

Heritage of Harmony

Edited by Val Hicks



Society for the Preservation and
Encouragement of
Barber Shop Quartet Singing
in America

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Harmony Hall, Kenosha, Wisconsin

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Twelve historians contributed to this book. Some rewriting and editing occurred to minimize differences in style, language, format, content and tense. It is hoped that the stylistic variety still found in the various chapters will add interest to your reading.

Introduction: Heritage of Harmony

America does, indeed, have a Heritage of Harmony. Starting with the Hutchinson Family Singers (ca. 1840) and stretching up to the second generation of Osmond Brothers, it is a legacy of which we can be proud.

This book details the American musical movement called "Barbershop Harmony" and the organization which initially (yes, I'm punning) saved it from extinction, the S.P.E.B.S.Q.S.A.

We hope we're not tooting our organizational pitch pipe, however. We desire to give an historical perspective along with the evolutionary meanderings of the style through the years. For Barbershop has not remained static. Art forms change with each generation.

The best way to sample these changes is to listen to various recordings through the decades. The written word can't do it. You've got to hear the evolving sounds and interpretations to complete the puzzle. (Please note the Recommended Listening section under Historical Material and References.)

This 50th-anniversary book of the founding of the S.P.E.B.S.Q.S.A. is dedicated to those early quartet men who loved four-part singing and left us their Heritage of Harmony.



Dr. Val Hicks

Preface: Only in America

"Only in America." You've heard the expression many times. "Only in America could it happen." Is that true about Barbershop harmony? Possibly. Certainly it has been established as a native American art form. Why then, only in America?

There are many theories. I'm no musicologist, but let me add mine. Not that I'm adding anything particularly new.

Geography. That's why I think Barbershop harmony started in America, or should I say, the United States. (There's lots of Barbershop harmony in Canada, but I tend to think this was yet another United States import as far as Canadians are concerned. This is not to say that quartetting wasn't around in Canada's early days, but you don't find the musical benchmarks that you do in the United States.)

Back to my theory. Geography. Our pioneers, especially in the sparsely populated heartland of the country, were isolated. No TV. No radio. No telephones. Not in those days. There was little long-line transportation except by river and maybe an occasional

stagecoach. They had to create their own entertainment.

Remember the Broadway and film hit The Music Man? Maybe quartetting began like that. One man started to hum or sing the melody of a song learned from sheet music or from a travelling minstrel show and three others joined in singing by ear and improvising the harmony as they went along.

But that was yesterday. What of today? Why does it maintain its hold on so many people? Why a Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America? Why do forty thousand men in the United States and Canada meet each week to sing this particular type of harmony? Not only that, but these harmonic seeds are being exported to the British Isles, Europe, Scandinavia, Australia and New Zealand, where they are finding fertile ground.

Again, I have my theories. First and foremost, I think it answers a basic human need, the need to create. Between radio, TV, videotapes and what not, we have become a nation of

observers rather than participants. Singing in a quartet or chorus gives us a chance to participate, to perform before a live audience, to put something of ourselves into the presentation and interpretation of a song.

Second, you don't have to be a trained singer to participate. Or a soloist. Indeed, one of the joys of quartetting is that the sum (the unit sound of the four voices) is so much greater than the four individual voices. Meredith Willson, who created *The Music Man*, put it this way: "Barbershop quartet singing is four guys tasting the holy essence of four individual mechanisms coming into complete agreement."

Third, in this era of specialists, there's room for the amateur. The ear singer sings in the same quartet with the sight reader. The man who doesn't read a note of music can learn even complicated arrangements either by rote or, more likely, by listening to his part on a tape recording.

Fourth, and I sometimes think we tend to overlook the importance of this, you carry your own instrument. The

barbershopper can perform anywhere with a minimum of expense on his part. He doesn't have to purchase anything but a pitch pipe.

One of the most widely read and influential books of the past decade is John Naisbitt's *Megatrends*. He coined the term "high tech/high touch." Naisbitt is saying that in this era of high technology it's vital to meet our spiritual needs as well. The barbershopper finds this fulfillment in his music, his singing companions, and in service through song.

Philosophy and theory aside, the fact is that Barbershop harmony is alive and well in 1988. For that we can thank the men who had the vision to push for the perpetuation of this art form through the formation of S.P.E.B.S.Q.S.A. Thank you, O. C. Cash. Thank you, Rupert I. Hall. Would that you were here to join in singing "Happy Birthday" to your baby on its 50th.

Hugh Ingraham, CAE
Executive Director,
S.P.E.B.S.Q.S.A.



One

The Golden Age of Quartets (1890-1920)

The male quartet is still the surest source of entertainment on the vaudeville stage or in the theatres and motion picture houses of America. But it is inevitably the amateur who gets the most fun out of close harmony.

Sigmund Spaeth

Barbershop singing was one of the ways young, 19th-century America asserted its independence. After relying upon European music for decades, we broke away from the rigid continental traditions and created improvisatory styles such as ragtime, jazz and Barbershop harmony. The Jeffersonian ideals of freedom stimulated our burgeoning nation. New inventions spawned industrial growth. Two features of this exploding industrialism that accelerated music as a popular pastime were the availability of inexpensive sheet music and the affordability of the parlor piano which became a household item in America.

America became a singing nation. In those days before TV and radio, families gathered in the parlor for impromptu sing-alongs and harmony sessions, for the songs of the 1890s were easy to harmonize by ear. In the last years of the 19th century Tin Pan Alley tunesmiths began writing songs different in structure from those tunes of previous decades. The so-called "do to do" songs which have a simple folk sound gave

way to "sol to sol" construction such as "After the Ball" and "My Wild Irish Rose." Songs whose melodies range from "mi to mi" or "sol to sol" are easier to sing harmony to. They gave the tenor a flowing, natural vocal line, and allowed the bass more tonal space in which to operate. Thus, as America approached the new, exciting 20th century, her songs became more conducive to extemporaneous harmonizing, which is now called "woodshedding."

The "Talking Machine"

Spurred along by parlor pianos and new songs, a third influence entered the scene: Thomas Alva Edison's "Talking Machine." First conceived as a business or office invention, Edison soon saw the potential of his recording device as a player of music. His cylinders and discs, along with those of Victor, Columbia and others soon brought new sounds and voices into American parlors. Enrico Caruso, Billy Murray and Ada Jones were some of the most popular

Singing
HIS FIRST LESSON.



The "talking machine" brought the sound of quartets into the family home. (Courtesy of the State Historical Society of Wisconsin.)

early recording artists. Among the well-known recording artists were singing groups—male quartets, to be specific. The Manhasset Quartet, the Diamond Comedy Four, the American Quartet, the Peerless Quartet and the Haydn Quartet were counted in that first generation of great recording quartets.

American men, inspired by the four-part harmony of these and other quartets, soon formed groups of their own. By World War I thousands of local foursomes were singing for their own amusement and amazement. There were lodge, fraternity, grange, company, corporation, college, church, neighborhood and family foursomes. The hunger for harmony was insatiable. Close-harmony songs such as "Sweet Adeline," "Let Me Call You Sweetheart"

and "I Want a Girl" sold millions of copies. Gaslight lamp-posts, parlors, front porches, kitchens and barbershops were places where this newfangled four-part harmony was heard.

Olde England

No one knows for sure when, where or how Barbershop singing started. In 1583 Phillip Stubbs wrote of barbering: "You shall have fragrant waters for your face...your muzick again and pleasant harmony." Thomas Morley (1557-1602) claimed: "You keep not time...you sing you know not what. It would seem that you came lately from a barber's shop." Samuel Pepys (1633-1702) penned: "After supper my Lord called for the lieutenant's cittern and with two candlesticks with money in them for symbolles (cymbals) we made barber's music." Cervantes in his *Don Quixote* (1604) stated "Master Nicholas, the barber...most of all that family are players on the guitar and song makers." One of the characters in Ben Jonson's *Silent Woman* (1609) exclaims: "That cursed barber! I have married his cittern." According to William Andrews in his book, *At the Sign of the Barber's Pole*, "His shop was the gathering place for the idle gallants...the cittern, or guitar, lay on the counter and this was played by a customer to pass the time away until his turn came to have his...beard starched, his mustachios curled."

The Town Barbershop

In 19th-century America the idle gallants were replaced by small-town working men who, lacking a men's club or recreation center, used the local barbershop as a gathering place. They were welcome as long as they could hit the spittoon with accuracy and tolerate impromptu music. In those days, drinking at the saloon was a pastime for the less-cultured men; the more respectable and genteel citizens relaxed at the tonsorial salon rather than the saloon. Regular customers kept their own gilt-lettered shaving mugs sitting on a nearby shelf. Someone would start a tune, maybe even the barber himself, and two or three customers might join in, not singing the melody, but vocalizing tones that

harmonized with the melody.

This type of self-entertainment came easy in 19th-century America. The long distances between towns and semi-isolation in the various states naturally incubated parlor music and impromptu songfests.

At the beginning of the 20th century, this style was not called Barbershop singing, but was known as "curbstone harmony," "lamp-post harmony," or simply "close harmony." In 1911, there came along a song which declared "Mister Jefferson Lord, play that Barbershop chord." The term "Barbershop" caught on and has been widely used ever since.

This, then, is the classical theory propounded by old songs experts Sigmund Spaeth and Deac Martin on the origins of this vocal style. It makes good media copy and stimulates the Hollywood stereotype of hats, mustaches and bright blazer jackets. However, the roots of Barbershop singing are neither glamorous nor simplistic. There are at least four other areas of historical influence in addition to this classical theory of barber's music: the minstrel show, black singers, the "sol to sol" song, and the early recording quartets.

The Minstrel Show

As minstrel shows grew in popularity in the 1840s and 1850s, there developed a tradition of four men stepping forward from the seated minstrel troupe to be introduced grandiloquently by the interlocutor and present a popular ballad of the day. These first minstrel foursomes were casually organized without the usual trappings associated with professional foursomes. They had no special costumes, names, nor manager. They were just four guys who could blend their voices together.

E. B. Marks, in his book *They All Sang*, recalls "...the minstrel quartet was a pleasant tradition in which each member felt mutual responsibilities and no envy." About the same time, quartetting received a stimulus from the public tours of the Tyrolese minstrel foursome known as the Rainer Family (ca. 1839). The members, Margetta, Ellena, Lewis and Semir, appearing in native costume, had bolstered the aspirations of an American family group known as the Hutchinson Family (ca. 1842). Sisters Abby and Rhoda Hutchinson and their three brothers went on to achieve considerable fame. Along with the Rainer Family, the

The Hutchinson Family Singers were among the first popular performing groups in the United States to feature four-part harmony. Their tours in the 1840s to 1860s sparked an interest in vocal harmony that led to later development of barbershop quartets. (Courtesy of Lynn, Massachusetts Historical Society.)



Hutchinson Family and the Continental Singers, there followed, in later decades, Chautauqua tent quartets who also helped stimulate quartet interest around the nation.

Black Singers

The slaves on Southern plantations sang to make their life more bearable, to worship God and to give vent to their feelings and moods. Their vocal harmonies were "ear" harmonies for they did not use the printed musical page. After emancipation, blacks maintained this singing tradition, so that, as James Weldon Johnson tells us in a 1929 article in *Mentor*: "Indeed, it may be said that all male Negro youth in the United States is divided into quartets. . . Pick up four colored boys or young men anywhere and the chances are ninety-nine out of a hundred that you have a quartet." E. B. Marks relates in *They All Sang* that black quartet men would come to his Tin Pan Alley office to plug songs and seek work. They could harmonize skillfully, singing any voice part that was needed. Thus, according to these two men who are reliable sources, indeed, blacks were active and talented quartet singers.

The "Sol to Sol" Song

Many of the popular songs from 1830 to 1895 were of "do to do" melodic construction; that is, they tended to begin and end on the low key note (tonic or "do") of the scale. This kind of song crowds the bass singer off his rightful voice register, forcing him to sing too far down in the tonal cellar. Toward the end of the 19th century "sol to sol" songs arrived, opening up room for the bass and top tenor to function. You see, the "do to do" songs were usually sung in glee club style with the melody carried by the first tenor, but the newfound popularity of the "sol to sol" song allowed the second tenor or a high baritone to present the melody, with the top tenor floating above, the bass rendering his foundation tones of roots and fifths, and the baritone ranging above and below the melody while filling in the harmonies with his essential fourth tone. "Sweet Rosie O'Grady" (1896) and "My Wild Irish Rose" (1899) were

typical close-harmony songs of the day.

An Age of Innocence

The development of the "sol to sol" song, with its circle-of-fifths chromaticism was the most important influence in the evolution of this vocal style. From 1900 to 1930 was the golden age of Barbershop harmony song, and hundreds of these close-harmony tunes were sung by quartets and by families gathered round the parlor piano. The songs told of mother, home, Dixie, automobiles, girls, courtship, and of first hellos and last goodbyes. This was America's age of innocence. The songs aimed at the heart with simple, homespun messages.

America wore its affection close to the surface, and surface it did. In songs about babies, childhood, aging, death, songs of seasons, cities, rivers, the Tin Pan Alley greats such as Harry von Tilzer, George M. Cohan, Gus Edwards, Ernest Ball, Al Piantadosi, and Irving Berlin "cranked them out" by the thousands and people bought them and sang them by the millions.

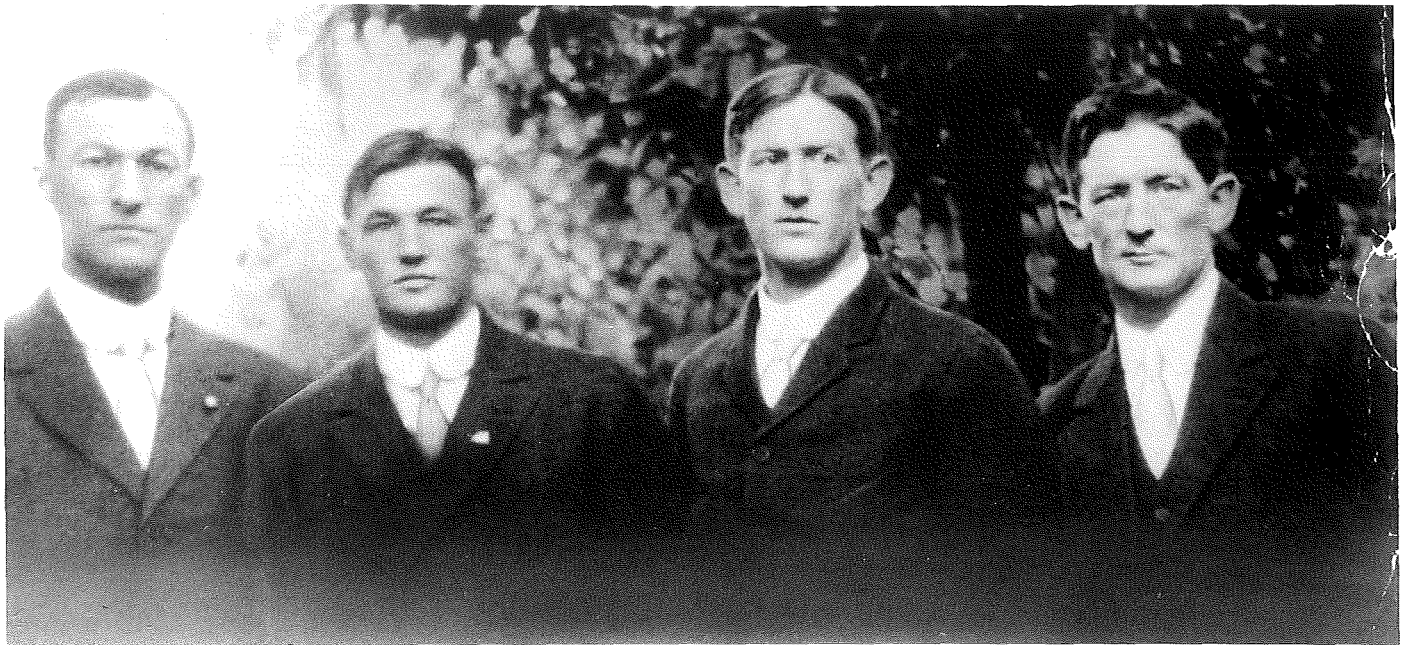
The Early Recording Quartets

Thomas Edison created the recording industry in the late 1880s and early 1890s. In September 1891 the Manhasset Quartet recorded more than a dozen songs, thus becoming the first vocal group to record.

Soon the Haydn Quartet, the Diamond Comedy Four, the American Quartet and the Peerless Quartet were being heard on the newfangled cylinders and wind-up Victrolas. These quartet men were some of the best and most versatile vocalists of the day, and harmony-hungry American men, using these quartets as models, formed foursomes on their own.

Before the Microphone Was Invented

These early quartet men were sturdy, intrepid singers, belting forth their harmonies into horns. Second tenor soloist, J. S. "Harry" MacDonough, one of the pioneer recording artists, describes the process. "At my first session, I made twelve selections, for which I received nine dollars. The regular rate at that



time was one dollar per song, but being a beginner, I was supposed to be satisfied with anything they chose to pay me and, as a matter-of-fact, I was. That nine dollars seemed pretty big for the afternoon, and I had no complaint. However, shortly after that they paid me the regular rate of one dollar per 'round,' as it was described in those days.

"Each morning or afternoon session consisted of thirty 'rounds' of five or six songs, selected from the repertoire on the list in proportion to their selling qualities. Sometimes it would be 'The Holy City' ten times; 'Mid the Green Fields of Virginia' five times, with the other 15 divided up among the songs of which they needed additional masters.

"At that time they made five masters at each performance of a song and from each master they could make from 25 to 75 duplicates before the master wore out. 'The Holy City' was the outstanding seller and had to be done over more than any other selection. It paid my rent for many years."

The three decades from 1900 to 1930 were America's quartet age. There were hundreds of professional foursomes such as lyceum singers, Chautauqua groups, vaudeville and recording quartets. There were thousands of amateur quartets ranging from the slick-polished company foursomes already mentioned (which usually got paid a fee to sing in public) to the clumsy but sincere efforts of family, school and neighborhood quartets.

The Professionals

Victor, Edison and Columbia, along with lesser labels, had quartets under contract. A survey of the 1913 *Victor Record Catalogue* (the black, purple and blue labels) reveals the following distribution:

Category	Number of Artists
Sopranos	30
Boy sopranos	2
Contraltos	12
Tenors	57
Baritones	28
Basses	11
Comedians	37
Comediennes	14
Whistlers	5
Yodelers	7
Male Quartets	11
Female Quartets	1
Other singing groups	17
Total	232

In 1896, when "Annie Rooney," "After The Ball," "Maggie Murphy's Home" and "Two Little Girls in Blue" were among the nation's favorite songs, the Clapp Brothers were singing them in four-part harmony. The quartet broke up in 1898 during the Spanish-American War. The brothers were, l. to r., Ralph, lead; Randall, bass; Albert, tenor, and Arch, bari. In later years, all four men became members of S.P.E.B.S.Q.S.A. in the Los Angeles area.

The Vaudeville Foursomes

The concert quartets such as the Stellar Quartet had the best voices, the recording foursomes were the most versatile, but the vaudeville groups, such as the Avon Comedy Four, provided the entertainment. Here is a sample of quartet names from that era.

	Circa
The Knickerbocker Four	1905
That Quartet (There was also a female quartet by that name)	1907
Monarch Comedy Four	1910
The Four Baldwins	1913
The Hippodrome Four	1914
The Jolly Rovers Quartette	1915
The Howard Comedy Four	1919
The Avon Comedy Four	1921
The Runaway Four	1923
The Pacific Comedy Four	1926
The Quixy Four	1927
The Dictators of Harmony	1929
The Maple City Four (a radio quartet)	1930

The vaudeville comedy quartets usually dressed the top tenor in some ridiculous garb such as red socks with pegged-top trousers—cuffs four inches above his shoes—and non-fitting, bright, garish other adornments. Or, perhaps he was in a yellow dress, red cupid-bow lips, and a curly, blond wig. Somehow it was traditional for the baritone to be a Dutch or German comic, slow-witted, with a heavy accent. The bass was often portrayed as a broken-down legit singer or actor-singer. The lead was the normal guy—the straight-man. A typical vaudeville quartet entrance was: Baritone (Running on stage, yelling) "Keep him away from me or I'll kill him!" Lead (Entering, shouting) "Water, water! Give me water." Bass (Casually throws a bucket of water in the lead's face.)

Another opening consisted of a simulated rehearsal with the tenor dressed as a newsboy, the baritone as a bootblack, the bass as a messenger boy, and the lead in a "straight" outfit, more stylish and classy.

Then the lead says: "Hey, fellas. Come here. I got us a job tonight. That banker I told you about is giving a party and he'll pay us to sing. How about it? Let's rehearse right now."

Then they would begin a street song like "Roll Dem Bones" or perhaps a Southern medley.

Probably the most unusual of all quartets was the Chung Hwa Chinese Four, or how about the Thousand Pounds of Harmony, sometimes known as the Big Four? Many of the quartets dressed as concert artists, except for the

comedy groups. Frequently absent were the handle-bar mustaches, the derbies or straw hats, and the bright blazer jackets. Tuxedos were the vogue because the singers viewed themselves not as mere entertainers—they were artists. They used very little choreographed movement, at least in the early years, but in the 1920s and 1930s the quartets used dance steps such as clog waltzes or even sprinkled sand on the stage for soft-shoe routines.

Quartets Disappear

Quartetting, as a pastime or profession, waned in the late 1920s as songs changed and the pace of life quickened. Jazz was catching on, and the radio was pulling people away from the parlor piano. The automobile got Americans out of the cities and into the countryside. The electric microphone (ca. 1925) created crooners such as Gene Austin, Rudy Vallee and Bing Crosby. The minor-seventh-chord songs of the 1930s were difficult to woodshed and lacked the homespun sentimentality of earlier songs. As a nation we were moving away from musical participation. By 1938 there were few lingering professional foursomes and only several hundred amateur quartets left.

New Sounds

Since the Beatles made their Ed Sullivan Show debut a quarter of a century ago, young Americans have been enthralled with rock bands. The Beatles spawned a generation of guitar and drum players. What junior high school or high school does not have its share of rock bands? It has been the "in" thing, just as 40, 50 or 60 years ago the vocal quartet was in vogue.

The quartet age continued into the 1950s with other styles. The Four Freshmen, the Hi-Los, the Four Lads, the Four Aces and the Chordettes (female quartet) were among the most popular and, of course, the Mills Brothers continued their stage and recording work. By the way, the father of the Mills Brothers sang in a barbers' quartet in Ohio in the 1920s. The folk singing movement (ca. 1960) created many trios and rock music brought mass amplification. This doomed America's

quartet age except for the S.P.E.B.S.Q.S.A., Sweet Adelines and Harmony Incorporated quartets plus the occasional gospel foursome singing *a cappella*.

Today, as back then, most quartets

are not slick professionals—just four folks seeking solace from 20th-century pressures in the age-old tradition of raising their voices in song, and long may it be so.



In the years following the barbershop quartet era, other styles of singing evolved. In the 1950s the Hi-Los were a popular quartet who sang “modern” harmonies. In this photo, taken in 1959, the quartet consisted of Gene Puerling, Clark Burroughs, Bob Morse and Dan Shelton.



Two

Jazzin' It Up (1920s-1930s)

But the mood of America was changing, the Tin Pan Alley style had lost its freshness and cutting edge.
Charles Hamm

In the second decade of the 20th century, Tin Pan Alley was still publishing sentimental ballads about home, mother, sheltered virtue and respectability. With the proliferation of music halls such as Rector's, Murray's, Shanley's, and Koster & Bial's, singing waiters would often get together for a little close harmony. They not only entertained the paying customers, but they helped plug the publisher's songs into hits of the day. Nationwide, dozens of professional quartets were still popularizing these songs on stage and on recordings. Ring Lardner, famous sportswriter-author of the period, tells of a fictional quartet with the Detroit Tigers that affected the performance of the team. It seems that the quartet's star tenor had to be traded. In desperation, the lead scouted the farm teams for a replacement. He came up with a good tenor, inadvertently giving the team the best-hitting outfielder it ever had. It is of interest to note that the quartet's designation for a swipe (a series of harmonies to fill out the end of a phrase) was a "wallop."

Kansas City, Vaudeville Hub

There were many singing societies in cities around the country where four men could lend their voices in harmony to the songs of the day. Chautauquas often featured quartets as a part of the entertainment. Vaudeville, which did not die until the late '20s, afforded another opportunity. From the five to eight acts usually comprising the bill, there were often four "song and dance" men who discovered that their voices blended. The general meeting place was the lobby of the Muehlebach Hotel in Kansas City, because it was more or less central to the Keith-Albee, Loew's, Erlanger and Pantages vaudeville circuits. The men would woodshed together until a satisfactory "filler" could be added to the bill.

Changing Ways

The Roaring '20s arrived with flappers who bobbed their hair, wore short skirts and "scanties," and smoked in public. The men were called sheiks,



lounge lizards or cake-eaters, and they used expressions like "cat's meow," "so's your old man," "for crying out loud," and "twenty-three skidoo!" It was the age of bathing beauty contests, the Florida land boom, marathon dancing and prosperity. Henry Ford had mass-produced the "Tin Lizzie," an automobile most people could afford to buy. Together with interurban trains, travel away from the old home town was greatly facilitated.

Most of all, the '20s marked the beginning of the Jazz Age, as it was called. The syncopated ragtime of Scott Joplin, "Jelly Roll" Morton and James Scott had been introduced much earlier, but it was not considered respectable until the success of Irving Berlin's "Alexander's Ragtime Band," which was not ragtime at all but served to popularize the expression.

In addition, the original and exciting

new music spawned in New Orleans was coming up the river to Chicago and the east. It became known as Dixieland jazz and incorporated the syncopations of ragtime with the harmonic color of the blues, a style of music emanating mostly from Kansas City. This was new music, and it was indigenous to this country.

American Music

Tin Pan Alley, which hitherto had been influenced to a large extent by operettas and other music of European origin, began to produce revues and musical comedies with American characters and settings. Berlin wrote for the Music Box Revues; Gershwin for George White's Vanities; and Kern, Youmans, Rodgers & Hart, and Cole Porter for many of the Ziegfeld Follies. Most of the songs were written to fit

The lobby of the Muehlebach Hotel in Kansas City, because of its central location in the United States, became a popular meeting place for entertainers traveling around the country on vaudeville circuits. While at the hotel, quartet men worked out new arrangements to add to their repertoires.



Entertainer Eddie Cantor held a framed certificate identifying him as a member of the Tulsa, Oklahoma Chapter as he sang "Hail, Hail, the Gang's All Here," with the Okie Four. Quartet members were, from left, J. "Millionaire" Frank Rice, lead; Fred Graves, bass; Owen C. Cash; and Bill Dowling, tenor. Standing behind Cantor was Happy Fenton.

specific situations in the musicals, and as a result, did not reach the popularity of the songs produced by Tin Pan Alley.

At first the musicals consisted of vaudeville acts, strung loosely together around a banal love story. They capitalized to a large degree on the display of the female form in various degrees of undress, and on the talents of performers like Nora Bayes, George Jessel, Will Rogers, Eddie Cantor, Fannie Brice, Burns & Allen, Jimmy Durante and Al Jolson, who had already made names for themselves in vaudeville. Later on, however, the musicals developed and matured, with books on serious subjects, reflecting the current American scene.

Songs and Stars

Songs traveled the vaudeville circuits from coast to coast, sometimes taking as much as a year or more to complete the circuit. Publishers could tell

what act was playing in what city by the sheet music sales of a certain song. Inasmuch as a song's popularity was judged by the sale of sheet music, vaudeville performers were offered inducements of cash, jewelry, race horses, or, in the case of Al Jolson, a percentage of the royalties by adding his name to the sheet music. Most often it was the performer who made songs into hits, but sometimes the song made the performer a star. The top vaudeville house was The Palace, at 47th and Broadway in New York City. Every vaudeville act aspired to "play the Palace," as the epitome of a career. A well-known quartet featured in vaudeville was the Avon Comedy Four who could hold their own on any bill.

Talking Machines

From 1890 to 1920, most every home could afford an upright piano, and people played and sang around the

piano; but by the end of the second decade, phonograph records had taken over. There was a handcranked Victrola in the parlor, with room for the heavy shellac records beneath. The quality of reproduction was vastly improved over the first cylinders, and songs became hits in this medium with performers like Jolson, Cantor, Paul Whiteman, Frank Crumit & Julia Sanderson, Gene Austin, Gallagher & Sheen, the Happiness Boys—Ernie Hare and Billy Jones, and many popular quartets.

Radio

And then came radio! Every home in the early twenties had a crystal set, and many late nights were spent trying to add to the number of stations heard. Neighborhoods had contests to see who received stations farthest away. In 1926, the first network, NBC, was in operation and heard from coast to coast! Performers climbed on the bandwagon, and by the end of the '20s, record sales had plummeted. They enjoyed an upsurge in the '30s however, when records were featured on the radio. The Mills Brothers, who got started in vaudeville, began to record, and gained so much popularity that their records sold in the millions. John, the father who sang bass until he died, was a barber by trade.

Other singing groups of the decade who became famous via records and radio were the Rhythm Boys (Bing Crosby's original group), the Revelers, the Boswell Sisters, the Ink Spots and the Andrews Sisters, who reached the height of popularity in the 1940s.

Dancing

With the advent of jazz, dancing really became the craze in the '20s. It had been started earlier, during World War I, with the fox trot and tango danced by the Castles. Tea dances in the afternoon were popular at the best hotels. Jazz was stimulating and exciting, and spawned the Charleston, the Shimmy and the Black Bottom. The dancers expressed themselves apart from each other on the dance floor, much like the disco dancers of today.

Jazz

Paul Whiteman was crowned the "King of Jazz." Although many of the individual sidemen in the orchestra went on to become great jazz figures, the orchestra itself was not a jazz orchestra. The vocal trio with them, The Rhythm Boys, did perform what might be called jazz singing. The trio was made up of Al Rinker, Harry Barris and Bing Crosby, and their most popular records were "From Monday On," and "Mississippi Mud."

The real jazz bands were smaller combos, usually consisting of four rhythm instruments and a front line of clarinet, trumpet and trombone, the standard Dixieland setup. The most famous were fronted by star performers, for example King Oliver, Louis Armstrong, Bix Beiderbecke, Earl Hines, Red Nichols and Fats Waller. The best-known blues singers of the time were Mamie and Bessie Smith, Ma Rainey, Texas Guinan, and the "Last of the Red-Hot Mamas," Sophie Tucker. They performed mostly in speakeasies, illegal results of the passage of the Volstead Act, the 18th Amendment to the Constitution passed in January 1919, that prohibited the sale and consumption of alcoholic beverages.

Sound Movies

Along with the microphone and crooning came the most far-reaching development in musical entertainment, "talkies," in 1927. Lee DeForest had invented phonofilms (music recorded on film) in 1922, and had improved the invention by 1925 to the point where studios incorporated it on "one-reelers." Hollywood was skeptical at first, since it required extensive and expensive overhauling of theatres, but in 1927 they did start adding scores to the films, taking the place of the piano player who had customarily accompanied the "silents."

In October of that year, Warner Brothers released *The Jazz Singer*, with Al Jolson, and the picture grossed \$3 million. It revolutionized the movie industry much as "After the Ball" had revolutionized the music publishing industry in the 1890s. *The Singing Fool*, released in 1929, grossed \$4 million, with tickets at the hitherto unheard price

of \$3! In the same year, the musical *Broadway Melody* was released, with singing, talking and dancing. Herb Brown and Arthur Freed had written music specifically for the movie, and song writers like Gershwin, Berlin, Donaldson, Kern, Arlen and Sammy Fain were off to Hollywood to do the same for the flood of musicals that inundated the '30s. Even non-musicals had to have a theme song, which very often was the title of the picture.

Musical Spectators

The major effect of all this was that instead of making our own musical entertainment around the piano at home, we became a nation of listeners. We had the radio and records at home, the movie theatre just around the corner, and jazz bands to dance to every Saturday night. There was just not much reason to raise our voices in song.

And then came calamity on October 29th, 1929. The bottom dropped out of the stock market, causing it to close for three days. Prosperity went out the door and unemployment and soup kitchens came in. The movies flourished, however, because they afforded an escape from the grim reality of the times.

And jazz became truly respectable, despite dire predictions from the pulpits around the country. After all, hadn't Paul Whiteman and his orchestra presented a jazz concert in sacred Aeolian Hall?

New Chords

With the proliferation of dance halls, bands became larger. Where once three-part harmonies satisfied the requirements of the standard three-voice sections (two trumpets and a trombone in the brass section, and two altos and a tenor in the reeds), voices were added to the sections, both to fill the dance halls with sound and to satisfy the needs of the dancers, who were demanding more and more exciting rhythms, syncopation and harmony. This meant that the songwriters, who always "write to the times" if they want to stay in business, not only had to write melodies that

implied more sophisticated harmonies than the sentimental ballads of the past, but also melodic rhythms more suited to dancing than singing. Simple old dominant chords gave way to ninths, elevenths, thirteenth, minor sevenths, altered chords, and non-chord melody notes.

Big Bands

The '30s were "hard times." Because so many musicians flocked to New York City looking for work, the American Federation of Musicians was forced to institute a rule requiring that a six-month residence be established in the city before the necessary transfer of union cards could be effected. Low pay and the abundant supply of musicians made bigger and bigger bands economically feasible. Thus the era of big-band swing came into being, using all the elements of jazz developed by the Dixieland bands and adding the sophisticated harmonies made by the increased size.

Small jazz combos still flourished in the night clubs, but the main demand of the dancers was for the big swinging sound. The bands of Duke Ellington, Ben Pollack, Fletcher Henderson, Chick Webb, Jimmy Lunceford and the Casa Loma Band were in the early foreground, to be followed later by the Dorsey Brothers, Count Basie, and the all-time record-setting Benny Goodman. Jitterbugging became the new craze, followed by such variations as truckin' and peckin'. The most famous dance halls in New York were Birdland downtown and the Savoy uptown.

The sedate house bands used mostly in hotel ballrooms still used the crooners, but jazz bands demanded jazz singers: Mildred Bailey, Billie Holiday, Sarah Vaughan, Joe Williams, and the incomparable Ella Fitzgerald.

Swinging jazz is a unique style of music, very difficult to perform, and successfully accomplished by relatively few musicians. The analogy might be made with Barbershop harmony, also a unique style of music, very difficult to perform. The element both have in common is the physical and emotional joy of performance. Good jazz and good Barbershop make people happy!

To summarize, with the demise of vaudeville, music halls and the Chautauqua; the invention of the automobile and the radio; the development of good quality records; the proliferation of talking/singing/dancing movies and the popularity of the big bands, there was little motivation to get into the act by singing together in

harmony. The golden age of quartets was quickly coming to an end. What could be done to save this noble tradition? With war tensions building in Europe and America struggling to get out of the Depression, were American men interested in a vocal art that was apparently falling out of vogue?



Three

The Dream of O.C. Cash (1940s)

Men who had been suppressed for years poured out volume rather than quality. They were comparable to horses who'd been stabled so long that they had to prance and get the tickle out of their feet. . .

Deac Martin

A person of uncommon talents was needed to awaken quartetting in America. Owen C. Cash was that man. A public relations genius, organizer and inspirer of men, it was his dream in 1938 to revive and perpetuate the singing of old familiar songs in the Barbershop style. He, and the early pioneers of S.P.E.B.S.Q.S.A., succeeded so well that 50 years later some 40,000 members of "The Society" meet regularly in the United States and Canada in more than 800 locations. Beyond that, Barbershop singing, in greater or lesser degree, has spread to the British Isles, Scandinavia, Holland, New Zealand and Australia. What began as the Society's theme song, "Keep America Singing," has now become "Keep the Whole World Singing."

The story of the genesis of S.P.E.B.S.Q.S.A. goes like this: In the beginning there were two Tulsa businessmen—Owen Cash and Rupert Hall. In the lobby of the Muehlebach Hotel in Kansas City these two men had a chance meeting—both grounded overnight by bad weather that had

closed the airport. Here is how Co-Founder Hall later described it in a taped oral history interview:

"We were sitting there just passing the time of day. And Owen suggested that he liked Barbershop quartet singing. And I said I knew a bit about it and loved it myself. And he said, 'Let's you and I repose to the bar and hit one' . . . and we harmonized a couple of soft ones very quietly and Owen said, 'It's just too bad that we can't invite a couple of other fellows so that we could have a quartet.'"

And so they did. Legend has it that Cash tipped the bellboy a quarter to round up two other singers in the lobby to make up that first foursome.

The Rupert Hall interview now continues with a question: "Was that your original thought—as you sat there talking and harmonizing—to get a society started, or even a local club in Tulsa. . . ?"

To this, Hall replied: "Cash's original idea was to have a directory of men in Tulsa who like quartet singing. So I suggested that (back in Tulsa) we'd get

together and invite five or ten other men...just for our own fun."

The Society's beginning was as simple as that. Owen Cash's dream was a modest one.

Cash's Youth

Where do dreams come from? Do they relate the past or foretell the future? In biblical times they were regarded as prophetic pronouncements. Surely Owen Cash had no such prophecy in mind—surely not the "explosion" of public interest and acceptance which followed news accounts of those first few Tulsa meetings. Rather it can be assumed that he looked back in fond remembrance to his youth and wished to recapture some of it, for he was the product of small town life in a frontier setting. His sister relates that, "the Cash family arrived in the Cherokee Indian Territory, of what later became Oklahoma, by covered wagon in 1897 when Owen was five years old." Cash often referred back to those early years. Writing in *The Harmonizer* of December 1943, he pointed out that Barbershop quartet singing was "in vogue" when he was a boy. In another issue he speaks of his own quartet in 1910 (he was then age 18) consisting of four players on the local baseball team who would gather 'round the home plate and sing.

In addition to quartet singing, young Cash played in his hometown band, known as the Blue Jacket (Oklahoma) "Silver Comet Band." His wife reported that he also played the violin in younger years—a fact never mentioned in earlier biographical accounts of the founder.

Thus the earlier environment of O. C. Cash was both neighborly and musical. He was at heart a country boy, believing in the simple virtues and pleasures of life so typical of the American of his day. At one point he wrote in *The Harmonizer*, "There is nothing wrong with our form of government that the good old-fashioned Gay '90s idea of thrift, pride, honesty, energy and neighborliness will not cure."

