 14 April, 1985. The success of this concert will go into legend. (Okely reported on this concert in the November/December, 1985 HARMONIZER.)

Currently the Men In Harmony chorus continues to grow in strength. New members have been joining since the Government House concert so that there is a nominal membership of around 50 with



The Four Notes at the 1984 International convention in St. Louis, (l to r) Bruce Okely, David Macgill, John Little, and Laurie Russell.

chorus rehearsal attendance regularly around 40.

The next program for Men In Harmony will be their return to the Subiaco Theatre Centre in December. With the larger body of singers and the added experience behind it this chorus can be guaranteed to present a delightful afternoon's music on this occasion. Supporting items will include Vocal Connection, The Truine Four, The Morley VLQ and The Sentimental Blokes.

## SPREADING THE WORD

The task of encouraging barbershop singing on a wider scale has been accepted by WAAMBS. This means trying to contact the barbershop fans elsewhere in the States and then in the rest of Australia. It is by no means easy, but some progress is being made. One of the objectives for 1986 is a tour to Bunbury and Albany for the purpose of stirring up this interest. This trip, planned for early March, will be relying greatly on the fine singing of Men In Harmony but also, possibly to an even greater extent, on the warm sense of fellowship which pervades barbershop singing wherever it goes. Plans being discussed for later in 1986 include a gala concert season in September, possibly featuring an outstanding Australian quartet. But the 1987 plans are just incredible . . .

APRIL, 1987

Following the visit to Perth of Frank Pipal, who is president of Educational

Tours, Inc., of Chicago and the tour operator for S.P.E.B.S.Q.S.A., plans are now being made for the biggest barbershop event Australia has ever seen . . . to be held in Perth, naturally.

Heading the list of visitors will be the 1983 International Champion Quartet, The Side Street Ramblers. This ensemble will be accompanied by a group of 80 to 100 American supporters.

As if that won't be enough, we also expect the many times British Champion quartet, The Newtown Ringers from London.

WAAMBS is recruiting new members and spreading the barbershop harmony word with methods and means similar to state-side Barbershoppers.

## WE NEED YOUR HELP

If you are interested in barbershop music and would like to show your support, WAAMBS seeks your help. This can be in one of several ways:

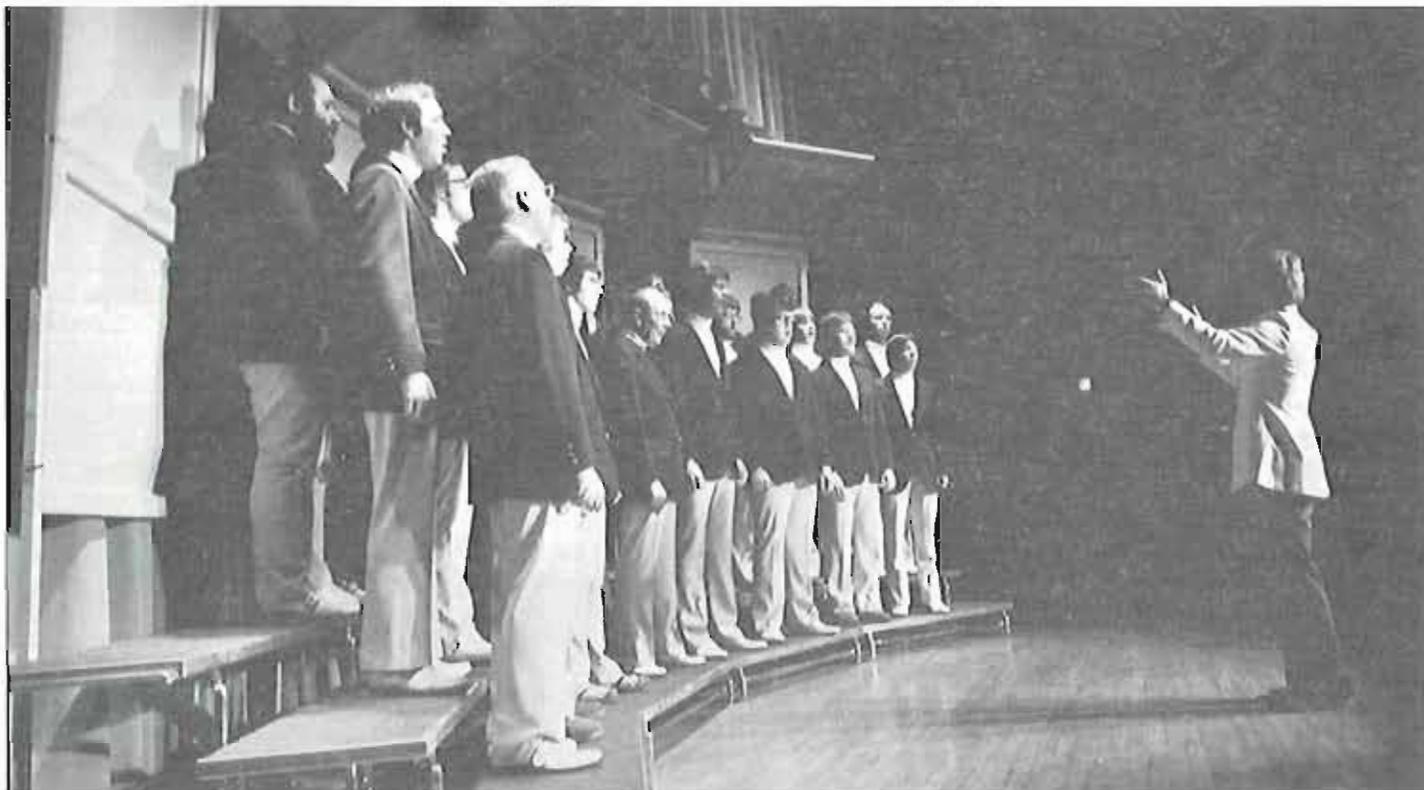
- By urging your singing friends to get involved in a vocal way.
- By seeking out quartets or ensembles that have sung or are singing barbershop and telling them about WAAMBS and Men In Harmony.
- By joining WAAMBS (If you haven't already done so).
- By supporting the activities of WAAMBS and its affiliated choruses and ensembles.



