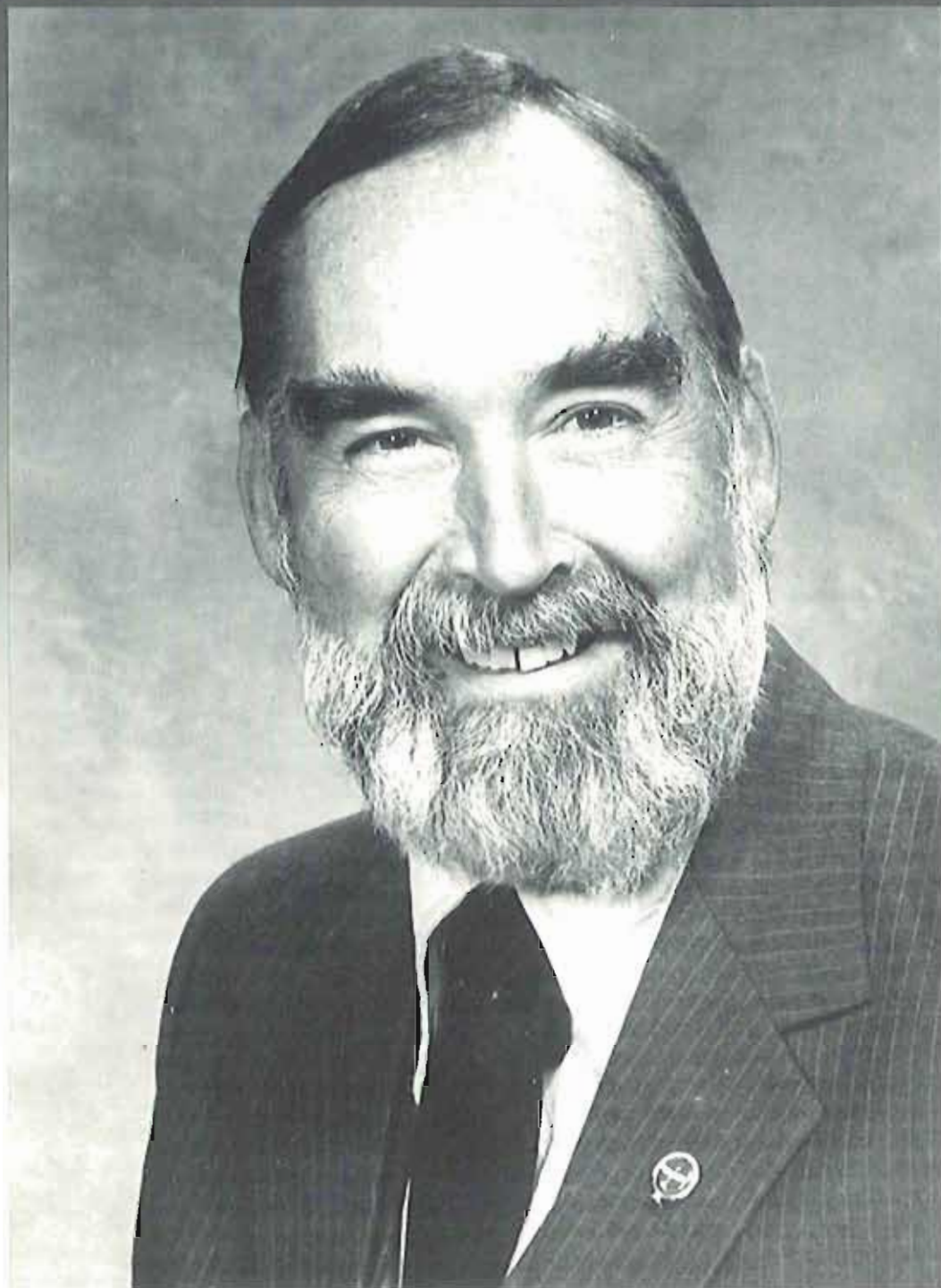




The *Harmonizer*

OFFICIAL PUBLICATION OF THE BARBERSHOP HARMONY SOCIETY

SEPTEMBER/OCTOBER 1988



Hugh A. Ingraham
September 27, 1927 - July 23, 1988

Stories on pages 4, 5

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THE SONG IN THIS ISSUE

"I'll Make A Ring Around Rosie" was written by the team of William Jerome and Jean Schwartz, who also gave us "Bedelia" and "Chinatown, My Chinatown." Both men were very active writing shows for Broadway theaters, and for performers in vaudeville. Other songs linked to their names include "Row, Row, Row", "That Old Irish Mother Of Mine," and "I Love The Ladies."

Arranger Al Baker has been active in choruses and quartets in the Buffalo area for more years than he cares to admit. You may have seen him on stage at International quartet contests singing bass with his quartet Empire Express, who finished in the top 20 during the years 1980-1984. Al has been a certified Arrangement Judge for 13 years, frequently coaches quartets and choruses, and has served on the Harmony College faculty for at least six years. Another of Al's arrangements, "My Sally Just The Same," was released by the Society in 1984.

CONVENTIONS

1989 Kansas City, MO	INTERNATIONAL	July 2-9
1990 San Francisco, CA		July 1-8
1991 Louisville, KY		June 30-July 7
1992 New Orleans, LA		June 28-July 5

1989 Honolulu, HI	MIDWINTER	January 16-22
1990 Tucson, AZ		January 23-28
1991 Sarasota, FL		January 21-27

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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

Hugh Ingraham, for 10 years the Society's executive director and a friend and mentor to its members during all his 25 years on the international staff, died in July at his home in Kenosha. A family man and barbershopper first, he was also much more: a scholar, an actor, an athlete and a sportsman. It is to his memory that this issue of *The Harmonizer* is fondly and respectfully dedicated.



In "Seventh" Heaven

by Joe Liles
Executive Director

Memories linger on . . . San Antonio gave us twelve baskets full and each time I take one out to savor it, two others leap in to fill the space. It's been a long time since I've had so many emotionally satisfying moments.

Two particularly powerful experiences come to mind; the AIC show and the International show.

The Association of International Champions has continually bettered the last year's performance, no easy task, and this year was a show that NO ONE should have missed, "Solid Gold, 50 Years of Champions". A fast-paced, well conceived, dynamite package that had cameo appearances from almost every favorite International Champion quartet.

The AIC is part of the team leading the way to world-wide barbershopping. They had **Times Square** from England and **Good Time Singers** from Sweden sing their respective national anthems.

The past champs joined their voices in harmony to take us on a musical tour of the world. Friends, you should never miss another AIC show. I can hardly wait until Kansas City.

The International show on Saturday was nothing but goosebump city and tear drop heaven. Never has there been more giving and sharing between audience and performer. The audience was jumping to its feet like a Richard Simmons exercise class. Performers were in personal touch with every heart in the crowd.

"The Whole World Was Singing," right there before our very ears. Just a moment . . . let me open another box of Kleenex.

Please, let's have that experience again, as soon as possible. An annual event would be too financially demanding on our overseas partners in barbershop. But, to be sure, this is a MUST for a repeat and a repeat and . . .

The Hyatt Hotel was filled with woodshedding into the wee hours of the morning. I had the opportunity to participate in some of it. (Got to bed at five a.m. one morning.) Woodshedding is music to a barbershopper's ear. Maybe not to the general public's but to a barbershopper's ear(?) . . . you bet! And . . . I finally got around to earning my AH-SOW badge. About time you say? Do you have yours?

Too short of space here to list and de-

scribe everything but . . . there was the incredible historical display organized by Grady Kerr, the parade, the 1,400 plus attendees of Jim and Anne Warner's barbershopper party on Tuesday night (Rio Cibolo Ranch), Sing with the Champs, the inspirational logopedics breakfast, discussing the Future II committee report with the International Board (what a future we have), fajitas - fajitas - fajitas, San Antonio, seeing my old friends who birthed me into the world of barbershop, seeing Mark IV baritone Dale Deiser kiss Kay (they keep claiming they've never met), tremendous performances by competing quartets and choruses, the electrifying final number by the Vocal Majority (Waiting for the Robert E. Lee medley), the list goes on. Thanks to convention chairman Henry Lutz, his wife Bobbi, assistant Rick Sonntag and wife C.B. and a huge host of San Antonio Chordsmen who organized and set the scene. What a show!

My most special memories began with a call from Jim Warner. It had become apparent that Hugh Ingraham would not be able to physically tolerate the trip to San Antonio. He wanted to attend this one (the 50th) so badly. Jim suggested we investigate a telephone hookup for the finals. What an idea!

I called Jack Windsor, IBM of the Illinois District, employee of AT&T. Jack and his friends put together a special system that played through the stereo unit in Hugh and Kath's apartment. Hugh heard every note and word of the Saturday night Super Finals. We spoke with him at intermission and he was elated.

The next week I visited with him and shared some of the San Antonio experiences. A twinkle was in his eye as he expressed his pleasure at hearing the top ten quartets and top six choruses.

What a wonderful leader, gentleman and barbershopper we have lost. But the memory, respect and example of courage will be eternally inside all of us. He was and is special. Hugh . . . Thanks For The Memories . . .

For giving us a pace,
A barbershop embrace,
None else could own
your baritone,
The smile upon your face,
We thank you, so much.

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by Jim Warner
International President

Our vision — gold or glitz?

After more than a year and a half of research, study, and discussion the Select Committee on the Status and Future of the Society (Future II Committee) submitted its report to the International Board in July. The Report contains some 28 recommendations, together with a strategic plan with specific goals, objectives, and strategies. Twenty-two of the recommendations were adopted by the Board for implementation; six were directed to committees for further study and report.

The vision statement, precisely formulated by the Future II Committee and adopted by the Board, provides the framework upon which the Society will build and grow:

"The Society is to be a widely recognized, evergrowing singing fraternity of men, drawn together by their love of the four-part, a cappella, close harmony style of music known as Barbershop, whose mission is to perpetuate that style by sharing it and their love for it with people of all ages throughout the world."

Were the members of the Future II Committee merely dreamers, hucksters, or — even worse — a bunch of radicals who were trying to stir things up? Thankfully, the answer is, "Yes, all of these and more." They represented virtually every facet of barbershopping, every experience, and every philosophy. See for yourself:

The committee was chaired by Ed Waesche, past International Contest and Judging Committee Chairman, a top arranger and active quartet man, and a master of organization and communication. The other members were: Jim Bagby, quartet gold medalist, District Music Educator and journalist; Ray Danley, champion chorus director; Hugh Ingraham, then Executive Director of the Society; Eric Jackson, Interpretation Judge; Joe Liles, then Director of Music Services and now Executive Director; Dean Snyder, now International Historian Emeritus; Wilbur Sparks, judge, Society Historian, and past International President; Gary Steinkamp, member of an exciting comedy quartet and assistant director of a championship chorus; Dan Waselchuk, Chairman of the Society Museum Committee and past International President; Brett White, past IBM and Dis-

trict Music Educator, and deep thinker; David Wright, district champion quartet man, chorus director, and an expert on the history of the Barbershop Harmony Society and its style; and in a consulting capacity, Dr. Max Kaplan, a musician, sociologist (whose Ph.D. dissertation was on the Social Roles of the Musician In America), and a well-known lecturer in the fields of leisure and recreation.