Pre-1938 Influences

The dream of O. C. Cash to bring back Barbershop harmony was

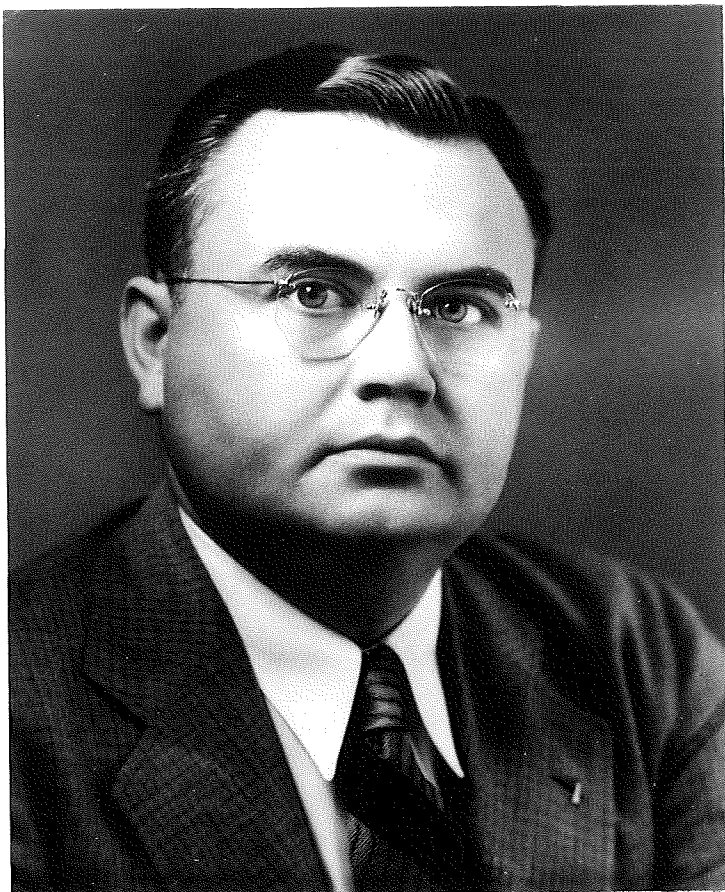


founded in nostalgia for an earlier day. But undoubtedly in 1938 there were other factors, also.

In 1921 Geoffrey O'Hara arranged and had printed by the Boston Music Company "A Little Close Harmony" of which "The Old Songs" is the introduction. In 1925 Sigmund Spaeth had written a well-publicized book (later revised in 1940), *Barbershop Ballads and How to Sing Them*. In the middle '30s there had been magazine articles—for example, both Sigmund Spaeth and Deac Martin (later to be our first international historian) wrote for *Esquire* magazine. Deac Martin also published a book, *A Handbook for Adeline Addicts* with this explanation: "... which delves into barbershopping, that strange phenomenon, and touches up American balladry in spots that have been missed."

In "A Little Close Harmony," for the

Owen C. Cash, an attorney from Tulsa, Oklahoma, founded the Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America, Inc. in 1938. He was not an authority on the subject of four-part harmony, but was a public relations genius who loved singing and good fellowship.



carrying the melody—just as Barbershop arrangements have always done.

In the 1930s Ozzie Westley and Ed Smalle were arranging close harmony style for male radio quartets as reflected in publications by the M. M. Cole Company in Chicago and the Paul-Pioneer Company in New York. And in the 1930s no radio group was better known than the King's Men, all of whom later became members of S.P.E.B.S.Q.S.A. and were honored with a two-page biographical spread in an early edition of *The Harmonizer*.

And so Barbershop harmony, usually known as "close harmony," was being sung in an organized way through written arrangements prior to the birth of the Society. But there was also another side to the story.

The foregoing should take no credit away from those in the early years of the century who were strictly ear-singers, or "woodshedders." There is plenty of evidence in the testimony of Deac Martin, "Molly" Reagan, Joe Stern, Cy Perkins, Glenn Howard and a host of other pioneers that this was the way Barbershop music was made, by many quartets and in many places. But shortly before his death in 1984, George McCaslin of the first quartet champions, The Bartlesville Barflies, wrote as follows: "O. C. Cash knowingly set out to tell the world that we never used arrangements. We enjoyed playing this game with him . . . but it was all a hoax." Well, it was and it wasn't. Consider Deac Martin in his excellent book *Musical Americana*. He writes: "The typical barbershopper couldn't read notes—but most of his clan had their own ideas about the right chord and adding swipes . . ." Glenn Howard, the one Society member who has never missed an annual competition, and a competitor in the first seven of them, agrees with Deac.

Whatever the legend and tradition, the Society itself began to publish its own Barbershop arrangements as early as 1941. And so it is that the Society must accept both ear-singers and note-readers in its historical tradition.

Rupert I. Hall, an investment broker in Tulsa, happened to meet Owen C. Cash in the Muehlebach Hotel in Kansas City. There, they discovered that both of them were quartet enthusiasts. Their conversation eventually led to composition of a letter that was sent to Tulsa friends, inviting them to the first meeting at the Tulsa Club of a proposed Barbershop quartet organization.

first time in the literature, the term "swipe" is used by O'Hara in a footnote to the music: "This arrangement for men's voices is frankly intended to faithfully reproduce and preserve that quaint American invention known as the 'swipe'—Barbershop harmony." O'Hara assumed the singers knew that a "swipe" is a series of chord progressions on a word or syllable to fill in the rhythmic space in lieu of accompaniment. The O'Hara arrangement did have a piano part, but it was clearly marked "for rehearsal only."

Written Arrangements

In the early 1920s, in addition to O'Hara, George Botsford of Remick Music was arranging an *a cappella* series of 22 *Popular Songs for Male Quartet* in octavo size, including the ever-popular "Carolina in the Morning." Other publishers were not far behind—Shapiro-Bernstein, Irving Berlin, and Mills Music. In these arrangements, designed for unaccompanied quartets, the second-tenor part was known as "lead,"

Early Contests

And then in the 1930s Barbershop

quartet competitions were sponsored by the New York City Park Department, by the Oglebay State Park (West Virginia), by the American Legion in Oklahoma, and by the well-known Illinois Barbershop Association of six communities, of which the Society's well-known pioneer member, Glenn Howard, was state president.

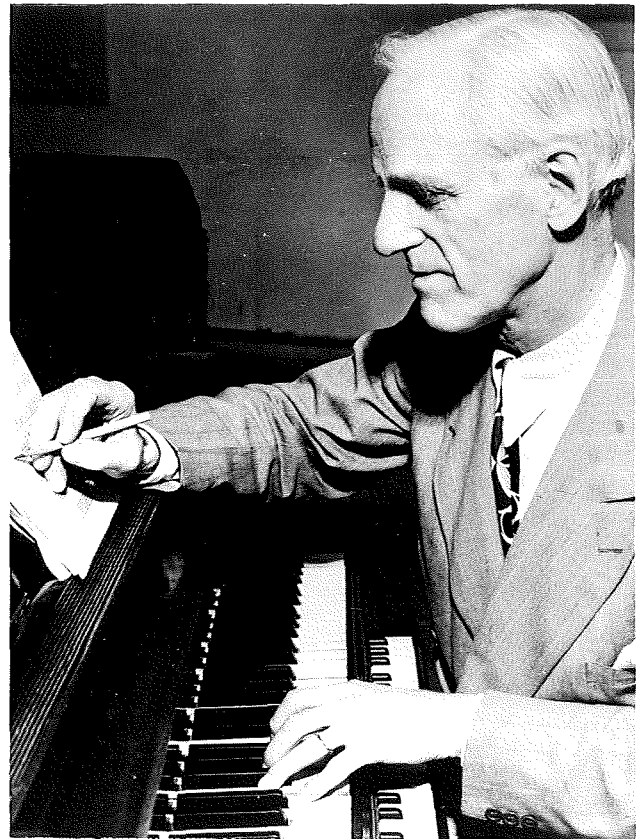
Founder Cash must have known at least some of the foregoing facts. And so the idea for a Tulsa group to carry on the Barbershop tradition was not totally an innovation. Owen's flair for publicity and his love for people created the initial momentum. It was, however, fortunate that some of the earliest Society members were skilled leaders, vigorous administrators and talented musicians. What is so startling—looking back over half a century—is that the dream survived at all. Amazing that a meeting of 26 men in the Roof Garden of the Tulsa Club on April 11, 1938 captured the imagination of so many people in so many places, so rapidly, and so extensively. It was a happy accident. The time was right and the foundations were in place. Fortune smiled and a dream came true.

There is not sufficient time or space, in this 50th-anniversary commemorative volume to go into great detail concerning the Society's early years. On the 10th anniversary in 1948 a splendid book of 140 pages was published under Society auspices, entitled *Keep America Singing*. Written in vivid and entertaining style by Deac Martin, it captures the history of that formative period in great detail.

The remainder of this chapter will attempt to reconstruct only a few highlights and features of the first decade of the youthful organization.

Early Organization, Or Lack of It

From the first meeting on April 11, 1938 until the first contest and convention, June 2-3, 1939, there was no formal national organization, although on July 6, 1938, the Society was incorporated under Oklahoma law. During that time Cash and Hall had membership cards and certificates printed at their own expense. Anyone who wrote to inquire was made a member by return mail. But there was no budget and there were



no officers except for the local Tulsa group who met regularly at the Alvin Hotel.

At the first convention in June 1939 it was decided to elect officers. Rupert Hall was made national president, aided by a secretary-treasurer, a master of ceremonies, and seven vice-presidents. An appointed board of directors was formed and Founder Cash would accept no title other than "Permanent Third Assistant Temporary Vice-Chairman."

Seven states and 17 cities were represented. About 150 men attended, paying the registration fee of \$3, a hundred of them from out of town. But without formal organization the Society had been operating, as Deac Martin wrote, "... in various states of confusion." After the 1939 Tulsa convention this began to change.

The First Quartet Contest

The publicity concerning the Society had aroused interest in widely scattered places. However, holding a contest to select "The World Champion Quartet" was a gamble. But Cash and the Tulsa group boldly invited "all comers" for Friday and Saturday, June 2-3, 1939. A little more than one year had passed

Boston Music Company published Geoffrey O'Hara's "A Little Close Harmony" in 1921. The first four measures of that composition are the "Old Songs" theme of the Barbershop harmony society. Born in Ontario, O'Hara became a quartet singer and arranger for the Lew Dockstader Minstrels, which brought him to the United States. He published more than 500 songs and 12 operettas in his lifetime. He was a charter member and first president of the Society's Manhattan, New York Chapter.

since the beginning.

A letterhead and a brochure were prepared and circulated. The idea was "to hold a convention and contest and tell the world how good we are." There were no judging rules, no certified judges as known today, and no score sheets. So the total of participating quartets is not known. Some organized groups came from out of town but "any four registered delegates could form a competing quartet," according to Cash, without being from the same locality. Some delegates never got to the contest. Huck Sinclair, later to sing baritone with the 1943 champions, Four Harmonizers, came to the convention but had so much fun harmonizing in the hotel lobby that he never went across the street to the high school auditorium where the contest was held.

The 1939 contest was a great success. The Bartlesville Barflies won first place and a prize of \$50. The Capitol City Four of Springfield, Illinois, came in second after a sing-off of an extra number by the top two quartets to assist the judges in determining the winner.

When the contest was over, Deac Martin reported that the outsiders who came to Tulsa all "returned to their

hometowns as revivalists for Barbershop harmony."

The First Midwinter Meeting

The Society's first midwinter meeting was in St. Louis on January 20, 1940. Hall presided and said, "The principal purpose was to meet the boys and do some singing." Another reason was to make plans for a second annual convention and contest as a feature of the World's Fair being held in New York City. Dr. Norman Rathert of St. Louis first came into prominence at this meeting and was to become successor to Rupert Hall as second national president. At this meeting the Society's first formal minutes were recorded and the first chapter chorus sang under Doc Rathert's direction. Quartets came from Oklahoma, Missouri, Michigan and Kansas.

Second Championship Contest

The 1940 New York World's Fair in New York City was an occasion to broaden the scope of the Society, which heretofore had been regarded more as a regional phenomenon centered principally in the Southwest. Much added publicity resulted. Maurice Reagan and Phil Embury, later to become respected Society leaders, were among those attending a Society function for the first time. There were four preliminary contests. The final contest was won by the Flat Foot Four, a uniformed police quartet from Oklahoma City. Sigmund Spaeth was master of ceremonies in the outdoor pavilion where the contests were held. Once more, as in the preceding year, judging was on an informal, unstructured basis. Former Governor Al Smith (known for his rendition of "The Sidewalks of New York" on the political stump) was one of the judges. He was overheard by competitor Glenn Howard whispering to one of his fellow judges, "They all sound good to me. Which one shall I vote for?"

At the Society's business meeting held in a midtown New York hotel each self-appointed attending "delegate" had one vote. The St. Louis contingent of 35 barbershoppers had come to New York on a specially chartered railway car and had enough votes to make

C. T. "Deac" Martin was born in Iowa in 1890 and sang close harmony in a boys' quartet in 1905. In 1932, he wrote and published a *Handbook for Adeline Addicts*, a book that delved into barbershopping. Martin was also the author of numerous magazine articles and a second book, *Deac Martin's Book of Musical Americana*, in 1970. He wrote an early history of S.P.E.B.S.Q.S.A. entitled *Keep America Singing*, published in 1948, and was the Society's first historian.





their candidate, Dr. Norman Rathert, our second national president. St. Louis was also selected as the site for the third annual convention and contest to be held the next year.

The Second Midwinter Board Meeting

National officers and board members convened in St. Louis at the Hotel Coronado on January 18, 1941. Plans were laid for the upcoming June convention. But the principal subject was discussion and adoption of a draft constitution which had been prepared by Carroll Adams of Detroit whose star as a Society luminary was just beginning to rise. A code of ethics was deemed necessary and a committee was appointed to prepare it. An annual per capita tax of 50 cents per member was agreed to, despite strong argument that it never could be collected.

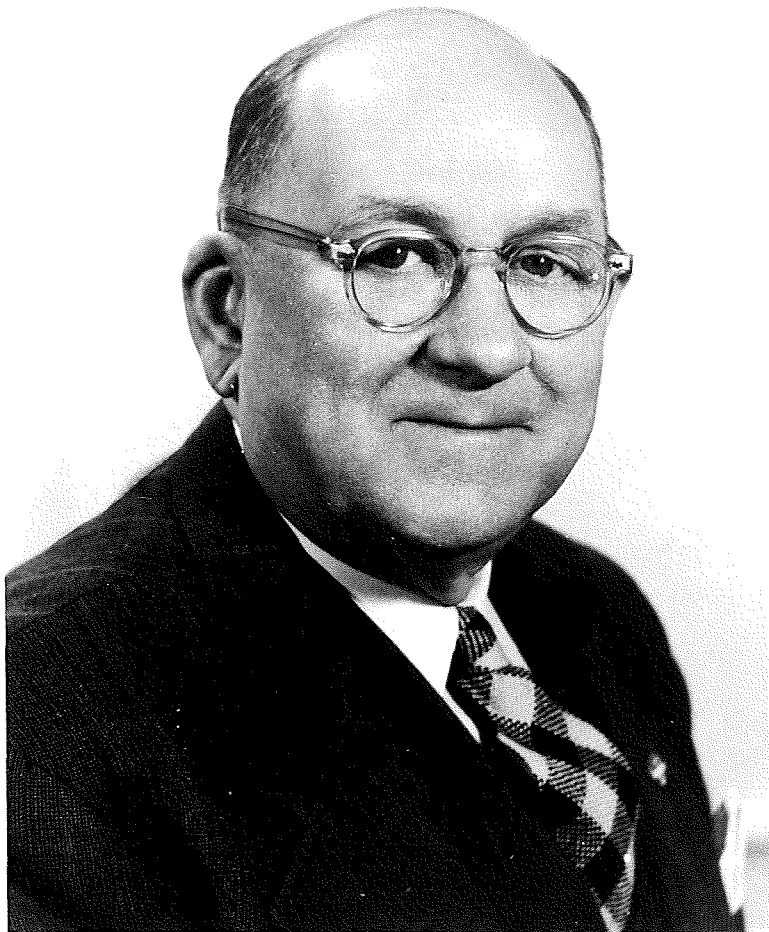
Precise minutes of this meeting are

available and were later published with the new constitution and other Society information by Joe Wodicka, newly elected as national secretary-treasurer. At that time the official list of chapters included 86 cities, representing 29 states. Eighteen other cities had charter applications pending.

Third Convention and Contest—1941

The home city of President Rathert, St. Louis, was the site of the third annual convention, July 3-5, 1941. The registration fee was \$4 for men and \$3 for women, who were for the first time, officially invited to a major Society function heretofore reserved for men. Four quartet elimination contests were held. The final contest took place at the Municipal Opera House and was broadcast by the local CBS radio station. Phil Embury was chairman of the judges who still compiled their scores on an

The Society's second national president, Norman F. Rathert, right foreground, directed the St. Louis Chapter chorus at the Mayfair Hotel in January 1940. This was the first mass barbershopping ever heard by the national board.



Carroll P. Adams of Detroit was elected national president for the 1941-42 term. Adams had been active in forming the Michigan State Association, the Society's first move toward the organization of districts. He later was named the Society's first full-time executive secretary.

overall basis (category scoring was to come later). Whereas at the first two annual contests the process of judging had been highly informal, at St. Louis there was a suggested scoring pattern as follows: Harmony Accuracy and Blending—50 per cent; Song Selection and Originality—25 per cent; Stage Presence—25 per cent.

First place went to the Chord Busters of Tulsa, Oklahoma, wearing colorful western attire—a popular choice of both the judges and the audience. Carroll Adams of Detroit was elected the new national president. He was an experienced organization man and his coming into office would mark a turning point in the growth and development of the Society.

The Important Years—1941-42, 1942-43, 1943-44

As historical events unfold, there is often a period of time which, in retrospect, takes on a special significance. Such were the years 1941-44 during the presidential terms of Carroll

Adams and Hal Staab. The lives of both these men were linked, beginning in their high school days in Northampton, Massachusetts, where they sang in a quartet. Adams first became a member of the Society in late 1939 and soon thereafter he enlisted the membership of his old friend, Hal Staab, who subsequently came on the national board of directors in January 1941 to represent the New England states.

Administration of Carroll Adams

In early years, the official term of office began September 1. When Adams took over on that date in 1941, the Society had, at last, a written constitution. But finances were in shambles and the records, both of members and chapter charters, were woefully incomplete. The Society had only \$105.47 in its treasury, reported Joe Stern of Kansas City, who was elected national secretary-treasurer to serve with President Adams.

Years later, as part of the Society's oral history project, Adams reminisced concerning his aims, paraphrased as follows: First, to get the public and our own membership to take us seriously; then to become business-minded about our new chapters, new members, our finances, and "we had to produce good music."

The dream of O. C. Cash was beginning to take form and shape, whereas before, the idea had been something of a will-o'-the-wisp, a happenstance struggling for reality. Now, under Carroll Adams the Society was coming fully awake. Later, Deac Martin, in his ten-year history, *Keep America Singing*, used these terms to describe this period: "Putting the house in order," and "fun on a business basis."

The Chicago midwinter meeting in January 1942 had an agenda of 37 items. Plans were laid for the June convention in Grand Rapids, Michigan. Much attention was given to an analysis of contest judging prepared by Hal Staab which ended with this pregnant advice: "The basis of grading is not so important as the selection of competent judges." The national per capita annual dues were raised to \$2, despite strong opposition.

Later, at the June convention in Grand Rapids the Elastic Four of

Chicago became national champions. Hal Staab was unanimously elected national president, and he accepted on condition that Carroll Adams remain in office as executive secretary—at first to be a part time job at \$50 per month.

Hal Staab as President

Staab and Adams were cast in the same mold. Their wise, energetic and stern application of organizational principles helped the Society survive and emerge permanently strong. Now, for the first time, there were accurate membership statistics. In 1942-43 there were 55 chapters and 1,802 members. In 1943-44 (Staab's second term) the Society claimed 96 chapters and 4,490 members—a viable organization, but not large in size.

Hal Staab was not a man to stand still. He drew upon his business experience, upon his membership in Kiwanis, and upon his instinctive drive for accomplishment. He never competed in an organized quartet or chorus, but he was a man of music with a gift for song composition. Staab was often master of ceremonies, explaining the Barbershop style to audiences in understandable terms.

Staab was the first long-range planner, with a nine-point program for the future of the Society published in *Re-Chordings* (predecessor to *The Harmonizer*) in September 1942. During his second term, the Society became international, with the chartering of the Windsor, Ontario Chapter in March 1944. When he retired in June 1944, Staab became the first occupant of a newly created office, "Immediate Past International President." He was truly a great early leader.

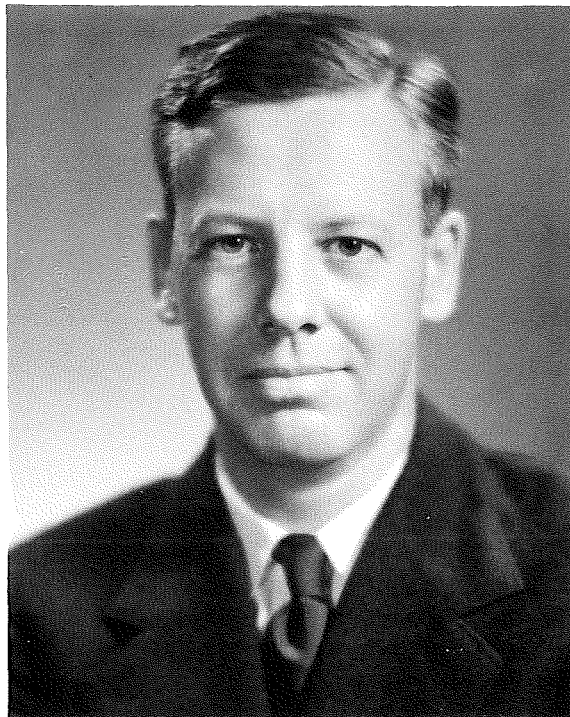
A way of summarizing the Adams-Staab era is a quotation from a 1944 letter to the board of directors from Founder O. C. Cash: "I know it's not necessary to remind the members of the praiseworthy performance of Hal Staab and Carroll Adams. If we hadn't found these two guys, our Society probably would have died long ago." This was the prevailing sentiment as the Society turned over the leadership role to Phil Embury of Warsaw, New York—the fifth president.



Hal Staab, elected president in 1942, believed that members would actually have more fun if the Society were run in a businesslike way. A sales executive, he was described as having the "rare ability of keeping one eye upon details as fine as a petunia seed."

The Second Two-Term President

Phil Embury, 1944-46 international president, combined great musical talent with vigorous and effective administrative leadership. He first met O. C. Cash in 1939 and later attended his first convention at New York City in 1940 and was named to the national board of directors. Embury made the first written Barbershop quartet arrangement, published by the Society in November



Phil Embury of Warsaw, New York, was chairman of judges at the 1941 convention and contest. He was involved in the early growth of the Society and became international president in 1944. Although he had no formal music education, he began arranging Barbershop songs and in 1958 was a member of the organization's first College of Arrangers.

1941. Thereafter he served as chairman of song arrangements, chairman of judges, and as the Society's national vice-president for three successive terms.

Following his election, President Embury outlined the following program: 1) To double the number of chapters, 2) To encourage inter-chapter relations, 3) To spread the story of S.P.E.B.S.Q.S.A. through good publicity, 4) To amend and improve the Society's constitution, 5) To perfect the judging procedure, 6) To develop an achievement award system, 7) To guide chapters in ethical behavior, 8) To strengthen Society financial management, 9) To encourage better chapter programs, and 10) To participate in community service and patriotic events.

The foregoing program was an ambitious one. At the end of two years most projects had been accomplished. But in later years Phil Embury looked back with special pride on one element of his success—the increase in membership strength from 4,490 to 12,056 and in chapter charters from 96 to 239. Today this record stands forth as the greatest percentage increase for a two-year period in the Society's long history.

In 1946 the board placed Frank H. Thorne of Chicago at the helm. A vice president of a chemical company, he provided the Society with executive talent. He had also sung bass in the Elastic Four, 1942 international champions.



Full-Time Executive Secretary

During the Embury years Carroll Adams became full-time executive secretary, operating from a three-room office in Detroit at a salary of \$500 per month. He was aided by a staff of two stenographers and his boast was that every incoming letter was answered within 24 hours of receipt. As a help to chapters the Society published and distributed a comprehensive three-ring loose-leaf "operations manual." Other printed literature gave advice about the organization of new chapters. Loose-leaf song arrangements were released at an average of one each month.

During this period *The Harmonizer* became an even greater asset in binding the Society closer to the individual membership, reaching a high of 54 pages in size. The magazine contained a wide array of quartet, chapter and district information, and historical and craft articles by well-known Society leaders such as O. C. Cash, Sigmund Spaeth, Joe Stern, Frank Thorne, Deac Martin, George O'Brien, and Charles Merrill.

World War II now over, the Society continued to grow and kept using its wartime motto "Keep America Singing." In 1945, while on a postwar trip to his home in Kansas City, President Harry S. Truman visited a local chapter meeting and accepted Society membership. The nation was at peace and happy times contributed to more music of all kinds—the Barbershop style included.

At the close of his two-year term in June 1946 at the Cleveland convention, President Embury gave his valedictory. He asked for closer supervision in establishing and chartering new chapters. President Embury called for more members, but based recruitment policy on quality rather than quantity. He further emphasized that "the ultimate success for our chapters depends largely on local leadership" and on obedience to the Code of Ethics.

Frank H. Thorne— An Extraordinary Leader

There are three types of elite status in the S.P.E.B.S.Q.S.A. There are international quartet champions, international champion chorus directors

and international presidents. Frank Thorne, elected president in June 1946, is one of four men who qualifies in two of these categories. (Lou Laurel, Bill Busby and Fred King are the other three.) He was organizer, arranger, and key man for the Elastic Four, who won gold medals in 1942. And in 1946-47 he distinguished himself in presidential leadership for the Society. Thorne's name is legend in early Society history.

When Thorne joined the Society in late 1940 he was already a highly successful business executive in Chicago who was to put all of his administrative talent to work in a new hobby. Soon thereafter he was nominated to serve on the board of directors and then for two years to serve as a vice president. On the board and executive committee he was a vigorous spokesman—accustomed to having his views prevail. And his instincts and recommendations were usually right on the mark.

Frank Thorne's musical talents were many. A friend from his university days (Illinois, 1914) remembers his skill on the guitar, banjo, mandolin, and violin—with lesser abilities on piano, cornet, trombone, saxophone, and trap drums. Truly he was a one-man band.

These musical abilities, great as they were, must give way to Thorne's impact on the Society's administrative development. Early on, he was chapter president and chorus director. His column for *The Harmonizer*, "Spark Plugs," made many suggestions for chapter improvement during the 1940s. As international president he encouraged and directed a broad range of volunteer activities through a structure of 20 committees. District organizations were encouraged; *The Harmonizer* was placed on a subscription basis with direct mailing to the membership, and the international headquarters staff in Detroit was greatly strengthened. But perhaps his greatest administrative role was to lead in clarifying and making more precise our contest and judging procedure. With his great friend and fellow musician from college days, Maurice "Molly" Reagan, Thorne conducted the first training schools for judges at the Cleveland convention in 1946 and again at Milwaukee in 1947.

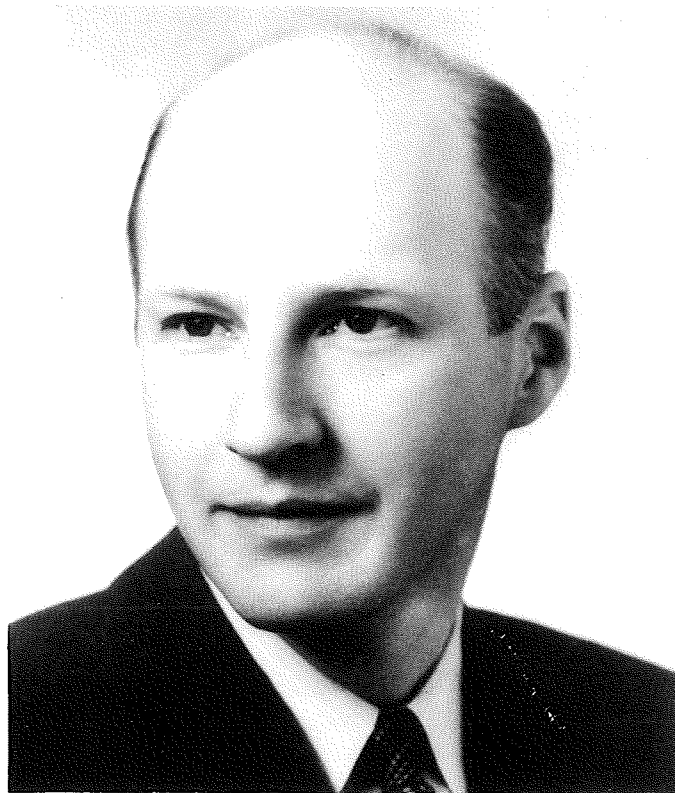
Upon Thorne's election as president, *The Harmonizer* for August 1946 called him "...responsible for laying many foundation stones in the structure of S.P.E.B.S.Q.S.A. He has brilliantly chaired such committees as Laws and Regulations, Ethics, Song Arrangements, and, since its inception, the C & J Committee." This record continued during the Thorne presidency and for many years thereafter until his death in October 1956.

Frank Thorne did not suffer fools gladly, but did have a sense of humor and loved people. As he left the presidency, his final words were, "Let us be determined...to spread good fellowship within, as well as without, our great Society."

Approaching the 10th Anniversary

Charles M. Merrill became the Society's president-elect unanimously at Milwaukee in 1947. He was a man of musical ability—a quartet man, an arranger, a musical researcher through *The Harmonizer* column, "Barbershop Bafflers." Merrill was founder of the Reno, Nevada Chapter, coming onto the board of directors in 1944, then later becoming vice president in the Thorne administration.

Attorney Charles M. Merrill of Reno was elected to head the Society for the 1947-48 term. At age 40, he was one of the younger of the early presidents. In later years, he was appointed federal appeals court judge in San Francisco.





Willis A. Diekema, an international board member, composed the song that became one of the Society's themes, "Keep America Singing." The song was introduced at the international convention in Milwaukee in 1947.

When elected, President Merrill was forty years old—already a prominent Reno lawyer, later to be elected to the Nevada Supreme Court. Still later he received a federal appointment as Judge of the Ninth U.S. Circuit Court of Appeals sitting in San Francisco. In his judicial robes, Charles M. Merrill was probably the most distinguished Society member in public life. He also has another distinction as one of two brothers, both of whom rose to occupy the international president's chair in S.P.E.B.S.Q.S.A. (His brother, Art, was president in 1957.)

As the Merrill term began, the convention attendees in Milwaukee heard for the first time Bill Diekema's stirring song, "Keep America Singing." The Society now had 352 chapters and 18,800 members.

All eyes were now fixed on the 10th-anniversary convention to meet the next year in Oklahoma City. Preparation of a commemorative anniversary history book was under way, edited by Deac Martin. An Old Songs Library had been proposed. Some early attempts at organizing and coaching high school quartets were evident and International Chairman of Judges Reagan promised to present such a group at the next convention.

President Merrill's column in *The Harmonizer* emphasized the importance of choosing chapter officers who were "conscientious, hard-working men," and avoiding selections merely on a popularity basis. "Good old Joe," he said, "is not always good officer material."

More Improvements

In advance of the 1948 contests, judging rules were again given prominence. There were to be two judges for each category, as follows: Harmony Accuracy—total of 600 points; Voice Expression—600 points; Arrangement—600 points; Stage Presence and Enunciation—200 points. A massed chorus sing-out on the steps of the Oklahoma State Capitol was planned—a new first for the convention week. The program also provided for an increased schedule of seminars and training sessions for membership information and improvement, in addition to the contest sessions. These included: judges' conference, song leaders' class, chapter officers' conference, members' information session on judging procedures, and a class for chorus directors. Education and training opportunities were thus added to the general fellowship and quartet listening pleasure of the convention week. These early sessions, however, were quite informal and unstructured as compared with later developments in Barbershop craft. But quartet singing still predominated. After the 1948 convention it was estimated that the audience for the combined semi-final and finals contest had listened to 24,000 separate chords. "No wonder I am tired," said one of the judges.

Winding Up the 1940s— President O. H. "King" Cole

In years prior to his international presidency, no man had more missionary zeal in starting new Barbershop chapters than King Cole. In his oral history interview (July 1969) he explained how he organized eight Wisconsin chapters, including Sheboygan and Manitowoc, of which he was simultaneously the chapter president.

President Cole was a big man—impressive both in size and personality. King Cole was congenial and gregarious—instantly likeable. He came on the international board in 1946 and was soon assigned to the Committee on Extension, where his business talents and sales experience could be made applicable to Society growth and development. Serving one term as vice president in 1947-48, he was the obvious choice for international president in 1948. Then followed his election to a second term at the Buffalo convention in 1949.

These two years were happy ones for the Society. In musical terms the tempo was upbeat. By 1950, when President Cole retired, our membership reached a peak of 26,900 with 661 chapters. It would take more than six years to top this high point, for in the early 1950s the Society was to suffer a severe membership decline.

Among other notable events in the Cole presidency, these may be mentioned: 1) The DECREPITS (past international board members) organized and became active as a subsidiary group meeting annually at convention time; 2) Armed Forces Collaboration was adopted as a Society program with active cooperation and the publication of quartet training materials and song arrangements by the military; 3) Overseas tours to military bases by Society quartets began; 4) Chapter chorus activity came to life in many places; 5) District chorus contests began to appear, although there was to be no international chorus recognition for several more years; 6) Following the Buffalo convention in 1949 the relative scores of contest quartets were made available. Judging was no longer a secret process.

In his writing and in his talks, President Cole argued eloquently his desire for a permanent headquarters home or "shrine" as he called it. Fulfillment of this dream was, however, years away. Another Cole proposal was for a lengthened convention week to give time for more membership information and training sessions.

During the Cole regime annual dues were still at \$3, including *The Harmonizer* subscription. The headquarters staff remained small but



most effective in advancing Society goals. Volunteer services were unsubsidized and at a high level. The Society was in good hands.

The 1950 Midwinter Meeting

King Cole presided at a well-attended, four-day gathering of the international officers and board, and many Society members from the eastern and midwestern states, held in the nation's capital city, Washington, D. C. The midwinter meeting was long thereafter remembered for its musical and administrative accomplishments. The District of Columbia Chapter, 175 members strong, was the host. A first-time feature of the meeting was an internationally conducted quartet clinic—and, by contrast, a "Harmony Gala" produced and staged entirely with local chapter talent. The D. C. Chapter was known as a "guild of quartet singers." At the Society's annual midwinter convention concert there appeared not one, but two separate chapter choral groups, handsomely uniformed in red coats and green coats. There were also 14 chapter quartets in performance on stage at Constitution

O. H. "King" Cole of Sheboygan, Wisconsin was elected to steer the Society through its eleventh year. When he assumed the office, the Society had 23,783 members in 480 chapters.



*The Association of Discarded and Decrepit
Past Members of SPEBSQSA Board of Directors
Without Voice and Without Portfolio. NOT INC.*



The **DECREPITS**, an organization of past international board members of the Society, was organized in 1949.

Hall, and an elite small chorus known as The Precisionists. Society officials had never before seen such an artistic display from a single chapter and they responded with great enthusiasm and approval.

The decade of the 1940s was now rapidly drawing to a close. As the June convention in Omaha approached, President Cole recognized the end of an era and wrote in a closing article of *The Harmonizer*: "There is nothing in the world, absolutely nothing, quite like SPEBSQSA. What a debt we owe to the Society that makes all this pleasure possible... In harmony we have something the world needs. We practice it in our singing. We should practice it in our everyday life. If we do, we can be a great inspiration for good in our respective communities..."

Before concluding this historical review of the Society's beginning and the decade of the 1940s, there are several topics which should be mentioned.

Chapter Meetings in the 1940s

From 1938 on, under the stimulus of the O. C. Cash dream, and before the national (later international) organization took definite form and shape, local groups of men were meeting regularly to sing Barbershop songs under Society auspices. Following the first two contests (1939 and 1940) and the January 1941 midwinter meeting in St. Louis, the Society published its first printed informational and historical booklet. Listed therein were 73 chapter locations in 29 states, plus 18 chapter applications pending.

At that time and for some years following, chapter meetings were quite

informal and varied. But the 1941 booklet did give these suggestions, condensed in part:

"Choose a meeting place where no one would hesitate to attend, such as a school, church hall, community hall, or popular hotel. Select a place where lunch and refreshments can be served and privacy can be had. Avoid connections with saloons and liquor parlors... Hold about two regular meetings monthly... Strive to invite as entertainment features some local singing celebrities, musicians, quartets, or a neighboring chapter... Make it a point to introduce guests and tactfully invite them to become members..."

There were no chorus directors as known today. Rather at every chapter meeting it was customary to have up front an energetic member as master of ceremonies. He would start off leading the group in the theme song, "The Old Songs," followed by gang singing of old, familiar Barbershop favorites. A chapter member would call out, "Let's sing 'Dear Old Girl'" and away they would go. This was ear singing at its best—informal group harmony without the benefit of the printed Society arrangements which came in later years.

After half an hour or more of this activity the MC would call up quartets or local musical celebrities to entertain. Often four men would slip away from the main meeting as an impromptu quartet to rehearse in a back room and later sing for the group. At some point there would be a break for refreshments and informal socializing and joke telling. The business session (if any) was brief.

At each meeting in the early years there was apt to be a lot of spirited horseplay and tail-twisting—all in the



spirit of good fun. Barbershoppers of that generation were gregarious and prone to sing with or without an invitation. Mid-point in a meeting (to quote again the Society's 1941 booklet), "... the boys will be raring to break up into quartets, quintets, octets and other groups for free-for-all, catch-as-catch-can harmonizing, here, there and everywhere."

The Society and World War II

During the early 1940s the nation was at war. The typical early barbershopper was beyond the draft age and there were few young men remaining on the home front to be recruited as members. Under encouragement from S.P.E.B.S.Q.S.A., President Hal Staab and his board of directors, chapters were strongly urged to engage in patriotic activities, such as providing entertainment at nearby military camps, and at war bond rallies. There is some evidence of Barbershop activity in troop units, such as the chartered chapter at Fort Benning, Georgia, as reported in *The Harmonizer* for March 1944. But the real effort to bring Barbershop music to the military services did not come until the late 1940s with the adoption of the Society's Armed Forces Collaboration Program and the sending of Society championship quartets overseas to entertain and demonstrate the Barbershop style of harmony to military units on active duty.

Conclusion

Founder O. C. Cash never imagined in his wildest flights of fancy—or amidst

his early efforts with Co-Founder Rupert Hall to gain favorable publicity for what many thought was only a passing joke—that twelve years later, "the Society with the funny name" would have 26,900 members throughout the United States and Canada.

But it happened. It happened because fortune smiled, publicity blossomed, and the times were right. More than that, it happened because so many men of stature, the early leaders, believed in the O. C. Cash dream and helped to make it an acceptable and eventually respectable style of music. Even so, many of these early years can best be described as "happy accidents with unanticipated good results."

The Scottish writer Thomas Carlyle said, "History is chiefly biography." People make history. And so this chapter has emphasized early personalities and a few selected highlights of what happened in those early years. No attempt has been made to delve deeply into many facets of organizational life—the minutiae of many decisions (and some mistakes) made by officers and boards of directors. Those interested should consult our official minutes of board meetings, the pages of *The Harmonizer*, the transcripts of the oral history project, and *Keep America Singing*.