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# Reading, Pennsylvania Chapter Recalls Performance at 1977 B.A.B.S. Convention

by Robert Clark

The Reading, Pennsylvania chapter was surprised to read the story about the Banks of the Wabash Chorus' trip to the 1985 B.A.B.S. convention, and their claim that they were the first Society chapter to arrange such a trip. Our chapter made a similar trip to the B.A.B.S. convention – in 1977.

Let us start at the beginning, which for us was 1975. Gerry Holland, a pilot for British Airways and 1977 chairman (president) of B.A.B.S., was a resident of Reading, England. He decided to contact our president, Leo Braun to set up a visit between the sister cities. Many of his flights brought him to Philadelphia, which is only 50 miles from us, so in August, 1975 Gerry made the trip to Reading on the train. Our entire chorus met him at the station with a singing reception, thus starting a long and lasting friendship.

From the very beginning it was felt that our two chapters should get together. Plans were started by our chapter to go to England in 1976, but this arrangement proved to be a little too short on time. After that we changed the date to 1977. Our trip committee was headed by Harold Breisch, and after much corresponding, between the two chapters we were ready to go.

But before we visited England we became hosts for an English quartet. At the time, the Barry Tones were reigning B.A.B.S. quartet champion and they were invited to sing at the 1977 International convention in Philadelphia. Through our correspondence with the Reading, England chapter, we learned of their visit and invited the quartet and wives to Reading, Pennsylvania. They accepted our invitation and spent a few days with us, being housed by some of our members. The visit was highlighted by an outdoor party, attended by approximately 300 people. Reading Mayor, Joseph Kusminski, presented the foursome with the key to the city.

Barry Nowell, bass of the quartet, was employed by the Reading, England Evening Post as an overseer in the composing room. Being interested in newspaper work, they visited our local newspaper. Barry presented the managing

editor of the Reading Eagle a montage, depicting 75 years of public transportation in Reading, England.

Our trip to England happened in September. On a Saturday afternoon an entourage of approximately 80 people boarded two busses and headed for New York's Kennedy Airport. From there we flew to Heathrow Airport in England. British Airways had even acknowledged a special request we made and scheduled Gerry Holland to be our pilot. I'll never forget being roused out of a sound sleep about 3:00 a.m. by tap on the shoulder, and being told that Gerry wanted to see me in the cockpit. When I asked him why he summoned me, Gerry replied, "if I don't sleep, nobody sleeps." I think his original intent was to do some woodshedding, but he thought better of it, since some of the crew were sleeping outside the cockpit.