Because of the widespread interest which the Committee's activity has generated, and our hope to receive ideas and help from members all across the Society, I will try to summarize the recommendations of the Committee, and the response of the Board. Our degree of success in addressing the issues raised depends upon the degree of involvement of our members, and I sincerely invite your participation.

Recommendations were adopted placing heavy emphasis upon the development of our external public relations, at the chapter level through improved use of print and broadcast media and increased support of local charities (to complement but *not* to replace or diminish our support of our International unified service project, the Institute of Logopedics), and at the International level through outreach and educational programs directed toward other music organizations, community arts councils and community music educators. A recommendation that the Society become officially known as the "Barbershop Harmony Society (SPEBSQSA), Inc.," was referred to committee for further study. The Board committed to increase the public awareness of the barbershop style, its essential characteristics and historical significance, through education of our members, college-level music courses dealing with the history of the style, and dialogue with other musical organizations.

The fraternal aspect of our hobby was addressed by adopting recommendations calling for the development of family activities at the district and international level, including an annual weekend music festival in each district. Recommendations calling for the acquisition, by the year 2000, of real estate to be developed for the use of members' families and to house the expansion of educational programs, and for the revision of Society Statements of Policy

which hinder cooperation between male and female barbershop organizations, were also referred to committee for further study and development.

The development of chapter craft, to support that "evergrowing singing fraternity of men" so that they may share their music with other men, is also supported by adopted recommendations calling for the establishment of district teams to study and report on how "successful" chapters, large and small, competition or non-competition oriented, become and stay that way. A chapter craft manual is to be developed, for use at the chapter level, to establish an optimal balance between music education, performing goals, chapter administration and community acceptance.

Improvement of the quality and marketability of our performances is the goal of recommendations for the establishment of a network of trained coaches and chorus directors, the broadening of the scope of educational and training programs so as to improve the marketability and entertainment aspects of barbershop, and the professionalism with which it is presented. A recommendation to provide methods to review chapter shows and assist chapters to improve their presentations was directed to committee for further study and report.

Improvements to and a reordering of the emphasis placed upon our contest and judging program was the subject of several recommendations. Elimination of the chorus semi-final at the International Convention, review and refinement of the C&J categories and the judging system to ensure that contest performances are truly representative of the barbershop quartet style, and the establishment of guidelines for evaluating individual expression and personality, plus other elements of entertainment not more *specifically* adjudicated, have been endorsed by the Board.

Significantly, the Board adopted a recommendation to establish policies which will ensure that the best quartets and choruses are provided an opportunity to sing in the International contest. The strategies offered by the Future II Committee include the revision of the present system which qualifies quartets by district apportionment based on population, and limits chorus

(Continued on Page 6)

Barbershoppers bid fond farewell to leader, friend

Hugh A. Ingraham, the tall, bearded Canadian who had served the Society for half of its 50-year existence, is gone. On July 23, 1988, he lost a long battle with cancer, dying quietly at his home in Kenosha. He was 60 years old.

His 25-year tenure, the last 10 as executive director, was the longest of anyone who had served on the administrative staff. Except for occasional visits, Hugh had been absent from Harmony Hall for a year before his death. Everyone — Hugh most of all — knew he would not return. But his presence was still felt — and will be for another 50 years, or as far beyond as the Society endures.

Even fate played games that seemed to emphasize Hugh's close relationship with the organization. His first official duty for the Society was as master of ceremonies of a quartet contest at the 1962 international contest in Kansas City. His final duty, exactly 25 years later, was as MC of the first Super Finals at the 1987 convention in Hartford, Conn.

And he died as the Society celebrated its Golden Anniversary, two weeks to the day after the 50th annual convention ended in San Antonio.

Hugh actually was born in the Dominican Republic, on Sept. 27, 1927, and reportedly could speak Spanish before he spoke English. His parents moved to Canada when he was still a small child, and he grew up in Nova Scotia. He graduated from Acadia University there, with a degree in English and history, and it was in Nova Scotia also that he met Katharine Mackenzie. They were married on June 17, 1950.

In 1949 Hugh had heard his first barber-shop chords emanating from a float in a pa-



Surrounded by photos of international presidents he has served, Hugh chatted at Harmony Hall with current President Jim Warner.

rade in Calgary, where he was working for a radio station. Within a short time he was the first president of the newly chartered Calgary Chapter and sang with the **Mountain Echoes** and **Four Sights**, among other quartets.

Later he moved to Winnipeg to launch a successful public relations career. He also became active in the Land O' Lakes District as area counselor, district secretary and international board member. In 1962 the Society selected him as its first administrative field representative.

The following year he was named director of public relations and in 1968 became director of communications. He was appointed executive director in 1977 after the resignation of Barrie Best.

When he announced his "retirement on medical leave" at the Hartford convention, Hugh was well aware of the odds against him in his battle with cancer. And as it became evident he would not win, he accepted the inevitable with characteristic dignity and grace. His objective became to try to ease the concern and pain of those around him.

Until a couple of weeks before the San Antonio convention (which he hoped even then to attend) Hugh paid regular visits to Harmony Hall. His physical deterioration was obvious, but he smiled and made occasional

wry comments about his appearance or growing weakness in an effort to put staff members at ease.

When it became clear Hugh could not go to San Antonio, Joe Liles, who had replaced him as executive director in January, arranged for special telephone lines and sound equipment in the Ingraham home so Hugh could at least hear the competition.

With his white beard and distinctive, bushy eyebrows, Hugh was a smiling, dignified and easily recognizable figure throughout the Society. Dr. Val Hicks' *Heritage of Harmony* history, released this year, comments that he was "widely acknowledged as the most respected and admired man ever to serve on the Society staff — popular, among members and staffers alike."

Perhaps the most revealing clues to Hugh's philosophy and temperament, especially during his last year, were that he wrote his own obituary, dictated guidelines for the memorial service he knew would follow and willed his body to the Medical College of Wisconsin for scientific research.

The "obit" was a modest, four-paragraph article addressed to the *Kenosha News* — possibly in the assumption it would be the only news medium interested. It dealt as much with his many Kenosha civic activities as it did with barbershopping.

More than 200 barbershoppers and other friends, most of them on less than two days notice, packed Harmony Hall for the memorial service July 26. Hugh had asked fellow staffer Gary Stamm to conduct the ceremony.

"He said he had received many words of praise and recognition over the past year, for which he was grateful," Gary reported. "But he wanted this occasion to be a few minutes of fellowship, pleasant memories and happiness."

"He was very specific about his wishes. He wanted his favorite poem read, his favorite barbershop song sung by his good friends, the **Four Renegades**, and his favorite dixieland music played."

Gary read the poem, Alfred Lord Tennyson's "Crossing the Bar," which begins:

"Sunset and evening star,


And one clear call for me!

And may there be no moaning of the bar,

When I put out to sea . . ."

The Renegades responded with the song they had made famous, "Lost in the Stars." The dixieland number was "Just a Closer Walk With Thee," starting out as a slow funeral dirge that soon slipped into a joyous, foot-tapping celebration of life.

As the rhythm picked up, Hugh's two daughters, Patricia and Laurie Jean, and his sons, Robert and Scott, rose from their seats with Kathy in the front of the room, came together and began dancing. Gradually they danced their way through the packed Founder's Room and out into the Harmony Hall entry foyer, with the crowd following.

Tears filled their eyes — but they were smiling. 



In 1966 Hugh Ingraham (far left) made his second trip to the Guantanamo Bay Naval Base, Cuba, with Society quartets to entertain servicemen there. Quartets posing with him outside the base are the **Four Renegades**, **Midnight Oilers** and **Top Hats**.

How I Started Barbershopping

British member 'bitten' in Texas 28 years ago

by Dennis E. Parsons

Houghton, Cambridgeshire, England

In January 1960, as a member of the Royal Air Force, I was attached on three months temporary duty to Sheppard Air Force Base, Texas. I was one of a party of 16 Brits, and immediately upon arrival we were to sample the American hospitality.

One invitation (included) two free tickets to a Wichita Falls symphony concert to be held in the college auditorium. A friend and I obtained the tickets and on the appropriate Monday evening arrived at the college campus.

As we walked toward the auditorium we heard the harmony. We both stopped and, being fun singers ourselves, decided to investigate. Pushing open the door in a small side building, we were confronted by some 16 members of the Wichita Falls barbershop chapter in full voice.

I now realize that what followed was the standard "friendship through harmony" rou-



Singer John Davidson, as Prof. Harold Hill in a touring production of "The Music Man," met in Portland, Ore., with The Titanic Quartet for a promotion of the show. From left are Davidson, Eric Carlson, Matthew Holgate, Tim Tuttle and David Leeder.

tine, but at that time we were overawed by the friendliness. "Come in . . . here's the music . . . sing with us . . . the afterglow is at Mac's . . . we will pick you up for the barbecue on Saturday . . . see you next Monday night."

The three months went too fast, and then the chapter sprang their final coup-de-friendship. We bussed to the railroad station to catch the train back to New York, only to find

all our friends on the platform to sing us on our way . . .

I am now with the Potton chorus. It's 28 years on since Wichita (Falls), but I am forever thankful for that lucky chance that introduced me to harmony.

(I wonder what I did with that concert ticket.) 🍷

Hugh was a scholar, sportsman, 'woodshedder's woodshedder'

"Hugh Ingraham was a baritone. If called upon, he could sing any part, but he loved bari most — especially when woodshedding. He was the woodshedder's woodshedder."

That is only one of the fond memories held by Joe Liles, the man who for 12 years worked with Hugh on the international staff and finally replaced him as executive director, after illness forced Hugh to resign.

Reminiscences by Joe and other friends and associates, following Hugh's death in July, paint a more detailed and colorful picture of the genial, bearded director than most Joe Barbershoppers had seen. He was a swimmer, tennis player and sailor who stayed in top condition, an authority on Elizabethan England, a Shakespearean actor, scholar and more. But he seldom volunteered much about his life outside of barbershopping.

"When it came to barbershop, Hugh was as open a man as you'll ever meet," said Gary Stamm, who had served under him for five years before the director retired in 1987. "He could make anyone feel at ease; he'd sing or talk barbershop with an international president, a gold-medal quartet man or a new barbershopper at his first convention."