Rather, the pages of this chapter are an unretouched snapshot of our formative years, minus many background details.

If this chapter needs a dedication, it is to the elder statesmen who made the dream of O. C. Cash come true.

In the late 1940s the Society's Armed Forces Collaboration Program was adopted. The program reached its high point in June, 1953 when U. S. Air Force area conferences in the continental United States and overseas commands sponsored the first World Wide Air Force Barbershop Quartet Contest. Winners were the Rip Chords of Warren Air Force Base in Cheyenne, Wyoming. Members of the Rip Chords were, from left, Bill Lovins, tenor; Marvin Swenson, lead; Don Coughlin, bari, and Robert Walkley, bass.



Four Here Come the Judges

The basis of grading is not so important as the selection of competent judges.
Hal Staab

During the 1950s the Society's musical quality improved and matured and the contest and judging system played a major role in the process.

This musical adjudication system, developed over the years, has been one of the cornerstones of the Society. It has resulted in a striving of quartets and choruses to sing better and has led to the increased proficiency so evident today. While organized Barbershop quartet competitions are only about 50 years old, the competitiveness of the average American goes back much further. Thus, it is not surprising that Barbershop contests would quickly follow the beginning of the Society. However, even before the founding of the S.P.E.B.S.Q.S.A. there were quartet contests in New York City, Illinois, Oklahoma and West Virginia.

Early Contests

The first Society contests were held with few rules. Knowledgeable members chosen as judges scored each quartet on "all points from appearance to harmony effects." At the first annual contest in Tulsa in 1939 the judges made

notes, conferred briefly backstage, had two leading contestants sing an extra song and then announced a winner, the Bartlesville Barflies! (A list of International Championship Quartets and Choruses is included in the reference section.) The second contest, at the New York World's Fair in 1940, was judged in the same manner. Categories and score sheets were unknown.

First Categories

As recounted by Frank Thorne, the judges at the Michigan State Contest in Grand Rapids in March 1941 consisted of himself, Phil Embury, Cy Perkins and "Molly" Reagan. Over dinner preceding that contest, they settled on a pattern of scoring: Musical Arrangement—30 per cent, Harmony Accuracy—30 per cent, Voice Expression—30 per cent, and Stage Presence—10 per cent. Costume was completely ignored, since very few quartets attempted to have any; singing was the primary objective. The one specific rule for that contest was formulated by Carroll Adams: "No quartet may sing longer than six minutes."



The Society's first international quartet champions, the Bartlesville Barflies, were winners of a contest held in Tulsa, Oklahoma in 1939. Quartet members were, l.to r., George McCaslin, tenor; Harry Hall, lead; Bob Durand, bari, and Herman Kaiser, bass.

At the national contest in St. Louis in 1941 the judges scored on the basis of 50 per cent Barbershop Harmony and Blend, 25 per cent Song Selection and Originality, and 25 per cent Stage Presence. The introduction of that system has been attributed to Dr. Norman Rathert, who was president of the Society at that time. Only quartets competed; chorus contests were not to appear until much later. (However, an organized chorus, under the direction of Dr. Rathert, performed at the St. Louis midwinter in 1940.) The weighting of categories used at St. Louis was short-lived. In 1942 at Grand Rapids the quartets were judged on the basis of 25 per cent Harmony Accuracy, 25 per cent Song Arrangement, 30 per cent Voice Expression, 10 per cent Song Selection, and 10 per cent Stage Presence, including costuming.

Certification

The same system was used in 1943 at the contest in Chicago but, as recounted by International Historian Dean Snyder, a new wrinkle was added: a judges' scorecard was printed for the first time. Joe Wodicka was one of the seven judges at the contest and he reported that they sat two seats apart in the balcony of the theatre and each judge marked all categories. The number of qualified judges available for contest work was growing; in 1943 the national

board approved 24 members for such duty. The "certification" of judges was started in 1949.

Scoring Systems— "The Slide Rule"

The weighting system of 1943 was also short-lived and in 1944 at Detroit a new system was developed in which Harmony Accuracy was allotted 300 points per judge, Voice Expression (including blend, attack and release, shading, time, rhythm, and enunciation) was allotted 300 points, Musical Arrangement was allotted 300 points, and Stage Presence was allotted 100 points. Interestingly, this was the same weighting which had been used earlier by Thorne, Embury, Perkins and Reagan in early 1941. In 1944, however, the eight chosen judges were given specific assignments, two to each category. Based on a conversation with Joe Wodicka, one of the eight judges, the procedure was very informal.

As Wodicka recalled, "The first quartet in that contest sang only 1½ minutes and sang well with few mistakes. The Harmony Halls (adjudged the winners) sang for six minutes. . . In those days there were no time limits, so Maurice Reagan, who was a judge and also an engineer, took out his slide rule and all scores were mathematically adjusted to the six-minute level."

Prelims

The first printed brochure of *Contest & Judging Rules* was a four-by-eight-inch pamphlet of six pages, published in advance of the 1945 contest. This was the first year in which preliminary sectional contests were held (now called International Preliminaries). At each of four sectionals that year the same panel of judges was used. At the conclusion of all sectionals a composite listing of all scores was made and the twelve quartets scoring highest (no matter which sectional contest they had entered) were the final competitors at the contest held for a second year in Detroit and won by the Misfits.

Champs Don't Compete Again

In the very early days of the Society, the champions were allowed to defend their title. For example, the Bartlesville Barflies competed again in New York in 1940. However, they lost first place by the narrow margin of one point to the Flat Foot Four. The policy soon changed to, "Once a champion, always a champion, or, international champions never compete again under the same name and with the same personnel."

Maurice E. "Molly" Reagan of Pittsburgh was chairman of international judges from 1942 until 1948. Starting in 1946, he held a judging school at each international convention.



Some of the background has been provided by International Historian Dean Snyder, as follows.

"The story goes back to the 1942 contest and to a correspondence file provided by Tom Masengale, who sang bass with the Chord Busters, a very popular champion with a large repertoire (gold medalists at St. Louis in 1941). Carroll Adams, then the Society's president, urged the Chord Busters to re-compete at Grand Rapids in 1942, despite the experience of the Flat Foot Four, 1940 winners in New York, in not being able (rumor has it they were not permitted) to re-compete at St. Louis the following year. The Chord Busters declined Adams' invitation, but agreed to come to Grand Rapids as non-competitors to receive championship audience recognition and to 'sing up a storm' in the hotel lobbies. The Elastic Four won at Grand Rapids and subsequently Frank Thorne reported in a letter to Masengale that the Elastics had voted to emulate the Chord Busters and to attend the next convention, but not as competitors.

"Following the example set by the Chord Busters and the Elastics, ever since 1942 a quartet champion, once crowned as such, was never to be dethroned. They would always remain champions. However, some individual members of champion foursomes have subsequently sung with other-named quartets and sometimes have won again the coveted gold."

In the late 1970s an informal survey of past champions was taken by the International Contest and Judging Committee to determine whether or not they (the champions) wished to re-compete. The response was unanimously, "no," thus reinforcing the original policy initiated voluntarily by the Chord Busters and the Elastic Four.

The system of judging used in 1944 prevailed until 1948. In that year enunciation was given to the Stage Presence judge and blend was added to the duties of the Harmony Accuracy judge. Jean Boardman, Washington, D.C. attorney, insisted on heretofore secret scores being made public and he codified the various rules into a manageable booklet.



Outside the District

In the early regional and district contests (e.g., in 1948) one judge was assigned to each category (i.e., a single panel) and judges were *always selected from outside that particular district*. In the international contest, two judges and an alternate were assigned to each category (i.e., a double panel) with the alternate's score being used when a quartet was from the same area as one of the regular judges. Apparently it was recognized very early that every attempt should be made to achieve strict impartiality in judging. This philosophy is still adhered to, sometimes at considerable financial expense to some districts, but the principle of fairness to all contestants far outweighs other considerations. Fortunately, the current training, certification, and re-training of judges, together with evaluation of each judge's performance in every major contest, provides added assurance that contestants are being judged on their true merits at any given time.

In spite of these safeguards, not everyone agrees with the contest results on every occasion, even to this day. As Arrangement judge Maurice Reagan

commented at the end of a grueling international contest, "The only ones who agree with the judges are the winners, and they're outnumbered."

The contest rules in 1948, most of which are still in effect today, were as follows:

1. The duration of singing time in each performance must fall within four and five minutes.

2. Religious and patriotic numbers may not be used.

3. A member may not sing in more than one quartet in a contest.

4. All members of competing quartets must be members in good standing and non-professionals as a quartet, i.e., deriving less than half of their income from occupations in the field of music.

5. Penalties are incurred for excessive use of sixth, seventh, ninth or diminished seventh chords, i.e., "modern" harmony.

6. Each song must end on a major or tonic chord consisting of do-mi-sol tone combinations.

7. Entrance and exit from the stage counts in Stage Presence scoring.

8. The original melody of a song may be altered by one or two tones but only to obtain a desirable chord

The Chord Busters, 1941 international champs, declined an invitation to compete in 1942, establishing the tradition that champions would not compete again and therefore, once crowned, could never be dethroned. Members of the quartet were, from left: "Doc" Enmeier, tenor; Bob Holbrook, lead; Bobby Greer, bari, and Tom Masengale, bass.

sequence.

9. Small differences in dress uniformity can draw penalties.

10. A quartet does not gain points by writing its own songs.

11. A chord structure with the seventh tone in the bass is permissible only as a passing chord.

12. An occasional chord may be used with the tenor below the melody.

13. The presentation, when the melody is carried by the lead while the accompanying harmony is hummed, is permissible.

14. Period costumes do not win points over uniform dress.

15. The relative ratings per song shall be made available to the contestants after the contest.

Chorus Contests

By 1952, a new facet in Barbershop competition was gaining steam—chorus contests. In the summer of 1952, both the Land O' Lakes District and the Johnny Appleseed District held chorus contests with more than 1,000 barbershoppers and members of their families attending each. These were not the first chorus contests in those districts but they were indications of the growing enthusiasm. Others of the 14 districts had chorus contests scheduled for the late summer and early fall months. The first Michigan District chorus contest was held in July of 1952 with nine choruses competing and roughly 2,100 barbershoppers and their families attending.

The first international chorus contest was held in Detroit at the 1953 convention. The winners, the Great Lakes Chorus of Grand Rapids, Michigan, were acclaimed the "1953 International Convention Championship Chorus." Fifteen other choruses competed and the affair was considered a big success. It was an experiment to test the popularity of the chorus contest idea, but not all districts were represented so it was not until 1954 in Washington D.C., that the winning chorus, the Singing Capital Chorus of the host chapter, could be crowned the "S.P.E.B.S.Q.S.A. International Chorus Champions." Some 889 men in 23 choruses were involved in that contest, which from then on became an official part of the annual convention program.

Refining the Rules

In 1955 the Chorus Contest rules were revised: 1) A limit of one chorus per district, 2) Directors must be Society members, 3) No director may direct more than one chorus and no member may sing in more than one chorus, 4) The minimum number of men in a chorus shall be 20, including the director. In the original chorus contest rules, the international champion chorus had to remain out of competition for three years before being allowed to re-compete. In 1958, this stipulation was changed to two years, the rule currently in effect.

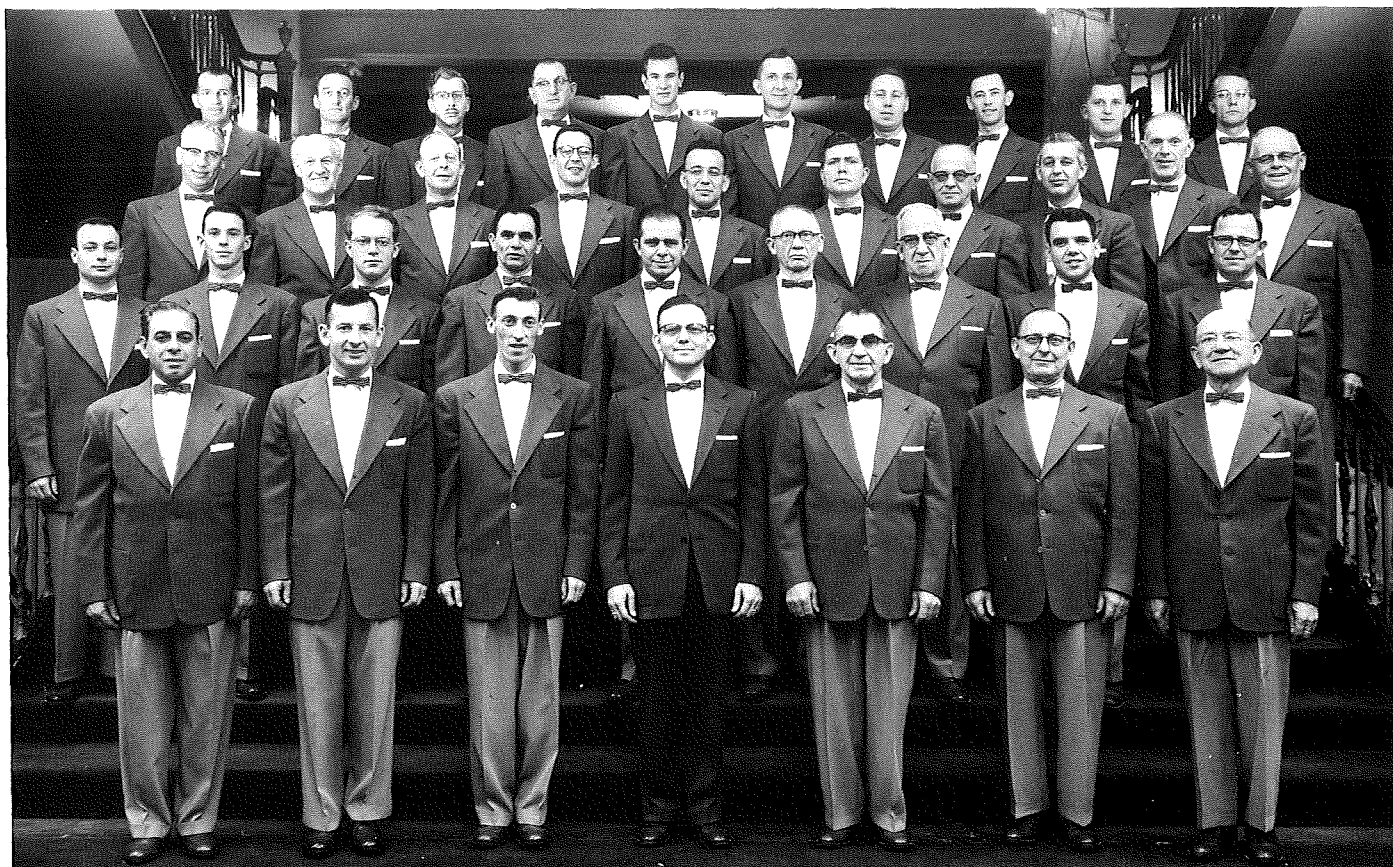
Contest rules for both quartets and choruses changed only slightly during the late 1950s. Some were clarified or given added emphasis, e.g., potential disqualification (by majority vote of the panel) for modern harmony. Service quartets were no longer allowed to appear in Society contests in military dress. The definition of sacred or religious songs was clarified and examples given, thanks to Harold "Bud" Arberg. Bob Fraser helped bring an awareness of vocal quality in Balance and Blend and Harmony Accuracy.

The International Contest and Judging (C & J) Committee was expanded in 1958 to include the District C & J Committee Chairmen. This created a closer liaison with the International Contest and Judging Committee and also expedited the training and graduation of judge candidates.

An important change was also made in 1958 in the method of elimination at international contests. Forty quartets would compete in the quarter-finals, then the top 20 in the semi-finals, and, of these, the top 10 would sing in the finals contest.

More Quartets

The number of quartets competing in the international contest was 40 for a number of years. In 1945 this was increased to 41 for one year only, to accommodate a population increase in the Ontario District. In 1961 the number was increased to 45. Each district was automatically given one "free" quartet, with the remaining quotas determined on the basis of membership totals. In 1976



the number was increased to a maximum of 49 with the additional four quartets coming from those districts having medalist quartets of the previous year, providing those medalist quartets competed again and qualified.

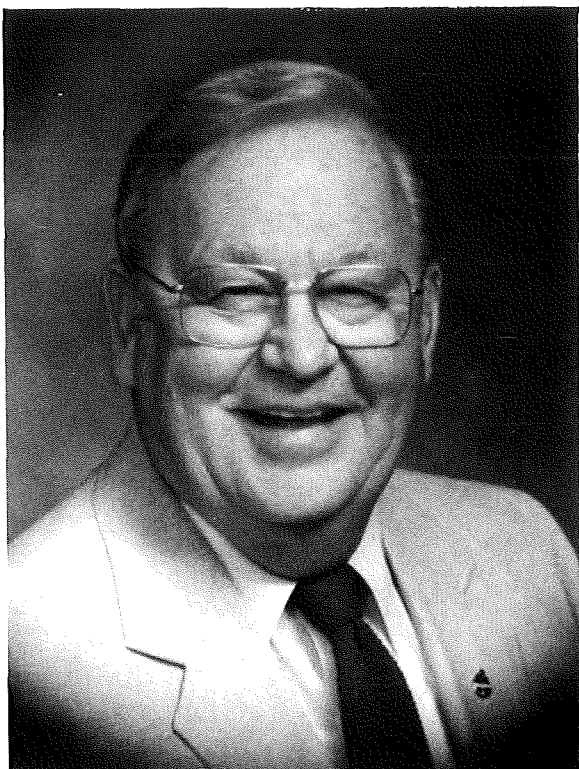
In many of the early contests, the chairman of the panel also acted as judge in one of the categories. Beginning with the fall contests of 1962, the international board required that all district and international preliminary contests be chaired by a qualified judge who would act solely as chairman of the panel and be responsible to the International C & J Committee for conduct of the contest. Also in 1962, the board added to the chorus contest rules a provision that "no members of an eliminated chorus may be permitted to compete at higher level with a chorus which won the elimination contest."

Category Revisions

Beginning in 1967 an intensive study was initiated to define more clearly the concepts underlying some of the judging categories, particularly

Arrangement and Voice Expression. Changes in these categories were approved by the international board in early 1970 and these took effect in the fall of 1971. Basically, the C & J program was revised so that the Arrangement judge would be responsible for a musical analysis of the arrangement being sung rather than *how* it was being sung. In other words, the Arrangement judges were charged with being guardians of the Barbershop style. The scoring for the Arrangement Category was changed from the 100 points per song to plus-or-minus 20. Minus points (up to 20) were given for deviation from the Barbershop style and plus points (up to 20) were awarded for artistic employment of embellishments consistent with the Barbershop style. The net total points were then added to, or subtracted from, the total of the other four categories. The result was that an Arrangement score of zero could be considered a good score. This concept in itself took a little getting used to on the part of many contestants! More significantly, if, at any time, a minus score of 20 was accumulated, the arrangement was automatically

The first chorus contest held at an international convention was won by the Great Lakes Chorus of Grand Rapids, Michigan, under direction of Bob Weaver in 1953. The contest was held in Detroit and 15 choruses competed; however, not all districts were represented.



Howard Mesecher was instrumental in planning major changes in the contest judging categories that went into effect in 1971. One result of these changes was that the Arrangement Category judge became the guardian of the Barbershop style. Working with Mesecher in effecting these changes was Burt Szabo.

disqualified. A disqualified song, or arrangement, would receive zero points in all musical categories. It would not affect the score of the other song and the contestant would receive a full Stage Presence score for both songs. This revised procedure for judging Arrangement is still in effect at the time of this writing. Instrumental in planning the changes were Howard Mesecher and Burt Szabo.

More Revisions

Because of the change in the Arrangement Category, the presentation factor was shifted to a new category called "Interpretation." The new category also included all the components of the existing Voice Expression Category except attacks and releases. Thus, the Interpretation judges were charged with adjudicating the artistic presentation of the song, including tempo, rhythm, phrasing, dynamics and diction. Errors because of improper attacks and releases were to be handled in the Balance and Blend Category. Again, the Interpretation Category, as instituted in 1971, is still in effect today. Howard Mesecher, Ken Williams and Phil Winston were responsible for developing the Interpretation Category.

Along with the inception of the new Arrangement and Interpretation Categories, the concept of "refresher seminars" for current judges was initiated and this was begun in 1972. These category schools are still in effect and every certified judge must now attend a Society-sponsored school in his category at least once every four years in order to remain certified.

More Categories

In 1972 another important rule was reiterated: a judge could be certified in only one category. In 1979, when the Chairman of Judges Category was initiated, this rule was modified to allow a judge in another category to be a chairman of judges also.

The year 1972 also brought the beginning of plans to replace or combine the Harmony Accuracy and Balance and Blend Categories. These plans went forward and in 1975 a category description for the new Sound Category was adopted by the international board of directors. The first school for this category, involving 58 men, was held preceding the 1975 international convention in Indianapolis and the category went into effect in the fall of that year.

The essentials of the Sound Category were developed by a committee consisting of Don Clause, Emmett Bossing, Billy Ball, Hank Vomacka and Don Flom, and assisted by Jim Richards, Mac Huff and Bob Johnson.

Also in 1972, plans were started to review and possibly revise the Stage Presence Category. Under the leadership of Jack Hines and Ray Glynn this effort resulted in the placing of more emphasis on song presentation, i.e., visual interpretation, relative to other aspects of Stage Presence such as attire, entrance, exit, and pitch pipe technique. The importance of visually selling the message in a believable manner is foremost, and changes in the rules to support this concept were officially instituted in 1980. In 1984 rules were adopted relaxing some of the earlier, long-standing prohibitions. For example, singing entrances and exits were no longer prohibited and a chorus director no longer had to remain in full view of the judges and audience at all

times. On the other hand, verbal comments and entrance/exit violations became causes for disqualification rather than merely forfeiture of Stage Presence scores.

Most of the suggestions for rule changes are submitted within the International C & J Committee and then submitted to the board for approval. However, some changes are brought on by external pressures when a loophole or vagueness is discovered in the rules. Sometimes rules are changed because of concern for the Society's image. Examples of the latter are prohibitions against use of blackface (1979) and female impersonations (1982).

At this point it may be well to summarize the basic elements of each of the categories as they exist.

Expanded Sound

The Sound Category is concerned with the degree of achievement of "expanded" sound, with good expansion resulting from the reinforcement of consonant overtones. The main contributors to expanded sound are 1) accurate intonation, 2) uniform word sounds in good quality, 3) proper volume relationships, i.e., balance, and 4) precise attacks, releases and synchronization of word sounds.

Mood Creation

The Interpretation Category is concerned with the degree of artistic transformation of a song into an emotional performance. The judge bases his score on the continuity and intensity of moods appropriate to the song. The development of mood depends upon features of the song such as lyric, melody, harmony, rhythm and meter as well as on the use of interpretive musical devices such as tempo, tempo changes, phrasing, dynamics, word inflection and diction.

Visual Enhancement

The Stage Presence Category is concerned with the visual projection of the theme of the song or medley. If this is done in an understandable, convincing and enjoyable manner, the overall presence is enhanced. The

major component of stage presence is song presentation. This requires the sensitive, artistic application of all the visual techniques available to the performers, from pathos to comedy, and is limited only by the scope of the performers' imagination. This accounts for 85 per cent. Non-singing time, which covers entrances and exits, how the audience is greeted, applause acceptance, and pitch pipe technique, makes up 9 per cent of the score; attire accounts for the remaining 6 per cent.

The Guardian

As stated earlier, the Arrangement Category is the guardian of the Barbershop style of music. In this context, the judge determines whether the song is in good taste and is free from patriotic or religious connotations. He assesses the adaptability of the song to the Barbershop style, and the degree to which the arrangement supports the song's lyric, melody and rhythm, and whether it is faithful to the harmonic progressions implied by the song's melody. It is the duty of the Arrangement judge to disqualify unacceptable songs and arrangements as well as to reward artistic use of embellishments.

The Workhorses of the C & J System

The Secretary Category involves the bookkeeping aspects of contest operation. Much of the work of the secretary is done before the contest, such as preparation of forms, communicating the needs of the panel to the convention chairman, instructing timekeepers, and generally assisting the chairman of judges. During the contest he collects, checks, tabulates, totals and validates the scores turned in by the scoring judges. Having ascertained that these are correct, he then prepares the Official Scoring Summary for distribution. The latter is usually done following the contest so it is clear that the secretary must often put in long hours at his job while others are enjoying woodshedding and afterglows.

The newest category (1978), that of Chairman of Judges, is concerned with the smooth and orderly operation of the contest. As in the case of the secretary,



Judges for the 1968 International Quartet Contest in Cincinnati posed on the risers. Panel members were:
back row Dan Waselchuk, VE; Burt Szabo, Arr; Loran Bogart, SP; Jack Hines, SP; Ron Ball, Sec; Steve Dickinson, Arr;
middle row: Billy Ball, B&B; Ed Duplaga, Timer; Burt Staffen, Arr; Marvin Yerkey, B&B; Don Flom, HA; Sev Severance, Sec; Bob Shoenhoff, Chmn. of Secs;
front row: Hap Bailey, VE; Emmett Bossing, Ass't. Chmn. of Judges; Howard Mesecher, Chmn. of Judges; Oz Newgard, B&B; Chuck Abernethy, SP; Bob Dunning, HA. Missing from the picture were Ken Williams, VE; Bob Loose, HA; and Toby Groves, Timer.

the chairman of the judges has many duties to perform, both before and after the contest. He must correspond with the convention chairman regarding physical requirements at the contest site, must brief the panel and contestants, keep a running total of scores for comparison with those of the secretary, and is ultimately responsible for the accuracy of the published scoring summary. Not incidentally, the chairman of judges must also constantly evaluate the judges and judge candidates working under him and must submit reports on their performance.

With the advent of the four scoring categories in 1975, the distribution of available points per performance became 200 each for Sound, Interpretation, and Stage Presence, and plus-or-minus 20 for Arrangement. There has been much discussion of whether or not this is the most equitable weighting of the categories. A widely distributed questionnaire in 1977 addressed this point, as well as others, and the results indicated that the weighting adopted in 1975 was generally favored by the majority of those responding.

Scoring Discrepancies

With the increased training of judge candidates and the mandated periodic recertification of judges has come a

steady improvement in the consistency of the judging process. The performance of every judge is monitored closely by analysis of his scoring relative to other scores in the same category. For example, if two judges in each of the Sound and Interpretation Categories are ten points or more apart in the scoring of a song, they must submit a discrepancy report to their respective category specialists. Similarly, two Stage Presence judges must do the same if their scores are nine points or more apart for a given song performance. In the case of Arrangement a discrepancy report must be submitted for discrepancies of five or more points per song.

In addition to this check on their scoring, all judges are required to submit a tape of an Analysis and Recommendation (A & R) Session (generally three quartets and three choruses) at least once annually. As a result of increased consistency, it is now possible to draw from a larger pool of judges each year to judge the international contest. To promote this process even further, the international board approved a rule in 1981 requiring that a judge in an international contest not serve on that panel again for the next two years, unless he is the category specialist. That rule went into effect in 1982.

The Corps of Judges

The "proof of the pudding," of course, lies in the caliber of the quartet and chorus champions chosen and certainly on the international level, this has been consistently high. This is not only a credit to the talent, perseverance, and hard work of the winning contestants but also an indication of the credibility of the contest and judging system. More and more members are being drawn to the C & J ranks; in 1985 there were 260 active certified judges and 100 candidates.

The Computer

Further innovations are either in the works or are being considered. Instant computerized scoring summaries, initiated in 1982, allow the contestants and audience to learn the full outcome of the contest immediately—sometimes before leaving the contest hall.

Latest Developments

In 1985 the international board voted to invite one quartet each from the British Association of Barbershop Singers (B.A.B.S.) and from the Society of Nordic Barbershop Singers (S.N.O.B.S.) to compete in the 1986 international contest. This increased the potential number of quartets for that contest to 51.

For several years there has been discussion of an entertainment contest, allowing a wider latitude in song presentation, in addition to the current contest format. Perhaps the most exciting concept of all is the Seniors Quartet Contest started at the midwinter meeting at Tucson in 1986. The possibilities that such a contest presents for the future are exciting to contemplate.

Competition has been a healthy and integral part of our Society's growth. Without it we would be just another singing society with occasional musical events. It is fervently hoped that this important aspect, competition, will continue to be nurtured and developed.



Five

The Teen Years (1950s)

The first blush of enthusiasm for the new toy had waned, replaced now by a more mature approach to our music, position, and conduct.

Will Cook

Chronologically, the 1950s were, indeed, the teen years of the Society, for 1950 was its 12th birthday and began a series of maturing years that make this term, in retrospect, an appropriate one. Because the Society faced (and found some solutions for) serious problems, they might also be called the anxious years. And since, by the end of this decade the Society had experienced more exciting singing by a much greater number of members than ever before, they can even be called years of discovery.

For it was in the 1950s that Society members heard the most exciting champion to date—the quartet that publicized our hobby more than any other in history—the Buffalo Bills. The longest-lived quartet champion appeared—the Schmitt Brothers and the youngest champions, the Four Teens, thrilled barbershoppers everywhere.

And this decade saw, also, the beginning and the growth, interrupted only by a brief threat, of our amazing international chorus contest. It brought about a new and different brand of singing which required knowledge of singing technique by great numbers of

members, and saw more singers come to the competition stage than O. C. Cash, who died during the decade, and Rupert Hall had ever envisioned.

Finally, a long-felt Society need was realized in the 1950s, acquiring and moving into a magnificent headquarters, Harmony Hall, and starting the process of placing in this building a skilled staff which was to serve members in diverse ways. With a musical staffer working for the membership, and many others to follow, the decade ended with a feeling of accomplishment and anticipation of the years ahead.

The quartets that remain in a barbershopper's memory do so for specific, not always obvious reasons. It may be their sound, repertoire, longevity, or their visual appearance. With the champions, it is likely to be a combination of these.

The Buffalo Bills

The 1950s dawned with a champion quartet that, in retrospect, may be said to have signaled a new era of Barbershop harmony. For there

was something different about the Buffalo Bills, and as the years went by, their big sound, combined with the work of several talented arrangers, gave them a popularity not yet achieved by other Society quartets. A stroke of luck in 1957 made this popularity even more lasting.

It all began on September 20, 1947, in Hershel Smith's living room. "Hersh," the bari, and Al Shea, the lead, were members of the Society chapter in Kenmore, New York, a suburb of Buffalo. However, Vern Reed, the tenor, and Bill Spangenberg, the bass, who had been invited over to do some singing, were not yet even Society members. Nevertheless, the four had an invitation to sing a week later during a ladies' night to be staged by the chapter, and when the evening was over, it was decided to accept the invitation.

But they had no name for their new quartet. To remedy this, they attempted to register, first as the Town Criers and then as the Four Tune Tellers but were turned down by Carroll Adams, the Society's executive secretary, because other "quartets had already chosen these names. During a succession of appearances for the Buffalo Quarterback Club they finally advised the master of ceremonies, Jim Wells, that they were nameless. Alert to the PR potential in tying them to their home city, he introduced them as the Buffalo Bills, and the name stuck.

Though the quartet members felt from the outset that their voices matched perfectly, they were not immediately successful in competition. Placing 16th in the international contest in Oklahoma City in the summer of 1948, they did, however, win the championship of their own district that fall. Their next attempt in international competition was in their home town in 1949, when they finished sixth. At this point, Hershel Smith decided to leave the quartet because of the travel requirement, and Dick Grapes replaced him.

But in 1950, at Omaha, dressed in natty new rust-colored jackets, green gabardine slacks and brown and white oxfords, they sang such songs (later to be favorites) as "Goodbye, Old Dixie, Goodbye," "Goin' South," "Roses of Picardy," and "My Gal Sal." The gold



medals were hung around their necks, and numerous invitations to sing on chapter shows began to arrive. The importance of their arranger, Past International President Phil Embury, at this point in their career cannot be over-emphasized.

In addition to travels resulting from these invitations, the Armed Forces Collaboration Program brought requests for them to sing before military audiences, and soon they were touring military posts in Germany, France, Austria, Japan, Korea and other far-off locales.

The Music Man

And then, in 1957, came the lucky break that changed their lives. A famous conductor and radio personality, Meredith Willson, had been playing their records on his radio show and had called them his favorite quartet. When Willson decided to write

The Buffalo Bills cut a transcription for radio station WEBR in the late 1940s. Quartet members were, l.to r.: Vernon Reed, tenor; Albert Shea, lead; Hershel Smith, bari, and William Spangenberg, bass.

A second version of the Buffalo Bills won the Society's international championship in Omaha in 1950. Shown with the championship trophy are the Bills with Dick Grapes, third from left, as baritone.



a stage musical about his home town, Mason City, Iowa, he put a quartet into the plot that was patterned after the Rusty Hinges, an actual quartet recalled from his boyhood. His first meeting with the Bills came while appearing for a lecture date in Buffalo.

And so it was that in 1957 the producer of the emerging musical, *The Music Man*, suggested that they come to New York and audition for the role of the Iowa quartet. The audition was a rousing success, and the part was theirs.

But joining the musical meant leaving Buffalo and moving to New York. After much thought, Dick Grapes decided to stay behind and "Scotty" Ward, formerly of the Great Scots quartet in Ohio, joined them for the adventure.

With their move to New York, new career opportunities were presented. They joined the Arthur Godfrey radio and television shows and there met Walter Latzko, a talented CBS staff arranger who was to provide hundreds of musical arrangements for recordings and personal appearances during the next ten years. Later becoming a barbershopper, Latzko was certified as an Arrangement judge and became well known as a Society arranger.

As everyone knows, *The Music Man* was a great success and ran for many years on Broadway and (using other quartets) on tour. A motion picture was made, featuring the Bills in the same roles and the film is still popular on television today. It was after the filming was completed that Jim Jones joined the quartet as a result of Bill Spangenberg's illness.

Busy Performers

The third phase of this popular quartet's career—personal appearances—then began and lasted about five years. There was an overlap with the second phase, for many such appearances had been made while they were in *The Music Man*, and they had never stopped singing on Society chapter shows. The Bills were featured on virtually every kind of stage during this period. When the curtain rang down on their career, they left behind a record that may never be topped in the quartet world—728 concerts, 216 television shows, 1,510 performances on the legitimate stage, 626 conventions, 675 radio and television shows, 672 night club and hotel appearances, 137 state fair



Another change was made in the quartet that became stars of *The Music Man* Broadway show as Wayne "Scotty" Ward stepped in as baritone.



Following completion of *The Music Man* movie, Jim Jones, right, replaced Bill Spangenberg as bass of the Buffalo Bills due to Spangenberg's illness.

The Schmitt Brothers, Jim, lead; Joe, tenor; Paul, bari, and Fran, bass, put Two Rivers, Wisconsin on the map when they won the international quartet championship in Toledo in 1951.



performances, and a major motion picture. Their 15 record albums are another permanent record of their great singing. Their last show was at the Waldorf-Astoria Hotel in New York on May 24, 1967, booked by "an avid barbershopper from Chicago."

The Schmitt Brothers

The Schmitt Brothers, Joe, Jim, Paul and Fran, started singing together as a quartet in their mother's home in September 1949, in Two Rivers, Wisconsin. They found they enjoyed this idiom and decided to continue. Two months later, the brothers sang at a women's club meeting in nearby Manitowoc. A local business man, O. H. "King" Cole, heard them from the adjacent lobby. He invited them to visit the Manitowoc Chapter of the Society, which he had organized, and as a result the brothers became members a few days later.

John Means, Milt Detgen and Rudy Hart

At their first chapter meeting they met two barbershoppers who would

give them a great deal of help during their career. Milt Detgen was the chapter chorus director and arranged many of their songs. John Means was a chapter member who knew music and became one of their early coaches. (He also became president of the Society in 1953-54.)

In 1950 the quartet entered their first contest, competing for the district championship in Marquette, Michigan. They sang four of Detgen's arrangements and were crowned Land O' Lakes champions. "At this point," Joe Schmitt later was to write, "the quartet had really not performed more than five times."

They next chose the goal of competing in the 1951 international contest. Their own Manitowoc Chapter was hosting the regional preliminary contest for qualification to this contest. While they were preparing for the preliminary, they met a "peddler" (in Joe's words) named Rudy Hart, who became their coach and arranger and who, 25 years later, was said by Joe to be "the man whose friendship most influenced the quartet," who gave their singing "the soul...that gave their

singing warmth."

The contest came, the quartet was ready, and they were selected as one of the four LOL quartets to go to Toledo for the international contest just one month later. During that "fastest month of our lives," they rehearsed at least once a day, met with Means three times a week, and learned two more songs.

Travelling by train to Toledo with their wives, the quartet followed their coaches' admonitions. There was no singing on the train. The singing was to occur almost entirely at the contest, and they were not to burn themselves out. At their Toledo hotel, they lived separately from their wives, stressing the unity of the quartet.

The brothers made the cut, and then another cut, qualifying for the finals. Singing such songs, later to be audience favorites, as "Shine," "Tuck Me to Sleep in My Old Tucky Home," and "Great Smoky Mountains in Dixie," they were crowned as international champions. For this amazing young quartet, it was the end of the beginning!

The quartet's championship year was, perhaps, one of the most active in Society history. They sang 110 performances, including the Ed Sullivan television show, the Arthur Godfrey radio show with the Chordettes, and several shows featuring famous Society champions.

40 Schmitts on Stage

Each year they sang on the show staged by the Association of International Champions at the international convention. The high point of these annual appearances was undoubtedly the 1966 convention in Chicago. For 15 years they had been telling their families about these conventions, and this year they decided to take them all along. The four brothers rented a bus and loaded their wives and 32 children aboard. Few people at the convention knew this had occurred until the curtains parted at the AIC show and there they were—all 40 of them! The song they sang: "These Will Be the Good Old Days, Twenty Years From Now!"

Unlike many other international champions to date, the Schmitt Brothers did not retire. They were in the midst of

their 36th year of frequent appearances before local and national audiences when, on January 23, 1985, Joe Schmitt died. It is doubtful that the Society will ever have another champion quite like "the brothers from Two Rivers."

The Four Teens

The most spectacular example of collaboration between the armed forces and the Society occurred in 1951. The Four Teens, an Air Force quartet, came to the attention of the Society and various levels of the Air Force while stationed at Scott Air Force Base in Belleville, Illinois. This quartet had originated in the Eau Claire, Wisconsin Chapter in September 1949. Three of them—Jim Chinnock, Don Lamont, Gene Rehberg—were high school students, and the fourth, John Steinmetz, had graduated and was working.

Military Quartet

On January 8, 1951, the four young men plus friend Mike Egan enlisted in the Air Force. Egan later said that Steinmetz was the first to decide that it would be best that they enlist as a group, and that he and Egan convinced the other three to do this.