Upon our arrival in England, we were escorted by bus to the Russell Hotel in London. There we were greeted by the Berkshire Barbershoppers of Reading, England. There was food, liquid refreshment and lots of singing before we broke up and went to our rooms, all of us feeling the jet lag. We spent two days in London, and then on Wednesday morning traveled to Reading, England for a combined chorus rehearsal. We were scheduled to present a show in their town hall that evening. Prior to the show we had a small pre-glow in the mayor's chambers, and were greeted by Mayor Bill Mander and his wife.

The evening went off beautifully, with both choruses and their quartets singing, and then a combined chorus sing under the direction of Barry Nowell. On stage that evening we were presented with the Jubilee Chamberpot by their chairman Pete Powell, and we reciprocated with a plaque, depicting the common bond of these sister cities.

Thursday was a sightseeing day, and then Friday morning all aboard for Leicester and the annual British Association of Barbershoppers convention. We were pleased and privileged to sing on the convention stage both evenings. I don't know if things have changed in the ensuing years, but this was an experience I

shall cherish forever. These people knew how to conduct a convention, without taking themselves too seriously, and having a great deal of fun with it all. At that time they had their male and female Barbershoppers competing on the same weekend at a common place. I don't know if this has changed, but it sure was wonderful with the families being together. This is truly what barbershopping is all about, a family hobby.

The Saturday evening afterglow was an emotional experience. Whoever came up with the idea that the British are conservative and reserved could not have been thinking of Barbershoppers. They are as congenial as anyone I have ever met. When it was time to leave that night, they formed a double line, there was hugging and kissing, and I don't believe a dry eye in the place. Back to the hotel and a few hours of sleep, before half of us left for home, and the other half took off for Germany, Austria and Switzerland.

We continued to correspond, and had many visits from Gerry Holland. Then in 1982, one of our members, John Rickenbach, had a brainstorm which we pursued. John felt it would be a great idea to have a truly international show with the title "It's A Barbershop World." So with the help of Gerry, acting as our European contact, we lined up our headliners. Gerry was able to interest the 1981 B.A.B.S. quartet champion, Regency Pride, in performing in the states. The quartet and wives spent two weeks here, with Reading as home base. We then went across our international border and booked the 1981 Ontario District Quartet Champion, Jubilation. At this point our budget wouldn't budge anymore, so it was decided to represent the U.S.A. with our local quartets.

The English group was housed by our members, and a finer group of ladies and gentlemen you never met. They stayed with us following our show, accompanying us on a mystery bus trip to one of our sister chapters, Lebanon, Pennsylvania. Here again was a very emotional parting, and was proven once again, no matter where you come from, Barbershoppers are the greatest. 

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# Chapters In Action

The **Summit City Chorus from Fort Wayne, Indiana** sang in the opening ceremony of the Fort Wayne Parks and Recreation Department's Spirit of America Festival during February. The show included the raising of a 40 foot replica of the Statue of Liberty.

The **North Pennsmen of the Lansdale, Pennsylvania** chapter entertained high school students and their parents at the Pennsylvania Music Educators Association District XI Chorus Festival during February.

The **Lombard, Illinois West Towns Chorus** performed at the Illinois State American Choral Directors Association convention in November, 1985. The chapter also notes it now has 13 father-son singing combinations, including a father and two sons.

The **Vocal Majority of Dallas, Texas** sang "No Place But Texas" for their national television debut on the New Year's Cotton Bowl Parade. They also sang the national anthem at the Cotton Bowl for the football game. CBS radio network listeners around the world heard their pre-game performance. The VM also performed for the North American Heating and Air Conditioning Wholesalers Association in December, 1985.

The **Defiance, Ohio** chapter's Northwesterners Chorus presented a show as part of the Napolean, Ohio community concert series. The chapter's membership of about 70 members represents 22 different communities in the Defiance area.

The **Acadiana** chapter from Lafayette, Louisiana performed at the Design Fair as part of a special opening night concert also featuring the Lafayette Symphony orchestra. The fair is an annual, week-long display which includes daily entertainments, lectures and style shows.