"But he was a rather private, quiet person in regards to his personal life. He was proud of his wife, Kathy, and their four children, but

this was his private side, and he didn't talk much about it."

Joe Liles was music services assistant when Hugh was named executive director in 1977; he received a promotion in 1979, and Hugh named him director of music education and services upon the retirement of Bob Johnson in 1982.

"He was one of the most thoroughly honest individuals I have ever known," Joe said of his former boss. "I always knew I could talk to him about anything, and he would never reveal a confidence."

"No one could be around him for long without realizing that barbershop harmony was one of his first loves. And he always had the welfare of the Society uppermost in his mind and heart."

Jim Warner, international president, said "the greatest attribute I can think of about Hugh Ingraham was his general love and warmth for all people he came in contact with. He also had a real vision of greatness of music and where it could take us."

But barbershopping was far from his only interest.

"He treated everyone with a courtly sort of Elizabethan courtesy," Gary said, "and I'm convinced that stemmed in a large part from his college studies of the Elizabethan period."

"He'd done a lot of drama in college, especially of plays by the man he called 'Willie' Shakespeare. At faculty parties after Harmony College he would put together some funny bits in Elizabethan English that would break up everybody."

Hugh always appeared trim and deeply tanned. Gary revealed why.

"He would spend every lunch hour swimming at a downtown indoor pool," he said. "He played tennis several times a week. He loved sailing, and although he didn't own a boat, he would spend every available weekend in the summer crewing for (Kenosha friend) Bob Bundies."

His push for physical fitness, however, did not always extend to dieting.

"He was strictly a meat-and-potatoes man," Gary laughed, "— steak, roast, pork chops — and the more well-done the better. He did eat a lot of fresh fruit, though."

A month before his death, when the *Heritage of Harmony* history book was published, Hugh autographed the flyleaf of Joe's copy with a familiar quote:

"To you we pass the torch,
Be yours to hold it high."

"Following Hugh will be a challenge," Joe said, "but his memory and philosophy will always be a sustaining force." 🍷

Where we're going . . .

. . . and how we'll get there

"Where are we going, and how are we going to get there?"

That was the question posed nearly two years ago by Darryl Flinn, then international president, to a select, 12-member group that became known as the Future II Committee. Their answers, in the form of recommendations adopted by the International Board at San Antonio in July, form a plan intended to guide the Society through the year 2000 and beyond.

And in many respects that plan will change the face and the operations of SPEBSQSA.

The committee was headed by Ed Waesche, well-known Society arranger and member of the Harmony College faculty. A certified arrangements judge, he is past chairman of the International Contest and Judging Committee, has sung with three Top Twenty quartets and was associate director of two district chorus champions.

The committee's membership included other musical and administrative leaders of the Society. (For a complete list, see President Jim Warner's column on Page 3.) Dr. Max Kaplan, a musician, sociologist and noted lecturer in the fields of leisure and recreation, acted as a consultant to the committee.

In general, the plan's elements (listed here in no particular order) call for:

***Greater emphasis on the quality of performance and entertainment by quartets and choruses, with less emphasis on competition (especially among choruses):**

***Expansion of a network of trained coaches and directors to provide better musical training from the local through the international level;**

***Study and revision of the judging system, in part to reduce emphasis on staging and special effects and to eliminate advantages given larger choruses;**

***Establishment at the chapter level, through manuals and study teams, of an optimal balance among woodshedding and fun, musical training, quartet activity, performing goals and family and fraternal activity;**

***Establishment within each district of an annual weekend music festival for members and families;**

***Closer relationships, from the chapter to the international level, with other musical, arts and community organizations;**

***A program to ensure that the best quartets and choruses, regardless of their locations, are provided the opportunity to sing in the international contests;**

***Provisions for groups of fewer than**



Chairman Ed Waesche

20 men to be recognized as "associate chapters" or "clubs."

Other recommendations accepted by the Board call for expanded public relations programs at all levels, greater support of worthy local charities, better definition and marketing of the barbershop style of entertainment, studies of why 25 per cent of the members drop out each year, and upgrading of the

Society's information processing, reporting and word processing systems.

The Board rejected (but kept on the table for further study) several of the committee's recommendations. These included:

Changing the name of the organization to Barbershop Harmony Society (SPEBSQSA), Inc.; providing for reviews of chapter shows by consultants who would work with the chapters to improve the quality of entertainment; acquisition of property to be developed for the use of members' families; closer cooperation, including the sharing of musical and administrative services, with other male and female barbershop organizations worldwide, and the holding of an International Convention and Musical Festival in England within the next ten years.

Among the most immediate and visible results of the plan is elimination of the two-year-old international chorus finals. The contest in Kansas City next year will return to the single-session, two-songs-per-chorus format.

Elaborating upon the recommendations in his report to the Board, Waesche said of the chorus competition that "we are turning off our members by our search for 'immaculate perfection' in chorus singing.

"As thrilling as the (1987) Hartford chorus competition was, it (the two rounds of contests) has sent the wrong signal to our members. Chorus size and elaborate staging is **not** what is desirable. Our members must be given the opportunity to perform in the **quartet style.**"

Recommendations concerning the contest and judging system also called for revisions to "adjudicate choruses' ability to sing in the

Our vision — gold or glitz?

(Continued from Page 3)


qualifiers to one for each district. The Board will consider those strategies, and perhaps others, as it determines the method by which the policies are to be implemented.

Our concerns about membership turnover and limitations on chapter extension throughout the world were the subject of recommendations that we obtain and share information on why members are joining or leaving chapters, and that we review and revise our membership classifications and dues structures, and expand our chapter classifications. Recommendations to simplify chapter reporting systems and improve the efficiency of our international office, through the use of state-of-the-art technology, were also adopted.

Future II Committee recommendations strongly urged that steps be taken toward the achievement of greater cooperation and sharing of musical and administrative services between currently established male and female barbershop organizations

worldwide, and that greater international exposure be achieved by holding an International Convention in England in the next ten years. Responding positively, the Board determined to seek further development of those recommendations and the method and means to implement them.

Finally, the Future II Committee recommended, and the Board concurred, that the active study of significant issues should be done on a continuing basis, including ongoing studies and annual reports dealing with the impact of social and technological changes upon the Society.

We are deeply indebted to the members of the Future II Committee for their dedication, insight and imagination. Their report and strategic plan is obviously not a mere handful of glitter, but a golden foundation upon which we will build for our future. Glitter cannot be polished; the task which we must now vigorously undertake is to refine the gold, and to apply some good old-fashioned elbow grease as we polish our treasure — Barbershop Harmony . . . A Golden Ring. 

Future II plan adopted . . .

quartet style; i.e., eliminate advantages given, in practice, to larger choruses . . . Increased emphasis (for both choruses and quartets) should be placed on singing in tune and singability, and reduced emphasis placed on staging and non-singing effects and devices."

The need to better define the barbershop style of singing, for both members and the general public, and to preserve barbershop harmony is stressed throughout the recommendations.

What is barbershop?

"We may present too many conflicting images," Waesche said in the introduction of the report. "Quartets with straw hats and arm garters singing the old songs, other quartets with glistening formal wear doing nightclub routines.

"We need not restrict our public offerings to contest-suitable music, nor do we have to venture into other styles of music to please our audiences," the report went on. It called for the C & J Committee to "establish a list of essential characteristics of the (barbershop) style that will remain constant with time, and educate our members as to the need . . . to sing music that satisfies these essential criteria."

To guide its deliberations, and answer the first part of Flinn's question, "Where are we going?," the committee formulated a "vision statement" of what it expects the Society to be.

Statement adopted

"The Board agreed," Waesche said, "that the vision statement should be used by the executive director, each district and each chapter as a foundation for their yearly goals and objectives, and the strategies and action plans to support them."

That statement reads:

"The Society is to be a widely recognized, ever-growing singing fraternity of men, drawn together by their love of the four-part, a capella, close harmony style of music known as Barbershop, whose mission is to perpetuate that style by sharing it and their love for it with people of all ages throughout the world."



Ad sales for the annual show program made possible this BIG contribution to the Institute of Logopedics by the Hagerstown (Md.) Chapter. The \$3,500 check amounted to \$100 per man. Proudly displaying the outsize check are chapter officers (from left) Jim Weibel, treasurer; Don Dingee, president; George Gaylor, Logopedics chairman; Dick Messersmith, area counselor, and Ken Bach, West Central Division Logopedics chairman.

Kaplan to lead two-year study

One of the Future II Committee recommendations approved by the International Board was for the formation of a permanent group that would make a continuing study of "issues of significance to barbershopping," reporting annually to the Board.

Dr. Max Kaplan, sociologist, musician and lecturer who served as consultant to the committee, will head up the new committee. In July he reported a six-member team of distinguished scholars had been named to begin a two-year study of the Society this fall.

One of the subjects to be studied by the as-yet-unnamed committee, Kaplan said, will be the possibility of establishing a national Center for the Study of Barbershopping (its tentative title) at the State University of New York.

"Outside funding will be sought . . . for the two-year project," Kaplan said, "with separate funding for the team and for the Center."

In addition to Kaplan, a noted authority on the fields of leisure and recreation, the team consists of:

1. Dr. Phillip Bosserman, member and former chairman of sociology at Salisbury State University, Salisbury, Md. Internationally known for his studies of leisure, he has conducted research in Paris and the Belgian Congo and worked with Kaplan at the Lei-

sure Studies Institute of the University of South Florida.

2. Dr. K. Peter Etzkorn, an authority on ethnomusicology (the study of music of non-European cultures), editor and author of several books on musical culture and a member and former chairman of sociology and anthropology at the University of Missouri, St. Louis.

3. Dr. Terry Gates of the Music Department of the State University of New York. Formerly with Ohio State University and the University of Alabama, he is a musician and editor of a forthcoming volume on music, society and education. He is organizing the Center at SUNY.

4. Dr. Robert Steffins, member and former chairman of the Department of Sociology, University of Calgary. He also is a musician, the recipient of numerous grants for studies of social issues and author of *Amateurs: on the Margin Between Work and Leisure*.

5. Dr. John Robinson, professor of sociology and the director of the Survey Research Center at the University of Maryland. He has co-authored a book with scholars from the Academy of Sciences in Moscow on how American and Soviet citizens use their time, and has participated in numerous research studies.

Tony's shop, where we could talk or harmonize

Mike Griffin of White Plains, N.Y., is a barbershopper — an 18-year member of the Westchester County Chapter and lead of the **Once Over Lightly** quartet.