Following enlistment, the five were sent to Lackland Air Force Base, Texas, for "boot camp." Gene Rehberg, the bass, was found to have a foot problem and was given a medical discharge. It looked like curtains for the quartet. They were scheduled to appear on a base show built around Bob Hope. On the night before this show, they found a new bass, Dan Cahall, from Cincinnati, who seemed to fill the bill.

They went ahead to sing on the show and thus came to the attention of Dr. Norman Rathert, from Ye Olde Tymers Chapter #1, St. Louis, Missouri, who was helping one of the generals at Scott Air Force Base to stage shows for soldier entertainment. (In 1941 Dr. Rathert had served as the third president of the Society.)

Rathert and Joe Wodicka, a Society veteran in the chapter, started coaching the quartet, giving them arrangements and building their confidence. At Rathert's behest, the general in charge of Special Services at Scott Air Force

Base assigned them to Special Services, making it possible for them to rehearse six to eight hours each day. Rather's own confidence rose, and he took them to the 1951 international convention in Toledo, where he persuaded James F. Knipe, then president of the Society, to let them sing on the Jamboree. With the enthusiastic reaction they got from the crowd, the boys' confidence soared.

The next step for them was the 1951 fall district contest, staged by the Central States District in Great Bend, Kansas. They won, finishing ahead of 23 other quartets. Requests for performances on chapter shows and at other Air Force bases started coming in, and Dr. Rather boasted to a friend, Ed Fahnestock, that the Teens would win the Society championship in 1952.

Youngest Champs

The end of the story is plain. In June 1952 they were crowned Society champions in Kansas City, the youngest

quartet ever to reach the top spot. Chinnock was 19 and the other three were 20. The editor of *The Harmonizer* asked what would become of the quartet's name when Chinnock, a few months thence, turned 20.

With the recognition of an Air Force quartet, it was clear to both the Society and the Air Force that many chapters would be asking for the Four Teens to sing on their shows. The quartet members, as military personnel, would not ordinarily be allowed the necessary weekend leave to fulfill this obligation, and they could not profit from the quartet's appearances. A unique and little-known agreement was reached. A memorandum of understanding, signed by Col. B. E. Nowotny, of Headquarters, USAF, and by Carroll Adams for the Society was executed on July 23, 1952. Under the terms of this document, booking the quartet on chapter shows was to be handled by the international secretary of the Society and the commanding general of the Air Force,

When the Four Teens became international quartet champions in 1952 they had never before competed in an international contest. Members of the quartet were, l. to r., John Steinmetz, tenor; Jim Chinnock, lead; Don Lamont, bari, and Don Cahall, bass. Three of the Teens were actually 20 years old at the time they won. Chinnock was 19.





The Confederates, George Evans, tenor; Dave LaBonte, lead; Bill Busby, bari, and Wally Singleton, bass were international champions in 1956. With their accumulated involvement in Society activities, the quartet represented a past district president, a past district secretary, three past chapter presidents, a past chapter vice president, a past chapter secretary and two chorus directors.

or their designated representatives, jointly. The international secretary was to receive and dispense travel and per diem funds, sent from the booking chapter and the Air Force, to the manager-secretary of the quartet, Mike Egan. This agreement was properly witnessed, and during the championship year of the Four Teens, these books were scrupulously handled by all parties.

The Four Teens sang many chapter shows under this arrangement. During their post-championship year, 1953-54, they toured military posts in the United States and many foreign bases with the all Air Force show, "Tops in Blue."

Save Your Confederate Money

The Confederates, our 1956 champions, were organized in Memphis, Tennessee, in September 1953. Composed of George Evans, tenor; Dave La Bonte, lead; Bill Busby, bari, and Wally Singleton, bass, none was a trained musician. Busby was the most knowledgeable, and acted as arranger

for the quartet and chorus director for the chapter. From the beginning, the quartet went "all out" on the show circuit and in competition. Many of their arrangements came from well-known Society arrangers, such as S. K. Grundy, Ozzie Westley, "Skeet" Bolds, and a Sweet Adeline whose fame was starting to spread, Renee Limberg, later Craig. Bill Busby also furnished some of their best arrangements.

In 1954 the Confederates qualified for the international contest in Washington, D.C., and finished 31st. By the following year, in Miami, they had come up to second place, and in 1956 they took home the whole bag of marbles—the international championship.

The quartet's songs became known all over the Society. Examples are "Chloe," "Down Where the South Begins," "Red Head," "South Rampart Street Parade," and "A Nightingale Sang in Berkeley Square," which were copied and imitated by many other quartets at every level.

Whether this quartet was on the show stage or the competition stage,

their Southern costumes caught the fancy and chuckles of the crowds. They presented themselves either as authentic gray soldiers, complete with dress swords, or as Southern gentlemen of the old school, white-haired, and attired in black frock coats. Coupled with many Southern songs, they always made a hit.

Creating Musical Moods

Many veterans still think that it was this quartet, the Confederates, who first truly applied these volume and tempo changes—called shading in the old Voice Expression Category—to such songs as “The Sunshine of Your Smile,” “To Think You’ve Chosen Me,” and “A Nightingale Sang in Berkeley Square” in a manner that raised the neck-hairs and created what Interpretation judges now call mood. *The Harmonizer* spoke of the “excitement of (their) sincere mood.” They used louds and softs, changes of tempo within phrases, and effective diction in a manner seldom matched by earlier quartets. This is what made the Confederates a memorable quartet.

Chorus Development

The year had been 1939, and the place was a hotel in St. Louis. Owen Cash was making his first visit to a group organized by Dr. Norman Rathert as the third chapter in the Society. Rathert wasted no time in bringing up the subject of Barbershop chorus singing: “If you get a group of men together and...teach them to sing their parts...look how many quartets you are bringing into being, real fast.” Cash was interested, and when the Society held its first midwinter meeting in St. Louis in 1940, Rathert directed his chorus, the first in Society history, for all to enjoy.

While many chapters of the 1940s engaged only in quartet singing, interest in Barbershop choruses at the chapter level grew steadily during that decade. *The Harmonizer* carried pictures of pioneer choruses in Bloomington, Illinois (March 1943); Wilmington, Delaware (May 1943); Evansville, Indiana (February 1945); Schenectady, New York (February 1946); and London, Ontario (August 1946). Reports by chapters and districts dealing with chorus activity

were regularly printed.

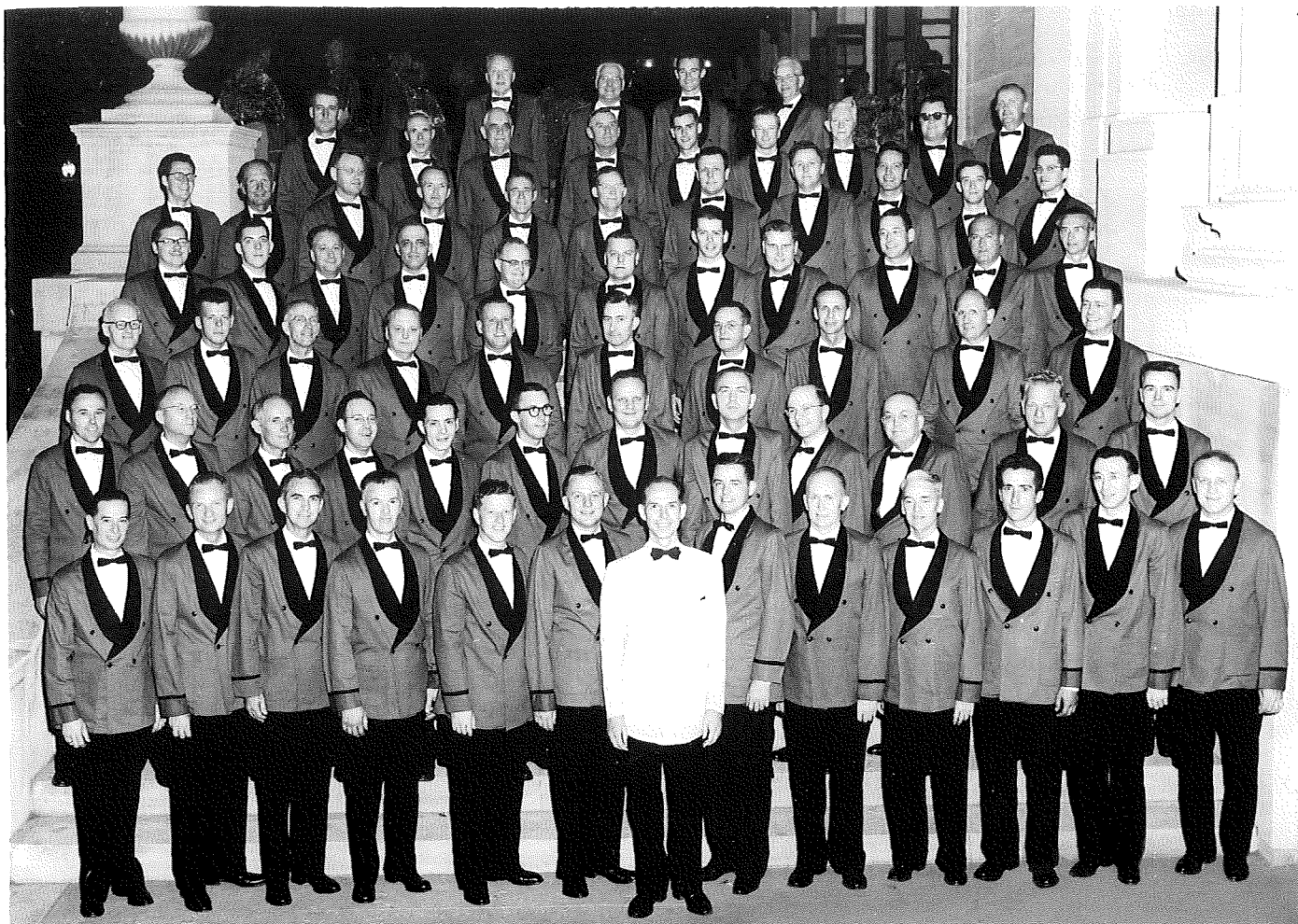
On September 1, 1948, the Society issued its first training material for chapter choruses—a 12-page section for the *Chapter Reference Manual*, published by the International Chapter Methods Committee and sent to all chapters. It defined a Barbershop chorus as any group of men who rehearse for public performance under a capable director, singing four-part harmony, and in which membership is closed to “all but regular chorus members.” It detailed possible solutions to problems of organization, financing and repertoire, suggested auditions and apprenticeship periods for prospective members, and warned that salaries might be required for some chorus directors.

Song Folio

It was not surprising, therefore, that early in the 1950s the International Committee on Chapter Choruses undertook to solve a long-felt need—the publication of a folio of songs suitable for chorus singing. It drew into this program the chairman of the International Song Arrangements Committee, Frank H. Thorne, who provided eight arrangements of the 33 in the folio and also supervised the production of the entire book. The arrangements provided in this book, according to the announcement to the Society, were chosen and designed to answer the earlier criticism that many arrangements for quartets were too difficult for choruses to attempt! A wide variety of songs was used—religious, “Rock of Ages”; patriotic, “Star-Spangled Banner”; traditional, “Carry Me Back to Old Virginny.” It was a first step, but it showed that the Society was consciously going into a new age of chorus singing.

International Level

The next step by the International Chorus Committee was a chorus contest at the international level. Said *The Harmonizer*, “this contest was in no way intended to detract from the primary purpose of holding an international quartet contest, but merely to serve as an added attraction for convention-goers, and to provide further recognition to the commendable contributions



chapter choruses have made to the advancement of barbershopping." Entrants were limited to two per district, required to have at least 20 members, and might or might not include the current chorus champion of the district, according to the decision of the district president. (Some districts had not yet started to hold chorus contests.) Since it was clear they would not all arrive via the contest route, the winner was to be called only the "The 1953 International Convention Championship Chorus." This was not an "international" chorus contest. That came a year later.

The contest in Detroit brought 16 choruses as entrants, with six districts sending two, and four sending just one chorus. Four of the more distant districts (Far Western, Southwestern, Northeastern and Dixie) were not represented. Over two thousand conventioners attended, and the contest was held, not in the headquarters hotel ballroom as planned, but in the Masonic Temple, the site of the quartet contest.

The winner was the Great Lakes Chorus, Grand Rapids, Michigan, with the Q Suburban Chorus, La Grange, Illinois, second, and East York, Ontario, third. The singing was met with great enthusiasm.

First International Chorus Contest

In the fall of 1953, therefore, all districts held contests to select up to two representatives each to the first international chorus contest, which was to be held in Washington, D.C., in June 1954.

There is no doubt that the First International Chorus Contest was a grand success. All districts except Far Western, Land O' Lakes, Southwestern and Ontario sent the two choruses they were permitted, and these four sent one chorus each. The first international chorus champion, chosen at this convention, was the Singing Capital Chorus, from the District of Columbia

The first chorus to hold the title of international champion was the Singing Capital Chorus of Washington, D.C. The contest was held in Washington in 1954; the chorus was directed by Lew Sims. The 72 men were dressed in black trousers and red jackets with black lapels and black bow ties.

Chapter, the remaining top choruses were: second—Michigan City, Indiana; third—Middletown, Ohio; fourth—Q Suburban of La Grange, Illinois; and fifth—East York, Ontario. The new trophy made and donated by Benny Landino and his chapter in Grosse Pointe, Michigan, was presented to the winner.

At Miami, 1955, a new custom was established at the convention when the 1954 international champion, the Singing Capital Chorus of the District of Columbia Chapter, appeared to entertain and to relinquish their championship trophy. They entertained at several business meetings and performed at the chorus contest while the scores were being tabulated and checked. During the appearance following the international chorus contest they demonstrated, for the first time in Society history, the use of stage movement to enhance their songs. They performed song specialties such as "Big Bass Viol," "Sam, the Accordion Man," and "Dust Off That Old Pianna."

No Chorus Contests?

But at Miami, in 1955, only ten of the fourteen districts entered choruses in the contest. Central States, Michigan, Far Western and Evergreen Districts were not represented. At the meetings and in informal gatherings, as reported by *The Harmonizer*, the "whys and wherefores" of this situation were discussed. The high cost of sending an entry and the feasibility of holding a district elimination contest were given most frequently as reasons for the problems. Some said that in the larger districts, only chapters near the contest city entered choruses in the elimination contest, making it questionable that the best choruses were selected to represent the district at the next following international contest. During the midwinter meeting of the House of Delegates, the question came up again. A motion was made to abolish the international chorus contest, but failed. The motion required unanimity because it had not been circulated 30 days in advance. It was decided to have the same body consider the same motion at the 1956 convention in Minneapolis.

At the executive committee meeting

in May 1956, the matter was again considered, and it was decided to recommend to the House of Delegates that the chorus contest be continued in its then current form.

At the House of Delegates meeting in Minneapolis, there was spirited discussion from all sides. Some who attended now believe that Frank Thorne, who had much influence because of his record in the top levels of the Society (international president, gold medal winner with the Elastic Four, well-known contest judge), turned the tide in favor of continued chorus competition with an eloquent address to the body. The motion to discontinue the international chorus contest failed. It is clear now that if it had passed, the destiny of the Society might have been drastically changed. (*The Harmonizer* reported that when this decision was announced at a contest session, "great shouts of joy" went up.) Chorus singing was certainly on the way.

Barbershop Craft

In the S.P.E.B.S.Q.S.A. of 1988, the concept of "Barbershop craft" is taught in Society schools at the international and district levels. Manuals describing craft have been published by the Society, and many articles in *The Harmonizer* on the subject have flowed from the typewriters of many authors. Today craft is divided into many subgroups, and the body of knowledge developed by teaching and theory specialists seems almost limitless.

In the Society of the 1940s, few trained music teachers were encountered. The first serious teaching of music theory probably came from Maurice E. Reagan, whose four-part series of articles, "The Mechanics of Barbershop Harmony," was published in *Barber Shop Re-Chordings* (predecessor of *The Harmonizer*), and in *The Harmonizer* in 1942-43. But in this organization stressing "ear" singing, improvisation (woodshedding) and rough-and-ready gang-singing, most classically trained musicians could find little appeal.

Dr. Harold W. Arberg

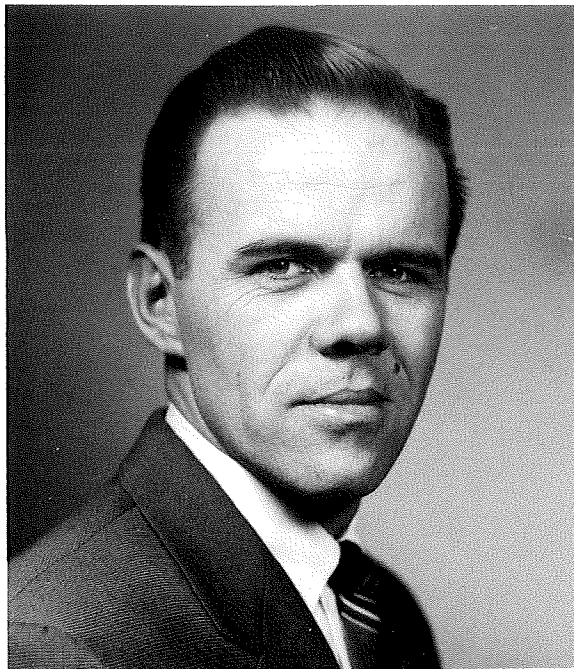
And so the charm and skill of Dr. Harold W. "Bud" Arberg, chorus director of the Alexandria Harmonizers in Alexandria, Virginia, had much appeal for Dean Snyder, the new international board member from the Mid-Atlantic District, when they met in 1951. Snyder was also the chairman of the Armed Forces Collaboration Committee, then in the midst of a campaign promoting Barbershop quartet singing among soldiers stationed on military posts.

Serving at this time as chief of the music unit in the Adjutant General's Office, Arberg already was issuing the *Armed Forces Song Folio*, a soldier-singing publication in which he was to publish more than 150 Barbershop arrangements during the next 11 years.

Although Arberg had been directing the Alexandria Chapter chorus for only a few months, he already perceived a desire on the part of the members of this small suburban chapter to learn the "whys" of Barbershop harmony. The members were looking for (as he later put it) "the ABCs and the 2-plus-2s" of the Barbershop style. His musical background told him that the uniquely satisfying sound of a beautiful ringing chord was to be explained in terms of the laws of physics. He knew, as a working musician, that Barbershop was "special" because of the harmonization and voicing that entered into the construction of Barbershop arrangements, whether written or woodshedded.

As a classically trained music teacher, Arberg knew that teaching through participation by the students, with demonstrations for others who wished to learn, would be the most effective technique. He started to give such demonstrations to the Alexandria Chapter members. It was into one of these sessions that Dean Snyder, who had founded the Alexandria Chapter in 1948, arrived one evening on a visit.

At Snyder's instigation, Arberg developed his chapter demonstrations into an integrated presentation on "Barbershop craft," a term he invented. In the future he would define this as the collective principles, practices and techniques of the Barbershop style of singing, with emphasis on its musical



Dr. Harold "Bud" Arberg was a member of the Society's first College of Arrangers. He was a graduate of Princeton University with a doctorate in education from Columbia. He had written more than 100 Barbershop quartet arrangements that were included in *Armed Forces Song Folios*.

values and its relation to other musical styles.

Arberg was introduced by Snyder to leaders of the Mid-Atlantic District, and at their invitation unveiled his integrated presentation at Wilmington, Delaware, during a meeting of the district board of directors in November 1952. Illustrating chord construction on the blackboard and at the piano keyboard, he used the ear, as well as the eye, in his teaching method. This, the first craft demonstration outside the Alexandria Chapter, was a resounding success. Arberg was invited to several Mid-Atlantic District chapters, enabling him to polish his methods. As a result, he gave the same type of demonstration during a special event at the 1953 midwinter meeting in Boston, just two months after the Wilmington beginning.

The success of the Boston demonstration brought about the appointment of the first International Committee on Barbershop Craft, with Arberg as chairman. Dr. Paul McFatridge (Pasadena, California) and Eddie Hotton (Auburn, Washington) were also members of this pioneer committee.

The Harmonizer Column

The first assignment of the Barbershop Craft Committee was to provide material for the "Swipe Swap Shop," a department in *The Harmonizer*



Bud Arberg spoke at a Barbershop craft session at the 1954 international convention in Washington, D.C.

and to use it as a forum for questions and answers on this subject. With the assistance of Phil Embury, Arberg conducted the first Barbershop craft session at an international convention at Detroit in 1953. His technique there was to compare the melody and lyrics of songs to which the Barbershop style could easily be adapted with songs that would not adapt so easily.

In June 1954 the Barbershop Craft Committee composed and published an extensive "Barbershop Glossary" in *The Harmonizer*, defining standard musical terms, as well as terms especially used in the idiom, such as "Barbershop 7th," "bending" a chord, "woodshedding," the clock system, "locking in" a chord, parade, patter, a "ringing" chord, and "swipe." (The latest successor to this glossary, using some of the same definitions, is contained in the present-day *Contest and Judging Handbook*.) With the June 1954 issue of *The Harmonizer*, the "Swipe Swap Shop" department's name was changed to "Barbershop Craft."

In June 1955 the Barbershop Craft Committee participated in an historic meeting of the Music Educators National Conference in Boston, Massachusetts. Arberg appeared at this regional meeting of the MENC, composed of music educators in the

Northeastern section of the United States, with the Merry Notes quartet. It was apparently the first meeting of the two groups. Many more would occur in future years, ultimately bringing about the inclusion (starting in the early 1970s) of the "Barbershop quartet" as an event in state music festivals. Arberg seated his audience of educators according to voice part and illustrated the differences between Barbershop harmony and glee club harmony.

As the 1950s rolled by, other able musicians succeeded Arberg as chairman of the Barbershop Craft Committee and adopted different techniques for teaching "craft." Dick Svanoe, Pete De Paolis and James Ewin all used *The Harmonizer* as a vehicle to reach many barbershoppers in carrying out their mission of teaching. Diverse subjects, such as woodshedding and sight singing, were explored by these later chairmen, and that giant, Maurice Reagan, wrote definitive series on arranging. *The Harmonizer* articles remained the principal teaching vehicle in use by the Society until the arrival of the Harmony Education Program schools of the 1960s to teach barbershoppers in a much more thorough manner, though reaching smaller numbers. A new era had arrived.

Harmony Heritage Songs

In 1955 Jean Boardman, a past international vice president of the Society, proposed that the Society undertake a new project—the publication of a continuing series of public domain songs, arranged in Barbershop style, which would be called “Harmony Heritage Songs.” Prior to this time, the Society, beginning in 1942, had undertaken to get Barbershop arrangements into the hands of its members by providing commercial music publishers with arrangements, made by Society members, of copyrighted songs. Beginning in 1948, the Society published songs not protected by copyright (in most cases composed by members) or still under copyright but published with the permission of the copyright owners.

By 1955 the commercial publishers had lost interest in folios, and the Society music publication program was contained in an annual collection, *Songs for Men*, which consisted largely of songs composed by Society members who permitted their publication without payment of royalty. With a few exceptions, these songs were no longer catching the interest of Society quartets and choruses.

Boardman, a Washington, D.C. attorney who had founded the District of Columbia Chapter in 1945, had respectable musical capability, and his knowledge of copyright law made him invaluable in identifying public domain songs.

On August 25, 1955, Boardman sent a 13-page proposal for a Harmony Heritage Series to International President Arthur Merrill, wherein he listed 38 songs composed before 1899 which he felt would be quickly identified as “harmony” songs. Boardman pointed out that there were many, many more like them, and that on January 1 of each year, many more would come into the “public domain.” Because of his hobby of researching old songs, he would be able to supply the titles of appropriate songs as they became available. (In 1955 the United States copyright law provided 28-year protection, plus 28 additional years when renewed. Thus the songs copyrighted in 1899 were coming into the public domain.)

Octavo Music

One important part of Boardman’s proposal was that the Society depart from its style of publishing songs in folios, and change to “octavo” dimensions, 6 $\frac{7}{8}$ x 10 $\frac{1}{4}$. One copy of each song published was to be furnished to each Society member without charge, but an additional supply would be printed for sale. Boardman submitted the design for a cover page for each published song, which was still in use by the Society 30 years later. He was authorized to spend up to \$500 for the printing of the first song in the series, and the new committee was asked to begin the selection of additional songs to be published when authorized.

The new Harmony Heritage Committee was comprised of Past President Phil Embury, Past President Frank Thorne, J. George O’Brien (author of the regular column on old songs in *The Harmonizer*—“Do You Remember?”), and Past First Vice President Dean Snyder. At the outset, Embury, Thorne and Boardman provided valuable musical arrangements. In later years, Boardman was to give special credit to Snyder for encouraging him, time after time, to continue this project, even when discouraged and doubtful.

In January 1956 Boardman announced plans for the initial program



Jean M. Boardman, a Washington, D.C. attorney and professor of law at National University, served as international vice president from 1947 to 1956. He made many major and lasting contributions to the Society’s music program and to contest and judging procedures.

and asked the international board for approval. The first six releases would be "When You Were Sweet Sixteen," mailed with dues notices, "Mandy Lee," "Story of the Rose," "Asleep in the Deep," "Gypsy Love Song," and "The Rosary" (later changed to "Honey That I Love So Well"). He announced that though there had been some disagreement with his proposal to publish in octavo form, a small majority favored this format, and the entire committee agreed, so publication would be carried out as first proposed. The board agreed, and the project was on the way.

Songs For Men

As long as Jean Boardman lived, he continued to show great pride in this brainchild, the Harmony Heritage Series. As he expected, the Society re-examined publication of its collection, *Songs for Men*, which had been so important in the early 1950s. (The Schmitt Brothers and the Four Teens had taken most of their contest songs from those folios.) In 1961 the annual collection was dropped. Ultimately, a series of agreements with copyright owners allowed the Society to start a new series, also called *Songs for Men*, published in octavo form, where popular songs still protected by copyright could be published. The Harmony Heritage songs published today are fewer in number because *Songs for Men* has largely replaced them. Nevertheless, several

fine public domain songs find their way into this music series each year, and, from those who will remember him, a fervent cheer goes up for Jean Boardman.

Long-Range Planning

Throughout the 1940s the Society's growth was never in doubt. While the available records for the early years are probably incomplete, what is available shows that Society membership grew from 1,802 members (55 chapters) in 1942-43 to 26,901 members (661 chapters) in 1949-50.

In the following year, 1950-51, this constant increase in members and chapters ceased. Membership dropped to 25,123 members (627 chapters), and in 1951-52 the drop continued to 24,132 (608 chapters). In 1952-53 there was a very slight increase in members, but in 1953-54 the drop resumed, with the Society reaching a low point of 22,609 members (592 chapters).

The natural result of this process was deep concern on the part of the top leadership of the Society. The growth had seemed automatic, and now, it was feared, the reversal could not be stemmed. Initial discussions of the problem centered around membership campaigns. Several leaders felt strongly, however, that the real need was to bring about a forward movement of the whole Society—its aims, its activities, its training and goals. Given a long-term lift in these, they argued, the membership problem would solve itself.

Dean Snyder

Following the midwinter meeting in January 1952 President James F. Knipe received a recommendation from Dean Snyder, then international board member, that the next international president appoint a committee on long-range planning. When this action was taken, Snyder was made the new committee chairman. Snyder, a U.S. government official who was to become an influential "thinker" and "mover" in the Society, was joined by a number of longtime Society leaders: O. C. Cash, George Chamblin, Roland Davis, Phil Embury, Robert Irvine, Lloyd LeBaron, C. T. "Deac" Martin, Charles Merrill, Berney Simner, C. A. Ward and I. S.

Dean Snyder of the Alexandria, Virginia Chapter began singing in Barbershop quartets in the early 1920s and was a charter member of the Society's District of Columbia Chapter when it was organized in 1945. Snyder founded the Alexandria Chapter in 1948. He was chairman of the Armed Forces Collaboration Committee from 1948 to 1952 and became a member of the international board in 1951, serving as vice president from 1953 to 1955. In 1962 he was named international historian.



"Hank" Wright.

Early in its deliberations, the committee looked ahead to project the growth and development of the Society over a five-to-ten year period, and stated the goals which would guide this development. It also proposed actions which might lead to achieving these goals, and later reported on the reasoning behind its recommendations. These principles stood as precedents and were, in fact, used as guidance by later committees.

First Keynote Address

The first Society-wide report dealing with long-range planning came at the Detroit convention in June 1953. President Edwin S. Smith selected Dean Snyder to give a "keynote address," the first in the history of the Society. For the most part, succeeding presidents continued this practice at least annually. He spoke to the House of Delegates on "Our Dimensions and Our Opportunities."

Long-Range Planning = LRP

In January 1954 at Minneapolis the first district presidents conference on long-range planning consumed an entire day during the midwinter meeting. Acting as moderator, Dean Snyder led 13 district presidents and five past international presidents in a free-flowing, wide-ranging examination of LRP strategies. Of 14 discussion areas proposed, the greatest attention was given to better area organization, higher membership quality, and more skillful management. It was clear that Snyder and his pioneer LRP colleagues were winning the Society's attention.

The Twenty LRP Proposals

At the same midwinter meeting, the Long-Range Planning Committee submitted a landmark report to the House of Delegates. Titled, "Looking Ahead in S.P.E.B.S.Q.S.A.," it had a paper attached, "Twenty Proposals," which became the LRP bible for the Society leadership during the next several years. Most of these proposals were ultimately adopted by the Society.

The "Twenty Proposals," 13 single-spaced pages in length, was shown as

having been "prepared by the chairman with the concurrence of the committee." These proposals ranged widely in character, stress and detail. Some were general (develop a closer bond between members and their chapters), while some were quite specific (prepare a restatement of the Society's aims and objectives for wide circulation among members and non-members). Some had been discussed in the past, but still were revolutionary (embark upon a program of leadership training). Many have been fulfilled, but still stand as wise reminders (strengthen and enlarge its headquarters staff, and improve its district organization as a means for stimulation and leadership of chapters). Examples of specific actions which might be taken were often given, and detailed instructions were provided to help meet each goal. The paper was invaluable for years and may still provide guidance in many areas.

The "Twenty Proposals" was received with praise all over the Society. In June 1952 an amendment to the Society's bylaws was adopted by the House of Delegates, establishing the Long-Range Planning Committee as a permanent and continuing Society unit. In December 1954 International Secretary Bob Hafer listed each proposal and showed what progress toward its achievement had occurred. The pioneering was finished, and the Society's long-range planning was established as a day-to-day operation.

A Home for the Society

The Society of the early days thought seldom, if ever, of a headquarters building of its own. It had few records, little financial plan, and virtually no need for storage space. Legend says Joseph Wodicka, national secretary in 1941, received the Society files in a "shoebox" from his predecessor, O. P. Erickson.

It was not very long before more business-like methods were in use. The Society budget for 1942-43 authorized National Secretary Carroll Adams to set up a Society office in his home in Detroit. Beginning in 1944, the Society "headquarters" occupied a series of three store-front spaces on, successively, Grand River Boulevard and Fenkell



This store on Grand River Boulevard in Detroit served as the headquarters office for the Society in the 1940s. The postman reported the office received more mail than any other place on his route.

Avenue in Detroit. One by one, a staff was hired and the need for space grew.

And so it was that, in the late 1940s and early 1950s a series of Society leaders began and continued to dream about a building, owned by the Society, of suitable size and appropriate quality to serve as an international headquarters. In 1949, O. H. "King" Cole, the international president, asked other barbershoppers to gaze with him into a crystal ball and contemplate his vision of how the Society's home would look in the future. He described the images of offices for an efficient staff, classrooms for a judges' school, a studio where Barbershop recordings were made, a library with a magnificent collection of sheet music, and a printing plant for publications, music and educational books. To achieve this goal, Cole proposed that a building fund be established.

Headquarters Fund

As Jerry Beeler later put it, Cole's idea "created an itch" in the Society. In January 1950 the international board of directors authorized the establishment of a Headquarters Fund, and the first contribution to the fund (\$100) came immediately from the Sheboygan, Wisconsin Chapter in Cole's own Land

O' Lakes District. At the summer convention that same year, the Chicago Number One Chapter contributed \$1,000 to this fund. The drive was underway, and other chapters, and some quartets, including the 1945 champions, the Misfits, followed with contributions.

Succeeding administrations continued to recognize the need for a headquarters and to scratch the "itch" by taking various steps to advance the fund. In 1951 President James F. Knipe, directed by the board of directors, formed a new committee, headed by First Vice President Edwin Smith, to prepare for this building process when the emergency restrictions resulting from the Korean War were lifted. Drawings of a proposed headquarters building, prepared by an architect under the supervision of the committee, were published to show Society progress and to generate member contributions. They showed a one-story, 14-room structure that resembled a small elementary school.

The slow progress of the fund was next given impetus in 1952 by the Building Committee, under Chairman "King" Cole, through a direct solicitation to all chapters and registered quartets. The committee concluded that this slow progress was due to the members' desire to learn what their contributions were going to buy. To meet this need, experiments in communications to members were tried, but it was not until June 1955 that a lengthy specification report was provided to the international board, detailing the need in terms of number of rooms, square footage of the building, location and financing. Tulsa, Oklahoma, was recommended as the location.

By this time, the building fund campaign had grown to some degree, but it still had accumulated only \$19,283.85 in cash and \$9,153.50 in pledges. It was disappointing that only 113 chapters had made contributions. 70 per cent of the Society's 500-plus chapters had ignored the solicitations by the committee. The need to "sell" the project to all members was still clear. The committee called for a new fund-raising campaign with a goal of \$185,000 and recommended that a brochure explaining it be sent to every

member.

Before the 1956 midwinter meeting was convened in Denver, President Art Merrill issued a call to those interested in having the Society locate its headquarters in their area, offering them an opportunity to appear and describe the advantages of making this move. Nine communities were represented at the meeting. The board voted, nine to five, that the new headquarters should be in "the Chicago area," and in the process discarded a proposal that an old schoolhouse found in La Grange, Illinois by the building committee be acquired.

During the next few months, Chairman Cole decided that he had served his purpose in this campaign, and at the next convention in June 1956, he resigned as chairman, but promised to give full support to the next chairman. Past President Jerry Beeler was appointed to head the committee, which decided to move carefully, but as rapidly as possible. Its first action was to reject Jean Boardman's plea that the new building be located in a bucolic setting in Harmony, Indiana, rather than in "the Chicago area." It then authorized Secretary Bob Hafer to seek a temporary location in Detroit. Since the lease on the Fenkell Avenue office was about to expire, he was to find quarters to allow Society operations to continue in Detroit for up to five years. The committee was organized by Beeler into subcommittees

to search for a building in the area occupied by the members, respectively, of each group.

The Alford Mansion

Suddenly, the completely unexpected happened. A subcommittee member, James Martin, discovered an unusual piece of real estate in Kenosha, Wisconsin—a mansion on the shores of Lake Michigan with 18,000 square feet of space. Constructed of imported Belgian stone, inch-thick slate roof, terrazzo, stone and oak flooring, copper ducts and window framing, and stained-glass windows, the baronial style and sturdy construction of the Alford mansion seemed certain to give stature and prestige to the Society in the world of music. Built in 1933 at a cost of over \$500,000, it was now offered to the Society for \$75,000.

As each member of the committee inspected the Alford mansion, he was smitten with the beauty of the property and the bargain offered to the Society. Unanimously, the committee decided to submit the proposal to the board at its 1957, midwinter meeting in Pittsburgh (then only a few weeks away), provided that the property, located in a Class A residential neighborhood, could be rezoned by the time of the meeting. The plan to obtain a five-year lease in Detroit was dropped, and Bob Hafer was authorized to stay in the present office

In January 1957 the international board voted to purchase the Alford mansion in Kenosha, Wisconsin, for the Society's permanent home. The building was situated on two acres of landscaped grounds sloping toward the shore of Lake Michigan. It contained 18,000 square feet, including a full basement, two main floors and an attic.



location on a month-to-month basis. The favorable zoning decision was received in Pittsburgh on January 24, 1957, while the board was in the midst of its meeting.

To obtain agreement from the board of directors, several important steps were taken. King Cole provided a magnificent set of photographs of the property, later used in a brochure that was published in *The Harmonizer* and sent to prospective donors. He also borrowed the owner's plans of the property, which were valued at \$50,000. The photographs and the plans were displayed at the board meeting.

The Expansion Fund

The question of Society finances had to be answered. At a special meeting, President Davis and a small group charged with financial responsibility worked out the idea of an "Expansion Fund," which would bring about "expanded services" through additions to the staff, as well as purchase of the property, and would at the same time prohibit the use of Society reserves. Acceptance of the proposal could not jeopardize the Society's finances.

At the board meeting the proposal was unanimously adopted. Beeler was authorized to acquire the Alford Mansion, "provided suitable financing and legal arrangements (could) be made."

Harmony Hall

On June 3, 1957, some of the Society staff and all its Fenkell Avenue office equipment were moved into "Harmony Hall." The Expansion Fund campaign was well underway. A total of \$260,000 was being sought from chapters, quartets and members. With this amount, the mortgage could be retired and the way would be open to expanded services, field assistance, and an enlarged program of public relations. By the end of 1957, a total of \$95,000 had been pledged, of which \$49,000 had been paid. Seventy chapters had pledged their quota of \$10 or more per member, but 314 of the 610 chapters had not responded at all. The campaign went on and gradually progress was made.

At the midwinter meeting in January 1959, the subject was carefully reviewed by Curt Hockett of the headquarters staff. Board members and district presidents were advised that with the receipt of about \$40,000 in the next five months, various commitments chargeable to the Expansion Fund could be paid.

The goal was reached on time. On the stage of the Civic Opera House in Chicago on July 4, 1959, President Clarence Jalving and others participated in the long-awaited event—the burning of the mortgage on Harmony Hall. The Society had found and now owned its home. The vision of "King" Cole was finally fulfilled.



Six

Coming of Age (1960s)

Tempora mutantur. (The times are changing. . .)
Ancient Latin

For over 20 years the Society operated on a meager dues structure. First, at 50 cents a year per man, it miraculously scraped by. Then every few years the dues inched up, until in 1960 they were \$5.50 per member. The "Expansion Fund" (which bought Harmony Hall and hired Floyd Connett as the first "field man") sputtered along with chapters and individuals not able to catch the spirit of growth and progress.