The **Louisville, Kentucky Thoroughbreds** sang the national anthem and "My Old Kentucky Home" for the University of Kentucky - University of Louisville basketball game. The game was broadcast on national network television.

The Texas state capitol building in Austin was the site of a mass sing-in during the fall division contest. More than 300 Barbershoppers gathered around the seals of the nations which depict the coat of arms of the five nations of which Texas has been a part. 1986 is Texas' sesquicentennial, marking 150 years since gaining independence from Mexico.

The massed singers were directed by Bob Foley and Steve Keiss of Austin, and John Devine of Houston. Mac Huff also directed the San Antonio chapter in a trilogy of songs about Texas. The Texas Gentlemen, a San Antonio chapter quartet, also performed.

Mo Rector, two-time International quartet champion, introduced one of the spectators, Vickie Lowrance, America's 1985 Junior Miss. Her father, a member of the New Braunfels chapter, was one of the assembled singers.

Local television station KTVV covered the sing-in for their evening news program.

How do you spell barbershop harmony?

Society members across the country are publicizing their hobby as they drive through downtown streets and country back roads. They have special license plates.

Mark Rusch, music director of the Atlanta, Georgia chapter, recently mounted his special license plate - SPEBSQ. (Georgia only allows six digit license plates.) He reports that within the first week of its installation he had a number of people ask him what it represented. Following their conversation he took their names for their show mailing list.

Do you have a special barbershop license plate? The HARMONIZER is collecting examples of these plates for a future story. Send your name, address, plate message, or a close-up photograph of the plate if available. Please mail the information by June 1 to be included in the listing.



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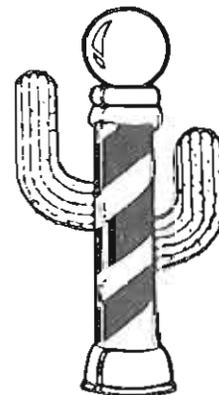
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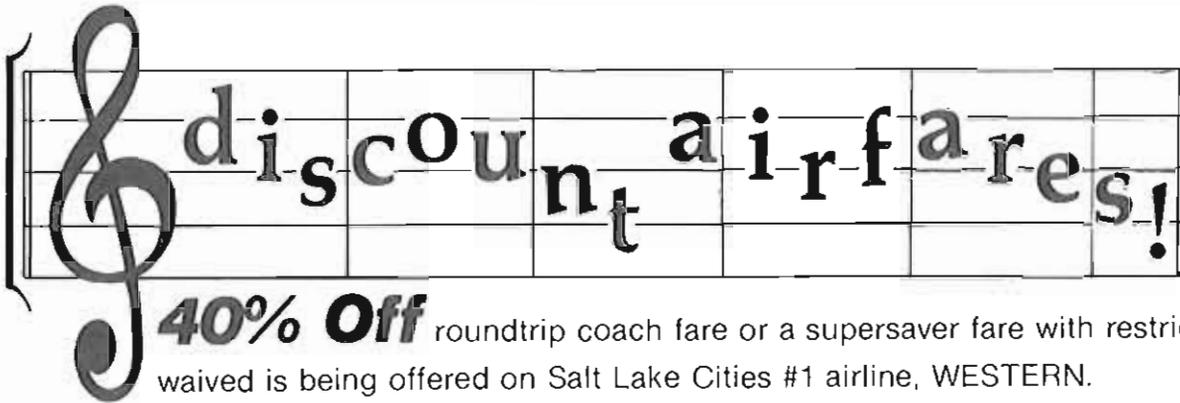
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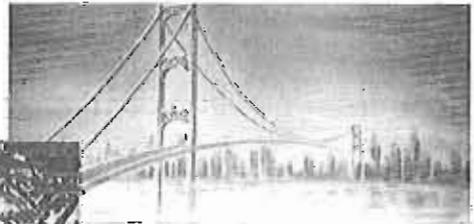
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# Far Western District Wins Top Achievement Award Honors

The Far Western District received the top award in recognition of their 1985 achievements. Their first place finish was followed by the Mid-Atlantic District in second place, and Seneca Land District in third. Far Western placed fourth in 1984. Mid-Atlantic repeated last year's second place finish, and Seneca Land moved up from sixth place.