He's also newsletter editor of another organization, the National Shaving Mug Collectors Association (NSMCA), which collects all types of early-day barbershop memorabilia, in addition to shaving mugs. Thus his two hobbies dovetail closely, and Mike, through years of research, has become an authority on the appearance, use and general atmosphere of turn-of-the-century barbershops which gave our society its name.

He contributed several photos of early-1900s barbershops to the Society's new Heritage Hall Museum in the basement of Harmony Hall. Then, utilizing his studies and knowledge of them, he also drew a word picture of one barbershop as it might have been on an imaginary visit in 1900.

"Main Street was a dusty dirt road with a

boardwalk in front of the shop. The traditional, stationary wooden barber pole told everyone this was the 'manly retreat' where men gathered.

"While in the window a large . . . wooden razor indicated that water was heated and shaving could commence. As I hung up my coat and derby, Tony said, 'Have a chair; I'll be right with you.' I seated myself in a golden-oak, hydraulic chair with tufted upholstery facing the carved oaken backbar.

"It was amid the scent of good bay rum, cigar fumes and witch hazel I waited as the barber stropped his razor. He took my hand-painted, flowered, personalized mug from the mug rack. The rack, from oak floor to ceiling, was filled with cubbyholes, each securing a place for its owner's mug. The rack was like a directory of services, listing our leading citizens and the services they rendered.

"Bill lowered his newspaper to catch a glimpse of my new mug. It was a birthday gift

(cost a full day's wages), and its unique painting, cartouches and embellishments made it like a coat of arms.

"From the Bath Room emerged Ben Bear, the clothier who was born in Germany. He sat at the marble sink awaiting a shampoo. His mug actually had a bear painted on it, while Pete the butcher had personalized bay rum bottles with a specially prepared, perfumed after-shave lotion. It was a concoction put together by Tony himself.

"Pete was playing the slot machine, hoping to win a few cigars. The pot-bellied Red Cloud wood stove added a glow of warmth and friendliness. Murphy stuck his head in the door to say 'good evening' and paused to glance quickly over the latest edition of the pink, dog-eared *Police Gazette*.

"I could see him in the mirrored backbar; above his head were deer horns, and the reverse-numbered clock said 6 p.m. It was time to get on my way.

"The pool table in the back was occupied now by a few younger guys, all with derbies cocked to the side. I heard them harmonizing some. Their favorite spot seemed to be in front of the mug rack; possibly the tin ceiling there made for good acoustics. I especially loved their rendition of 'Maggie.' Maybe the family could catch them later . . . at the big elm tree platform near the old Stevens house.

"A horse-drawn carriage was pulling into town — the evening stage. Another day was coming to an end. I hated to leave the shop. It was an oasis — not exactly antiseptic, but it was a place to relax — to put your cares aside and discuss important matters with other guys.

"It was still a bargain. For a few cents — twenty-five — I could get a shave and a haircut. Of course, these were not the only services Tony offered. You could get your hair and facial hair cut, trimmed, washed, dyed and curled. Benny, the shoe shine boy, would attend to your shoes and whisk you off.

"Tony had promised to put in some new spittoons, as these often were accidentally kicked over. If we couldn't pull together a quartet and he wasn't busy, Tony would pull out his mandolin and play a few numbers . . .

"There were photos of McKinley, who had recently been assassinated, and of a couple of Gibson Girls on the wall. God, they were lovely!

"It was here I gathered with other friends and cronies to exchange gossip, thrash out municipal affairs and hear a sweet melody as the walls rang with harmony and laughter."

Anyone interested in the Barbershop Collectibles Club (short name for the NSMCA) may get further information by contacting Mike at 11 Walton Avenue, White Plains, N.Y. 10606. 🐻



The baths were in the rear in this barbershop of about 1902. The backbar and mug rack were of oak or walnut; note details like the fan, feather duster, gas-light chandeliers and barber bottles. The device on the cigar counter at right is a gambling machine that could win you a good Cuban cigar.

Don't be betting the farm against this barbershopper!

We haven't met Brent "The Greek" Graham of the Santa Barbara Channel City Chorus, but we're thankful we hadn't made any bets with him on the outcome of the international contests in San Antonio.

Writing in the chapter bulletin, *Channel Tones*, before the convention, Brent boldly predicted the placing of the top 20 quartets and top 6 choruses. He correctly picked 8 of the top 10 quartets, 14 of the top 20 and all 6 chorus finalists.

In the quartet division, he hit 6 of the top 20 right on the nose (1st, 2nd, 10th, 12th, 15th and 16th) and missed by only one slot on three others (4th, 6th and 8th). Among the choruses he correctly named the first- and fifth-place finishers and probably was one of few (outside of Illinois) who picked **The New Tradition** for a medal its first time out (he had them in third place).

Now there's a man who knows the competitors!



From NASA in Houston to Harmony Hall in Kenosha, the **Northernaires Chorus of the British Association of Barbershoppers (BABS)** saw a lot of the United States before and after their appearance at the 50th Anniversary Convention in San Antonio. At Harmony Hall (above right) Northernaires President Bill Thomas presented Society Executive Director Joe Liles with a beautiful crystal mug in honor of the Society's golden anniversary.



Really nothing ... but think about it!

People tend to look at the word nothing and belittle its importance; however, it can mean life or death, success or failure, joy or sadness. Mountain climbers have died when they stepped on it.

Parachutists are upset when they pull the ripcord and it comes out. Farmers have lost their farms when they grow it. Ball players and coaches have lost their jobs when they score it. Women have been whistled at when they wore it as a girdle or bra, and many women make a good living when they dance in it. It is also a reason for joy when it represents the sum total of your debts.

It is what you earn when you do it. I have saved it over the years and now have it in my bank account. It is what you generally learn from a politician making a speech. It is often discussed at meetings and arguments, and fights start over the subject. I often find it in my mailbox, and only last night I received it from the milk machine.

I could go on, but it would mean nothing. I just want you to be aware as you go through life that when you get some time to relax, you should think about this subject.

Don't try to thank me. It's nothing.

Lifted from The Heartbeat, bulletin of the Columbus, Ohio, chapter



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The Way I See It

Each must seek his goal — but let's keep it FUN

By Jerry Orloff
Aptos, California

How sad it is to see a parent who keeps a child from fulfilling his potential by capitalizing on that child's guilt to keep him at home. The mark of a successful parent, perhaps, is how much further his child has been able to progress beyond what the parent has achieved. When a young 'bird' is ready to fly, looking for greater heights and different challenges . . . he's ready to leave the nest. There are many ways to approach singing barber-shop, and no one chorus can possibly offer them all.

We all know the standard movie plot . . . the faithful son who has remained at home to help old Dad in the store, because the store couldn't function as well without him. He longs to leave the small town for greater challenge and fulfillment elsewhere, but stays at home, bitter and empty. Perhaps Barber-shoppers can also grow, to a point where they look for a larger world beyond their current chorus environment, whether 20 voices . . . or 100 voices. Maybe they wish to sing more difficult, fancy arrangements of barber-shop harmony. Maybe they will wish to transfer their musical efforts by joining other organizations to sing jazz, musical theater, light opera, etc. After all, growth and change — in tastes, enjoyments, and abilities — is a healthy part of life.

And let's not take ourselves too seriously. This hobby is supposed to be FUN! Rather than drum the boy out of the family (since what's good enough for Dad ought to be good enough for him), why not send him off with a "God-Bless" and hope like heck he at least comes back to visit and share his new adventures. (And perhaps, if the "big city" turns out not to be quite what he thought it might, he'll feel more comfortable about moving back home!)

Perhaps some of us need to admit a little more individualism in pursuit of our "hobby." And it IS supposed to be a hobby — for fun! Some of us get our kicks from a relaxed night out once a week, sharing harmony and fellowship much the way we once shared singing around a campfire. Others of us find the most fun in meeting challenges, whether it be learning a song perfectly, in two weeks, following a director through an intricate interpretation or being part of a performance that reached the maximum of the chorus capabilities.

Some are musical perfectionists (elitists) for every time on the risers, whether rehearsal, performance or contest. Those are the people who — to achieve their version of "fun" — put in time rehearsing every day on their own, so they can meet their own personal standards for excellence when they are on the risers. And they lose that sense of pleasure in finely sung music when the perfect



The Diamonds in the Rough, South Bend/Mishawaka, Ind., participated recently in "A Tribute to The Music Man" at Notre Dame University. Headlining the show was Shirley Jones, who starred in both the stage and movie productions of the Meredith Willson musical. Posing with Shirley after the show are (clockwise from upper left) Mike Jacobs, lead; Greg Krider, bass; Tom Parr, bari, and Rick Shultz, tenor.

chords are messed up by the "nice guy" next to him who doesn't find his fun in going over his music every day until he has it note-perfect. That nice guy may be one of his best friends — it's just that they get their kicks in different ways.

There's an old adage — "if something is worth doing, it's worth doing well." But in a team effort, doing the best job possible is usually influenced 10 percent by innate ability and 90 percent by how much effort each member of the team is willing to bring to the effort . . . through commitment! Ten percent inspiration, 90 percent perspiration? But if an hour of perspiration every day, plus who knows how many hours at extra rehearsals, classes and seminars, is beyond what half the team wants to invest in doing it well, then the other half of the team is not satisfied with the result.

Better to have different teams, different goals. Does the fact that it's not the New York Yankees that you're playing with make that ball game at the office picnic any less fun? Or the home run you hit any less satisfying? For a barber-shop quartet or chorus, entertaining an audience is the home run! Different audiences, different choruses and different distances that the old horsehide flew, but satisfying home runs, all of them . . . that's where the FUN lies.

Let's keep the fun and the fellowship in our Society — allow different members, quartets and choruses to experience their own "home runs" in their own ways, and in the meanwhile, emphasize the positives about each entity.



The Crooked River Music Company of the Cleveland East Suburban Chapter recently made its third appearance on the "Grand Ole Opry" and at Opryland, U.S.A. in Nashville. Members (l. to r.) Frank Chlad, tenor; Jack Donoho, bass; Herb Ramerman, lead; and Chet Campana, bari, also gave an impromptu show aboard the "General Jackson" showboat.

Chapter directory ready

A long-awaited Society publication — an up-to-date Directory of Chapters — is now available, and at least one barbershopper already has discovered how valuable it can be.

Bill White of the Prince William County Chapter in Virginia, writing in the chapter bulletin, *The Troubador*, told of dreading a week-long business trip to Rochester, N.Y.

"We all know what that means," he said, "— busy days and BORING nights." But this time Bill took along his new chapter directory.

He discovered that two chapters meet in the Rochester area: the Monroe County West chapter on Monday nights and the Rochester chapter on Tuesdays. He sang with the **Chorus of the Erie Canal** the first night and the **Chorus of the Genesee**, freshly returned from its appearance in San Antonio, on the second, reporting a warm welcome and a great time at both gatherings.