Member Benefit Program

It became apparent as the 1960s arrived that if the Society was to assume its place as a mature, vital singing organization, a drastic dues increase was needed. Under the leadership of Lou Laurel, John Cullen and Bob Hafer, executive director, the Member Benefit Program (MBP) was formulated as a proposal to the international board based on expanded staff services. It called for new field men, music men, and a full-time, professional public relations man. These services would necessitate a dues increase of almost

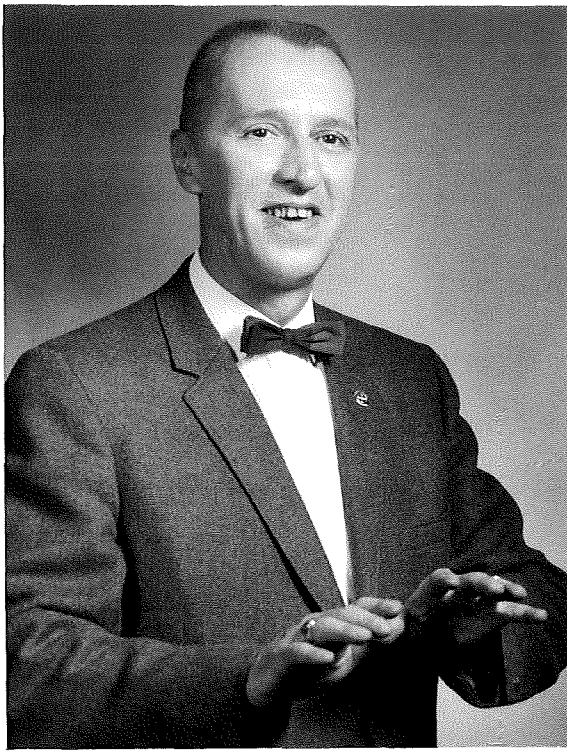
300 per cent! Singing sometimes stopped as the pros and cons of the MBP were debated. Some districts held formal debates in front of their delegates. Emotions ran hot and heavy, with a pitch pipe and song sometimes intervening to cool things down a bit.

The MBP did not win, but fortunately an alternate plan did, shortly afterwards, and the Society was finally able to support and field Bob Johnson, and then later Dave Stevens, Mac Huff, Lloyd Steinkamp, Chet Fox and a whole array of talented musical and administrative field men.

Robert D. "Bob" Johnson

For seven years Bob Johnson was the sole music man at Kenosha. He ran the Harmony Education Program (HEP) schools, met with music educators, taught chorus directors, coordinated the song arrangement program, and visited chapters and districts. Johnson had been a high school and college music teacher prior to his moving to Kenosha and gained fame by directing the Chorus of the Chesapeake to its 1961 international championship at

Bob Johnson, director of the 1961 international champion Chorus of the Chesapeake from Dundalk, Maryland, became the Society's director of musical activities in January 1962. He had been chairman of the music department at Patterson High School in Baltimore and was deeply involved in Society musical activities.



Philadelphia. The 157 men he put on stage required additional, special risers because most choruses back then had only 50 to 60 men. Johnson, a former Navy man, ran a tight ship. He demanded a lot from his volunteer HEP faculty and the choralists under his command. They could stand up under the rigors of a Johnson HEP School because of his love for music and high educational standards. And the students were learning better Barbershop harmony.

Picked Choruses

Another question debated in the 1960s was "Should we have picked choruses?" The Society was attracting chorus directors who were insisting on rigorous auditions so that weak singers could be weeded out during the application process. Many felt that a love of harmony was all that a man needed in order to qualify. Others felt that the Society could never become a respected singing Society by making mediocre vocal sounds. Bob Johnson often spoke out fervently for Joe Barbershopper and tried to discourage exclusivity in favor of *inclusivity*. Most choruses opted in favor of some minimum, but not too rigorous, audition standards. Several chapters tried the "picked chorus" route but soon found

that the men were often prima donnas and no one wanted to do the week-to-week work of the chapter such as writing letters, paying bills, setting up chairs and fixing coffee.

Harmony Foundation

The Harmony Foundation (founded 1959) moved into full gear during the 1960s. Providing funding for special projects, charities, scholarships and such, it also financed the Old Songs Library at Harmony Hall. The library houses one of the world's largest collections of American popular songs and many books about American music. It has proven to be a great resource for arrangers who can obtain official permission to arrange and make available, for a nominal fee, copies of music for quartets and choruses. The Foundation pays a full-time librarian who willingly answers the numerous queries about songs and maintains an accurate file of the holdings.

The Frank Thorne Chapter

For many years men whose jobs demanded geographical remoteness or swing-shift hours had no recourse other than absentee membership in a chapter. The Frank Thorne Chapter, named after one of the Society's great leaders of the 1940s, allowed men to join an "itinerant" chapter. Thus, they could maintain full membership without having to attend a chapter regularly because certain chapters demand a minimum amount of attendance from a man in order to vote and participate. Some men, because of job hours or location became disenfranchised from barbershopping. The Frank Thorne Chapter alleviated this problem and to this day continues to provide a special service to those men who need to affiliate.

The Field Men

The field men from Harmony Hall—both musicians and administrators—were hardy, intrepid souls. Logging hundreds of thousands of miles each year in the Society vehicles, they drove to the four corners of the United States and Canada. Neither storm nor fatigue prevented them from helping the

hundreds of small, sometimes struggling chapters. They were expected to have a cure for every chapter and chorus problem, an unwritten job description required them to know and teach about 50 tags and swipes and to sing until the chapter's officers went home. Actually, the international office at Kenosha discouraged this sort of thing,

but Joe Barbershopper never quite got the message. More than one field man literally wore himself out trying to cope with the rigors of the road. A complete list of these great barbershoppers is included, and a more complete description of the staff is included in the Historical Material and Reference section.

Field Representatives Through the Years

Floyd Connett*	September 1958—May 1960
Hugh Ingraham**	July 1962—1963
Chet Fox	December 1963—1972
Lloyd Steinkamp	March 1966—1977
Sam Kennedy	September 1972—1976
Tom Cogan	June 1974—1984
Joe Jenkins	July 1976—1979
Ron Rockwell	August 1980—Present

*Field Representative, but specialized in music.

**later, Public Relations Director, Director of Communications, and Executive Director.

Music Men Through the Years

Bob Johnson	January 1962—November 1982 (retired)
Dave Stevens	May 1969—May 1985 (retired)
Mac Huff	August 1969—June 1978
Joe Liles*	September 1975—January 1988
Dave LaBar	January 1979—February 1985
Lyle Pettigrew	July 1980—April 1983
Burt Szabo	July 1983—Present
Bob Mucha	September 1983—August 1985
Tom Gentry	February 1985—Present
Jim DeBusman	June 1985—Present
Bill Myers	July 1985—Present
Mel Knight	October 1985—Present
Bill Rashleigh	June 1987—Present

*later, Executive Director.

Musical Trends of the 1960s— More Emphasis on Choruses

Historically, Barbershop chapters have moved from gang singing, quartetting and woodshedding to a choral organization environment. During the '60s there was more: 1) Rehearsing on risers, 2) Memorization for public performance, 3) Strict rehearsal discipline, 4) Lofty performance standards, 5) Members as choralsists, not quartettists, 6) Coaches used to augment the chorus director's work.

New Songs Wanted

In their attempt to discover fresh, unfamiliar songs, Barbershop arrangers would sometimes dredge up songs which probably should have stayed in the musical graveyard. Although occasionally Lou Perry, Buzz Haeger, S. K. Grundy or Val Hicks might "luck out" and find a musical gem, such chances were remote. Too often, the so-called new songs were either trite, maudlin or just plain corny. Searches unfulfilled may have led to some good original songs being written. Society members Gene Cokeroff, Mike Senter, Bob Godfrey, Fred Carter, S. K. Grundy, as well as Sweet Adeline Renee Craig composed some notable 1960s Barbershop songs.

"Revised Revisions"

Arrangements have a way of traveling and in the process alterations occur in the harmony, the melody, and the rhythm. This problem abounds when inexperienced people "take a song off" a recording. As the arrangements move around the country the song elements get more blurred as well-meaning barbershoppers make changes. Soon the original song/arrangement has been altered so extensively that it becomes mongrelized.

During the 1960s Val Hicks, Dave Stevens, and Burt Szabo taught many arranging workshops, bringing a smoother style of voice leading, adherence to composer's melody and maintenance of implied harmony. In this era of HEP (Harmony Education Program) many young, talented men

began arranging: Mike Senter, Don Gray, Greg Lyne, Bob Brock, Fred King, Russ Foris and Tom Gentry were some of these new arrangers.

In 1969 the Society hired Dave Stevens to head up its music publication efforts. Dave, an experienced arranger, studio singer, quartet man and chorus director brought a conservative influence to the publishing program. He and Bob Johnson insisted on keeping it Barbershop, pure and simple. Stevens worked for the Society for 16 years teaching, arranging, chorus directing, in addition to handling his publishing duties. His most enduring contribution was in the area of stylistic preservation. He developed through the years a most educational and entertaining one-hour presentation for the chapters, entitled, "What Are We Preserving?" He and Burt Szabo edited the *Arrangers Manual* in the 1970s.

Choreography and Stage Movement

Little choreography was utilized in chorus and quartet contests during the first 20 years of S.P.E.B.S.Q.S.A. In the 1940s there were some rudimentary hat and cane and soft shoe moves, but during the 1950s, for some reason, the competitors were a bit more staid. The Evans Quartet, 1960 champs, using vaudeville-type moves, paved the way for modern-day choreography. Their dad had sung in a professional foursome, The Elgin Four and the Evans' precision moves set the standard for years to come.

The scoring weight of Stage Presence has increased through the years. From 10 per cent in the 1940s, it has become the most influential of all categories, today exerting about 35 per cent weight. The skewing in favor of Stage Presence provides motivation for competitors to strive for points for their visual presentation.

Television has also made us more aware of the visual. Barbershoppers are truly products of this TV age with their bright costuming, flashy moves and almost military precision.

Coaches and Coaching

Lem Childers was probably the first coach/arranger to guide a quartet



The Evans Quartet of Salt Lake City, Utah, 1960 international champions, was one of the first quartets to make extensive use of choreographed movement in their performance. Their precise moves led to increased emphasis on stage presence for competing groups. At a show in Tacoma, Washington the quartet consisted of, l. to r., Turk Evans, tenor; Pres Evans, lead; Gene Smith, bari, and Jack Evans, bass.

toward a gold medal (Chord Busters Quartet, Tulsa, 1941). John Means and Rudy Hart helped the Schmitt Brothers in 1951. Some other notable coaches were S. K. Grundy (The Four Pitchikers, Springfield, Missouri, 1959). Floyd Connett (who coached many groups, especially the Evans Quartet, 1960 champs), Lyle Pilcher and Ed Gentry.

As the 1960s passed and coaches became more in vogue, a problem slowly arose. Most of the good coaches were also judges. This situation had complications. Should the coaches be allowed to adjudicate their own groups? Was it fair for a judge to score a chorus or quartet he had been priming for the contest? Some competitors and judges were bothered by this. Finally, in the 1970s the judges/coaches were given a 30-day rule. (A judge cannot do any coaching 30 days prior to the contest to which he is assigned if he has been coaching one of the competitors in that contest.)

Coaches (judge and non-judge) continue to play a vital role in our music and choreography. They help at weekend retreats and at regular rehearsals with their creativity, energy and love.

Songs and Arrangements

Three problems have concerned the Society in the area of songs and arrangements: 1) Unauthorized copying. 2) Faithfulness to the composer's idea. 3) Songs written by barbershoppers.

Articles, letters and speeches were written advising members to avoid unauthorized photocopying. This education process which gained momentum during the 1960s made barbershoppers aware of the copyright laws and possible infringements. Quartets, choruses and arrangers made an honest effort to stay within the law. The Society's music men and field men preached the hazards of infringement, and this, too, assisted the copyright education program.

Since Barbershop harmony began as an improvised vocal art, some arrangers saw nothing wrong with altering a song's melody, harmony or rhythm for the sake of solid chords. They felt this was part of the tradition. During the '60s the Arrangement Category led by Val Hicks, Sam Stahl and Burt Szabo, pushed toward adherence to the composer's intent. Judges began

Floyd Connett was employed as the Society's first field representative in 1957. His quartet arrangements included many of those in the *Just Plain Barbershop* song book, a primer for Society members.



penalizing alterations in melodies, harmonies and rhythms. This concern is still present today in the Society's publications and adjudication system.

From Hal Staab in the early 1940s, up to the current year, barbershoppers continue to write and perform original songs. Some of these songs are excellent: bouncy, tuneful, fun or tenderly sentimental. Others, however, lack clarity of form, harmonic inventiveness, melodic originality, and lyric cohesiveness. They probably should not be performed in public, but they sometimes *are*. The Society's music staff and Harmony College arrangers frequently help aspiring song writers refine their art. In the 1960s Val Hicks, Dave Stevens, and Burt Szabo assisted song writers to make their songs more singable. Gene Cokeroff, Bob Godfrey, Joe Liles and Mike Senter are song writers who grew in musical stature during the 1960s emerging as great Barbershop song writers in the 1970s.

Amateur Night

Competitors and/or their arrangers would write original songs in the style. However, the songs sometimes lacked melodic substance, harmonic and rhythmic interest and the lyrics sounded amateurish. The Contest and Judging rules had no effective mechanism for dealing with original songs, nor were

Arrangement judges trained in song-writing skills. There were some Society song writers, however, whose songs could hardly be distinguished from the Tin Pan Alley tunes. Mike Senter, Gene Cokeroff, and Bob Godfrey are three notable Society composers.

The Hit Parade Syndrome

At contests it was not uncommon to hear the same song/arrangement performed four, five, six or more times. Groups would choose a high-scoring song/arrangement in the hope that it would serve them as well as it did the champs. There's always a gap between intent and execution of the plan. A difficult, tricky arrangement sung well by a medalist or champion does not necessarily produce a championship sound when sung by lesser groups.

Floyd Connett

Floyd Connett performed wonders during his brief tenure. He awakened the Society to the advantages of traveling music men, full-time professionals who specialized in musical and chapter problem solving. Floyd Connett, first music man in the field, a barber from Peoria, Illinois, developed a fine musical reputation in the 1950s as a chorus director, arranger and coach. He grew in musical stature during that decade to such an extent that the Society hired him in January 1958 as a full-time musical field representative, the first one. He was a traveling music man in the best sense of the words. Connett drove a Society vehicle, a Dodge Sierra station wagon, visiting hundreds of chapters in the United States and Canada. He counseled them in the manifold problems of running local clubs, especially assisting with musical problems.

Floyd was a wizard at improving the vocal sound of choruses and quartets. His forte was a quartet craft session or coaching workshop, where, in the course of 45 minutes, he would revolutionize the sound of an organized foursome. His most lasting legacy was to edit *Just Plain Barbershop*, a song collection which became the most widely used book in Society history. It gave the S.P.E.B.S.Q.S.A., for the first time,

a common repertoire. This created more frequent spontaneous singing, for it offered short, easy arrangements and allowed four men from widely divergent areas to instantly harmonize. After more than a quarter of a century, *Just Plain Barbershop*, thanks to Connett, is still serving the Society well.

Connett also produced, even before he became a Society employee, a craft audio tape called, "The Barbershopper and His Voice" with more than 60 recorded examples. In addition to his quartet coaching specialty, he also taught, in his travels, craft, chorus directing and administrative training classes.

The Society's first music man resigned in May, 1960 to return to Peoria to spend more time with wife Maxine, daughter Linda and son Steve. He then became a field representative for Sweet Adelines, Inc., helping them reorganize their judging system and categories.

He was concurrently a certified judge in all five categories: Harmony Accuracy, Balance and Blend, Voice Expression, Arrangement and Stage Presence. Floyd had a chronic heart condition, making him an insurance risk, and his physician warned him many times to ease up on barbershopping activities. He couldn't slow down, so deep was his devotion to his chosen art form. Connett died in September 1963, at the age of 48, literally giving his life for men and women Barbershop singers.

HEP and Harmony College

Maurice Reagan gave Barbershop craft lectures at the conventions in the 1940s, but Barbershop craft got its formal start in the Alexandria, Virginia Chapter in the late 1940s and early 1950s. Dean Snyder and Dr. Harold "Bud" Arberg were the moving forces behind organizing periodic classes in music fundamentals. This craft program gained momentum and by the mid-'50s there was an International Barbershop Craft Committee and a column in *The Harmonizer* by Dr. Harold "Bud" Arberg devoted to demystifying the intricacies of music and the Barbershop style.

Barbershop music education grew at the chapter and district levels and by 1958 Rudy Hart, international vice

president and head of the Musical Activities Committee, knew it was time for a Society-wide music school. He helped organize the first chorus director's school. Held at the new headquarters, Harmony Hall, in August 1958, this seminar proved so successful that in 1960 at Ripon College, Wisconsin, a three-district music school was presented with curriculum expanded beyond that for chorus directors.

Finally, in August 1961, at St. Mary's College at Winona, Minnesota, Hart led the first Harmony Education Program (HEP). His faculty included: Joe Schmitt, Quartet Promotion; Bob Johnson, Chorus Development; Chuck Snyder, MENC Program; Bob Meyer, Arranging and Publishing; John Peterson, Barbershop Craft; Dan Waselchuk, Physical Arrangements for the School; Wilbur Sparks, Script Writing.

One of Bob Johnson's first tasks, after assuming the directorship of the Society's musical activities program in 1962, was to request, instead of one HEP School, five! His request was granted and a Society-wide HEP operation was soon reaching out to all areas of our organization. Throughout the 1960s the HEP continued growing and its curriculum expanded to include: public relations, stage craft, lighting, physics of sound, judging categories and voice techniques.

In the 1970s, Johnson found it hard to recruit faculty for the multiple schools—men who might be away from home four or five weekends a year. Then too, because the HEP Schools were weekend affairs, they lacked a prolonged approach to subject matter. In 1970 at Dominican College in Racine, Wisconsin, Bob Johnson became "dean" of the first Harmony College, a week-long, total immersion in Barbershop.

During the 1980s, under the leadership of Joe Liles, the Harmony College curriculum kept expanding to more than 50 courses. Each summer, professional music educators visited the campus of Harmony College and were enthralled by the high level of faculty teaching talent. The intensity of student motivation was a never-ending source of amazement to the visitor as was the kaleidoscopic array of courses available.

Thanks are due to Maurice Reagan, Dean Snyder, Dr. Harold Arberg, Rudy Hart, Bob Johnson and Joe Liles for their devotion, courage and foresight to know the power of knowledge. Barbershoppers are better singers and musicians today because of the contributions of these men.

Young Men in Harmony

Abe Gould found Barbershop singing late in life. His singing voice was quite average, but his love for his musical hobby more than compensated for a scratchy lead voice. Gould was extra-dependable, a great guest bringer, and what a ticket seller! He was a one-man chorus when it came to nailing down paid program ads for his Alhambra, California Music Men Chapter in the 1960s. Perhaps he tried to make up for his vocal weaknesses by trying extra hard in these other areas. When Abe got an idea, it stuck with him and he with it. A born salesman, he couldn't be shaken loose from a notion. He converted men by sheer love and enthusiasm. Abe had a dream and he knew that an idea, like a young tree, has very little stability until it gets its roots down. A tree draws its nourishment from the sun and water and from the quality of the earth in which it is planted. An idea draws its strength from the persistence of its creator and the interest which it arouses in a community.

Good ideas, like strong trees, seem to survive.

Gould's idea, the introduction of Barbershop harmony into San Gabriel Valley, California high schools, was really not new. Other chapters had tried it. Abe's former chapter, San Gabriel, had, for years, been giving music scholarships to deserving high school boys. It was Abe Gould's intensity of energy and devotion that created the "Young Men in Harmony" program, now more than 22 years old. It came about when Gould was having a casual conversation with Dr. Maylon Drake, Superintendent of the Alhambra school system. Gould, insisting that Barbershop harmony was much too vital a music form to be relegated to a lot of old fossils reminiscing in the moonlight, convinced Dr. Drake that

Barbershop harmony for high school kids was worth investigating.

With permission from Dr. Drake to carry the project one step further, Gould set out to see how local high school music teachers would react to the idea. Not only was he successful in finding interested high school music directors, but the men he found were interested enough to want to use some of their precious free time (Saturday, Sunday and after school) to form chorus groups and work with quartets.

Community Leaders

Gould then moved his enthusiasm for the project in the direction of the community's leaders. For assistance in this department he called on a personal friend, Warner Jenkins, editor and publisher of the *Alhambra Free Press*, who thought the Young Men in Harmony project was a great idea and pledged his complete support. With the superintendent of schools and the local paper on his side, lining up the rest of the community was relatively easy. Influential people, such as Mayor Norma Yokum, City Manager Leland Gunn, Parks and Recreation Superintendent Neiland McCrummen and Chamber of Commerce President Dr. Norman Schriber, agreed to act as a steering committee for the new singing project.

After several months of careful planning, during which Gould solicited the help of barbershoppers in the area (Reseda, Pasadena, Arcadia, West Covina, Whittier, Downey, South Bay, San Gabriel, Pomona), the first show was staged on May 13, 1967, with four schools participating, supported by four Society quartets. It was a creditable show and even though it didn't draw as large an audience as was hoped for, carried its own weight; the money left over was placed in a scholarship fund for the boys. The roots were now beginning to spread.

Scholarship Show

Gould realized that if the harmony "tree" was to continue to flourish, it would have to receive additional nourishment. New committees were



appointed to carry on the project with an annual show for 1968 as the big target. The momentum generated during 1967 involved new people who became friends of the Young Men in Harmony. Additional schools now wanted to take up the cause of Barbershop harmony for their boys. The result of their cooperative efforts came about in the form of their second annual Barbershop show on April 5th of that year. The enthusiasm displayed by the music directors, students, area barbershoppers and the community (including city officials, Chamber of Commerce, news media, business people) made the 1968 show a much greater success than their first venture. Because the show was a financial success, a special scholarship committee was named to distribute, in equal amounts, scholarships to all participating schools.

"Not only do we want to establish the common language of Barbershop harmony in all our local schools," Gould said, "but we also hope to set up a full scholarship program. We're doing

something that has never been attempted at the local level. Some of our planning is so unique that it has never been attempted at any level. The eyes and ears of the Barbershop world, and certainly the educational world, are upon us. We've given birth to a lively baby, and now it's up to us to nurse him, guide him, direct him and help in every way possible..."

This, then, is how Young Men in Harmony was born in Southern California in the mid- and late-1960s.

The Society's international board of directors started studying this program in 1970, and at its January, 1972 midwinter meeting in Seattle, approved the launching of a similar Barbershop high school quartet program to commence in September of that year.

Approved by MENC

It soon became obvious that if any program to introduce Barbershop harmony to high school youths were to be successful, it would have to receive

A quartet of high school students from Don Bosco Technical Institute prepared for a Young Men in Harmony program developed by Abe Gould, standing at left. The original project, begun in 1967, involved six high schools in the San Gabriel Valley. In 1972, Young Men in Harmony was accepted by the international board as a Society activity. Seated in front of Gould is Reverend Thomas Prendeville, principal of Don Bosco School.

Song books, learning tapes and A Syllabus on Barbershop Harmony for Music Educators were developed for the Young Men in Harmony Program.

the blessing of the Music Educators National Conference (MENC). At a meeting with MENC President Dr. Francis Andrews and Executive Director Dr. Charles Gary on June 2, 1971, Immediate Past International President Wilbur D. Sparks submitted a Young Men In Harmony proposal. It was stated clearly at that time, and has been reiterated many times since, that the program would never be used as a new member recruitment device. Basically, it consisted of including a new category for Barbershop quartets in the long-established MENC music festival program. Contestants would not only be high school young men, but could also include some junior high students. The proposal received favorable response at that time, but had to be presented to MENC's state organizations at their National Assembly in August 1971.

At their August meeting, MENC approved "the inclusion of a Barbershop quartet category in competitive festivals in states where such a category is desired." This was tantamount to acceptance by the top legislative group of MENC of our style of

singing as being distinctive. In November of 1971, MENC invited the Society to present a demonstration and explanation of this style of singing at their biennial convention at Atlanta in March 1972.

The Atlanta demonstration consisted of a group of boys from Ridgeville, Georgia High School (who had never sung Barbershop harmony before) demonstrating various aspects of Barbershop singing under the direction of Society Director of Music Education and Services Bob Johnson. The demonstration was a complete success.

Generally speaking, it was at the Atlanta meeting that many music educators noticed the Society was quite serious about improving its singing. Many Barbershop techniques were readily accepted and would be used in the future by those in attendance.

Bob Johnson appeared at the invitation of music educators at state, national and provincial levels in 49 states and six provinces.

The general format for all these meetings was basically the same—explaining Barbershop harmony as a style, the Barbershop approach to learning a song and how to rehearse and interpret Barbershop harmony. In each case the audience sang as a chorus and participated in a workshop experience.

At many of the meetings boys were used as a workshop group. They usually were newcomers to the field of Barbershop harmony and served well to demonstrate the style. The meetings were designed, generally, to recruit, from the ranks of music educators, a large number of supporters of the Barbershop style.

Spreading the Word

During his tenure, Johnson (who by this time had two honorary doctorates) appeared before MENC groups at both state and regional levels on numerous occasions. He included some of the top quartets and choruses to tell the story and purpose of Barbershop singing.

Since his appearances at these meetings started, quartet contests have been included in music festivals in



many states. We now have thousands of boys singing Barbershop in quartets and choruses throughout North America.

Several high schools have had boys' Barbershop choruses for years. For example, the Bloomington, Illinois High School Barbershop Chorus, under the direction of barbershopper/teacher Sam Anliker, made a six-day trip to Atlanta, Georgia, in 1978, where they sang before a national convention of the American Association of School Administrators. They also appeared, along with the Sibley High (St. Paul, Minnesota) and the junior high chorus from Hinsdale, Illinois, before the MENC in Chicago in 1978. Rounding out the Barbershop harmony demonstration, which was called "Barbershop Quartet Day in Chicago," were the 1975 champions, Happiness Emporium; the 1976 champions, Innsiders; medalists, Roaring '20s, and the Illinois District's Chords Unlimited. The Sibley High Boys' Chorus, under the direction of St. Paul barbershopper Gar Lockrem, recorded the *Young Men in Harmony* songbook and learning cassettes.

YMIH Syllabus

An educational tool developed by Johnson, *A Syllabus on Barbershop Harmony for Music Educators*, was introduced in May of 1978. The syllabus was available to barbershoppers, but it was intended to encourage music educators to consider Barbershop harmony as an added dimension to their present school vocal music offerings.

By offering boys an opportunity to sing Barbershop music, it was hoped that they may be attracted to the school's vocal music program. This kind of exposure to Barbershop harmony early in their lives may ultimately lead them to become participants in their adult life in chapters throughout the Society.

After Bob Johnson's retirement, his efforts were continued by Joe Liles who became the Society's representative on the American Choral Directors Association Committee. Liles involved such eminent chorus directors as Dr. Greg Lyne and champion choruses and quartets to assist him. At the 1986 biennial

MENC convention and meetings in Anaheim, California, The New Tradition quartet demonstrated the art form, and at the 1987 ACDA national meeting in San Antonio, the Vocal Majority presented an outstanding 90-minute concert at one of the major sessions.

So Abe Gould's dream continues to gain momentum. There is a new *Young Men in Harmony Songbook* to introduce high school boys to the art form. In addition, there are other YMIH materials available for the high school teacher and the students. More high school boys are singing Barbershop at concerts and festivals and Abe would be pleased to know that the roots he planted 22 years ago are firmly and vigorously growing.

What'll We Sing?

There was no "common repertoire" during our first two decades. Many men could perform "Coney Island Baby," "Shine On Me," or "After Dark" and that was about the extent of it.

Floyd Connett arranged and edited *Just Plain Barbershop* in the late 1950s, providing, for the first time, a body of fun, simple songs, arranged in Barbershop style. Today, after 30 years, chapters are still using many of the songs for gang-singing and impromptu quartetting.

In 1971 Ralph Ribble, international president, and Mac Huff, music man from the Society's staff, formulated the still-popular Barberpole Cat Program. This initially consisted of a member's learning six songs to demonstrate his prowess. The songs were: "My Wild Irish Rose," "Down Our Way," "Shine On Me," "We Sing That They Shall Speak," "Wait 'Til the Sun Shines Nellie" and "I'll Take You Home Again, Kathleen."

In later years the Barberpole Cat idea was expanded to include more singers and more songs. It's not infrequent nowadays to hear four men at Harmony College or at the international convention—from far off places and total strangers—harmonize skillfully songs from a *common repertoire*. Thanks to Floyd Connett, Ralph Ribble, and Mac Huff, barbershoppers no longer have to quibble over song choice and ask "What'll we sing?" They just blow a pitch pipe, somebody starts a song, and off they go on a four-part-harmony journey.



The Barberpole Cat Program, formulated by International President Ralph Ribble, provided a simple, common repertoire for barbershoppers.

Revisions of Judging Categories

As the 1960s wound down there was considerable overlapping and redundancy in some of the categories as mentioned in the chapter "Here Come the Judges." Howard Mesecher, international contest and judging chairman, embarked on a course to revitalize scoring methods and invigorate a sagging system with new blood.

The *Contest and Judging Handbook* with its category explanations, rules, and policies is updated frequently. The judge training program is a demanding one and those men certified are among the most dedicated and talented in the entire Society.

Emphasis on Choruses

It became evident after the Society's first two or three years that gang-singing, impromptu quartetting, and woodshedding would not be sufficient resources to sustain chapters week after week, year after year. Casually organized activities of this type did not attract nor hold talented singers. Good musicians wanted more than loud musical outpourings, no matter how sincere and spontaneous the efforts.

Printed Music

Frank Thorne, Norm Rathert and John Hanson organized choruses which actually used (Heaven forbid) printed music. Many early barbershoppers felt that Barbershop was strictly ear singing and were insulted by the use of printed music. O. C. Cash openly encouraged chorus singing, and this, coupled with the success of the first choruses in Missouri and Illinois, gradually broke down barriers to the use of printed music. For many, the "ear singing" rationale was merely a smoke screen to hide their fear of admitting they couldn't read music. It took at least a decade or more to overcome this trepidation. As the Barbershop craft movement gained momentum in the 1950s, barbershoppers found out that the mysteries of the printed page were not that hard to decipher. They actually enjoyed "reading music."

By the 1960s many choruses (as part of the chapter evening format) were doing vowel exercises, vocal warm-ups, sight reading practice and physical warm-up movement. Gone was the casualness of former days. Public performance was taken seriously. Many chorus directors were now academically trained and this revealed itself in better voice production, more rigid choral discipline and smoother, less interruptive musical interpretations. Barbershop was losing its rough edge and becoming "mainlined" into American and Canadian music.

Large choruses became popular with 80, 90 or 100 or more men on the risers. The traditional "chapter atmosphere" of gang-singing, quartetting and wisecracking was giving way to a more streamlined, more musically efficient system where the member was basically a choralist, and woodshedding and tag singing were for the few, hardy souls who remained after the choralsists went home.

This choral emphasis paid off, however, in several ways:

Music educators started giving Barbershop music a second listen, which paved the way for MENC's acceptance of Young Men in Harmony in the 1970s.

The Society attracted younger, better singers and men who wanted the chapter meeting night to be musically fruitful.

Choruses were becoming respected musical forces in communities. Music critics were writing favorable reviews and radio and television professionals were airing Barbershop performances.

The homespun, folk nature of the style was giving way to more musical renditions and many old timers were complaining, "It just ain't the way it used to be."

The new-found musical techniques—taught by judges and others—gave the style a smoother, more refined sound. Formerly rough-hewn, Barbershop harmony in the 1960s became more musical, but *sophistication* peeked in to say hello and in the process became a member of the household, a permanent guest.



Seven Growing Sophistication (1970s and 1980s)

It seems that everything we do in our lives demands we do it better than the 'next guy.' Why does this attitude, then, have to permeate our recreation as well?

Ken Simmons

The weekly Barbershop harmony get-together used to be called the "chapter meeting," but in recent years it has become increasingly known as the "chorus rehearsal." Whereas the chapter meeting format provided the amenities of gang-singing, quartetting and woodshedding, the chorus rehearsal sometimes became *the* chapter meeting.

Successful chapters found a balance and prospered. Chapters not so fortunate floundered. The most notable of all 1970s-1980s trends was probably this leaning toward *choralism*. Chapters were hiring formally trained choral directors with their bag of techniques and methodology, and judges with this same academic background were being certified. This trend showed up in quartet and chorus performances via matching vowels, connected word sounds, more legit voice production, and staggered breathing—to name a few of the tools.

Much to Bob Johnson's credit, he refused to get caught up in the morass of fancy techniques. He knew full well that many technical devices required extensive experience to teach them effectively and then, too, was Joe Barbershopper ready for an array of fancy choral techniques? He wondered also if the style was ready to absorb such non-traditional esoterica. In his schools Johnson emphasized more down-to-earth, practical devices and action patterns. The judges sometimes thought otherwise, however, and winning quartets and choruses are influential. Barbershoppers tend toward hero worship and emulate, they did. Soon lesser choruses and quartets were copying the medalists and champs, with technique poking through instead of being subjugated or hidden.

This trend was slowed in 1980 with the crowning of the Boston Common as quartet gold medalists. Their mentor, advisor and arranger was Lou Perry,

A recognized authority on the subject of four-part harmony, Lou Perry, brought to barbershopping a background as a trumpeter and arranger for jazz groups and dance bands. He then received an education in music theory and composition before being bitten by the Barbershop bug in 1951. He is well known as a coach for top quartets, including the Four Rascals, the Four Statesmen and the Boston Common.



whose philosophy could be encapsulated thusly:

"There's a prevailing materialistic notion that fullness of life and happiness rest in man's mastery over the physical world. Since many people view a song as a physical entity (sound waves, et cetera), a song is there to be conquered or subdued. We subdue it by applying our own personal ideas to it. Egoism exerts itself and we force ourselves upon the song. We have to be careful that song degradation and mal-interpretation do not occur. A song is a spiritual entity which has its own life, message and sphere of freedom which we are not entitled to invade. We should strive for a natural, unaffected approach to performing without a lot of *effects*. Let the song speak for itself. A good song will do just that."

Those who attended the international contest in Salt Lake City in 1980 saw and heard the Perry philosophy in action when the Boston Common sang Lou's arrangement of Bob Godfrey's "That Old Quartet of Mine." They just stood and sang and let the song speak for itself. It was one of the great moments in quartet contest history.

One man and one quartet, however, could not stem the tide toward sophistication. The Society became caught up in choral, vocal, visual and arranging devices. The smart coaches and directors developed their bag of tricks from which they drew the ones appropriate for a particular contest or show. Virtuosity of voice, impetuosity of

tempo and volume, and stage flashiness all crept into the musical house when released from the bag. The Barbershop style was no longer homemade with that slightly rough edge. In the '70s and '80s it often lost its ingenuous quality and its spontaneity through excessive application of technique. Many long-time barbershoppers had lived through both eras and they preferred the more traditional approach. Ultimately, membership figures and retention rates will be the arbiters along with audience reaction as revealed in the ticket sales. Perhaps, as the Society moves toward the 21st century, its singing style and musical tastes will be forced to go along with the changing times. Only the future will tell.

Harmony College

The previous chapter told how Harmony College evolved from HEP schools. From the original six course curriculum of the first HEP there is now a curriculum feast of more than 50 course offerings. Here is the Harmony College curriculum for 1987:

- How to Choose Music for Your Group
- How to Teach Songs
- How to be an Effective Motivator
- How to be a Great Lead
- How to be a Section Leader
- How to Promote Young Men in Harmony
- How to Warm Up a Chorus
- How to Promote Quartets
- Woodshedding
- Function and Care of the Vocal Mechanism
- Tag Singing
- Stage Lighting
- Song Leading
- Costuming and Makeup
- How to Handle Stage Fright
- New Barberpole Cat Program
- Marketing for Membership and Money
- Repertoire
- INT-ARR-ACTION
- Master of Ceremonies
- Audio-Visual Techniques
- The Music Leadership Team
- How to Audition and Analyze Voices
- Soft Shoe/Waltz Clog Dancing
- Educational and Archive Videos
- The Scoring Categories
- Stage Craft

Script Writing
 The Artistry of Interpretation
 The Devices of Musical Interpretation
 Vocal Techniques
 Singing Man's History of the Society
 The Successful Performance
 Show Administration
 Show Production
 Saturday Night Live
 Fundamentals of Music I & II
 Theory of Barbershop Harmony
 Four Levels of Arranging
 Sight Singing/Sight Reading
 Introduction to Coaching
 Advanced Quartet Coaching
 Fundamentals of Chorus Directing
 Advanced Chorus Directing
 Chorus Director's Seminar
 Creative Stage Presence
 Physics of Sound
 How to Teach What You Know
 Songwriting

In addition to the ever-popular Harmony College, frequent mini-Harmony Colleges are held at the district level. Each year, thousands of barbershoppers attend music schools and most of the men pay their own expenses. The annual August trek to Missouri Western State College for Harmony College has become an exciting educational event, as are also the smaller, less glamorous schools.

Barbershoppers have discovered that it's always fun to see and hear Barbershop music education in action, but it's even more enjoyable to be there as part of the process.

"Modern" Harmony

The grass is sometimes greener on

the other side of the musical fence. For 35 or 40 years the Society has coped with singers who aren't content with major and minor triads and Barbershop 7th Chords. These vocalists get their musical kicks from an occasional bit of stylistic sinning. They enjoy the major 7ths, 9ths, 6ths and 13ths found in more contemporary songs.

Bob Johnson and Dave Stevens waged vigorous "Keep It Barbershop" campaigns during the '70s and '80s. Sometimes past champion quartets were the biggest offenders as they traveled doing shows. The international board even got into the "musical marshal" role by suggesting in 1976 that at least 75 per cent of the songs performed by all quartets and choruses be Barbershop in nature. This edict did not sit well with some quartets. Quartets are naturally independent and the ruling made them a bit uneasy. The ruling was modified to eliminate any suggestion of "percentage," but urged quartets and choruses to sing Barbershop harmony in all performances. The Society still urges the Association of International Champions (AIC) quartets and others to moderate their repertoire, but ultimately, supply and demand takes charge. Some chapters will hire them with their "modern" harmonies, but all chapters prize the artistic freedom of choosing whom they wish to headline their show. The musical market place will do the rest.

Vocal Synergism

With the passing of the Harmony Accuracy and Balance and Blend



More than 300
 singing students
 learned nine new
 arrangements
 during the first
 week-long Harmony
 College seminar,
 held at Dominican
 College in Racine,
 Wisconsin in August
 1970. The students
 consumed 160
 gallons of ice cream
 to establish a
 Harmony College
 tradition.

Categories, came the new Sound Category. Based on the fact that acoustical phenomena occur when four voices harmonize, the Sound Category draws a parallel with the world of chemistry. A synergistic reaction is when two or more compounds unite to cause an effect greater than any single chemical or compound could have evoked. An explosion is a synergistic reaction.

Single pitches sung and sustained create overtones. Two voices harmonizing not only have their individual overtones, the interval itself (a 3rd, 4th, 5th, et cetera) creates at that same moment additional effects such as summation tones and difference tones. The four voices intermesh and intertwine between and among the various intervals of the chord to get an *expanded sound*, a vocal synergistic reaction. Matched word sounds, proper volume levels, and exact pitches are the prerequisites for the creation of this expansion.

Today's Sound judges are trained to detect and appraise the presence or absence of these phenomena and audiences, not worrying about such technicalities, just sit back to be thrilled by the quartets and choruses.