The contest is a means to determine the kind of chapter activity taking place during the year. Achievement points are awarded for each district's net membership gain, choruses and quartets in competition, number of chapters holding membership guest nights, use of the Barberpole Cat program, chapters chartered, number of chapters with 50 or more members, officers attending Chapter Officer Training Schools, delegates attending district house of delegates' meetings, and chapters publishing regular bulletins. To place all districts at the same level, the total score achieved is divided by the number of chapters in the district to ascertain the district's final score.

The top three districts were awarded appropriately designed plaques recognizing their outstanding membership achievement during 1985.

The 1985 Champion Chapter award was presented to the Saddleback Valley, California chapter (Far Western District). They totalled 820 points.

The following chapters were recognized for their efforts in retaining 100 percent of their 1984 membership during 1985: Norton, Kansas; Dodge City, Kansas; Sheldon, Iowa; Hastings, Nebraska; "Q" Suburban, Illinois; Logansport, Indiana; Albert Lea, Minnesota; Ozaukee County, Wisconsin; Le Roy, Minnesota; Fauquier County, Virginia; Lansdale, Pennsylvania.

## PLATEAU ONE

(Membership Under 30)

Kenosha, Wisconsin . . . . .	630
Leavenworth, Kansas . . . . .	622
Pontiac, Michigan . . . . .	540

## PLATEAU TWO

(Membership 30-39)

Porter-LaPort, Indiana . . . . .	715
Longmont, Colorado . . . . .	635
St. Cloud, Minnesota . . . . .	632

## PLATEAU THREE

(Membership 40-49)

Saddleback, California . . . . .	820
Sussex County, New Jersey . . . . .	704
Youngstown, Ohio . . . . .	637

## PLATEAU FOUR

(Membership 50-74)

Fort Worth, Texas . . . . .	652
Northbrook, Illinois . . . . .	643
Longview, Texas . . . . .	582

## PLATEAU FIVE

(Membership 75-99)

Sacramento, California . . . . .	737
Dayton Metro, Ohio . . . . .	711
Fort Wayne, Indiana . . . . .	650

## PLATEAU SIX

(Membership 100 or more)

East Aurora, New York . . . . .	770
Fresno, California . . . . .	711
Western Hills (Cincinnati), Ohio . . . . .	684

## New Chapters

### BAY CITY, TEXAS

Southwestern District  
Chartered October 25, 1985  
Sponsored by Houston & Victoria, Texas  
30 members  
Edward J. Ottis, P. O. Box 363, Ganado, TX 77962 (President)  
Norman Treude, 2908 Encino, Bay City, TX 77414 (Secretary)

### ORANGEVILLE, ONTARIO

Ontario District  
Chartered September 30, 1985  
Sponsored by Mount Forest & Scarborough, Ontario  
31 members  
David Wilson, 62 Mill St., Orangeville, ONT L9W 2M7 (President)  
Al Widbur, 418 Pineview Gardens, Shelburne, ONT L0N 1S0 (Secretary)

### BELLEVUE, WASHINGTON

Evergreen District  
Chartered October 17, 1985  
Sponsored by Lake Washington, Washington  
31 members  
Dick Dybvad, 4701 Ravenna NE, Seattle, WA 98105 (President)  
Daniel Tangarone, 13306 117th Avenue, Kirkland, WA 98034 (Secretary)

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Asleep In The Deep • If We All Said A Prayer

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INSTITUTE OF LOGOPEDICS

# District Logopedics Chairmen Visit The Institute

by Theresa Anthony Hearn  
Coordinator of Development  
Programs and Publications

The Institute of Logopedics in Wichita, Kansas hosted the S.P.E.B.S.Q.S.A. District Logopedics Chairmen Seminar January 16-18, 1986. The seminar, funded by Harmony Foundation, is held every two years and serves as a way to educate the chairmen about the Institute of Logopedics. Reedie Wright, Logopedics and Service Committee chairman, conducted the seminar.