The updated directory has a new format: an 8½ by 11, 142-page computer printout that can be kept up to date (as long as chapters notify Kenosha of any changes). It is three-hole punched for insertion in a loose-leaf cover. Chapters are listed alphabetically by state or province, with the chapter name, meeting time, day and place, and the name and address of the chapter secretary.

The directory may be obtained for \$3 each from the Order Department at international headquarters in Kenosha.

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- Formal shoes—Black or white—sizes up to 13 — \$18.50 pair
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San Jose chapter proves 'Barbershop Is Love'

One of the many bumper stickers barber-shoppers like to plaster on the backs of their cars says, "Barbershop Is Love."

That's not news to Mr. and Mrs. Glenn Hesketh of San Jose, Calif. The men of the San Jose **Garden City Chorus**, of which Glenn is a 16-year member, have proved it over and over.

It was on June 29, 1987, that Glenn was taken to the hospital seriously ill. He was to be there for 87 days, during which time he had two operations to correct brain aneurysms. When he got out he would, as his wife put it, "have to learn to walk again and try to live a normal life."

During his hospital stay "there was not one day went by that someone from the chapter didn't call to see if they could help in any way," Mrs. Hesketh said. "Chuck Hunter (chorus director) stopped by the hospital a couple of times each week to keep the chapter posted and spend some time with him."

Finally, in September, Glenn came home. That's when the chapter really got busy.

"I called upon the San Jose barbershoppers for help, and they came to my rescue," Mrs. Hesketh said. "So that I could go back to work, they took turns coming to our home and staying with Glenn seven and eight hours



The **Fun Center Chordsmen**, Mansfield, Ohio, were honored by Mansfield Mayor Edward Meehan for their community involvement, including ten years of filling in for church choirs in the summer (above). The mayor proclaimed "Fun Center Chordsmen Week" in the community.

a day. Some days three or four guys came for a shift. They came as early as 7 in the morning so I could leave for work. They took him out for walks. He had to use a walker for a while, then he graduated to a cane."

Today Glenn is walking without assistance and "is able to make the Tuesday night chapter meetings due to the kindness of people coming by to take him."

"He was very lucky to make it back to us," Mrs. Hesketh said. "Prayers came from everywhere, and they helped. He has come a long way, thanks to all the chapter's help. It would not be fair to name people, as I am sure I would leave someone out, and I would feel bad. So please try to find some way to recognize the San Jose Chapter."

Is this way okay, Mrs. Hesketh?



HAWAII MID-WINTER CONVENTION REGISTRATION - January 16-22, 1989

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A celebration of the Vocal Majority's Gold Medal Performances including several great VM quartets.



Memories
Director Jim Clancy narrates the story and introduces major performances by the VM.

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Da, comrade — iss ancient Russki style called 'barbershop'

By Ray Heller
Manager of Communications

We had heard and read hints about a barbershop quartet from the Soviet Union singing just prior to the recent summer summit conference, but had no concrete evidence that it really existed. Then we received a tape from International President-Elect Jim Richards, who got it from a friend in Minneapolis. Here's the story:

With President Reagan about to head for a summit conference in Moscow, the spirit of *glasnost* was spreading, to include more openness, not only in words, but, as Ann Anderson of CBS News reported, in music, as well. She opened her narration with, "The lyrics are heavily accented, but, oh how they could harmonize."

A quartet composed of three faculty members and a student from a Soviet institute of music at Rostov, on the Don River north of the Black Sea, was doing a commendable job of singing "I Can't Give You Anything But Love, Baby," in the background as she spoke. The quartet had been singing barbershop music only a few months when they performed on stage at a Soviet hotel.

Barbershop was able to penetrate the Iron Curtain with the help of a West German quartet, the Ruhrpott Company, which recently appeared on the International Extravaganza show at the convention in San Antonio.

Last September, a Russian conductor, Yuri Vasiliev, heard the sound of barbershop for the first time after his chamber choir from the institute in Rosotov had performed at their sister city of Dortmund in West Germany. There Vasiliev, who speaks no English, listened to the German foursome that was to give the Russians their start as quartet singers.

Vasiliev noted that barbershop harmony and chords are very close to Russian sacred music, which also is sung a capella. Anderson commented that the Russian quartet did not perform barbershop music because of the upcoming summit, but this may well have been one of the best times in the Soviet Union to break in a new American act.

As the quartet in the background sang "Toot, Toot, Tootsie, Goodbye," Ann Anderson signed off for CBS News in Moscow.

"There's nothing decadent about that music," the network announcer added.



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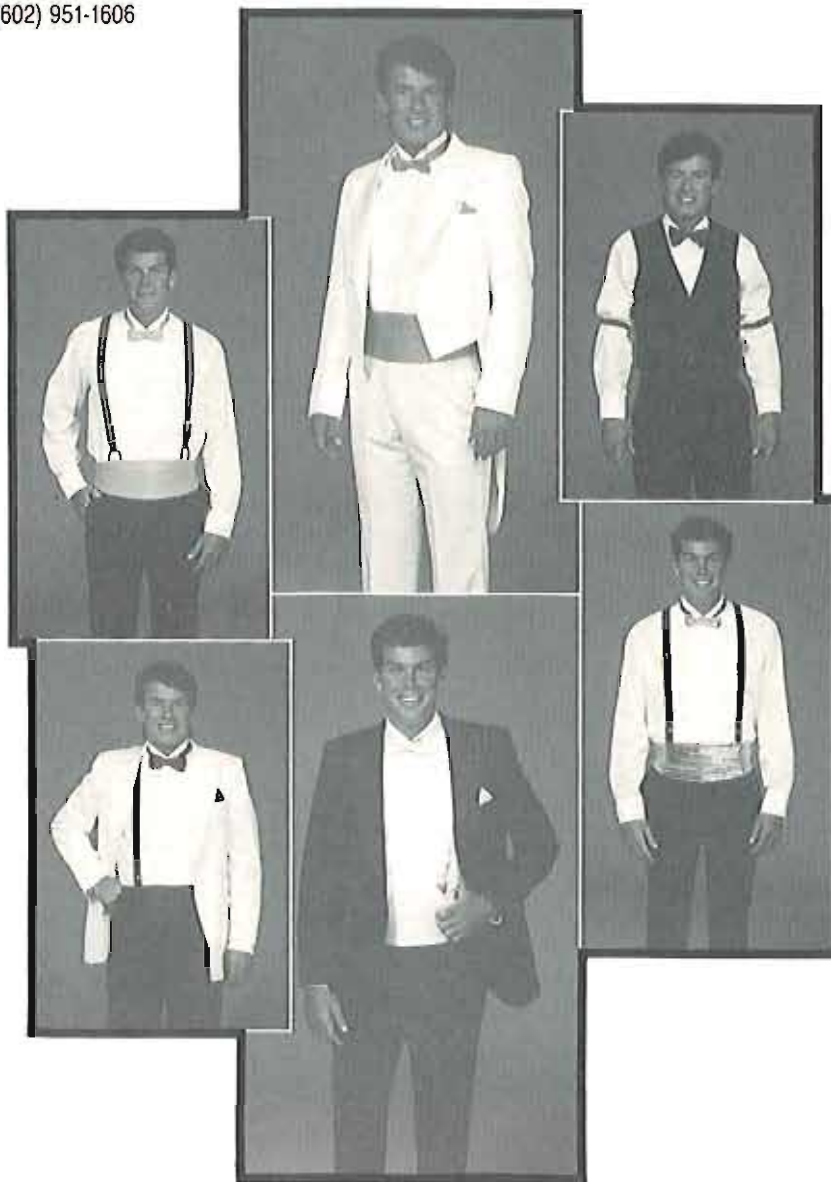
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Sales of cards open up world to children

Just as 1988 is a special anniversary year for Barbershoppers, it's also a special 30th anniversary for the annual Holiday Greeting Card project of the Institute of Logopedics.

It's a unique celebration in many ways for the nationwide fund-raising and promotional project. Actor Richard Thomas, who won an Emmy award for his leading role as "John Boy" in the television series "The Waltons," is serving as 1988 honorary chairman.

In addition, five new cards are featured this year. Traditionally only one new card has been introduced each year. Four of the new cards are designed by Institute students and the fifth by the artist of the Institute's first holiday greeting card 30 years ago.

Dick Koehler, who has cerebral palsy, was a 15-year-old Institute student in 1959 when he designed a holiday scene, using a headband stylus on an electric typewriter with black, red and green ribbons. His commemorative card, "Skaters," took an hour to complete. Koehler joins four of the Institute's special children in sharing holiday visions this year. Their artwork ranges from a Santa Claus to



Dick Koehler, artist of the first Institute holiday greeting card in 1959, is the designer of one of the five Christmas cards the Institute will produce this year.

Today Koehler lives in a Hutchinson, Kan., facility for adults with handicaps. He still designs greeting cards using a headband stylus on an electric typewriter with black, red and green ribbons. His commemorative card, "Skaters," took an hour to complete.

Koehler joins four of the Institute's special children in sharing holiday visions this year. Their artwork ranges from a Santa Claus to

whimsical snow people with happy faces to poinsettias and a stained-glass-effect church.

All teenagers, the Institute student artists come from Illinois and New Jersey. Jon, an 18-year-old, has a severe hearing loss. Since enrolling in the Institute in 1985 he has become a motivated communicator. Jon now reads lips, uses sign language and has some usable speech.

A 14-year-old, Sandra has a hearing impairment and an associated language deficit. With the help of hearing aids, sign language and speech-language therapy, Sandra's communication has improved greatly since she came to the Institute in 1987.

Fourteen-year-old Danny can hear, but autism causes him to avoid and resist verbal communication. Nevertheless, since enrolling at the Institute in 1985, Danny has become a much-improved communicator, using an extensive sign language vocabulary and a communication notebook.

Steve, a 17-year-old who has been at the Institute since 1977, receives intensive therapy to make his speech more intelligible. The smiles he draws on all his characters reflect Steve's happy, outgoing personality.

Barbershoppers can continue to open the world to special children with special needs this holiday season by purchasing the holiday greeting cards, and at the same time receive valuable chapter credits.

The cards sell in multiples of 20 for \$8 and \$9. For your free copy of the Institute's 1988 Holiday Collection color brochure, call the Institute toll-free at 1-800-937-4644, Ext. 241.



These Institute of Logopedics students, from left, Jon, Sandra, Steve and Danny, are the artists of four of the Institute's holiday greeting cards being readied for the Christmas season.