Coaches and Specialists

In the early years, most quartets and choruses rehearsed on their own without importing special musical assistance. In recent years, coaches have become a dominant force in Barbershop music. Some chorus directors no longer make basic interpretive decisions. They merely do what a visiting "expert" tells them to do. In fairness, though, it should be noted that most coaches and specialists are there to augment, but *not* supplant existing teams or individuals.

Don Clause, Lyle Pilcher, Ed Gentry, and Lloyd Steinkamp are four well-known coaches of the '70s and '80s. Using a combination of Barbershop wisdom, great talent and much charisma, they and the other fine coaches elicit exciting and beautiful performances from the singers.

Some chapters have such a strong array of talent they seldom have need to import guest coaches. For instance,

several chapters have men certified in all the judging categories to advise them, thus becoming the envy of many other chapters. Coaches are now encouraged to develop a coaching methodology and philosophy.

Three Championship Quartets

One often hears the comment, more from non-barbershoppers, that "all quartets sound alike." There may be a germ of truth in this statement when applied to many quartets. However, it is doubtful that the comment has ever been made about most international championship quartets and certainly not about the Suntones, Dealer's Choice, and Boston Common. Each of these three had a uniqueness of style that set them apart from the general quartet population. For the same reason that one could not confuse the sound of Bing Crosby's voice with that of Perry Como's, one could not mistake the sound of any of the three quartets just mentioned. Even if it were in the lobby of a crowded convention hotel, with dozens of quartets singing at once, one could readily pick out the sound of the Suntones, Dealer's Choice, or Boston Common without bothering to look.

As is usually the case with topnotch quartets, the promise of fame came early. One might even say "telegraphed" by earlier accomplishments of individuals. For example, in the late 1950s there was a fine quartet called the Memory Four from Florida appearing in contest with an outstanding tenor, Gene Cokeroff. It was clear that a tenor of his quality would become a champion, if not in his present quartet, then certainly in another. As it turned out, Gene became the tenor of the Suntones, the only native Southerner in that quartet, incidentally.

Similarly, in the Northeastern District in the 1960s there was an excellent district championship quartet called the Cross Countrymen who had a low, resonant bass by the name of Terry Clarke. One just knew that some day Terry would sing in an international championship quartet. And so he did, in the Boston Common.

A final example of this "promise for the future" could be cited in the person of Brian Beck, a barbershopper who



could sing all four parts with equal ease. Brian won contests with amazing regularity singing in such quartets as the Doo-Dads. Brian became the baritone of the Dealer's Choice and then compounded that achievement by singing lead in another international champion, the Side Street Ramblers. In the latter quartet he took over from Bill Thornton, who had been lead in the Dealer's Choice. Confusing? Not really when you realize the ability, drive and versatility of each of these men.

Does this mean that the Suntones, Dealer's Choice, and Boston Common were one-man quartets? No, far from it. Each contained four superb singers, all of whom contributed to making the composite sound, interpretation, and visual presentation greater than the sum of the parts—which incidentally is not a bad definition of correct barbershopping. In each of the three championship quartets mentioned, it is probable that each singer felt fortunate to be singing with the other three men, the exact opposite of the attitudes so often evident in many lesser quartets. This does not mean that the members of the three quartets under discussion were not strong-willed men. Quite the

contrary.

In her article in *The Harmonizer* of January/February 1981, Ruth Perry wrote: "By definition, a lead singer sings melody and leads the quartet, supported by three harmony parts. Imagine, if you will, four leads forming a quartet. This four-lead-hitch found all the roads going in four directions at once, roads to interpretation of a song. Quite possibly, nobody could coach them. Nobody ever did. Lou Perry (Ruth's husband), their father-in-music, compared his position to that of his mother-in-law babysitting his sons, not as caretaker but as witness, referee and impartial arbiter. Rehearsals were contests, with consensus reluctantly achieved when the song came to life.

"With this strongly individualistic quartet, the music had to win. They knew they could make music together that none of them could make alone. Sounds simple, but many talented people never admit that, even privately." Ruth hit the nail on the head with the foregoing statement. There are no "wimps" in a championship quartet.

One of the characteristics common to the Suntones, Dealer's Choice, and Boston Common was that, once formed,

The Suntones from Miami and West Palm Beach, Florida won the Society's gold medal in Philadelphia in 1961. Members of the quartet were Harlan Wilson, bari, left; Bill Cain, bass, top; Gene Cokeroff, tenor, bottom, and Bob Franklin, lead, right.

they all developed quickly to top drawer status. The Suntones won the international three years after organizing and the Dealer's Choice won after only two years. It took the Boston Common ten years, but this is deceiving since only one year after organizing they were knocking on the international door with a superb 12th place finish at the 1971 contest in New Orleans. Another explanation could be the weather and high humidity in the northeastern part of the country. A barbershopper from that region was once heard to exclaim, "How can they expect us to win any championships when we have to sing under water most of the time!" Be that as it may, championship quality shines through quickly and this was certainly the case with all three quartets.

Some of the facts surrounding the formation of these great quartets bear recounting.

Bob Franklin, a lead transplant from New York City, and Bill Cain, a bass from Hammond, Indiana, joined Gene Cokeroff (originally from Alabama) in 1958 to form the Suntones—along with Bill Wyatt, the original baritone. Wyatt sang with the quartet for 1½ years. When he found it necessary to bow out, the remaining three found a handsome baritone by the name of Harlan Wilson (a native Michigander) in West Palm Beach (75 miles away) eager to join in. Helped by Bill Hall, a fine tenor in his own right, the Suntones were soon on their way. They placed eighth in the internationals in Dallas in 1960 and then jumped to first place in Philadelphia in 1961. They led all three sessions and won by a comfortable margin.

There is a benchmark by which superior quartets can be measured, at least in the eyes of other barbershoppers. It is the number of other quartets who try to sing the same songs and arrangements, hoping perhaps that the magic of the champions will somehow rub off. In the case of the Suntones this was evidenced by the number of quartets who sang "It's Just a Little Street Where Old Friends Meet" all through the 1960s and into the 1970s. Unfortunately, no other quartet has sung that song in quite the same way as the Suntones did at Philadelphia in 1961. In the memory of many, it is still their finest

performance. Some of their other great numbers in that contest were "Mighty Lak A Rose" and "Bye, Bye, Blues."

Following their winning of the championship, the Suntones became a busy quartet. By June of 1962 they had sung in 144 parades of quartets, most of them during their championship year. They also adopted a truly show business approach, pioneering the use of four individual microphones and a high stool for each singer. Along with this activity, they continued to contribute to the Society in other ways such as participating in the first Society HEP school, in Winona, Minnesota and in work with choruses, Cokeroff directing the Miamians and Wilson the Palm Beach County Coastmen. The distinctive sound of the Suntones was heard throughout the land well into the 1980s, more than 20 years after winning the gold medals.

The Dealer's Choice burst upon the international scene in an even more sudden manner than the Suntones. In the spring of 1973 there was increasing talk about an excellent quartet from Dallas who had won the Southwestern District championship in 1972, but beyond that they were relatively unknown in other parts of the country. Al Kvanli, the tenor, was the only member of the quartet who was not a native of Texas, having been brought up in the colder climes of Minnesota. Al was also the only one of the four who did not have formal musical training. This did not prevent him from singing some of the finest tenor ever to come down the pike. Bill Thornton, the lead, had studied music with the thought of going into opera. It was opera's loss and barbershopping's gain when Bill decided to concentrate on the latter. Brian Beck, a professional jingle singer, was the quartet's baritone. His overall musical background and leadership set the early tone (on pitch) for the quartet's development. Gary Parker, the bass, was the youngest member of the quartet, but he was no stranger to singing, having been a soprano soloist with the Texas Boys' Choir at the age of ten! Add to all of this musical talent in the Dealer's Choice the inspired coaching of Don Clause and one can see why they soon became great. And it wasn't just the talent and coaching



alone; the Dealer's Choice rehearsed at least 30 minutes a day, seven days a week, for three months prior to the 1973 international competition.

However, even with all of this meticulous preparation, no one expected that quartet to win the international championship in their very first outing in that contest, but the Dealer's Choice did, in Portland, Oregon, July 1973. It was a thrilling experience for all concerned, quartets, judges, and fans alike.

The striking characteristic of the Dealer's Choice was their attention to detail and the overall quality of performance which resulted from that attention. Every vowel and singable consonant which had potential for expanded sound was exploited to the utmost. Every pause which could give an added interpretive effect was used, causing the listener to lean forward just a bit further in anticipation of what was coming next. Perhaps the best example of this was their performance of Greg Lyne's superb arrangement of "Who'll

Take My Place When I'm Gone?" As might be expected, many quartets have sung that song since; none has produced the effect of the Dealer's Choice in Portland. Many people still regard that quartet as a singer's singing quartet.

While the Dealer's Choice were winning their gold medals in Portland, the Boston Common were steadily improving their standing in competition and in the hearts of countless fans. Initially, the quartet consisted of Kent Martin, tenor; Rich Knapp, lead; Wally Cluett, baritone, and Terry Clarke, bass. In 1972 Larry Tully replaced Cluett in the baritone spot and it was that combination which took one fifth place medal, three fourth place medals, two third place medals, and one second place medal over the next eight years (they chose not to compete in 1976). All of this effort culminated with the Boston Common grabbing the top spot convincingly in Salt Lake City in 1980. Can anyone there forget their final performance when they sang "That Old

The Dealer's Choice startled barber-shoppers in July 1973 by winning the international championship in their first competition. Members of the Dallas, Texas, foursome are, l. to r., Al Kvanli, tenor; Gary Parker, bass; Bill Thornton, lead; and Brian Beck, bari.

Quartet of Mine," one of the highlights in quartet competition?

The Boston Common had several characteristics which set them apart from other quartets. The first was a full-bodied sound quite unlike that of any quartet preceding or following them. Some would describe it as "dark," yet it had a richness of quality which was captivating. Second, the quartet possessed a disciplined free spirit, for lack of a better term, which allowed them to focus on the end product of a performance. They had an uncanny knack for setting a tempo and sticking with it until they had driven home the message of the song. Finally, more than any other championship quartet, the Boston Common "kept it Barbershop." They sang the same songs on shows that they did on the contest stage and made sure that those songs were equally entertaining in both environments.

There you have it—three very different championship quartets: Suntones, Dealer's Choice and Boston Common, each of whom established new standards and set new marks for others to follow. Collectively, they did

more than anyone else to destroy the myth that "all Barbershop quartets sound alike." They produced consistent, high quality, vocal music on a par with any groups in the world. Each in their unique way contributed enormously to the progress of barbershopping.

Note—The editor realizes there have been dozens of great champion quartets. These three were selected because of their historical uniqueness. Space does not permit tributes to all of the great quartets.

Other Trends—

Decline of Community Singing

Community singing (audience gang-singing) was a standard event at the 1940s parades of quartets. Geoffrey O'Hara, Tom Needham, John Hanson, George Campbell and Art Baker were some of the great song leaders. Then in the 1950s and 1960s there came Paul Schmitt, Mo Rector, Bill Busby, Web Luebtow, Tom O'Malley, Forrest Haynes, and Fred King. It was a fun way to involve the audience and to revive the old songs. Many chapters gave up this tradition. Finally, to shorten contest sessions, the executive committee in 1986 put stringent limitations on community

The Boston Common won the gold medal in Salt Lake City in 1980 after having won silver or bronze medals for each of the previous seven years. Quartet members were Kent Martin, tenor; Richard Knapp, lead; Terry Clarke, bass, and Larry Tully, bari.





singing at the international contests. It's becoming more difficult with each passing year for audiences to recall the oldies in song. Without a strong program to save community singing at our events, this tradition will die.

Musical Upgrading of Choruses

The vocal skills of some chapters/choruses may be too widely divergent or too minimal to satisfy the more talented members, so they form new chapters and choruses or rebuild old ones with more demanding standards and regulations. It boils down to the same old question, "Should they be inclusive or exclusive?" Generally, chapters are allowed sufficient freedom to choose for themselves the kind of chorus they want. There are good arguments on both sides of the issue. It must be noted that picked choruses are becoming more common even though officially they're not encouraged.

Commitment to Excellence

In the course of the Society's existence, there have been individuals

and chapters who wanted more fun from their hobby. Their dream involved the competition aspect of Society life. Many devoted themselves to singing in quartets, others were determined to work toward chorus gold medals—just to share the victory with others in the group.

Although it's difficult to pay tribute to ALL chorus champions, there are those chapters that remain in the limelight, those that are recognized as competitors in the spirit of good will, and appear several times on the international contest stage for their moment in golden glory.

Probably most noted in this category is the Louisville Thoroughbreds. As seven-time champions, few have been able to achieve their level of awareness. Yet, those seven victories were picked from 13 trips to the international contest from 1961 to the present. Credit to their excellence stems from their numerous quartets competing at the international level (two obtaining gold medals) and the stability and solidity in their music program. Men achieving the chapter's music respect include Ed Gentry, Joe

George Campbell led the audience in a community sing at the 1947 international convention in Milwaukee.

Wise, Ed Hackett, Fritz Dryborough and the directing talents of Bill Benner and Jim Miller. To date, five men remain in the chapter who have earned all seven gold medals.

Two early powerhouses in the chorus competition were the Pekin Chorus from Pekin, Illinois, and the Dapper Dans of Harmony from Livingston, New Jersey. Under the musical direction of Jim Moses, Pekin journeyed to the international contest six times and was awarded gold medals on three of those trips—1959, 1963 and 1968. The Dapper Dans (under Dave Mittelstadt and Bob Osborn's directing influence) traveled four times with two victories—1967 and 1970.

Two recognizable groups hail from Canada. In the early '50s and early '60s, the East York Barbershoppers from Toronto, Ontario, were always threatening by placing third, fourth or fifth in their six trips to an international contest. In the late '70s and throughout the '80s, the Scarborough, Ontario, Dukes of Harmony were the representatives—and gold medal winners (the first in Canada) in 1977 and 1980 out of seven ventures to the stage. The names George Shields, Al Shields, Ray Danley and Ron Whiteside were always associated with the Ontario singing contingent.

Overall, the '70s brought an emphasis in singing excellence. The most respected group in this vein, and a relative newcomer to the stage, is the Dallas Metropolitan Chapter chorus, the Vocal Majority. The lofty goal of "good

singing attracts good singers" and a heavy emphasis on perfecting the singing basics allowed this group to soar among top choruses in the Society's history, as well as remaining unequalled in precision singing.

Forming in 1971, the Vocal Majority began their winning ways after a 1972 district second-place finish. From there, they never lost a district contest and, with six trips to the international level competition, they achieved four gold medals (1975, 1979, 1982 and 1985).

This group is also credited with fostering and fine-tuning the "Good Time Show" concept, a cabaret-style performance. In their 15 year history, there have been many highlights—two quartet gold medalists, entertaining at major conventions and major cities, producing seven record albums, performing three times with the Mormon Tabernacle Choir and three performances for the Vice President and President of the United States.

The credit for their success can be traced to the talent and dedication of music and administrative leadership—music directors Jim Clancy, Brian Beck and Charlie White; the Dealer's Choice quartet (1973 international quartet champions comprised of Al Kvanli, Bill Thornton, Brian Beck and Gary Parker) bringing Harmony College training back to the chapter; Ken McKee for stage and show production expertise; and charter member Bob Arnold, to name a few.

Two other chapters in this era proved that they could slip into gold

With their championship in 1984 the Thoroughbreds chorus from Louisville, Kentucky, had won the top international award an unprecedented seven times.



medal ranks—the Phoenicians and the Harmonizers. The Phoenicians from Phoenix, Arizona, competed internationally eight times and won three times (1972, 1976 and 1983). The Harmonizers from Alexandria, Virginia, were five-times international competitors and won in 1986. Both groups boast of their creative music leadership and vast talents. For Phoenix, the directing of Lou Laurel (who saw his first international victory with the El Paso Chapter in 1964), the arranging talents of Dan Wilson and assistance of Lloyd Steinkamp with son Gary, and quartet gold medalist Paul Graham round out their music leadership. For Alexandria, directors “Bud” Arberg, Oz Newgard, arrangers/directors Scott Werner (who took them to their championship) and John Hohl, quartet activists Vaudeville (Scott Werner, Bill Cody, John Hohl, Harold Nantz) and Nova Chords (Scott Werner, John Hohl, John Adams, Dick Whitehouse) and expertise from

founder Dean Snyder and administrator Wilbur Sparks provided their drive for competition honors.

The most visible group has traveled to conventions 15 times. They were always in the top five choruses, yet have been champions only once. The Southern Gateway chorus from Western Hills (Cincinnati) Ohio has threatened many competitors in their long history. Musical talents of Tom Gentil, Don Gray and Bob Mucha, with staging genius Ron Riegler, focused this group on the international competition trail.

All of these groups credit their success to the devotion of their music directors and music staffs. Each group has its special people. All admit that, regardless of the leadership, none would have succeeded if the drive and enthusiasm of each singer during chapter meetings, chorus rehearsals, performances, and money-raising drives had not provided the extra effort to make it happen.



Eight

The Second Half-Century

You have to go fetch the future, it's not coming toward you, it's running away.

A Zulu proverb

Yes, the past shapes the future, the ever-elusive future. The years gone by have provided invaluable lessons to guide the present generation of barbershoppers. The ancient Latins had a saying, "Vires acuit eundo." (It gains strength as it goes.) If the Society has acquired knowledge, skill, and efficiency along with greater musicianship, it is because the organization has strived to fetch the future.

The first five decades have taught several vital lessons. First of all, it becomes evident that Society members have not yet fully caught the vision of service and public awareness contained in Article II of the Society Bylaws. Perhaps barbershoppers have indulged their bent toward self-entertainment at the expense of the greater, outside world of public awareness and service.

It would be useful to review these purposes and powers found in Article II.

1. "To perpetuate the old American institution, the Barbershop quartet, and to promote and encourage vocal harmony and good fellowship among

its members throughout the world by the formation of local chapters and districts composed of members interested in the purposes of this corporation;"

2. "To hold annual, local, district, state, national and international contests in quartet and chorus singing;"

3. "To encourage and promote the education of its members and the public in music appreciation, and"

4. "To promote public appreciation of Barbershop quartet and chorus singing by publication and dissemination thereof;"

5. "To initiate, promote and participate in charitable projects and to establish and maintain music scholarships and charitable foundations;"

6. "To initiate and maintain a broad program of musical education, particularly in the field of vocal harmony and the allied arts."

The broad scope of these purposes and powers is a challenge to chapters and districts to get beyond self-entertainment and musical self-indulgence. Albert Einstein said, "The value of a man should be seen in what he gives and not what he is able to

receive." By more "giving" and less "taking" barbershoppers can help solve problems that the future may hold for the Society.

Myopia

A second lesson from the past is to avoid musical myopia. Barbershop harmony is not the only musical act in town, or the world, for that matter. This view of Barbershop as the "only" music closes the door to giving and learning. It is selfish, limiting and naive. The world of music is vast and Barbershop is just one of hundreds of styles.

Much of this musical myopia has to do with a lack of awareness of other great *a cappella* organizations. For instance, the Swedish Radio Choir is unsurpassed in musicality and sound. There are choral organizations in colleges, universities and high schools that achieve greatness in their own realm. To give account of the choral musicians who are working with pure (just) intonation, would provide material for volumes of books. The Society is among the world's leaders in the study of just intonation and expanded sound, but there are many great choral conductors, teachers, voice coaches and researchers out there, beyond barbershopping.

It is true that many musicians can learn from Barbershop singing the joy of expanded sound, but the Society is not the only group teaching this skill and art. Musical narrow-mindedness can be boring and isolating. The cure is awareness, cooperation and an openness for new ideas. Barbershoppers can continue to give others the benefit of their experience, research and discoveries with this wonderful synergistic singing.

A Musical Mistress on the Side

Past errors give insight to offer another caution, a third lesson of the past. There has been occasional musical infidelity, courting a musical mistress or two on the side. Granted, other styles are attractive and perhaps certain members tire of the same style week after week. Those who roam outside the style, under the guise of

Barbershop, risk the hazard of second-rate performances. Dixieland bands don't attempt rock or country and Western. The listener can immediately detect the lack of genuineness. Four studio musicians or four opera singers wouldn't try to perform a Barbershop quartet arrangement. It is just as ludicrous to us as it is to them when we try to cross over. Few, if any Society groups can sing other styles convincingly.

There are some members caught in the snare of thinking the Barbershop style is simplistic, narrow and lacks general appeal. Of course the same thing could be said about madrigals, Dixieland, bluegrass and other styles. Strict stylistic parameters don't impede musicians who are loyal to a chosen style. Stylistic integrity calls for this mastery and they forge ahead to learn the elements that make those styles wonderful and individualistic.

Some chapters and quartets abandon the uniqueness of Barbershop style. Perhaps they are trying to be all things to all people. But this also reveals a lack of trust in what has truly become an American art form, Barbershop harmony.

Barbershop is a strong and worthy style when properly performed. Few people can be unimpressed when they hear good Barbershop. In 1986 there were 200 quartets of young men who sang in the Wisconsin Public School Music Festival program. A survey of the repertoire shows that every quartet song was a solid example of Barbershop harmony.

In the summer of 1986 the Side Street Ramblers quartet represented the Society at the convention of the International Society for Music Education in Innsbruck, Austria. They received three standing ovations from an audience comprised of sophisticated, trained musicians from throughout the world. Since then the international office at Kenosha has received orders for music from young men in Europe who have become interested in Barbershop. They recognize a musical art form which challenges them, and if chapters and quartets will continue to perfect it, interest will spread. The harmonic structure of Barbershop chord voicings, when coupled with matched vowel



Evergreen District's Cascade Chorus, under direction of Joe Liles, gave a demonstration of Barbershop harmony at a conference of the International Society for Music Education at Eugene, Oregon in 1984. Appearing on the program with the chorus were the 1977 champion Most Happy Fellows and the Side Street Ramblers, 1983 champion quartet.

sounds and proper volumes, is the secret of the style. It deserves protection, propagation and additional research. (Perhaps in future years barbershoppers will be more faithful to their first love, Barbershop harmony.)

Some other mistakes during the first five decades were undervaluing Society membership and failing to educate new members about Barbershop history, traditions and musical expectations. With better membership programs now available, some of these problems can be solved. However, it is time to leave the past and find the future that is elusively near—a future which brings with it problems of the electronic age. The first concern for the coming years is the decline in musical participation.

Spectatoritis

One almost never hears community singing anymore. Some churches seem to do fairly well with hymn singing, but the general public has fallen into a nonparticipating lethargy.

Songs written in the '30s and '40s were more difficult for the average person to harmonize, but at least there were many memorable melodies that could be sung in unison. From the '50s on, there have been fewer melodies that lend themselves to community sing-alongs.

A challenge for the future is to get young and old everywhere to join in singing. With so many songs coming into public domain, there are few copyright problems and very little

expense in preparing sing-along sheets for audiences. Here, indeed, is a heritage of harmony to give the world.

But people must be coaxed out of being spectators. They must experience the joy of group singing along with the togetherness it creates. Maybe the Society should consider developing songbooks to be used in the elementary and primary grades in schools. They could be written to be sung in unison with optional two- or three-part harmony. Some titles for such a compilation might be *Almost Barbershop*, *The Good Old Songs* or *Heritage of Harmony*.

Parents and grandparents can expose the young to melodies, wholesome lyrics and harmony by sharing the heritage, teaching it, singing it, and involving the community.

Decline of School Choral Music

In the past few years school boards have felt the crunch of financial problems. One of the first curricular programs to go is choral music. Since there has been reluctance to do away with football programs, bands have fared a little better.

As an organization interested in singing and, in particular, male singing, the Society can help unite communities to support vocal music in the school, including Barbershop harmony. It is part of the Society's purpose.

If there are no vocal music programs in the vicinity, the challenge is still there to help create some programs and teach children and

youth in the community. The encouragement and support of personnel to develop boy choirs is vital, thus teaching young men that it is masculine and rewarding to sing. The Society can provide leadership in vocal music education and all the while still protect and preserve its own unique contribution, Barbershop harmony.

Song Degradation

A modern-day attitude and philosophy has found its way into some of the Society's arrangements and performances. It is a mistake that, as explained in the Lou Perry quote in the chapter "Growing Sophistication," happiness and excitement comes from mastering and/or acquiring things physical. Those who believe that a song is something physical and therefore must be manipulated and brought into submission, are in error.

In many ways, this false philosophy leads to over-sophistication, a type of manipulation which can be the demise of an art form. Excessive concentration on technique and virtuosic display draws attention away from the music. Over-arranged songs, frantic tempos and engineered, manhandled interpretations bring about the degradation of songs.

Songs should be considered spiritual entities. Let them have their say with their message and mood. Fine examples of this philosophy are found in arrangements by Lou Perry, Earl Moon and Dave Stevens. Their arrangements do not get in the way, but enhance the message of the song through simplicity. It is encouraging that many other arrangers are becoming sensitive and aware, respecting the rights of songs. Fred Waring, a great entertainer and choral leader of this century, said, "The song's the thing." The future can bring a striving together toward an honest rendering of songs, refraining from excesses which cloud the song's message and hide its basic elements.

Coming Of Age

It is predicted that at the turn of the century 20 per cent of the population

will be elderly. By 2020 the average age will be extended 19 years longer than it is now and with the early retirement revolution there may be 30 years of life after retirement.

There is a great future ahead. What a pool of people to organize as singers! They will have time to practice together and socialize over a song. Maybe there will be retirement centers for barbershoppers. The historical trend toward increased leisure time will give many men the opportunity to sing as a hobby. Over 90 per cent of American men don't know of S.P.E.B.S.Q.S.A., so there's a vast field, ready for musical planting and harvesting.

There is, however, much more competition for a person's time. Organizations have sprung up to take a man's mind from singing and harmonizing. Barbershop singing has to withstand competition from community organizations and events, or it deserves to lose. Chapter meetings have to be fun, rewarding and worthy of a man's time in order to attract and maintain members.

I Can Do Anything You Can Do . . . Better

It is safe to say that musical contests have been one of the activities which have helped refine the Barbershop style and develop outstanding performers. Some of the side effects have been unfortunate, however.

Overkill on a few songs, with endless extra rehearsal hours, has taken its toll on patience, enjoyment and self esteem. Chapters have split apart to form super groups intent on winning a gold medal, often reducing the talent pool in the area.

Henri Bergson noted that true superiority lies not in being better than someone else. It lies in being superior to one's former self.

Only one chorus each year can win a gold medal. More emphasis can be placed on competing against one's former score, reaching a singing goal and trying to maintain or surpass it. There can be a positive attitude and enjoyment in hearing other groups perform Barbershop songs and cheering them on as brothers in music.

Mirror, Mirror on the Wall

There is no single standard of vocal prowess in the Society's more than 800 chapters. Choruses have differing levels of expectations, depending on talent available, community standards and tradition. There is a need to accept and support the various levels of singing proficiency. However, that doesn't mean mediocrity should be forced on listeners. The Society's image is severely tarnished by quartets and choruses that sing with poor quality or badly out of tune. A discerning listening public will be repelled by poor singing, so before quartets and choruses perform in public, they should get someone—a musically experienced friend—to determine *readiness*. It is vital to develop minimal standards and adhere to them.

Channel Overload

A quick survey of the radio dial will reveal the proliferation of rock music and country and Western. They are abundant, and lure young people into a commercial trap...a channel overload. Appreciation of so many other wonderful styles is stunted and reduced to practically zero. In general, young people are simply not exposed to anything else. There are dozens of wonderful styles in art, music, pop music, folk music and sacred music. The seduction of pop styles stands in the way of wider musical experiences.

Educational institutions that provide broad programs of music education and teach and develop other styles of music are appreciated. The Society supports and encourages the various school and community music programs available. Barbershoppers can be known for their love of music and the arts.

It is a challenge to develop the best quartets and choruses possible to sing Barbershop harmony at school and community functions. This is an excellent way to promote the hobby and style. The S.P.E.B.S.Q.S.A. enjoys many musical friends and encourages other musical organizations as they promote their styles of music. The potential for musical cooperation is vast: 1) joint programs to confirm interest and support; 2) invitational choral festivals;

3) visitations to other choirs; 4) sharing our printed music with community choral groups; 5) lending voices occasionally to assist other community choirs and ventures; 6) craft demonstrations; 7) student body assembly programs and community concerts.

Tag

During its first half-century the SPEBSQSA achieved much. Its contest and judging program is among the world's finest adjudication systems, and the Society's ways of organizing and training choral groups are the envy of many musicians. Its educational programs, such as Harmony College, have received acclaim from educators, and the training materials, such as tapes and manuals, are first-class by any standards.

The Society's altruistic musical performances each year number in the tens of thousands, with choruses and quartets providing service through song at hospitals, rest homes and countless other venues. The Institute of Logopedics has been given about \$8 million since it became the Society's Unified Service Project.

Medalist and champion quartets and choruses are gaining world class recognition by concertizing before leaders of the Music Educators National Conference, the American Choral Directors Association, the International Society for Music Education and other groups. In 1984 Val Hicks delivered an academic paper on the origins of Barbershop harmony to 80 music scholars gathered at Keele University in England. Bob Johnson and Joe Liles, using quartets and choruses, have demonstrated Barbershop harmony to music educators in the United States, Canada and England.

Individual barbershoppers, such as Lou Perry, Dave Stevens, Eric Jackson and Greg Lyne possess teaching skills of such a remarkably high level that they could be esteemed lecturers on any campus in the world. Some great educational moments occur at Harmony College and other schools and seminars, thanks to a corps of experts who offer their time and talents to the Society.

The Barbershop harmony move-

ment has much to give to the amateur and the professional. Yet, Barbershop researchers have barely tapped the possibilities of vocal synergism, voice placement, blending techniques, vowel production, and voice care, to name a few areas.

Self-entertainment will always be a strong appeal in attracting and holding members, but as the Society matures, its local chapters and members will become less self-centered. Barbershoppers will reach out in more creative ways to give service and spread their art form through planned performances. The world can be the audience!

It is hoped that the Society can avoid musical fads and shun methods built around charismatic personalities. Faddism and "cult of personality" methods have little lasting value. Musical techniques are more durable and effective when grounded upon solid research and established learning. Quartet coaching, chorus directing, voice training and adjudication should all have firm basis in proven principles.

Constancy 'Midst Change?

In past centuries change came slowly. Kings died, armies marched,

borders were redrawn, and peasants tilled, but life continued with little alteration of ways. In the 20th century, however, change has become the dominant feature of the age. Technology and materialism thrive on the creation of obsolescence. Products are designed to quickly go out of date. Contemporary "pop" music, one of these modern products, changes so fast that last year's styles are already becoming passé.

Can the Society, an organization which fights musical change, survive in the 21st century? Can the style be preserved basically intact for the next generation? Or, another even more probing thought: *Should* the style remain constant? Can musical evolution be slowed, or can the geometric pace of modern change be steered away from the Barbershop style? Can the style remain healthy and vibrant in a hothouse museum atmosphere?

These questions will not be answered in 1988. Only the coming decades will provide the unveiling of solutions. Youthful Barbershoppers of today will help answer these questions, for the quandaries posed are among the most vital in the noble 50-year history of the S.P.E.B.S.Q.S.A.



Editor's Epilogue

Now, in closing this *Heritage of Harmony* book, we say thanks to all the givers in the Society, especially to those legions of quiet, unassuming, faithful volunteers. Every chapter has its share. They set up chairs, brew the coffee, clean up, put away the risers. The list goes on and on.

We must reiterate our gratitude to the pioneers who provided the foundations upon which we have built. If we have been able to look ahead it's because we have stood on giant shoulders.

How can we fully thank the great quartets of the Society for their legacies of musical memories? Then, there are the coaches, arrangers, judges, chorus directors and competitive groups who have given their time and talents for better singing.

To those elected and appointed officers and committeemen at the local, district and international level, we offer our sincere respect and gratitude. Maybe the letter writing, meetings, and phone calls were worth it after all.

Speaking of letters, meetings, and phone calls, we must acknowledge the talented, dedicated staff at Harmony Hall, both past and present. They're the greatest!

No list of kudos would be complete without a mention of those patient, often

long-suffering, beautiful people—our wives and sweethearts. Thank you, ladies, for your encouragement, cooperation and love.

Finally, we would be nothing without composers, lyricists and their songs. The world would be a cold, dreary place with no music. Ultimately our *Heritage of Harmony* is founded on songs:

*Songs which recall those days never to
be
When we were much younger and life
was so free.*

*Yes, life was so free then when love was
the game,
And everyone dreamed of new fortune
and fame.*

*Ah, fortune and fame so elusively gone,
But songs take us back so that mem'ries
live on.*

*Live on thru the magical message they
bring,
It's always been true, lad, The Song Is
The Thing.*

—Dr. Val Hicks

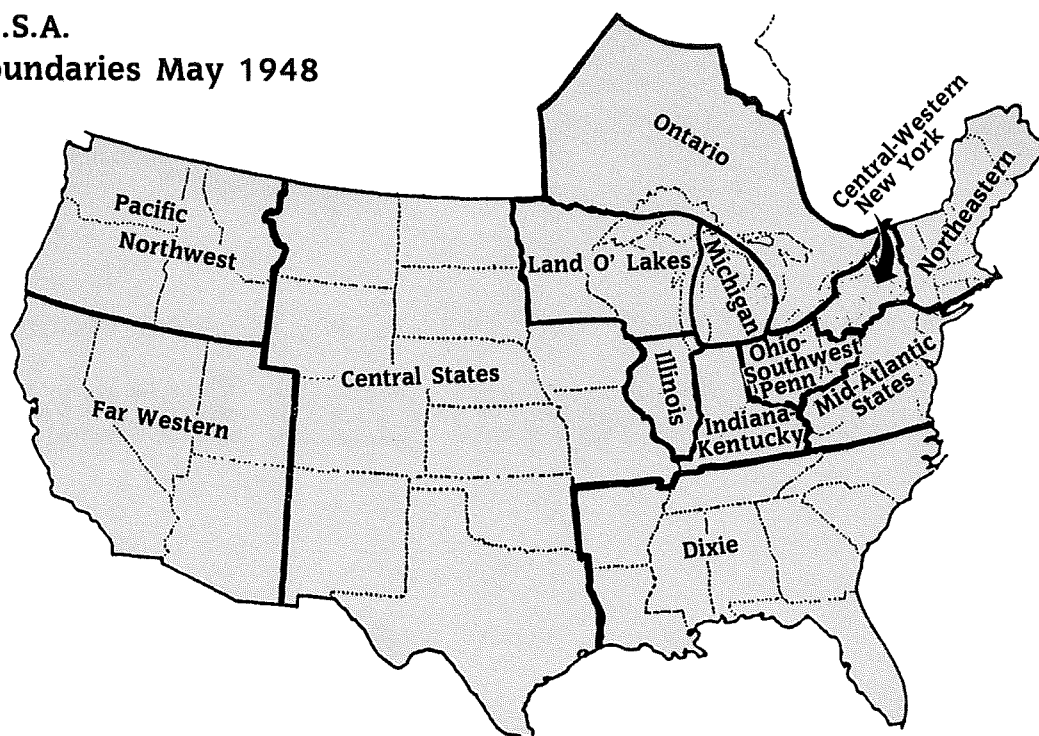
So, thank you, songwriters. Your creative gifts enrich, enliven and temper our lives. Through your craft we can continue to Keep America and the Whole World Singing.

Historical Material and References

District Boundaries Through the Years

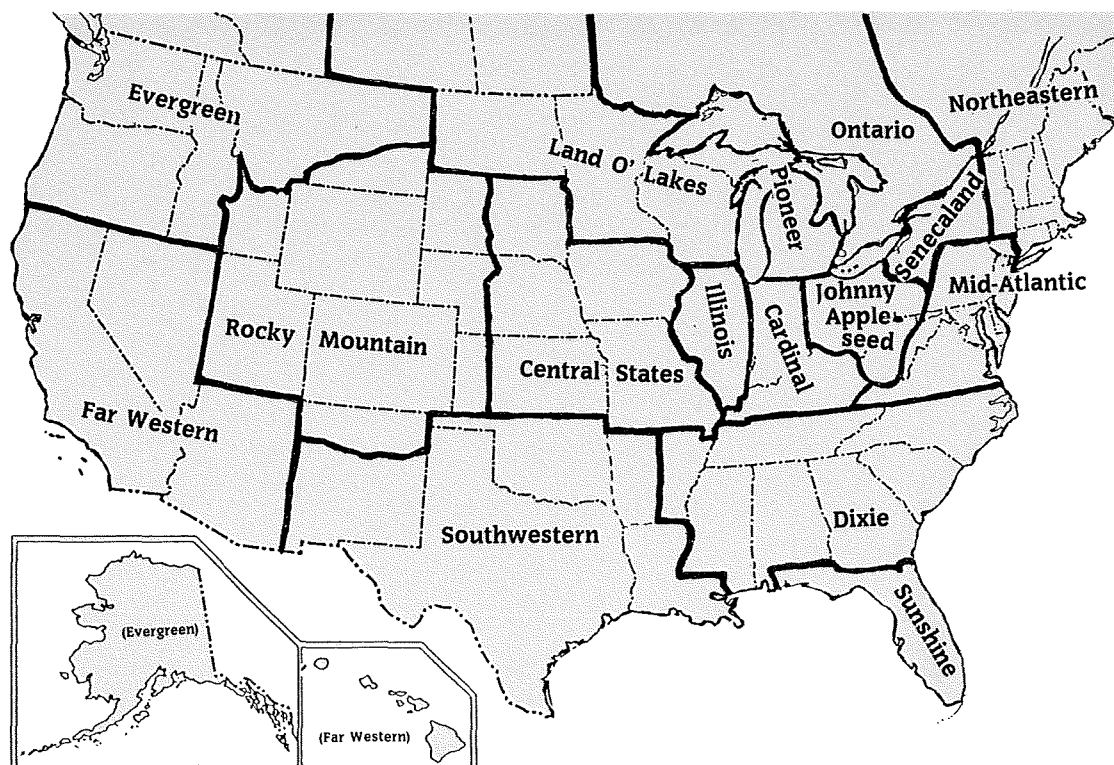
S.P.E.B.S.Q.S.A.

District Boundaries May 1948



District Boundaries 1988

The Sixteen Districts of S.P.E.B.S.Q.S.A.