Fifteen District Logopedics chairmen and three International Logopedics committeemen attended the seminar. The District chairmen in attendance were Mark Hostetler, Cardinal District; Garth Van Pelt, Central States District; Wayne Beall, Dixie District; Steve Mondau, Evergreen District; John Schermerhorn, Far Western District; Sol Gamis, Illinois District; Dwight Salt, Johnny Appleseed District; Gary Stadler, Land O' Lakes District; Darrell Muck, Mid-Atlantic District; Curt Roberts, Northeastern District; George Shields, Ontario District; Ray Christensen, Rocky Mountain District; Chuck McFadden, Seneca Land District; Dick Rogers, Southwestern Dis-

trict; and John Pulichino, Sunshine District. The International committeemen included Gil Jacobs, Fran Durham and Greg Elam. Ruth Marks, Harmony Foundation Administrator, also attended the seminar.

The agenda for the seminar included presentations by the International committeemen; a session by Larry Hagerson, business and development division director, on financing the Institute of Logopedics; an explanation and presentation of the S.P.E.B.S.Q.S.A. editor's kit which has been prepared by Institute staff; and a session about how paperwork is processed in Kenosha and at the Institute, given by Ruth Marks and Larry Hagerson.

The chairmen and committeemen were shown the Institute's facilities. The tour was highlighted with demonstrations, presentations, and a visit to several classrooms where Institute students greeted the men.

After the tour, the chairmen and committeemen were given the opportunity to experience the Institute's resi-

dential program. They ate lunch with residential students and child care workers in the students' apartments on the grounds.

The seminar also included the presentation of a check for \$160,000 to Frank R. Kleffner, Institute of Logopedics president and chief executive officer, on behalf of S.P.E.B.S.Q.S.A. The money represents funds raised for the Institute by the Society in addition to the pledged amount for 1985.

The seminar attendees conducted a special fund raising project while at the Institute. The men raised \$102 during the weekend. The money was raised by putting a dollar in a jug every time a mistake was made by one of the chairmen. These included making smart remarks, bragging, interrupting Reedie Wright, and singing the wrong words during one of many song sessions!

The money was given to the Institute to establish a memorial for Lois Harrington. Harrington was the administrative assistant for Larry Hagerson. She died in an airplane accident January 11, 1986.



Visiting District Logopedics Chairmen. Back row (l to r) Darrell Muck, Sol Gamis, Curt Roberts; middle row — Mark Hostetler, Dick Rogers, Fran Durham, John Schermerhorn, Gary Stadler, Chuck McFadden, Wayne Beall; front row — Steve Mondau, Jack Haughie, Gil Jacobs, John Pulichino, Garth Van Pelt, Reedie Wright, Dwight Salt, and Greg Elam.

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Pioneer	16,989
Mid-Atlantic	97,501
Northeastern	56,251
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# Bargain Basement

**DIRECTOR WANTED** — Golden Triad Chapter of Sweet Adelines has the position of director available. We are a fifty member chorus, very active and competitive. Placed in top five in regional competition for past seven years, winner twice. Hopeful of finding a director with the same aspirations as our chorus. Extensive background in barbershop not mandatory, but would be helpful. However, we are seeking person who is very amicable and is able to communicate well with people, and willing to attend educational opportunities when available. Contact: Ms. Jean Nitkin, Golden Triad Chapter, Sweet Adelines, Inc., 750 Korner Rock Road, Kernersville, NC 27284. Phone: (919) 784-1524.

**WANTED** — Chorus director: Daytona Beach, Florida. The chance of a lifetime — to live in Florida, on the ocean, enjoy the good life, and direct a chorus that wants to move upward in competition. Now "40 plus on our way to 60". We have a good balance with many young voices. Contact: Hal Francis, 3606 South Peninsula Drive, Apt. 205, Port Orange, Florida 32019 or call (904) 761-0178.

**FOR SALE** — 75 High School Chorus or Youth Group "After Six Tuxedos"; Champagne Windsor coats with brown velvet trim (most sizes 34 to 40), matching pants (most sizes 27 to 34). Machine washable and in excellent condition. Asking price \$10.00 each. Contact: F. W. Dressel, Chorus of the Dunes, 145 W. Oak Pl., Griffith, IN 46319 or phone: (219) 924-6132.

**FOR SALE** — Antique Barber Chair — Used for many years by visiting barber at exclusive boys' school, this Columbia chair must be at least 100 years old. We were advised to ask \$1500 for it, but will consider more. Photo available. Contact: Ken MacLeod, 424 Mess. Ave., Apt. 3, Arlington, MA 02174, Phone: (617) 646-9762.