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The Sick Note
Just a Formality Mother



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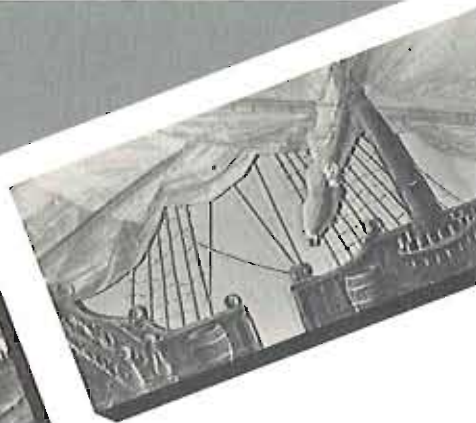
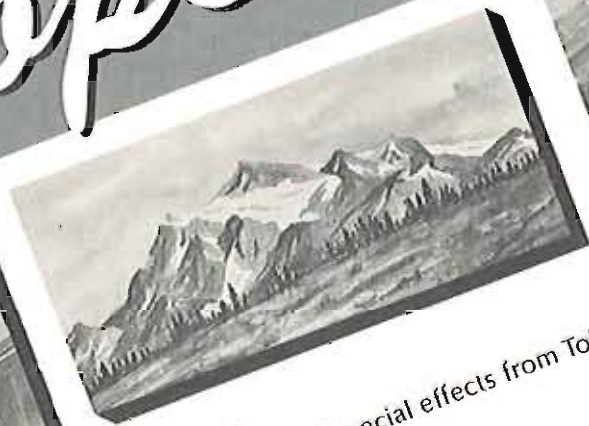
Ah, Shut Uppa You Face
Wild Rover
Foolish Questions
Fifty Million Commies
Insurance Song
Steve O'Donnell's Wake
Betty Jone
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Chapters In Action



Nearly 500 barbershoppers from 30 chapters in five states participated in the Northeastern District's 50th Anniversary Spectacular at the Hatch Shell in Boston. Charlie Mansfield, director of the **Downeasters** chorus in Portland, Maine, directed the finale.

by Dave Brooks
Beverly Chapter

The Beverly, MA, Chapter hosted the largest rehearsed choral concert ever held at the Hatch Shell in Boston on June 18. Close to 500 barbershoppers took part; they came from chapters in Massachusetts, New Hampshire, Maine, Connecticut and Rhode Island.

The Anniversary Chorus was also the largest group of rehearsed barbershoppers to sing in the Northeastern District — some 30 chapters were represented.

Ernie Johansen, past district president, emceed the event, and participating choruses included the Providence **Narragansett Bay** chorus, which competed at San Antonio, and the **Sounds of Concord**, Concord, MA. The quartet **From the Heart**, current district champions from Nashua, NH, completed the talent.

To sum it all up, our 50th Anniversary "was something to sing about."

* * *

The **Islander Chorus** of Watertown, N.Y., and **Cataragui Townsmen** of Kingston, Ontario, participated in a 50th-anniversary celebration in August, but it wasn't for the Society. It was the golden anniversary of the opening of the famed Thousand Islands Bridge across the St. Lawrence River between the U.S. and Canada. President Franklin D. Roosevelt and Prime Minister MacKenzie King took part in the original opening on August 18, 1938.

The Northern Blend, a Harmony, Inc. women's chorus from Watertown, also performed later during the ceremony.

* * *

The news that copying an original tag for a published song may be illegal apparently was the last straw for Robert Allen, editor of the

Chord Courier, bulletin of the San Mateo (Calif.) County Chapter. He expressed his sentiments in a four-part, eight-bar original composition. The lyrics are:

They say that if we print a tag,
We'll follow Al Capone.
So if we want to copy tags,
We'll have to write our own (we'll write our own).

Bob will make copies upon request.

* * *

The Nacogdoches (Texas) Chapter has come up with yet another way to raise money for the Institute of Logopedics. Members deposit pennies in a large jar, and each contributor also drops in his business card.

When the jar is full, the money goes to the Institute, and the member whose card is drawn gets the chorus for a free program at the time and place of his choosing.

* * *

Dr. Rob Campbell of Champaign, Ill., has assumed his duties as new director of the **West Towns Chorus** of the Lombard (Ill.) Chapter, 1987 international champions. He replaces Dr. Greg Lyne, who moved to California after leading Lombard to the '87 title.

A native of Champaign, Rob has been a barbershopper since his high-school days in 1971. He holds a master's degree in choral music from the University of Illinois, a doctorate in choral conducting from Stanford and has sung in several quartets. He previously directed the **Vermillionaires** of Danville, Ill., and the **Oceanaires** of Santa Monica, Calif. Rob teaches music at the University of Wisconsin-Parkside in Kenosha and also is an arranger; his arrangement of "Oh, You Beautiful Doll" appeared in the January/February *Harmonizer*.

* * *

For the Hockenbrough family in Illinois, barbershopping is almost a way of life.

Senior member Bob Hockenbrough is the sole surviving charter member of the Q Suburban Chapter of Hinsdale and a former international board member. He sings lead with the **Early Birds** quartet.

Bob's son-in-law, James Ahlgrim of Hinsdale, is baritone of the **Harmony Exchange** quartet from the Lombard Chapter. And his granddaughter, Wendy Ahlgrim, a senior at Northern Illinois University, is tenor of **The Class Act** quartet of Harmony, Inc.

The three quartets recently were featured in a show by the "Q" Chapter entitled, appropriately, "A Family Affair."

* * *

And speaking of family chapters, it's hard to beat the Pioneer District's Macomb County (Mich.) Chapter and its **Harmony Heritage Chorus**. It has a quartet, **The Family Forum**, composed of two brothers and their sons, all named Slamka. A total of nine Slamkas sing in the chorus, including the director, Jack Slamka.

* * *

"Singing sure does keep you young," says Henry Babineau Jr., bulletin editor of the New Bedford (Mass.) Chapter. He is in a position to know. At a mere 88 years of age, he bows to two fellow members of the **Harpoon Harmonizers**, Herb Stone and John Costa, both of whom turned 93 in January.

"Both have been singing since they were kids on the street corners of New Bedford," Henry says, and he wonders if any other chapter has a member of 93 or more.

* * *

The **Big Orange Chorus** of Jacksonville, Fla., sang recently at the nationwide premiere

of "The New Adventures of Pipi Longstocking," which was filmed in Jacksonville by Columbia Pictures. On hand for the event were stars Eileen Brennan, Dennis Dugan, John Schuck, Dick Van Patten and others.

The chorus sang a special arrangement of the theme song from "Pipi Longstocking," along with other songs from its repertoire.

* * *

The Westchester County (N.Y.) **Golden Chordsmen** will be hosts in October to 56 members of the Plymouth, England, barbershop chorus, **The Pilgrammaires**, plus families and friends, a total of 92 persons. A joint show by the two choruses is scheduled for October 22 at the White Plains Intermediate School.

One week later, on Oct. 29, the Pilgrammaires will join the **Alexandria (Va.) Harmonizers** for Alexandria's annual show at Hayfield High School. The Plymouth chorus is the 1985 and 1987 chorus champion of the British Association of Barbershop Singers (BABS).

Golden Chordsmen member Jack Safirstein reported that when he asked chapter members to host a British barbershopper and his family for one, two or three nights, the "overwhelming majority" offered to house the guests for their entire stay.

* * *

When the neighboring town of Perkasio, Pa., suffered a devastating downtown fire late

in June, the **Bucks County Country Gentlemen** in Doylestown decided to help the community.

Although no lives were lost in the blaze, 32 persons were left homeless and 12 businesses were destroyed. Damage was estimated at \$9 million; the local fire company alone lost \$750,000 in equipment.

Within 30 days the Country Gentlemen had planned a full-scale show, and the **Northeast Extension** quartet volunteered its services. A high school auditorium, custodial services and the printing of tickets and programs were all donated. The Bucks County Country Belles sold tickets, did the chorus makeup and acted as ushers.

The show was a sellout, and the Country Gentlemen and Northeast Extension were able to turn over \$3,000 to the Perkasio Fire Aid Fund.



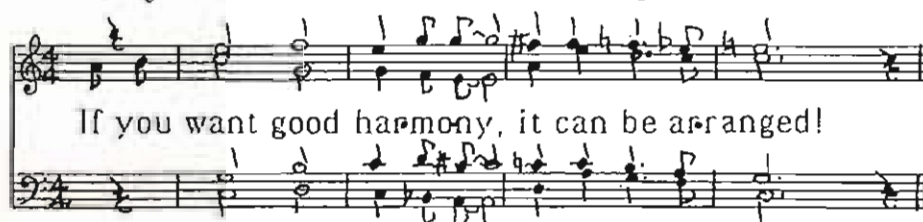
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The Founder's Column

by O. C. Cash

My Dear Brothers:

Brother Dick Sturges ships me tons of clippings about the Society. I see pictures of guys that I know just have to be the best fellows on earth. I feel pretty well acquainted with them, but I would like to know them better. These old barbershop boys just get next to me somehow. So when you fellows have pictures made of your quartet, chorus or other groups, please make an extra copy for me. Put names on it and write something appropriate and truthful like "To the World's Greatest Barber-shop Baritone." I have hundreds of pictures of Governors, Senators, movie stars, etc., but I want some of guys that can carry a tune.

Then, too, if your quartet gets to messing around and cuts a few records, send me some. I have quite a collection and when "I shuffle off this mortal chord" (Carroll says that is poetical licensousness) I am going to leave all these records and pictures to the Society.

Now if you brothers will do this I'll invite you to my funeral, and if you have never attended a first class funeral you want to come to mine. Of course, I haven't set the date and I don't want you to get anxious and rush things, but at the proper time you will be notified — provided you have sent me pictures and recordings. Brother Joe Stern is working out a Society burial service and he and I think it is going to be pretty slick — kind of cheerful-like and lively. Some of the rest of you may want to use it. If so, just make mention of it in your Will. And by the way, it is not a bad idea to remember the old Society in your Will if you would like to leave a little contribution for the happiness of your fellowmen.

Thinking about funerals, pretty chords, and stuff, always reminds me of Bluejacket. My father, who died August 26th, was a Hardshell Baptist preacher for fifty years, and a pretty doggoned good one, too. As a kid in the Indian Territory I used to go with him to these country camp meetings where everyone took a basket of food. There was always at least three preachers who exhorted fully an hour and a half each and the morning session never wound up before two or three o'clock in the afternoon. When the last song was sung, usually it was,

"Amazing grace, How sweet the sound
That saved a wretch like me.

I once was lost but now I'm found,
Was blind but now I see."