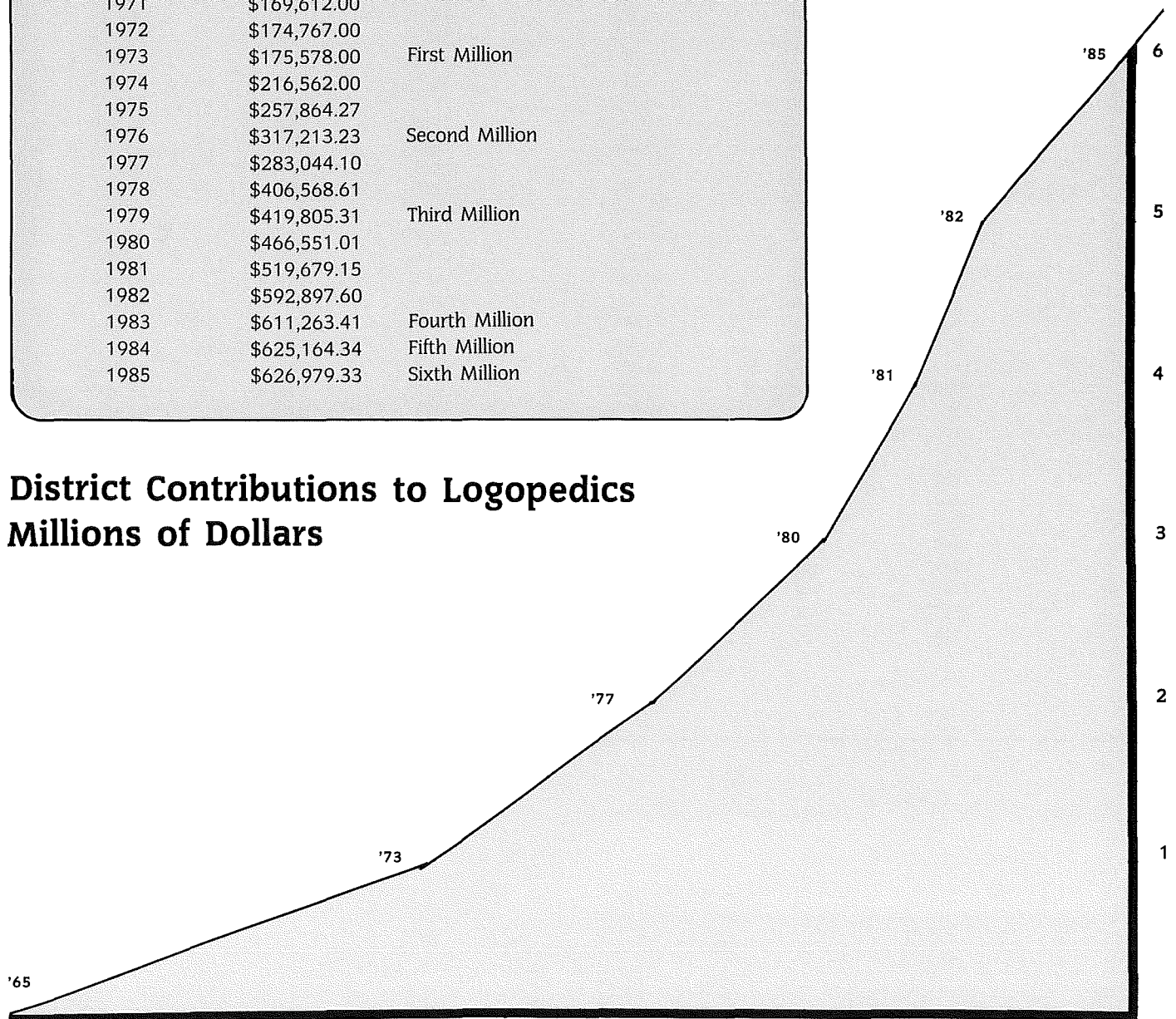


Logopedics Contributions

Total District Contributions to Institute of Logopedics

Per Year	Accumulated
July 1, 1964-1965	\$49,523.04
1966	\$86,543.94
1967	\$108,380.99
1968	\$119,192.29
1969	\$114,709.29
1970	\$125,320.71
1971	\$169,612.00
1972	\$174,767.00
1973	\$175,578.00
1974	\$216,562.00
1975	\$257,864.27
1976	\$317,213.23
1977	\$283,044.10
1978	\$406,568.61
1979	\$419,805.31
1980	\$466,551.01
1981	\$519,679.15
1982	\$592,897.60
1983	\$611,263.41
1984	\$625,164.34
1985	\$626,979.33

District Contributions to Logopedics Millions of Dollars



(Figures represent district contributions only, not annual convention raffle or outside contributions. Doesn't affect million dollar milestones, however.
Source: *The Harmonizer*.)

Membership Growth: Statistics and Graphs

Number of Chapters Versus Members

Years	Chapters	Members	Years	Chapters	Members
1938	5	150	1970	720	32,100
1939	10	250	1971	715	32,900
1940	15	500	1972	715	34,250
1941	20	750	1973	725	35,100
1942	30	1,000	1974	740	35,500
1943	51	1,500	1975	755	37,550
1944	98	4,000	1976	765	37,750
1945	200	8,200	1977	770	37,300
1946	299	13,000	1978	760	36,250
1947	390	19,500	1979	765	36,700
1948	500	21,771	1980	770	36,800
1949	660	26,078	1981	785	37,200
1950	620	26,901	1982	795	37,300
1951	600	25,123	1983	805	38,100
1952	595	24,132	1984	810	37,900
1953	590	24,680	1985	813	37,600
1954	580	22,604	1986	816	37,345
1955	595	25,065	1987	819	36,850
1956	610	26,050	1988-2000 Projected		
1957	625	26,000	1988	825P	37,100P
1958	620	25,200	1989	830P	37,350P
1959	640	25,900	1990	835P	37,600P
1960	645	27,750	1991	840P	37,850P
1961	670	29,750	1992	845P	38,100P
1962	665	28,750	1993	850P	38,350P
1963	690	30,100	1994	855P	38,600P
1964	685	30,000	1995	860P	38,850P
1965	695	30,400	1996	865P	39,100P
1966	699	30,750	1997	870P	39,350P
1967	715	31,790	1998	875P	39,600P
1968	720	32,750	1999	880P	39,850P
1969	730	31,900	2000	890P	40,350P

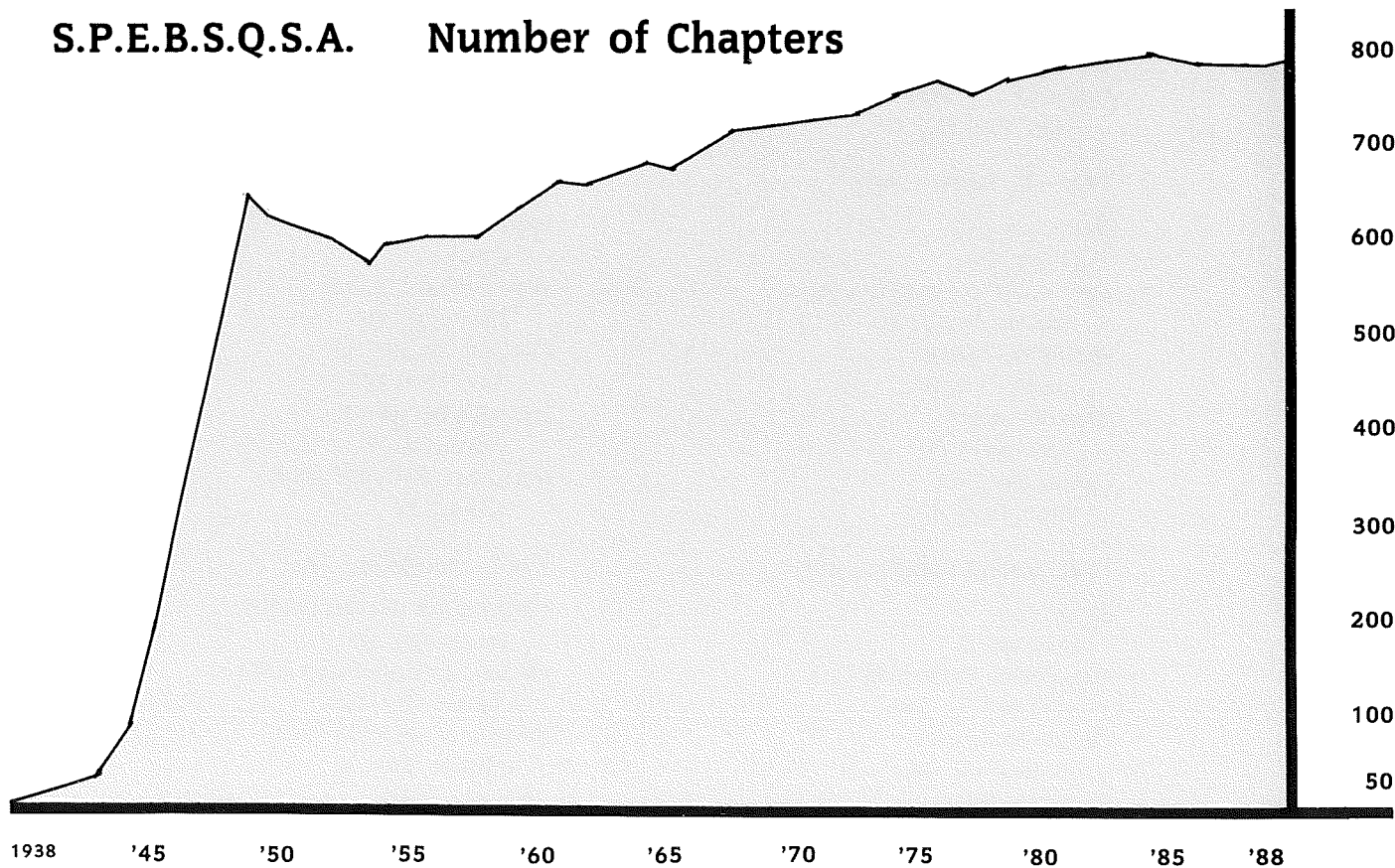
Note: P = Projected Numbers

S.P.E.B.S.Q.S.A. Membership Growth



April 8—36 men meet with Owen Cash

S.P.E.B.S.Q.S.A. Number of Chapters



Conventions Through the Years

International Quartet Medalists

*Number of quartets competing.

1939—Tulsa 23*

Bartlesville Barflies
Bartlesville, OK
Capitol City Four
Springfield, IL
Shell Quartet
Arkansas City, KS
Flat Foot Four
Oklahoma City, OK
State Journal Quartet
Topeka, KS

1940—New York City 50*

Flat Foot Four
Oklahoma City, OK
Bartlesville Barflies
Bartlesville, OK
Commuters
New York City, NY
Kansas City Police Quartet
Kansas City, MO
New York City Police Quartet
New York City, NY

1941—St. Louis 54*

Chord Busters
Tulsa, OK
Kansas City Barberpole Cats
Kansas City, MO
Phillips 66 Barflies
Bartlesville, OK
Harmony Kings
Springfield, IL
Capitol City Four
Springfield, IL

1942—Grand Rapids 43*

Elastic Four
Chicago, IL
Kansas City Barberpole Cats
Kansas City, MO
Phillips 66 Barflies
Bartlesville, OK
Harmony Kings
Springfield, IL
Misfits
Chicago, IL

1943—Chicago 48*

Four Harmonizers
Chicago, IL
Kansas City Barberpole Cats
Kansas City, MO
Mainstreeters
Tulsa, OK
Aristocrats
St. Louis, MO
Harmony Halls
Grand Rapids, MI

1944—Detroit 58*

Harmony Halls (MICH)
Grand Rapids, MI
Misfits (ILL)
Chicago, IL
Westinghouse Quartet
Pittsburgh, PA
Gipps-Amberlin Four (ILL)
Bloomington, IL
Garden State Quartet
Jersey City, NJ

1945—Detroit 15*

Misfits (ILL)
Chicago, IL
Westinghouse Quartet
Pittsburgh, PA
Continentials (MICH)
Muskegon, MI
Lamplighters (OHIO)
Cleveland, OH
Doctors of Harmony (IND)
Elkhart, IN

1946—Cleveland 31*

Garden State Quartet (MAD)
Jersey City, NJ
Kansas City Serenaders (CSD)
Kansas City, MO
Doctors of Harmony (IND)
Elkhart, IN
Chordoliers (ILL)
Rock Island, IL
Hi-Los (LOL)
Milwaukee, WI

1947—Milwaukee 30*

Doctors of Harmony (IND/KY)
Elkhart, IN
Lions Club Serenaders (CSD)
Kansas City, MO
Mid-States Four (ILL)
Chicago, IL
Chordoliers (ILL)
Rock Island, IL
Westinghouse Quartet
Pittsburgh, PA

1948—Oklahoma City 40*

Pittsburghers (OHIO/SW PENN)
Pittsburgh, PA
Mid-States Four (ILL)
Chicago, IL
Clef Dwellers (MICH)
Oakland County, MI
Westinghouse Quartet (OHIO/SW PENN)
Pittsburgh, PA
Four Shades of Harmony (IND/KY)
Terre Haute, IN

1949—Buffalo 40*

Mid-States Four (ILL)
Chicago, IL
Clef Dwellers (MICH)
Oakland County, MI
Antlers (MICH)
Flint, MI
Songmasters (MICH)
Lansing, MI
Varsity Four (IND/KY)
Lafayette, IN

1950—Omaha 40*

Buffalo Bills (CENT/W NY)
Buffalo, NY
Clef Dwellers (MICH)
Oakland County, MI
Antlers (MICH)
Flint, MI
Four Chorders (ONT)
Hamilton, ON
Note Blenders (MICH)
Oakland County, MI

1951—Toledo 40*

Schmitt Brothers (LOL)
Manitowoc, WI
Keystone Quads (IAD)
Sharon, PA
Clef Dwellers (MI)
Oakland County, MI
Four Chorders (ONT)
London, ON
Antlers (DIX)
Miami, FL

1952—Kansas City 40*

Four Teens (CSD)
Belleville, IL
Vikings (ILL)
Rock Island, IL
Four Chorders (ONT)
Hamilton, ON
San Diego Serenaders (FWD)
San Diego, CA
Keystone Quads (IAD)
Sharon, PA

1953—Detroit 40*

Vikings (ILL)
Rock Island, IL
Four Chorders (ONT)
Hamilton, ON
Sing-Copates (LOL)
Appleton, WI
Antlers (DIX)
Miami, FL
Sacramento Statesmen (FWD)
Sacramento, CA

1954—Washington, D. C. 40*

Orphans (CSD)
Wichita, KS
Four Hearsemen (SWD)
Amarillo, TX
Toronto Rhythmairs (ONT)
Toronto, ON
Lytle Brothers (IAD)
Sharon, PA
Sacramento Statesmen (FWD)
Sacramento, CA

1955—Miami 40*

Four Hearsemen (SWD)
Amarillo, TX
Confederates (DIX)
Memphis, TN
Four-Tissimos (ILL)
Skokie, IL
Air Fours (ILL)
Belleville, IL
Toronto Rhythmairs (ONT)
Toronto, ON

1956—Minneapolis 40*

Confederates (DIX)
Memphis, TN
Playtonics (MAD)
Teaneck, NJ
Lads of Enchantment (SWD)
Albuquerque, NM
Four Pitchikers (CSD)
Springfield, MO
Easternaires (MAD)
Jersey City, NJ

1957—Los Angeles 41*

Lads of Enchantment (SWD)
Albuquerque, NM
West Coasters (FWD)
San Gabriel, CA
Gay Notes (SWD)
Tulsa, OK
Four Pitchikers (CSD)
Springfield, MO
Playtonics (MAD)
Teaneck, NJ

1958—Columbus 40*

Gay Notes (SWD)
Tulsa, OK
Four Pitchikers (CSD)
Springfield, MO
Hometown Quartet (MAD)
Lodi, NJ
West Coasters (FWD)
San Gabriel, CA
Evans Quartet (FWD)
Salt Lake City & Ogden, UT

1959—Chicago 40*

Four Pitchikers (CSD)
Springfield, MO
Evans Quartet (FWD)
Salt Lake City & Ogden, UT
Town & Country Four (JAD)
Pittsburgh, PA
Easternaires (MAD)
Jersey City, NJ
Short Cuts (SUN)
Miami, FL

1960—Dallas 40*

Evans Quartet (FWD)
Salt Lake City UT
Town & Country Four (JAD)
Pittsburgh, PA
Colonials (JAD)
East Liverpool, OH
Bay Town Four (FWD)
Berkeley, CA
Saints (FWD)
South Bay, CA

1961—Philadelphia 45*

Suntones (SUN)
Miami, FL
Town & Country Four (JAD)
Pittsburgh, PA
Nighthawks (ONT)
London, ON
Bay Town Four (FWD)
Marin & Berkeley, CA
Saints (FWD)
South Bay & Alhambra, CA

1962—Kansas City 45*

Gala Lads (FWD)
Alhambra, CA
Town & Country Four (JAD)
Pittsburgh, PA
Four Renegades (ILL)
Skokie Valley, IL & Gary, IN
Nighthawks (ONT)
London, ON
Sidewinders (FWD)
Riverside, CA

1963—Toronto 45*

Town & Country Four (JAD)
Pittsburgh, PA
Nighthawks (ONT)
London, ON
Sidewinders (FWD)
Riverside, CA
Four Renegades (ILL)
La Grange, IL
Four Rascals (MED)
Marblehead, MA

1964—San Antonio 45*

Sidewinders (FWD)
Riverside, CA
Four Renegades (ILL)
Skokie, Oak Park, IL & Gary, IN
Nighthawks (ONT)
London, ON
Four Rascals (MED)
Marblehead, MA
Imposters (ILL)
Skokie Valley & County Line, IL

1965—Boston 45*

Four Renegades (ILL)
Skokie, Oak Park, IL & Gary, IN
Four Rascals (MED)
Marblehead, MA
Imposters (ILL)
Skokie & West Towns, IL
Auto Towners (PIO)
Dearborn, MI
Four Statesmen (MED)
RI, NH, CT & MA

1966—Chicago 45*

Auto Towners (PIO)
Dearborn, MI
Four Rascals (MED)
Marblehead, MA
Four Statesmen (MED)
RI, NH, CT & MA
Golden Staters (FWD)
Arcadia, CA
Sundowners (ILL)
South Cook, IL

1967—Los Angeles 45*

Four Statesmen (MED)
RI, NH, CT & MA
Western Continentals (FWD)
Phoenix, AZ
Mark IV (SWD)
San Antonio, TX
Sundowners (ILL)
South Cook, IL
Golden Staters (FWD)
Arcadia, CA

1968—Cincinnati 45*

Western Continentals (FWD)
Phoenix, AZ
Mark IV (SWD)
San Antonio, TX
Golden Staters (FWD)
Arcadia, CA
Sundowners (ILL)
South Cook, IL
Avant Garde (ILL)
Skokie Valley, IL

1969—St. Louis 45*

Mark IV (SWD)
San Antonio, TX
Golden Staters (FWD)
Arcadia, CA
Sundowners (ILL)
IL, CT & OH
Oriole Four (JAD)
Dundalk, MD
Avant Garde (ILL)
Skokie Valley, IL

1970—Atlantic City 45*

Oriole Four (JAD)
Dundalk, MD
Sundowners (ILL)
IL, CT & OH
Pacificaires (FWD)
Reseda, CA
Gentlemen's Agreement (PIO)
Dearborn, Wayne & Monroe, MI
Easternaires (MAD)
Livingston & Jersey City, NJ

1971—New Orleans 45*

Gentlemen's Agreement (PIO)
Detroit & Monroe, MI
Sundowners (ILL)
IL, CT & OH
Golden Staters (FWD)
Arcadia, CA
Pacificaires (FWD)
Reseda, CA
Far Westerners (FWD)
Whittier & Riverside, CA

1972—Atlanta 45*

Golden Staters (FWD)
Arcadia, CA
Pacificaires (FWD)
Reseda, CA
Regents (MAD)
Wilmington, DE
Far Westerners (FWD)
Whittier & Riverside, CA
Boston Common (NED)
Boston, MA

1973—Portland 45*

Dealer's Choice (SWD)
Dallas Metropolitan, TX
Pacificaires (FWD)
Reseda, CA
Regents (MAD)
Wilmington, DE
Boston Common (NED)
Boston, MA
Far Westerners (FWD)
Whittier & Riverside, CA

1974—Kansas City 45*

Regents (MAD)
DE, PA & NJ
Pacificaires (FWD)
Reseda, CA
Boston Common (NED)
Boston, MA
Innsiders (SWD)
Houston, TX
Soundtracks (ILL)
Arlington Heights, IL

1975—Indianapolis 45*

Happiness Emporium (LOL)
St. Paul & Minneapolis, MN
Innsiders (SWD)
Houston, TX
Grandma's Boys (ILL)
North Shore, IL
Boston Common (NED)
Boston, MA
Vagabonds (PIO)
Oakland County & Lansing, MI

1976—San Francisco 48*

Innsiders (SWD)
Houston, TX
Vagabonds (PIO)
Oakland County, Detroit #1 & Lansing, MI
Nova Chords (MAD)
Alexandria, VA
Bluegrass Student Union (CARD)
Louisville, KY
Roaring '20s (JAD)
Cincinnati—Western Hills, OH

1977—Philadelphia 49*

Most Happy Fellows (EVE)
Lake Washington & Tacoma, WA
139th Street Quartet (FWD)
Whittier & Indian Wells Valley, CA
Vagabonds (PIO)
Oakland County, Detroit & Lansing, MI
Boston Common (NED)
Boston, MA
Roaring '20s (JAD)
Cincinnati—Western Hills, OH

1978—Cincinnati 48*

Bluegrass Student Union (CARD)
Louisville, KY
Grandma's Boys (ILL)
North Shore, IL
Boston Common (NED)
Boston, MA
Roaring '20s (JAD)
Cincinnati—Western Hills, OH
Nova Chords (MAD)
Alexandria, VA

1979—Minneapolis 48*

Grandma's Boys (ILL)
North Shore & Arlington Heights, IL
Boston Common (NED)
Boston, MA
B & O Connection (MAD)
Anne Arundel & Dundalk, MD
Roaring '20s (JAD)
Cincinnati—Western Hills, OH
139th Street Quartet (FWD)
Whittier, Arcadia & Indian Wells Valley, CA

1980—Salt Lake City 48*

Boston Common (NED)
Boston & Beverly, MA
Chicago News (ILL)
Arlington Heights & Chicago #1, IL
Roaring '20s (JAD)
Cincinnati—Western Hills, OH
Grand Tradition (FWD)
San Diego, El Cajon & Crescenta Valley, CA
Classic Collection (RMD)
Denver, CO

1981—Detroit 48*

Chicago News (ILL)
Chicago, IL
Classic Collection (RMD)
Denver, CO
Side Street Ramblers (SWD)
Dallas Metropolitan, TX
Center Stage (PIO)
Oakland County & Huron Valley, MI
Roaring '20s (JAD)
Cincinnati—Western Hills, OH

1982—Pittsburgh 49*

Classic Collection (RMD)
Denver, CO
Center Stage (PIO)
Oakland County & Huron Valley, MI
Side Street Ramblers (SWD)
Dallas Metropolitan, TX
Grand Tradition (FWD)
El Cajon, Long Beach, Whittier
& Crescenta Valley, CA
Vaudeville (MAD)
Alexandria, VA

1983—Seattle 49*

Side Street Ramblers (SWD)
Dallas Metropolitan, TX
Center Stage (PIO)
Oakland County & Huron Valley, MI
Vaudeville (MAD)
Alexandria, VA
Grand Tradition (FWD)
El Cajon, Long Beach, San Diego
& Whittier, CA
Roaring '20s (JAD)
Cincinnati—Western Hills, OH

1984—St. Louis 48*

Rapscallions (JAD)
Cincinnati—Western Hills, Maumee Valley
& Wayne County, OH
Center Stage (PIO)
Oakland County & Huron Valley, MI
Vaudeville (MAD)
Alexandria, VA
Harrington Brothers (CARD)
Louisville, KY
Cincinnati Kids (JAD)
Cincinnati—Western Hills, OH

1985—Minneapolis 49*

New Tradition (FWD)
South Bay & San Fernando Valley, CA
Vaudeville (MAD)
Alexandria, VA
Interstate Rivals (CARD)
Louisville, KY
Harrington Brothers (CARD)
Louisville, KY
Rural Route 4 (CSD)
Kansas City, MO

1986—Salt Lake City 50*

Rural Route 4 (CSD)
Kansas City, MO
Interstate Rivals (CARD)
Louisville, KY
Vaudeville (MAD)
Alexandria, VA
Cincinnati Kids (JAD)
Cincinnati—Western Hills, Dayton Metropolitan
& Cincinnati, OH
Chiefs of Staff (ILL)
Oak Lawn, Lombard & Arlington Heights, IL

1987—Hartford 49*

Interstate Rivals (CARD)
Louisville, KY
Second Edition (CARD)
Louisville, KY
Chiefs of Staff (ILL)
Oak Lawn, Lombard & Arlington Heights, IL
139th Street Quartet (FWD)
Whittier & Indian Wells Valley, CA
Chicago Chord of Trade (ILL)
Northbrook, IL

International Chorus Medalists

*Number of choruses competing.

**1953 was not recognized as an international contest.

1953—Detroit** 16*

Grand Rapids, MI (MICH)
La Grange, IL (ILL)
East York, ON (ONT)
Eugene-Springfield, OR (EVG)
Spencer, IA (CSD)

1954—Washington, D. C. 23*

Washington, D.C. (MAD)
Michigan City, IN (IND-KY)
Middletown, OH (JAD)
La Grange, IL (ILL)
East York, ON (ONT)

1955—Miami 10*

Janesville, WI (LOL)
Michigan City, IN (IND-KY)
East York, ON (ONT)
Oak Park, IL (ILL)
Warren, OH (JAD)

1956—Minneapolis 14*

Michigan City, IN (IND-KY)
Eugene, Springfield, OR (EVG)
Pekin, IL (ILL)
East York, ON (ONT)
El Paso, TX (SWD)

1957—Los Angeles 11*

Berkeley, CA (FWD)
Lake Washington, WA (EVG)
Bloomington, IL (ILL)
Memphis, TN (DIX)
Gary, IN (IND-KY)

1958—Columbus 13*

Memphis, TN (DIX)
Pekin, IL (ILL)
Columbus, OH (JAD)
London, ON (ONT)
Dallas, TX (SWD)

1959—Chicago 14*

Pekin, IL (ILL)
San Antonio, TX (SWD)
Cedar Rapids, IA (CSD)
Muskegon, MI (MICH)
Middletown, OH (JAD)

1960—Dallas 15*

San Antonio, TX (SWD)
Berkeley, CA (FWD)
East York, ON (ONT)
Bloomington, IL (ILL)
Fairfax, VA (MAD)

1961—Philadelphia 15*

Dundalk, MD (MAD)
Louisville, KY (IND-KY)
Downey, CA (FWD)
Muskegon, MI (MICH)
Lombard, IL (ILL)

1962—Kansas City 14*

Louisville, KY (CARD)
Pekin, IL (ILL)
El Paso, TX (SWD)
Downey, CA (FWD)
Minneapolis, MN (LOL)

1963—Toronto 15*

Pekin, IL (ILL)
Gary, IN (CARD)
Berkeley, CA (FWD)
San Antonio, TX (SWD)
East York, ON (ONT)

1964—San Antonio 15*

El Paso, TX (SWD)
Miami, FL (SUN)
Gary, IN (CARD)
Knoxville, TN (DIX)
Riverside, CA (FWD)

1965—Boston 15*

Miami, FL (SUN)
Louisville, KY (CARD)
East York, ON (ONT)
Livingston, NJ (MAD)
Knoxville, TN (DIX)

1966—Chicago 15*

Louisville, KY (CARD)
Livingston, NJ (MAD)
San Antonio, TX (SWD)
West Palm Beach, FL (SUN)
San Diego, CA (FWD)

1967—Los Angeles 15*

Livingston, NJ (MAD)
Gary, IN (CARD)
Phoenix, AZ (FWD)
London, ON (ONT)
San Antonio, TX (SWD)

1968—Cincinnati 15*

Pekin, IL (ILL)
Gary, IN (CARD)
Phoenix, AZ (FWD)
London, ON (ONT)
Cedar Rapids, IA (CSD)

1969—St. Louis 15*

Louisville, KY (CARD)
Houston, TX (SWD)
Cincinnati—Western Hills, OH (JAD)
Atlanta, GA (DIX)
Riverside, CA (FWD)

1970—Atlantic City 15*

Livingston, NJ (MAD)
Phoenix, AZ (FWD)
Cincinnati—Western Hills, OH (JAD)
Houston, TX (SWD)
Hobart, IN (CARD)

1971—New Orleans 15*

Dundalk, MD (MAD)
San Diego, CA (FWD)
Cincinnati—Western Hills, OH (JAD)
San Antonio, TX (SWD)
Hobart, IN (CARD)

1972—Atlanta 15*

Phoenix, AZ (FWD)
Cincinnati—Western Hills, OH (JAD)
Louisville, KY (CARD)
San Antonio, TX (SWD)
St. Joseph, MO (CSD)

1973—Portland 15*

Cincinnati—Western Hills, OH (JAD)
Louisville, KY (CARD)
Houston, TX (SWD)
San Diego, CA (FWD)
Arlington Heights, IL (ILL)

1974—Kansas City 15*

Louisville, KY (CARD)
Peninsula, CA (FWD)
Dallas Metropolitan, TX (SWD)
Montclair, NJ (MAD)
Arlington Heights, IL (ILL)

1975—Indianapolis 15*

Dallas Metropolitan, TX (SWD)
Phoenix, AZ (FWD)
Livingston, NJ (MAD)
Elyria, OH (JAD)
Arlington Heights, IL (ILL)

1976—San Francisco 15*

Phoenix, AZ (FWD)
Scarborough, ON (ONT)
Cincinnati—Western Hills, OH (JAD)
Houston, TX (SWD)
Montclair, NJ (MAD)

1977—Philadelphia 15*

Scarborough, ON (ONT)
Louisville, KY (CARD)
San Diego, CA (FWD)
Cincinnati—Western Hills, OH (JAD)
Livingston, NJ (MAD)

1978—Cincinnati 16*

Louisville, KY (CARD)
Dallas Metropolitan, TX (SWD)
Cincinnati—Western Hills, OH (JAD)
Alexandria, VA (MAD)
Minneapolis, MN (LOL)

1979—Minneapolis 16*

Dallas Metropolitan, TX (SWD)
Alexandria, VA (MAD)
Minneapolis, MN (LOL)
Phoenix, AZ (FWD)
Cincinnati—Western Hills, OH (JAD)

1980—Salt Lake City 16*

Scarborough, ON (ONT)
Alexandria, VA (MAD)
Peninsula, CA (FWD)
Minneapolis, MN (LOL)
Houston, TX (SWD)

1981—Detroit 16*

Louisville, KY (CARD)
Cincinnati—Western Hills, OH (JAD)
Phoenix, AZ (FWD)
Houston, TX (SWD)
Cherry Hill, NJ (MAD)

1982—Pittsburgh 16*

Dallas Metropolitan, TX (SWD)
Cincinnati—Western Hills, OH (JAD)
Alexandria, VA (MAD)
Lombard, IL (ILL)
Peninsula, CA (FWD)

1983—Seattle 16*

Phoenix, AZ (FWD)
Scarborough, ON (ONT)
Lombard, IL (ILL)
Houston, TX (SWD)
Cincinnati—Western Hills, OH (JAD)

1984—St. Louis 16*

Louisville, KY (CARD)
Lombard, IL (ILL)
Manhattan, NY (MAD)
Scarborough, ON (ONT)
Houston, TX (SWD)

1985—Minneapolis 16*

Dallas Metropolitan, TX (SWD)
Lombard, IL (ILL)
Manhattan, NY (MAD)
Cincinnati—Western Hills, OH (JAD)
Scarborough, ON (ONT)

1986—Salt Lake City 16*

Alexandria, VA (MAD)
Lombard, IL (ILL)
Cincinnati—Western Hills, OH (JAD)
Phoenix, AZ (FWD)
Research Triangle Park, NC (DIX)

1987—Hartford 16*

Lombard, IL (ILL)
Manhattan, NY (MAD)
Louisville, KY (CARD)
Scarborough, ON (ONT)
Cincinnati—Western Hills, OH (JAD)

International Presidents

1939	Rupert Hall	Tulsa, Oklahoma
1940	Norman Rathert	St. Louis, Missouri
1941	Carroll Adams	Detroit, Michigan
1942	Harold "Hal" Staab	Northampton, Massachusetts
1943	Harold "Hal" Staab	Northampton, Massachusetts
1944	Phil Embury	Warsaw, New York
1945	Phil Embury	Warsaw, New York
1946	Frank Thorne	Chicago, Illinois
1947	Charles Merrill	Reno, Nevada
1948	O. H. "King" Cole	Manitowoc, Wisconsin
1949	O. H. "King" Cole	Manitowoc, Wisconsin
1950	Jerry Beeler	Evansville, Indiana
1951	James Knipe	Cleveland, Ohio
1952	Edwin Smith	Wayne, Michigan
1953	John Means	Manitowoc, Wisconsin
1954	Berney Simner	St. Louis, Missouri
1955	Arthur Merrill	Schenectady, New York
1956	Roland Davis	New York, New York
1957	Joseph E. Lewis	Dallas, Texas
1958	Joseph E. Lewis	Dallas, Texas
1959	Clarence Jalving	Holland, Michigan
1960	Clarence Jalving	Holland, Michigan
1961	John P. Cullen	Chevy Chase, Maryland
1962	Louis Laurel	El Paso, Texas
1963	S. Wayne Foor	Rochester, New York
1964	Dan Waselchuk	Green Bay, Wisconsin
1965	Albert L. Smith, Jr.	Fort Worth, Texas
1966	Reedie Wright	Los Angeles, California
1967	James Steedman	Kenmore, New York
1968	Wesly R. Meier	San Diego, California
1969	Robert Gall	Independence, Missouri
1970	Wilbur Sparks	Arlington, Virginia
1971	Ralph Ribble	Dallas, Texas
1972	Richard deMontmollin	Columbia, South Carolina
1973	Charles Abernethy	Ponca City, Oklahoma
1974	Leon Avakian	Asbury Park, New Jersey
1975	Richard Ellenberger	Schenectady, New York
1976	Plummer Collins	Warren, Pennsylvania
1977	Samuel Aramian	Glendale, Arizona
1978	Roger Thomas	Racine, Wisconsin
1979	Ernie Hills	Medford, Oklahoma
1980	Les Hesketh	Clifton, Virginia
1981	Burt Huish	Twin Falls, Idaho
1982	Merritt Auman	Reading, Pennsylvania
1983	Dr. Hank Vomacka	Sarasota, Florida
1984	John T. Gillespie	Kalamazoo, Michigan
1985	Gil Lefholz	Kansas City, Missouri
1986	Bill Park (dec.)	Mendenhall, Pennsylvania
	Gil Lefholz	Kansas City, Missouri
1987	Darryl Flinn	Canton, Ohio
1988	James Warner	Memphis, Tennessee

International Secretaries and Executive Directors



Deac Martin, standing at left, was acting as editor of *The Harmonizer* at the Detroit headquarters office in 1947. National Secretary Carroll Adams, seated, kept track of who organized what chapter, who the chapter officers were and how the chapter was getting along. Looking over his shoulder was W. L. "Bill" Otto, former board member, who served as Adams' associate. At right was Mrs. Aleta Sutherland, secretary and bookkeeper.

Carroll P. Adams National President, National Secretary and International Executive Secretary (1941-1953)

In the ten-year history, *Keep America Singing*, Deac Martin pointed out that the election of Carroll Adams to the Society's presidency in 1941 brought "a new type of experience" to the administration of the Society's affairs. Cash and Hall offered enthusiasm, devotion and effort to get something started, and Wodicka (the Society's second secretary) worked to bring into perspective a picture whose only clear element was the national desire of harmony-minded men to revive a type

of music which they liked best.

Adams brought something different. He had a sound musical background. His 16 years as president and secretary of the Orpheus Club of Detroit, and his secretaryship of the Michigan Male Chorus Association section of the Associated Male Choruses of America, had prepared him well for Society leadership. He knew how other musical organizations functioned. He had been full-time executive secretary of the University of Michigan Alumni Club—a

vocation which was to provide him with many skills and much knowledge to be used for the Society's welfare.

When he accepted the presidency of this fascinating new organization, Adams knew he would be lucky if, during one short year, he could uncover the approximate scope of its membership. Probably this was to be his most important task during that year—to discover the existing chapters (for there were no national secretary records until 1941), to tabulate them, and to weave them together.

Five days after he became president, Adams told the Chicago Chapter, "Up to now we have contented ourselves with good times among ourselves... the country now looks to us to do things in the way of community service... we must have leadership, money and more chapters... money will take care of itself through increase in membership and possibly a necessary increase in (our dues)..." He believed that by the end of his administration the Society's finances would allow the launching of a national quarterly magazine for members and the employment of a full-time secretary at a national headquarters. Said Adams, "We must catch the vision and get to work."

The vision included revision of the Society's constitution, written by him and approved by the board only a few months earlier, to meet new conditions and to furnish a broader pattern for the Society than could have been conceived originally. It encompassed magazine articles, radio programs, widely distributed song arrangements, a roster of chapters, plans for the 1942 convention and contest (to be held in Grand Rapids, Michigan) and a diversity of activities through committees wrestling with development and organization.

Six years later, reviewing the events of 1941 with Deac Martin during preparations of the history, Adams said, "We were handicapped by not knowing the chapters we had, who the officers were, or how many members the Society had. Secretary-Treasurer Joe Stern did a valiant job in trying to sift the information. The secretary was supposed to have 100 chartered chapters (some paid, some 'just

chapters'), but we discovered we had only 24."

Deac Martin reported that on the last day of 1941, President Adams mailed the agenda for the midwinter meeting in Chicago. It contained 37 items. "The Society," concluded Martin, "was in transition from hope-and-pray to order-and-method."

During Adams' term as president, many memorable events occurred. Geoffrey O'Hara's "The Old Songs" was adopted as the Society's theme; a resolution was adopted urging all members to refrain from trying to pronounce "SPEBSQSA"; medallions were first awarded to the top five quartets in the national contest; the first song folio was published by Mills Music, Inc., and the Society dues were raised with foreboding from 50 cents to \$2 per year.

When his term concluded in 1942, Adams was elected national secretary. Almost immediately the new president, Hal Staab, began urging the employment of Adams as our first full-time employee. But this was not to be. In 1942-43, with a total Society budget of \$3,900, it became possible for the board of directors to direct that Adams set up an office in his Detroit home, and he and Mrs. Adams devoted nights, Sundays and holidays to S.P.E.B.S.Q.S.A. matters. Deac Martin remarked that they carried out this activity on "a part-time secretarial allowance that made a grass cutter's income magnificent by comparison." In 1944, when the Society's budget soared to \$5,500, Adams agreed to devote his entire time to the secretaryship. Later that year, he was installed in the Society's first headquarters on Grand River Avenue in Detroit. According to Martin, the only change this brought in Adams' life was that now he could get some sleep! Formerly, it was said, he had worked full-time for the Society at night!

As the years went by, Adams' experience and past associations served the Society on many occasions. In 1947 the first recognition of S.P.E.B.S.Q.S.A. by another national organization was received when Secretary Adams was named to the Arrangements Committee of the National Federation of Music Clubs. At the Federation's national convention, a

full hour of Society quartetting was featured. In 1948 he was invited to join the Bohemians, made up largely of professional musicians from the Detroit Symphony Orchestra.