**FOR SALE** — 50 yellow coats, trimmed in black, with matching yellow ruffled shirts. All sizes. \$5 for coat and shirt combination. Contact Marvin Meats, (316) 241-1161; 1809 E. Simpson, McPherson, KS 67460.

**FOR SALE** — Approximately 75 gray jackets, paisley pattern with black piping & black collars. Includes red shirt with ruffles on front and black piping. Looks sharp with your trousers and tie. \$350.00 for all. Sample sent at your expense. Picture sent on request. Freight Collect. Contact: Vern Miller, Minnetonka Chapter, 640 Ranchview, Plymouth, MN 55447, Phone: (612) 473-1889.

**FOR SALE** — Approximately (60+) complete outfits that will really make your chorus sensational. Reversible, no-button vest-jacket, red one side end red plaid on other. White open-neck shirt. Red neckerchief, Red trousers. \$600.00 for the lot, freight collect. Picture sent on request or sample sent at your expense. Contact: Vern Miller, Minnetonka Chapter, 640 Ranchview, Plymouth, MN 55447, Phone: (612) 473-1889.

**FOR SALE BY THE VOCAL MAJORITY** — 140 Green Tuxedo Shirts @ \$15.00 each. 109 Green Velveteen Vests @ \$22.00 each. 88 Green Velveteen Bow Ties @ \$3.00 each. (Buy all the shirts & vests and receive the bow ties free!) Inquiries to: THE VOCAL MAJORITY, P. O. Box 29904, Dallas, TX 75229.

**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 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, Riverbend Drive, Box 254A, Mystic, CT 06355 — day (203) 572-9121 eve. (203) 536-7733.

**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 \$.39 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.).

## International Convention Salt Lake City Registration

I hereby order registrations as follows:

DATE

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

US FUNDS

### INSTRUCTIONS

Complete order form and mail with payment to: SPEBSQSA, 6315 — 3rd Ave., Kenosha, WI 53140-5199. Registration fee includes reserved seat at all contest sessions, registration badge (identification at all official events) and souvenir program.

TICKETS AND BROCHURES MAY BE SENT VIA UPS; THEREFORE A STREET ADDRESS IS PREFERABLE IF UPS IS NOT CONVENIENT FOR YOU. PLEASE CHECK HERE.

CHAPTER NO	MEMBERSHIP NO.
NAME	
STREET ADDRESS	
CITY STATE PROVINCE	POSTAL CODE

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

FOR OFFICE USE

1986 CONVENTION ONLY

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

Make checks payable to "SPEBSQSA."  
Registrations are transferrable but not redeemable.

# Now available on video tape!

## '85 International Convention Highlights

This 30-minute video tape features convention highlights plus one song from each of the top five choruses and quartets.

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West Towns Chorus — Lombard  
Big Apple Chorus — New York  
Southern Gateway Chorus —  
Western Hills (Cincinnati)  
Dukes of Harmony — Scarborough

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Vaudeville  
Interstate Rivals  
Harrington Brothers  
Rural Route 4

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VHS — Order No. 4020    BETA — Order No. 4019

## Just released!

# New educational video tapes.

What's Right With Our Society (Order No. 4021)

Bob Johnson, the Society's former director of music education, focuses on the many positive aspects of S.P.E.B.S.Q.S.A. This 22-minute presentation should be a real motivator for your members.

A Voice Building Program For The Warm-up Period (Order No. 4022)

This 33-minute video tape demonstrates a two-fold program that can really benefit your chorus or quartet. Bob Mucha (former music staff member and 30-year vocal teacher) shows how to lay the foundations for vocal improvement during the regular warm-up period.

Video tapes rent for \$8 per showing. They may also be purchased for \$27.

## New from the Young Men In Harmony program.

Young Men In Harmony (Order No. 4023)

Designed to stimulate interest in the use of barbershop harmony by young men, this short video tape shows several examples of young Society quartets, and a Young Men In Harmony chorus. (\$8 rental, \$27 purchase)

Young Men In Harmony Song Book Learning Cassettes

Singers can learn the arrangements from the song book quickly and easily. Audio cassettes are available for each voice part.

Young Men In Harmony Song Book (Order No. 6051)

The music in this book is specially arranged for younger quartets and choruses. It also contains instructions for teaching barbershop harmony and performance suggestions. (\$2 U. S. & Canada; 10 or more copies \$1.50)

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