All these old worthies would begin shaking hands, and there they stood for thirty minutes

just looking each other in the eye and crying unashamedly. (As a child, I wondered WHAT IN THE HELL they were crying about. I was hungry. *I wanted some fried chicken.*) Their common faith, and devotion to their religion, their troubles and their sorrows brought them together and held them in a bond of affection. They were straight-laced, but neighborly. These old Baptists believed in "predestination." "Whatever is to be, will be, whether it ever happens or not," they said. They despised modernism in religion. I remember, after we moved into Bluejacket from the farm, one day Dad got to arguing with a modernist preacher. This smart, educated, city preacher said, "They ain't no Hell." "The Hell they ain't" retorted my dad, and the smart preacher seen my dad had him and he wandered off down the street talking to himself.

It's remarkable what warm friendships have already developed and what depth of affection and regard is manifested among the brothers after only a few years of this Society business. When we elected old Phil, President, and then crowded around to congratulate him and tell him how much we all liked him, darned if the old buzzard didn't swell up and start crying. You would have thought he didn't have a friend in the world outside of us barbershoppers. Then Huck Sinclair and me was setting around there in Detroit one morning, listening to all them sweet chords,

shaking hands with the boys and wiping our eyes, and Huck, between sniffles, said, "Cash, I never knowed I had so many friends or could sing so good." Just thinking about all this warm fellowship makes me sort of mellow.

Hoping you are the same, I am

O.C.

P.S.: But listen, you old vagabonds, if you don't send me them pictures and records, I'll kick your britches right around your ears. Don't get the idea I'm soft. (This don't apply to them wimmen quartets.)

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News About Quartets

A contest "so stupid you gotta admire it" had moosic lovers from all over the country jamming a Minneapolis phone line this summer to hear songs mooed in four-cow — uh — four-part harmony.

The stunt, sponsored by Kemps Ice Cream, was called the Kemps Sound of Moosic Contest. It invited people to "moo" their favorite songs on tape and send them in, with the grand prize winner receiving \$500 and a year's supply of ice cream.

To encourage entries, the company hired the **HarmonyWorks** quartet of Hilltop, Minn., to record a medley of mooed music from the midst of a herd of cows in a dairy barn at the University of Minnesota. To request an entry form, fans of the Moo Wave Music could call an 800 number (the Moos Line) and hear Elvis Presley's "Hound Dog" or "Take Me Out to the Ball Game" mooed in perfect four-part harmony.

Amoosingly, the company reported, word of the moosic spread faster than spilled milk. The line was flooded with up to 600 calls an hour from all over the country, and capacity had to be doubled. News media and talk shows from Los Angeles to Philadelphia milked the subject, and the competition was expanded nationwide.

The contest was "so stupid," marveled a Minneapolis newspaper, that "you gotta admire it." And the HarmonyWorks have added an amoozing footnote to their semi-finalist finish in San Antonio.

* * *

Rumors are circulating that the **Regents**, 1974 quartet champions from Pennsylvania, may get together again with their original personnel and hit the show circuit in 1989.

Bari Ron Knickerbocker said the foursome, encouraged by their performance on the AIC show in San Antonio, hopes to sing on the Chester County (Pa.) show in April and may go on from there.

* * *

Changes are in the offing for two well-known Far Western District quartets. **The New Tradition**, 1985 international quartet champion, will sing its swan song at the 1989 convention in Kansas City, tenor John Sherburn reported. After that he will replace Larry Wright as lead of the **139th Street Quartet**, perennial international medalist and finalist.

Larry has decided to step down from the quartet with which he has sung for more than 13 years, John said. Both quartets, however, will fill all show commitments with their present personnel between now and the '89 convention.

* * *

If you try to find **High Gear**, 1987 quartet champion of the Sunshine District, in Georgia, you won't get very far. In the January/



The **HarmonyWorks** offer "Elsie" a little mooed music. Clockwise from left are Bill Wigg, tenor; David Nyberg, bari; Dean Haagenson, lead, and Jerry Torrison, bass.

February. *Harmonizer*, which carried photos of all the district champs, High Gear's contact man, Mack Tyner, was listed in Gainesville, Ga. It should, of course, have been Gainesville, Florida, where Mack's address is 800 SW 25th Place, ZIP 32601. The phone number is (904) 378-2877. Sorry about that, guys.

* * *

Pete Benson, bass of the **State of the Art** quartet from the Albert Lea, Minn., chapter, was chosen to give the commencement address when he graduated from the New Richland High School in June.

His English teacher, he said, warned him

not to talk about barbershop, a favorite subject in his speech class. So he didn't. But as he neared the end of his speech, the other three members of his quartet entered from the wings, and Pete's address concluded with the tag of "From the First Hello to the Last Goodbye."

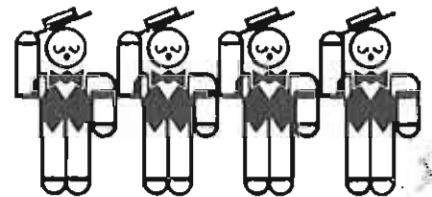
"The audience loved it, and the responses we got were wonderful," Pete said. "That's what I call going out in barbershop style."

* * *

The **Jokers Wild** quartet, after 9½ years of song and comedy throughout the Eastern United States, has announced that it is "parking the pitchpipe."

Organized in Florida in January 1978, the quartet was composed of Craig Bray, tenor; William McAdoo, lead; Leon "Lee" Frazer, bari, and Lowell Wolfe, bass. In recent times they had added a fifth member, Paul Kloko, whose role was to walk on stage and completely disrupt the performance, to the apparent discomfiture of the quartet and to the delight of the audience.

One of the quartet's greatest thrills, Lee said, was singing in the Sunday afternoon quiet of Harmony Hall, Kenosha, after an accommodating custodian (Al Hould) had opened the building and conducted them on a "grand tour."



To the delighted surprise of the audience, this commencement address ended with a ringing tag as the rest of Pete Benson's quartet joined him onstage. From left are Rob Sibillrud, tenor; Nathan Rickertson, lead; Pete, bass, and Ryan Phillips, bari.

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Letters

Founder's son says thanks

Dear Editor:

I first want to thank members of the Society for their courtesy at the 50th International Convention of the Society in San Antonio. Secondly, I want to congratulate the quartet and chorus finalists; they were great and they are *all* winners. I also really enjoyed the International Show Saturday afternoon.

My wife Barbara, son Brett, his wife Judy, and my grandson Ryan enjoyed the activities with me. Brett attended the 1964 convention in San Antonio with my dad and mother. He had a wonderful time and remembers listening to the **Buffalo Bills** while barging down the San Antonio River. We enjoyed the exhibits and particularly the Heritage Hall Museum. Best of all was meeting so many fine people.

I believe this convention spoke well of what the Society is. This unique art form of entertainment enriches its participants while pleasing its audience. Barbershop quartet singing has been well preserved and encouraged. I am happy that I could attend and share this experience with my mother.

Congratulations to the members and officers for what has been accomplished. I know if he were there, my dad would have been very proud. Best wishes for your continued success.

Sincerely,
Ralph C. Hall

(Editor's note: Ralph Hall is the son of Society Co-founder Rupert I. Hall.)

BABS member invites visitors

Dear Editor,

We are the Mold Barbershop Harmony Club, and would like to acquaint you of our existence and location, with the aim of offering our club as a haven of relaxation, should you be fortunate enough to have a free evening and find yourself in our vicinity during a visit to Great Britain. This invitation does, of course, apply both to individual travellers and to groups.

We meet on Thursday evening, 8:00 p.m. at Theatr Clwyd (sorry about the spelling, it's Welsh, Clwyd rhymes with fluid) which is in Mold (rhymes with old) which is very close to the favorite tourist areas of Chester, Llangollen and the North Wales castle trail. We would be happy to transport you from your hotel and, of course, return you there after your visit.

Knowing the pace of the itinerary which is customary for our American visitors, we are certain that your tour would benefit from an

MORE LETTERS TO THE EDITOR ON PAGE 26

evening of relaxation – and what could be better than spending it with fellow barber-shoppers? You may be sure of a very warm welcome.

Please feel free to contact any of the following to arrange your visit.

Peter Turner, 10 Ferndale Close, Penyffordd, Chester. Telephone: Buckley (0244) 543372

Cliff Jones, 9 Sunnyridge, Mold, Clwyd. Telephone: Mold (0352) 4845

Rod Sherratt, The Birches, St. Johns Park, Rhydymwyn, Mold, Clwyd. Telephone: Mold (0352) 741506

We very much hope that you will be able to visit us.

Yours in harmony,
Peter Turner
Mold BHC

Should we have a flag?

International President Jim Warner believes the Society should have an official flag to fly over Harmony Hall and to use on special occasions. He invited members to submit drawings of their proposed designs to International Headquarters, 6315 3rd Avenue, Kenosha, WI 53140-5199. Appropriate recognition will be given the originator of the accepted design.

Entries, preferably in color, must be submitted by December 31, 1988, the president said.

'Twas a great convention, BUT . . .

Dear Editor:

Two negative "notes" to an otherwise great convention in San Antonio should be considered before the next convention.

The sound system should be designed for the entire hall. Those of us in the upper altitudes often could hear little or none of the music. I suspect that this may be due to the greater distance that the sound has to travel from the speakers to the audience. If so, changes in speaker placement and testing of the sound at all parts of the auditorium should be worked out. After all, these are not the cheap seats.

I was under the impression that once the sound was balanced it could not be changed during the competition. Apparently there are times when good judgment must prevail. During the quartet semi-finals we had a problem in hearing several quartets in spite of turning up the volume on the hearing aids. Fortunately, the volume was increased or a switch was thrown in the middle of a song and the situation was improved. During the chorus finals all we could hear was a faint rumble during the V.M.'s final song. I was totally unimpressed until I heard that song sung in the hospitality room.

My second gripe is the growing custom of trying to out-shout the M.C. during introductions. It is preposterous for fans to assume that a noisy demonstration *before* the contestants are even introduced will have any effect on the judges. As the practice gets worse the M.C.s try to raise their voices even higher

(Continued on Page 26)



Roy Spieker, print and production coordinator, recently celebrated his 30th year on the international staff. Roy may be found in the communications center at every international convention, printing the daily newsletter and score sheets.

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Letters

(Continued from Page 24)

during the introduction with the result that the whole thing is garbled. Unless one has his program handy with a flashlight he often cannot tell who is performing. This is especially true for those who are still in costume.

Barbershop audiences have learned that they cannot leave or enter during performances, cannot record or take flash pictures, or, to some extent, not to applaud until a song is finished. Why don't we simply add a "Quiet please" prior to an introduction? Every contestant should be entitled to a proper introduction without interference from their misguided supporters. One solution would be to refuse to make or continue an introduction until there is quiet.

Once the introduction is completed, the opportunity exists for a much more effective show of support. I think barbershop audiences will cooperate once they know what is expected of them.

Yours truly,
Ed Arnold
Oklahoma City

Well, that clears up THAT!

Dear Sirs:

I hesitate to challenge the letter written in the May-June issue by David J. Porter of Salt Lake City, as for all I know he may be a physicist with a quartet gold medal, but I have to question some of the assertions he made about the relationship between barbershop intervals and tempered intervals.

Mr. Porter says that "to adjust the tempered major third to barbershop tuning, the interval must be *diminished* approximately 18 percent of a half tone." I cannot speak to the 18%, although the "diminished" is indeed correct. But the letter continues, saying that the tempered *minor* third "must be *diminished* approximately 11.6 percent of a half tone" to adjust it to barbershop tuning. This is in error.

That a barbershop minor third is greater than a tempered third is easily demonstrated: a perfect fifth, which is the barbershop fifth, is wider than a tempered fifth — ask any piano tuner, and he'll tell you he flats the fifths to get them to come out even around the octave. As a fifth is the sum of a major third and a minor third, it is immediately clear that both barbershop thirds cannot be narrower than a tempered interval, and yet add up to a perfect fifth that is wider than a tempered fifth.

The truth is, as I heard from Joe Liles himself in a Chorus Director's workshop, that both the major third and the minor third of the barbershop scale reside in the same crack between the piano keys, the minor third wider

than that on the piano, and the major third narrower.

In addition, I'm not exactly sure whether the persons "in authority" who are telling us that thirds should be raised are indeed in error. The question is, compared to what? If compared with the tempered scale, Mr. Porter is two-thirds right: barbershop major thirds and sevenths are flatter than the tempered intervals. If compared to the way most barbershoppers sing, then he is perhaps only right about the sevenths. Blow a B-flat, have a random lead in the Society sing the first two notes of "My Wild Irish Rose", and then blow another B-flat; nine times out of ten he'll already be flat.

The point is that, even though the barbershop major third is flatter than the tempered major third, many singers are even flatter than that. I will continue to tell singers in the chorus I direct to sing their major thirds higher until they get them up to the right pitch, and I don't mean piano pitch. What the piano does is not our problem as barbershop singers.

In-four-mally,
Ron Knight
Music Director,
Hilltop Harmonizers,
Chapel Hill, North Carolina

It must have been non-members!

To the Editor,

I wonder if the time has come to close our convention contests to non-members!

I was more than a little disturbed by the reaction of a number of people at the announcement of the quartet contest results in San Antonio. I can think of no degree of disappointment to excuse booing and walking out at the conclusion of one of our contests. And I am convinced that it must have been non-members because every barbershopper with whom I am personally acquainted has far too much class for that kind of demonstration. Also any member who would go to the time and expense to attend an International Convention would undoubtedly know that contest results are based on cumulative scores and not just on the Saturday performance.

I would hope if any members personally know the obviously non-members who reacted in this manner that they would see that they are better educated before they attend another of our wonderful conventions which are dedicated to harmony and not to partisan egotism.

Chordially,
Frank G. Duphorne
DVP - Southwestern District

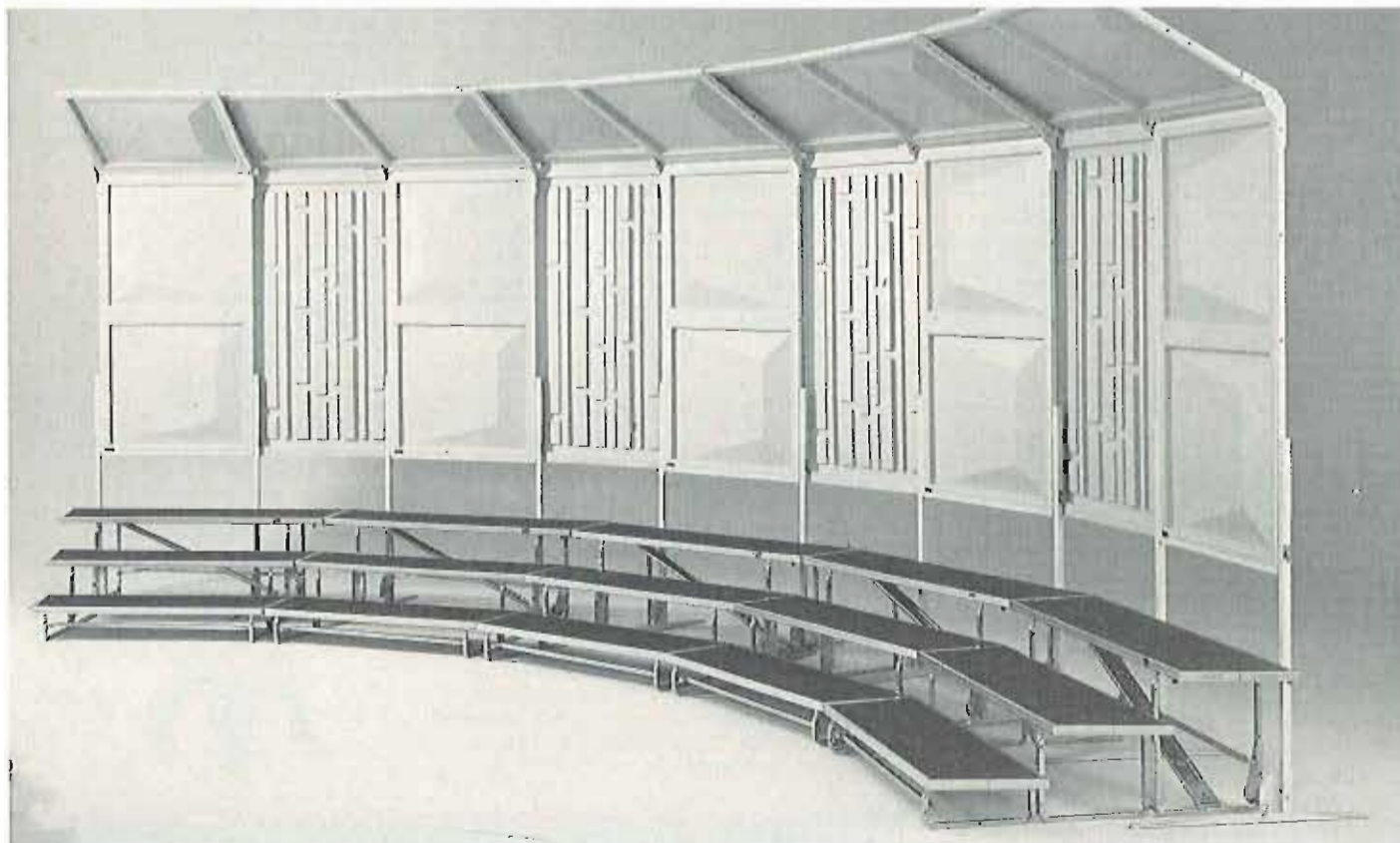


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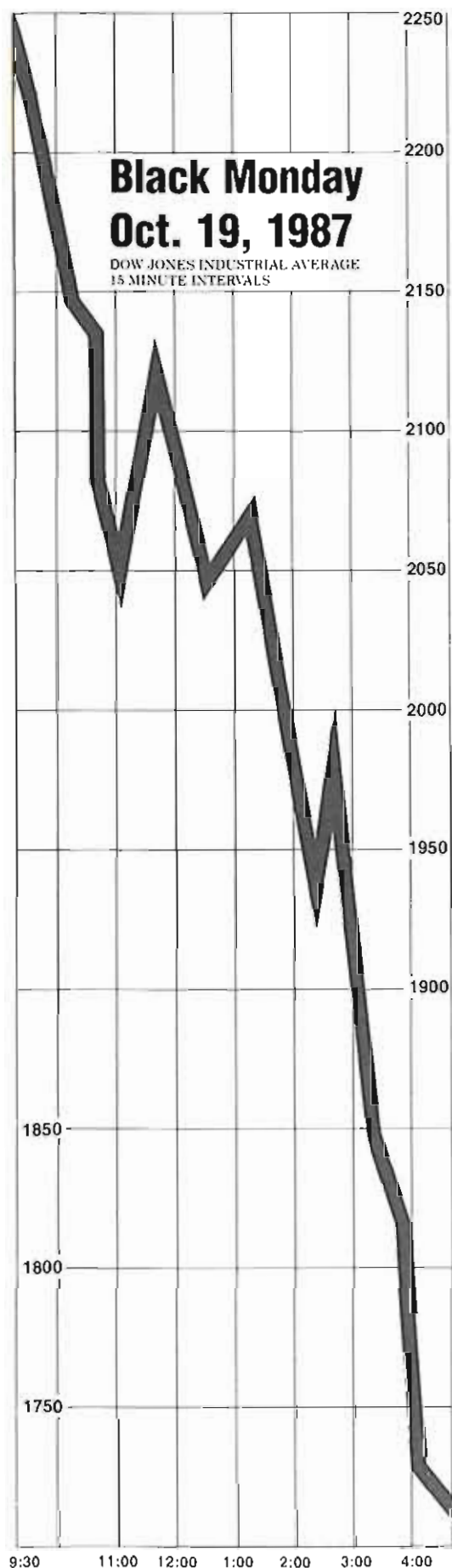
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Calgary's Stampede City Chorus made four appearances, including one at the opening ceremonies, during the 1988 Winter Olympics in that city. Here it sings in the huge Olympic Oval, site of the speed-skating competition.



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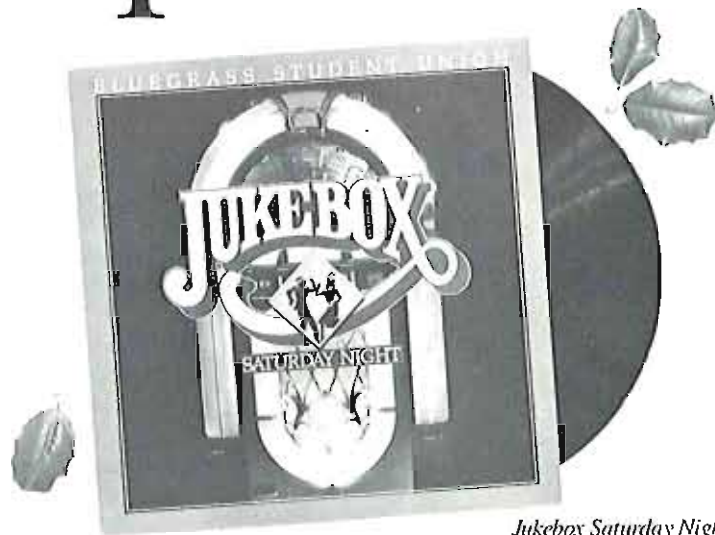
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