S.P.E.B.S.Q.S.A. and its members owe to Carroll Adams a debt which today we simply cannot measure. No doubt his discharge of responsibilities as president, secretary and international secretary included mistakes. But neither is there any doubt that this man was personally responsible for some of the most important steps taken by the Society during its early years.

Carroll P. Adams died at the age of 81 in Montpelier, Vermont, on December 19, 1973. He had been a member of the Society since attending the third meeting of the Detroit, Michigan Chapter in 1939.

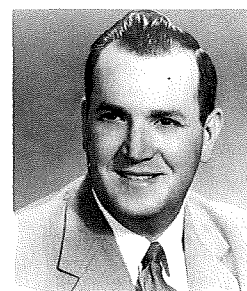
The Society owes much to the men of an earlier day who saw in it the charm, fellowship and striving for excellence which makes the singing of Barbershop harmony satisfying. Some were "giants" and Carroll Adams can be counted among this select group of pioneer leaders of the Society.

Robert G. Hafer **Executive Director** **(1953-1963)**

Bob Hafer joined S.P.E.B.S.Q.S.A. in Canton, Ohio, became chapter president, and sang in the Memory Laners quartet before coming to the international office (then in Detroit), as associate secretary in January of 1950. Two years later he became business manager of *The Harmonizer* and then was appointed secretary (before the title became executive director) when Carroll Adams retired in May of 1953. Probably the major event in Bob's tenure as executive director was the move of the international office from

Detroit to Kenosha, and Harmony Hall, in 1957. Hafer was known for his remarkable memory for names, dates and places. He could meet a barbershopper once and a year later recall the man's name. He was a skilled administrator and a specialist in human relations.

He resigned as executive director in 1963 and moved to Florida where he still lives. For many years he was a member of the Frank H. Thorne Chapter but is now inactive, primarily due to ill health.



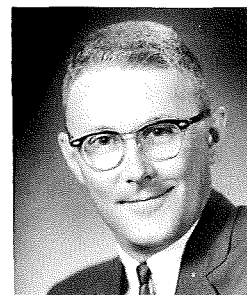
Robert G. "Bob" Hafer of Canton, Ohio became national secretary in 1953 when Carroll Adams retired.

Barrie Best **Executive Director** **(1963-1977)**

Barrie joined the Society in Canada, in the Winnipeg, Manitoba Chapter, but moved to the United States and California in 1954. (The story goes that he became involved in a woodshedding session at the Minneapolis midwinter in 1954 and was talked by some of his fellow singers into moving west.) A fine tenor, he sang with the second-place medalist West Coasters (also Far Western District champs) before moving into the administrative end of things and becoming president of the Far Western District in 1962.

He was appointed executive director of S.P.E.B.S.Q.S.A. at the Toronto convention in 1963 and served in that capacity until his resignation in the spring of 1977. Following his resignation he and his family moved to Columbus, Ohio, then to the Los Angeles area. He currently lives outside Portland, Oregon, where he remains active in barbershopping, serving as chorus director of two chapters.

Barrie is best remembered for the energy and enthusiasm which he brought to his position. He traveled



Barrie Best joined the Society in Winnipeg, Manitoba and moved to California in 1954.

throughout the United States, Canada and England, and barbershoppers still recall his smile, handshake, and readiness to sing. He played an important role in publicizing

barbershopping in England in 1971 prior to the formation of B.A.B.S. and also helped encourage the growth of the "Young Men in Harmony" program.



Hugh A. Ingraham
Executive Director
(1977-1987)

Hugh A. Ingraham served as executive director of the Society, in charge of the day-to-day operation of the 38,000 member organization and its 40-member office staff in Kenosha, Wisconsin.

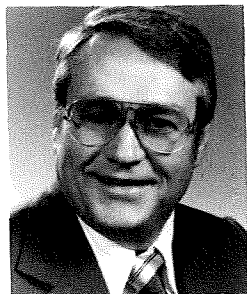
Appointed as executive director in 1977, Ingraham served the Society as administrative field representative, public relations director and director of communications. He first joined the Society in 1949 in Calgary, Alberta and served as area counselor, district secretary, and international board member before joining the international staff in 1962.

In addition to the Calgary Chapter,

he held chapter memberships in Winnipeg, Manitoba; Columbus, Ohio (Buckeye), and Kenosha, Wisconsin. He has sung tenor, lead or baritone in four quartets.

Ingraham's pre-Barbershop career included agency work, public relations and radio. A Certified Association Executive (CAE) and accredited by the Public Relations Society of America, he was graduated from Acadia University with a bachelor of arts degree in English and history. Married to Kath, they have four children and five grandchildren. Ingraham lists his hobbies as tennis, sailing, swimming and scuba diving.

Another Canadian, Hugh A. Ingraham, was appointed executive director in 1977 and served until 1987 when he took an extended medical leave.



Joe Liles
Executive Director
(1988-)

At the midwinter meeting of the international board of directors in 1988 Joe Liles was named executive director of the Society. He had been serving as acting executive director since the previous July when Hugh Ingraham went on extended medical leave.

A Society member since 1967, his barbershopping experience was great. Liles had been a certified judge in the Arrangement Category. As a chorus director, he took the San Antonio Chordsmen to fourth-place finishes in international competition. He enjoyed quartet singing and his early quartet arrangements were sung by the 1969 International Champion Mark IV.

Joe Liles became a member of the music department staff in 1975 and moved to Kenosha with his wife, Kay and three of his four children. In 1982 he became Director of Music Education and Services upon the retirement of Bob

Johnson.

Prior to his employment with the Society, Liles served as minister of music for the First Baptist Church of Abilene, Texas where he organized and directed the largest church choir music program in the world. The program involved more than 800 members in 18 separate choral groups, a full orchestra, a string choir, handbell choirs and two brass choirs.

At the time of his appointment as executive director, Liles was a member of the American Choral Directors Association (ACDA), the Music Educators National Conference (MENC) and the American Society of Association Executives (ASAE), among other organizations. He is a lifetime member of the Nashville Songwriters Association and has been listed in *Who's Who in Music*.

Joe E. Liles became director of music education and services for the Society in 1979 and executive director in 1988.

Brief Histories of B.A.B.S. and S.N.O.B.S.

The British Association of Barbershop Singers (B.A.B.S.)

Harry Danser, of Crawley, Sussex (near London), was an Englishman who loved to harmonize and to hear others harmonize. Before World War I he heard such English music hall quartets as the Gotham Quartet and the Hedges Brothers sing American songs on the English stage, and took these songs with him to the local pub for harmonizing with his friends. The three Danser children learned such harmony songs as soon as they could sing.

In 1958 Harry and his wife, Bessie, visited in New York City and, as a part of their vacation, did what many others were doing. They saw Robert Preston and the Buffalo Bills in *The Music Man*, and were entranced with the quartet. Before they left Manhattan, they bought every Barbershop record they could find (only 12) and wondered why there were not more. On the return voyage, they met a barbershopper (a member of the Easternaires), who gave them a copy of *The Harmonizer*, which disclosed the existence of S.P.E.B.S.Q.S.A. Through this Society magazine and other information they received subsequently from our headquarters office, the Danser family began to learn about this North American hobby with its many activities and institutions. The first result, in 1960, was the formation in Crawley of a quartet, the Barbershop Four (John and Tony Danser, Bob Witherington and David Steele), which began to give many local concerts.

The story now took another turn. Following the silver anniversary convention of the Society in 1963, the leaders of the East York, Ontario Chapter started planning the fulfillment of a dream of many years, a "goodwill tour" of the British Isles for their chorus. A charter flight for September 1964 was booked, and a tour committee was set up, with George Prior and Archie Tait as its co-chairmen, and Don Godbold, George Shields (the director of the East York Chorus), Doug Wells and Chapter President John Parkinson as members. By the spring of 1964 all 140 seats for the



At the annual British Barbershop convention in 1975 an agreement was signed by representatives of S.P.E.B.S.Q.S.A., Inc. and the British Association of Barbershop Singers affiliating the two bodies.

flight had been booked, including two for Bob and Betty Johnson from Society headquarters. Bob had agreed to act as the tour's master of harmony and song leader.

At about this same time, Harry and Bessie Danser were planning another trip to the United States and Canada, and communicated with the Society. They told of their long-standing interest in Barbershop harmony and indicated a deep desire to attend a chapter show, giving their itinerary. The immediate reply from the headquarters office showed that they could make a stop between New York and Toronto to attend a show to be staged by the Rochester, New York Chapter, featuring the Hometowners, a well-known Canadian quartet, and with George Shields as master of ceremonies. Danser also learned from the letter that the self same George Shields was taking the East York Chorus to the British Isles the following September.

The experience of Harry and Bessie Danser, with their sons, Tony and John, as they visited in Rochester and Toronto, making the acquaintance of George Shields, was an important milestone in the story. In Rochester they heard their first Barbershop singing by a North American chapter quartet, and in Toronto they heard more top-rated quartet and chorus singing. As they talked with Shields, they began to think

of a harmony club in Crawley.

On September 13, 1964, 50 members of the East York Chorus, accompanied by the Rhythm Counts (Toronto Chapter), relatives and other Ontario barbershoppers, departed for a memorable barbershopping experience. For 19 days they sang shows in Belfast, Dublin, Glasgow and London, appeared on television, and met high officials of their own and their host countries.

In the St. Pancras Town Hall in London they sang their final show, with a coachload of folk from Crawley seated directly in front of them. Attending at the behest of the Danser family, they were to hear not only the outstanding Canadian singers, but also the Barbershop Four, their hometown quartet which still was probably the only "strictly Barbershop" quartet in the British Isles.

A few days later, George Shields spent an evening at the Danser home with the Barbershop Four and several interested friends and gave strong encouragement to the idea that a "Crawley Harmony Club" might be formed. There is no doubt that this visit of the East York Chorus, led by George Shields, provided a part of the foundation of the British Association of Barbershop Singers (B.A.B.S.) 14 years later.

On November 4, 1964, Harry Danser formed the Crawley Barbershop Harmony Club with 13 founding members. During the early years the club remained small with about a dozen members meeting weekly in Danser's home. It grew slowly, and there was some effort made to interest men in other areas. There was no organized effort, however, to form new clubs until the early 1970s, when a series of events influenced the growth of interest in Barbershop harmony in Britain.

In September 1970 the East York Chorus, under the direction of George Shields, took another overseas tour, this time of England, Wales and several European countries. In Britain they sang in Bath, Cardiff, Coventry and London, traveling later through Holland, Germany, Switzerland and France. Particularly memorable were their meetings with the Crawley Club; one such meeting took place on a barge

floating down the Thames River. They sang wherever they went.

In September 1971 the executive director of the Society, Barrie Best, was authorized by the international executive committee to travel to England for the purpose of publicizing barbershopping in the hope that additional clubs might be formed. His trip was quite successful. He organized meetings of interested men in London, Brighton, Newcastle, Bristol, St. Albans, Manchester, Liverpool and Birmingham, met with the Crawley Club, and appeared on radio and television in virtually every one of these cities. At least three new clubs were organized as a result of this trip.

In early 1973 the Ontario District sent Past International Vice President Johnny Cairns to England for the purpose of presenting a "British Isles Harmony Encouragement Trophy." He visited the Crawley Club (now grown to 70 members) and the three clubs formed after Barrie Best's trip—Tyneside, Bournemouth and Brighton & Hove. He was delighted with the progress being made, and called for more assistance by our Society to the Barbershop harmony movement in England. He specifically suggested visits by members of our music staff to the British clubs. The Ontario District made Cairns its "Harmony Ambassador" (liaison) to the British clubs, and later to B.A.B.S., and he made other visits, being much loved among the British clubs as the movement grew.

In March 1973 the Four Statesmen, 1967 international champions, decided to visit England, celebrating their own ten years of existence. They hoped to have a group of Northeastern District barbershoppers with them, but the time allowed for organization of the tour was too short. Nevertheless, the Four Naturals (St. Johns, New Brunswick) and Carl Becker (Providence, Rhode Island) joined them, and with their wives, they made the tour. Engaging a mini-bus, they traveled to and sang for clubs in Brighton and Hove, Bournemouth and Crawley, and in other cities as well, appearing also on television and radio as they went. As they put it, they seemed to stop singing only for tea with whatever host they had at the time. They made many friends for



barbershopping on this tour.

The first "national gathering" of the British Barbershop harmony clubs was held at Crawley on May 26, 1973. Two of the ladies' harmony clubs which had been formed also participated. It was at this first "national gathering" that a meeting was held with Don Amos (Crawley) as chairman. The clubs present, Crawley, Bournemouth, Reading, Newcastle and Brighton, indicated they intended to form an association to spread the gospel of Barbershop throughout the United Kingdom by declaring to all those attending a "statement of intent" which was received with acclamation.

The gathering was not in the nature of a competition, but definitely was a show with lots of woodshedding. At the evening concert Harry Danser termed the day "one that would go down in the annals of Barbershop history." A second gathering, which might include a contest, was planned for July 1974.

In August 1973 the Crawley Barbershop Harmony Club fulfilled its

dream of several years. It visited Ontario with side trips to St. Catharines, Ontario, and Monroe, Michigan. The group of 95 included the 35 man chorus and three quartets. It participated in a show in Toronto (Ontario Place); a reception hosted by Etobicoke; a swim party at West Breeze (Walter Elliot's summer home on Balsam Lake); a show in Ottawa in that chapter's meeting hall; a party hosted by the Scarborough and Kitchener-Waterloo Chapters; two shows in Monroe, Michigan; a party hosted by the Monroe, Michigan and Toledo, Ohio Chapters; and another party in London, Ontario. A lot of singing in just 17 days gave this pioneer British club the experience of a lifetime.

The final one of these history-making events, in May 1974, was the first Society-sponsored tour of the United Kingdom. The trip was made by 193 people coming from 75 chapters in 19 states and four Canadian provinces. The trip was planned by Barrie Best, who was assisted by staffman Sam Kennedy through its 17 days' duration.

Organizer of the Crawley Barbershop singers in 1965 was Harry Danser, third from right, front row.

The Ringleaders became Britain's first national quartet champions when they won the Tyneside Trophy at the first B.A.B.S. annual convention, at Newcastle upon Tyne, in 1974. The quartet represented the Crawley and Brighton & Hove Barbershop harmony clubs; quartet members were, l. to r., Bill Little, bass; Ron Avis, bari; Bob Walker, lead, and Paul Wren, tenor.



While much sightseeing was possible, the presentation of shows was a major activity by the large chorus, directed by Bob Johnson, and by the four quartets—Four Statesmen, Good Life, Credit Chords and Staff Chords. The last of these was composed of then current international president, Leon Avakian and Sam Kennedy, Bob Johnson and Barrie Best of the international staff. Major shows were sung—sometimes on BBC—in Brighton, Southampton, Bournemouth, Bristol, Birmingham, Stockport, Newcastle, Leeds, York and Reading. B.A.B.S. clubs exist in at least seven of these cities today. On this trip it was the regular procedure for Sam Kennedy to gain as many names of interested local men as possible while a show was in progress, and schedule a later meeting of these men to encourage the organization of a new group. The plan worked; in nearly all cases a new club was established.

President Avakian was a busy member of the traveling party. In addition to engaging in the active Staff Chords, he was frequently interviewed by BBC and other television production units. The enormously successful tour

was another important milestone which led to the upcoming establishment of the British Association of Barbershop Singers.

In November 1973, after Crawley's successful visit to the North American continent, Don Amos wrote to the other four clubs then in existence proposing that a further meeting be arranged for the purpose of formalizing the "intent" which had been promised at the "gathering" and to create the draft rules that were to be needed if the Association were to be formed.

The historic first meeting of the Association of British Barbershop Harmony Clubs (A.B.B.H.C.), later to be the British Association of Barbershoppers and now the British Association of Barbershop Singers (B.A.B.S.), was held at the Skyway Hotel, London Airport, on February 16, 1974.

This venue was chosen to enable the Newcastle representatives to fly down on the first available flight for an early start to the meeting. Those present were: Don Amos, Crawley, chairman; Bob Walker, Crawley; Eric Evans, Crawley, who took the minutes; Gerry Holland, Reading; Pete Powell, Reading;

John Booth, Newcastle; Bert Grimshaw, Newcastle; George Beer, Brighton; and Don Tyrell, Brighton.

The Rules of the Association, 25 in all, were ratified that day and it is worth noting Rule Two which stated, "The objects for which the Association is established are: to act as the national governing body, to promote, encourage and foster the growth of Barbershop harmony singing by coordinating the interests of participants between clubs at a competitive and social level and the appropriate media where the public may be made more aware of the Barbershop style of harmony singing."

It was during the Society visit in May 1974, after regular correspondence between the executive director of the Society, Barrie Best, and Don Amos, chairman of B.A.B.S., that a meeting was held at the Old Ship Hotel, Brighton, England, to informally discuss the affiliation which was so necessary if B.A.B.S. were to grow in stature. Discussion was centered upon economics, music, education, etc. and after a frank exchange of views from both sides, President Avakian and Chairman Don Amos came to a mutual agreement subject to ratification by the Society executive committee. Basically, it was for the Society to provide B.A.B.S. with education, music, goods and services to assist with the growth of Barbershop within a framework of economics, to be renewed with amendments on a yearly basis.

The agreement, which was the first for the Society, and therefore, the most difficult in terms of the basis and principles to be applied, was finally agreed and signed the following year, 1975, at the B.A.B.S. convention in Brighton, England, by the executive director of the Society, Barrie Best, and Don Amos, chairman of B.A.B.S.

Now, 13 years later, the basis of the affiliation which was signed still has relevance for other affiliations which have been agreed to so far with Sweden and New Zealand.

The growth period in B.A.B.S. was extremely good in the first stages and within the years 1974-76 at least 25 clubs were meeting regularly every week to enjoy Barbershop singing and serving their communities in the same way that

Society chapters do.

From small beginnings B.A.B.S. has now grown to 50 clubs with its own annual convention, regularly attended and enjoyed by many Society members. It has created its own contest and judging system, COT Schools and Harmony College, to which the Society sends a music educator every year as part of the affiliation agreement.

The evolution of B.A.B.S. has been a real Barbershop success story and the Society pays tribute to the men who, from that first meeting in February 1974, believed it could be done.

It has also been shown that, with this success, the efforts of the Society in the future can be directed towards bringing Barbershop to the whole world.



An agreement was signed in 1981 making S.N.O.B.S. an affiliate of the Society.

The Society of Nordic Barbershop Singers (S.N.O.B.S.)

The Swedes have always been interested in American music and it was their interest in jazz that led to their pursuit of still another form of American music, Barbershop harmony. Indeed, some of the early pioneers of the Swedish Barbershop movement were accomplished jazz musicians. Olle Nyman, a fine ragtime pianist, comes immediately to mind.

It was Olle and his quartet that made the first Swedish pilgrimage to the United States, attending the international convention in Kansas City



Hakan Akerstedt
was the first
president of
S.N.O.B.S.

in 1974 and visiting a number of chapters afterwards, while also paying a visit to Harmony Hall. This was followed by a Swedish octet which attended the international convention in San Francisco in 1976. A member of the octet was Hakan Akerstedt, who was to become the moving force behind the Barbershop movement in Sweden.

In 1979 Hakan attended both the international convention in Minneapolis and Harmony College in St. Joseph, Missouri. While at Minneapolis he held a lengthy meeting with Executive Director Hugh Ingraham, and this led to the actual signing of an affiliate agreement between S.P.E.B.S.Q.S.A. and S.N.O.B.S. in July of 1981 in Detroit. The agreement has been renewed every year since.

The Barbershop movement in Sweden has grown now to where there

are seven choruses, with interest also in Finland, Norway and Denmark. From a Society standpoint much of the credit for the growth and betterment of Scandinavian barbershopping must go to Robert D. Johnson, who made trips to the Nordic countries both while director of music education and services for S.P.E.B.S.Q.S.A. and after his retirement.

S.N.O.B.S. has chosen to follow the Society judging system without any modifications and at its annual convention and contest has imported American judges to sit on the panel with its own certified judges. They hold both a chorus and a quartet contest each year and in 1986 one of their quartets, The Happy Nite quartet, became the first S.N.O.B.S. representative to compete at the S.P.E.B.S.Q.S.A. international contest in Salt Lake City.

The Good Time Singers were Sweden's leading quartet in 1980. They were, l.to r. Per-Arne Lindholm, lead; Olle Nyman, tenor; Lars-Erik Bonnedahl (kneeling), bass, and Gosta Jacobsson, bari.



International Contest and Judging Chairmen Through the Years

1942-1948	Maurice "Molly" Reagan	1963-1964	James Compton
1949-1950	Frank Thorne	1964-1967	Wesly R. Meier
1950-1951	Maurice Reagan	1968	Wesly R. Meier/Howard Mesecher (appointed mid-year)
1951-1952	Edwin S. Smith		
1952-1953	John Z. Means	1968-1972	Howard Mesecher
1953-1954	Berney Simner	1972-1974	Emmett Bossing
1954-1955	Marty Mendro	1974-1976	Burt Szabo
1955-1956	Berney Simner	1976-1978	Don Flom
1956-1957	Joe Jones	1978-1980	Billy Ball
1957-1958	Marty Mendro	1980-1981	Donald J. Clause
1958-1959	Joe Jones	1981-1983	Edward Waesche
1959-1960	Marty Mendro	1983-1985	Lloyd B. Steinkamp
1960-1962	Joe Jones	1985-1987	Kenneth W. Buckner
1962-1963	John Dawson	1987-1988	William Hafley

The Harmonizer and Its Editors

1941

- Called *Barber Shop Re-Chordings* and was edited and distributed by Joe Stern as a bulletin/newsletter.

1942

- Carroll Adams edited *Barber Shop Re-Chordings*.

1943

- Changed name to *The Harmonizer*, Editorial Committee of three: Carroll Adams, Jim Knipe and Deac Martin.

Early 1950s

- A supervising committee using contributing editors with Bob Hafer as executive. Committee membership changed periodically.

1954-1955

- Bob Breunig was editor.

1956-1963

- Curt Hockett was editor.

1963-1984

- Leo Fobart was editor.

1984-1987

- Lynne Soto was editor.

1987-Present

- Ray Heller, editor.

There were three temporary editors: Bob Hafer, 1955, Bob Hockenbrough, 1957-58 and Robb Ollett, 1984.

Society Programs and Musical Growth

1939

- First quartet contest.
- First “national” meeting—seven states and 17 cities represented.
- Rupert Hall elected first president.

1940

- First midwinter meeting, held in St. Louis.
- First performance by an organized chorus, directed by Dr. Norman Rathert.

1941

- *Barber Shop Re-Chordings* published.
- The first Society arrangement written—“Sweet Roses of Morn” by Phil Embury.
- First written constitution approved by the international board.
- First dues approved—\$.50 per member.
- First district organized—Michigan.
- First “definition” of Barbershop harmony attempted by Joe Stern.

1942

- Carroll Adams became first Society employee (part-time) with title of international secretary.
- *The Harmonizer* magazine started.
- Code of Ethics adopted.
- First judging by category.
- First arrangement prepared and distributed by the Society’s Song Arrangement Committee.

1943

- International board approved 24 members as qualified judges.

1944

- First Canadian chapter—Windsor, Ontario.
- Society emblem adopted.
- Carroll Adams became the Society’s first full-time employee with the title of international secretary.
- O. C. Cash turned over to the Society all rights concerning the name and the emblem.

1945

- First regional preliminaries held.

1946

- First school for judges.
- The chapter reference manual, the first officer training text, approved and published.
- The board agreed that districts, rather than individual states, should play a more important role; therefore states were assigned to various districts—eleven in number.
- Sixteen members set up as a minimum size for a chapter to be chartered.
- Bill Otto joined the international office staff.

1948

- The international office staff had grown to 11 under International Secretary Carroll Adams and Associate Secretaries Bill Otto and Tom Needham.
- The first *Songs for Men* published.

1949

- The first official certification of contest judges.

1950

- The Armed Forces Collaboration Program adopted.
- The first organized quartet training session.
- The first quartet manual.

1951

- Chorus manual published.
- Chorus directors’ workshop held at international convention.

1952

- The concept of “Barbershop craft” originated by Bud Arberg.
- The Singing Capital Chorus of Washington, D. C. sang with the National Symphony Orchestra.
- Bob Hafer joined the international staff.

1953

- The first internationally sponsored chorus contest.
- A new set of bylaws adopted.
- The House of Delegates born.
- The Schmitt Brothers performed before the board of the Music Educators National Conference (MENC).
- Four top music educators invited to the international convention in Washington.

1954

- First international chorus contest.

1955

- The first district training program for chapter presidents held in the Mid-Atlantic District.
- The Balance and Blend sound-slide film completed and a similar project for Voice Expression authorized.

1956

- Harmony Heritage song series started by Jean Boardman.
- ABE formed—later became PROBE.
- Founder's Month declared — forerunner of Harmony Week and Harmony Month.
- The House of Delegates voted down resolution to discontinue chorus contests.
- Schmitt Brothers appeared before MENC convention.
- Curt Hockett appointed public relations director for the Society.
- Walter Wade song collection donated to the Society—the basis for the Old Songs Library.
- Pension plan approved for the international office staff.
- Frank H. Thorne Chapter-at-Large established.

1957

- Harmony Hall purchased and the international office moved from Detroit.
- *The Music Man* starring the Buffalo Bills opened on Broadway.
- Floyd Connett hired.

1958

- Harmony Foundation established.
- C & J Handbook published.
- Woodshedders Guild established.
- First international chorus directors school held at Harmony Hall.

1959

- First honorary memberships given to Irving Berlin and Meredith Willson.
- Society adopted "Statements of Policy."

1960

- Floyd Connett resigned.
- Member Benefit Program (MBP) submitted—called for the hiring of nine new key people: not accepted by the Society's districts.
- First District Presidents Forum held.
- Harmony Education Program (HEP) weekend schools started—Rudy Hart.

1961

- International board approved a dues increase which provided for the hiring of a director of musical activities, special events manager, administrative field man and associate *Harmonizer* editor; these men were all hired in 1962 (Johnson, Snyder, Ingraham and Fobart).
- First full HEP school held at Winona (four days in length).

1962

- The HEP program increased to five schools—Winona, Berkeley, Reading, Niagara Falls and Fort Worth. This program was to continue for a number of years (up until Harmony College) with a greater or lesser number of schools.
- Film produced of *The Music Man* with the Society holding Music Man contests.

1963

- Bob Hafer resigned, Barrie Best appointed new executive director.
- First international convention held in Canada (Toronto).

1964

- Institute of Logopedics adopted as Society's international service project.
- *Keep America Singing*, Universal Studios short subject, produced at San Antonio international convention.
- East York visited the United Kingdom, along with Bob Johnson, to spread Barbershop harmony abroad.

1965

- Twenty-five-year history published, Will Cook, author.
- Society, districts and chapters, became 501(c)(3) and exempt from federal income tax.
- Membership records went on IBM punch cards. Data Processing department.
- First Society quartets performed at Guantanamo Bay, Cuba, under the auspices of the Navy Exchange.
- Deac Martin published article in the *Music Journal* entitled, "Evolution of Barbershop Harmony."
- Experimental Chapter Officer Training Schools (COTS) held in Central States, Land O' Lakes and Cardinal Districts.

1966

- Mandatory liability and property damage insurance for chapters.
- "Nice 'N Easy Barbershop" produced by Four Renegades—purchaser can fill in fourth part.

- Logopedics concert held in Carnegie Hall.
 - Society added administrative assistant and second field representative.
 - First COTS held with international trained faculty.
 - Fifth man training school held in Madison, Wisconsin.
- 1967
- Pro-tention Program started—later to become the Achievement Award Program.
 - Midnight Oilers went to Vietnam.
 - Life membership instituted.
 - Bob Johnson and Val Hicks assisted in production of Fred Waring record of Barbershop harmony.
 - Districts authorized to elect their own international board members.
- 1968
- The Merry Mugs went on the Society's first USO tour of the Far East; over 30 quartets were later to participate.
 - Kearney Report submitted and approved by the international board.
 - Massive change in international board structure and international office structure.
 - Bob Johnson directed 200-man mass chorus for MENC.
 - Week-long arrangers' seminar held in Kenosha.
- 1969
- International board voted for two new music men.
- 1970
- Young Men in Harmony started in the Far Western District.
 - Auditions for Admissions adopted as an official Society membership program.
 - Society took over recording of international contests.
 - First week-long Harmony College held at Dominican College in Racine.
 - Deac Martin's *Musical Americana* published by Prentice-Hall.
 - The Four Statesmen sang with the Boston Pops on National Educational Television.
- 1971
- Midwinter convention held aboard cruise ship to the Bahamas.
 - New Arrangement Category instituted; Voice Expression became Interpretation.
 - Barberpole Cat Program instituted.
 - Young Men In Harmony approved by MENC as part of its official festival system.
 - COTS became an international expense.
- 1972
- Filing of IRS Form 990 made compulsory.
- 1973
- BBC did a sixty-minute program on the Portland international convention.
 - Adoption of master convention schedule for all districts.
 - New Honeywell computer system installed.
 - Logopedics donations reached \$1,000,000.
 - First merchandise manager hired (Dave Wilt).
 - B.A.B.S. held its first gathering (five choruses and 13 quartets, but no competition).
- 1974
- First area counselor class added to COTS.
 - Arrangement made with the music publishing industry to allow duplication of music/arrangements.
 - Jack Baird placed all Society recordings in our library (including cylinders) on tape.
 - Third administrative field man hired (Cogan).
 - International membership survey completed.
 - Senior/student membership adopted.
 - First national public relations program adopted (Harshe, Rotman and Druck).
 - B.A.B.S. affiliation approved.
- 1975
- New Sound Category implemented.
 - External public relations survey completed.
 - Society purchased second building (Sheridan Building).
 - Harmony College held for the first time at Missouri Western State College at St. Joseph, Missouri.
 - Harmony Services approved by international board.
 - Additional music man hired (Liles).
 - First district music educators forum held.
- 1976
- Bicentennial show produced in Kennedy Center and distributed throughout the Society.
 - Barbershop opera premiered in Ohio.
 - Bob Johnson got honorary doctorate from Allegheny College.
 - "Keep It Barbershop" policy adopted by international board.
- 1977
- International board reaffirmed "Keep It Barbershop" policy.
 - Rocky Mountain District formed.
 - Thirty-day rule adopted in coaching/judging.
 - Dukes of Harmony from Scarborough first Canadian international champions.

- Hugh Ingraham appointed executive director.

1978

- Society prohibited black face on stage at contest.
- Chairman of Judging Category adopted.
- International board voted for fourth music man (LaBar).

1979

- International board authorized study to have room at Harmony Hall for display of Society memorabilia (later to become Heritage Hall).
- New membership survey taken.
- Convention format changed to include Saturday night show.
- First communications specialist appointed (Robb Ollett).
- Award of Harmony Program launched.

1980

- International board approved formation of 50th Anniversary Committee.
- Fred Gielow wrote *Love, Laughter and a Barbershop Song*.
- *Harmonizer* survey completed.
- Vocal Majority sang with Mormon Tabernacle Choir.
- New Zealand Barbershop affiliation approved.
- Harmony Foundation granted \$15,000 for the purchase of audio-visual equipment and for the first time all competitors are filmed.
- *Strictly Barbershop* produced.

1981

- S.N.O.B.S. Society affiliation approved.
- Schmitt Brothers and Bob Johnson honored by Wisconsin Music Conference.
- Direct Hit Program for obtaining and training chorus directors instituted.
- At international convention all competitors provided with tapes of their performance.
- \$4,200 provided by Harmony Foundation for equipment to make learning cassettes.

1982

- Five-year plan adopted.
- Bob Johnson retired.
- Volunteer Membership Development Program instituted.
- New symphony score resulted from performance of Aloha Chapter with Honolulu Symphony.
- Society published folio of woodshed songs.
- First forum and training seminar held for district convention managers.

1983

- *The Harmonizer* celebrated 40th anniversary.
- Gary Stamm hired to run the audio-visual department.
- International board adopted new-member orientation program.

1984

- Midwinter convention held in Hawaii.
- Manager of data processing hired (Leisemann).
- Fred Waring became honorary member.
- Society study committee reaffirmed relationship with Institute of Logopedics.
- Lynne Soto hired as *The Harmonizer* editor.

1985

- B.A.B.S. and S.N.O.B.S. invited to send a quartet to international starting in 1986.
- Mitch Miller became honorary member.
- Bluegrass Student Union sang for President Reagan.
- Rocky Mountain District introduced Very Large Quartet Contest.
- Dave Stevens retired.
- Convention Format Committee recommended: elimination of Saturday night show; C&J to research and develop "entertainment package concept"; C&J to investigate chorus super finals.
- New membership survey completed.
- Big Apple Chorus sang in Radio City Music Hall.
- Music generalist hired (DeBusman).

1986

- First Seniors Quartet Contest.
- Osmond Brothers made honorary members.
- S.N.O.B.S. & B.A.B.S. quartets competed in international contest for first time.
- Music vice president position approved.
- Chorus super finals approved.
- Side Street Ramblers sang in Austria for International Society for Music Education.
- World's Largest Barbershop Chorus sang at Tucson midwinter (710 participants).

1987

- Joe Liles appointed acting executive director, July.
- Second music generalist hired (Bill Rashleigh).
- New Barberpole Cat Program initiated.
- Revised Young Men In Harmony Program initiated.
- Ray Heller appointed *The Harmonizer* editor.

The International Staff: Past and Present

In one of his thoughtful columns in *The Harmonizer*, Hugh Ingraham once remarked that one of the Society's most important turning points came when the organization, during its 1942-43 year, decided to hire its first employee, Carroll Adams. This energetic and enthusiastic man, who had a broad vision of the Society, had served as national president in 1941-42 and as national secretary (without salary) in 1942-43. It was not until a year later that the Society had a budget (\$3,900) sufficiently large to allow an "office" in Adams' Detroit home and funds to pay him for part-time work at nights and on weekends. As Ingraham later wrote, the Society had "gotten serious about this singing business!"

Things are quite different today. We have a staff of 40, which occupies two buildings in Kenosha, Wisconsin. This staff carries on extensive programs of music education, song publishing, membership development, leadership training and Society operation. It also manages the largest collection of popular sheet music outside the Library of Congress.

The Staff Leaders

There is little doubt that the Society would present a far different face today, and might not have survived at all, if a full-time staff had not been initiated and evolved to today's proportions. When Carroll Adams became national president in 1941, the length and breadth of the organization—in other words, its membership—was really unknown. The society was thought to have 100 chapters, but his check revealed that it really had only 24. Contact with chapters was only by mail, and then came largely at time of charter.

As the Society grew, Adams' past experience in club and association

management started to pay dividends, and his part-time employment was changed to full-time. The Society office was moved from his home, first to a single room in a real estate office, and then to a succession of storefront properties in Detroit, where it remained until it was moved to Kenosha, Wisconsin, in 1957.

Throughout his 11 year period as secretary, Adams installed business practices and followed a personal habit of answering each piece of mail the day it arrived.

He was very active in starting chapters and many of the early districts. In the Michigan (now Pioneer) District alone, he chartered 24 chapters. In 1944 he helped to organize and charter the first Canadian chapter, located in Windsor, Ontario, which made the Society an "international" organization. By 1953, when he retired, the Society's membership had grown several-fold, the staff had been multiplied to 11 members, and the daily methods of operation had a much greater resemblance to those of a business. The Society owed much to Carroll Adams, our pioneer staff member.

The Society's second executive secretary was Bob Hafer, who in 1949 came from the Canton, Ohio Chapter to be associate secretary, and was named to succeed Carroll Adams in 1953. Later, his title was changed to executive director. A family man who loved quartet singing, Hafer stressed administration at the society and chapter levels and was a pioneer in the publication of training material. An early achievement of his (in 1953) was to conclude a contract with Decca Records for the recording and marketing of LP discs featuring our top quartets and choruses. His fantastic memory for names and faces gave him a speaking acquaintance with a very large number of Society members. Adams and Hafer were assisted for short

periods of time by four men as associate secretary: Tom Needham, Bill Otto, Don Dobson and Ken Booth.

As a result of a lengthy campaign by members, the Society acquired a new headquarters building in Kenosha, Wisconsin, during Hafer's term and he was able to participate in the consequent enlargement of the staff which was a part of the "Expansion Program" that helped sell this project to members. He retired in 1963, gratefully accepting a new automobile as an expression of love felt for him by barbershoppers across the Society.

Hafer's successor was Barrie Best, who came to the position from the San Gabriel, California Chapter. Best was well-known in the Society, for he had sung tenor in the West Coasters (ranked among the international medalist quartets in 1957 and 1958), and was serving his second term as president of the Far Western District when he was chosen for the international staff position. Originally from the Winnipeg, Manitoba Chapter, he had served as chorus director and chapter president, and had held many other chapter and district assignments.

In approaching the new job, Best used his background as a businessman, and in later years used knowledge gained through training as a professional association executive. Both he and his successor, Hugh Ingraham, were active in the American Society of Association Executives.

Best assisted in the development of many contemporary Society programs, including the Chapter Officers Training Schools (COTS), the use of field representatives for chapter and district counseling, the public liability and property insurance programs, and the sale of merchandise by mail and in temporary shops at conventions. Following the lead of the East York, Ontario Chapter, he helped in the organization of early British harmony clubs and provided some guidance in the affiliation of new Barbershop harmony societies in England (B.A.B.S.) and the Scandinavian countries (S.N.O.B.S.). He enthusiastically joined such pioneer Society volunteers as Reedie Wright of Pasadena, California to build the new relationship between the Society and the Institute of

Logopedics. He staged useful seminars at Harmony Hall for district presidents, the international board and various music purposes.

The fourth person in history to head the Society staff was Hugh Ingraham. A Canadian who grew up in Nova Scotia, Hugh graduated from Acadia University with a degree in English and history. His activities during college included dramatics, writing and singing in a male chorus. Following graduation, he worked in a radio station in Calgary, Alberta, where in 1949 he was introduced to barbershopping. He later became the charter president of the Calgary Chapter and sang with several registered quartets. He moved to Winnipeg to enter the public relations field and became active in the Land O' Lakes District as area counselor, district secretary and international board member. After another move to manage Winnipeg's first separately programmed FM radio station, he was selected by the Society in mid-1962 as its first administrative field representative and was assigned on a test basis to the Johnny Appleseed District.

In the midst of this test, Hugh was returned to Kenosha when Curt Hockett, the Society's director of public relations, resigned to take another job. His assignment now was to prepare the public relations campaign for the Society's forthcoming convention in Toronto. On the basis of his performance in this challenge, he was selected as director of public relations.

In 1968 Hugh became director of communications for the Society, taking responsibility for *The Harmonizer*, public relations, events management and member relations. Following the resignation of Barrie Best in early 1977, he was named acting executive director, and after a careful period of selection by the Society leadership, he was named executive director in July, 1977.

Ingraham approached this top assignment in a professional manner, based on his still current training by the American Society of Association Executives. In later years he became, as a consequence, a Certified Association Executive and served as moderator of panels at the annual ASAE schools. (The initials, CAE, following a person's name are prized among association

professionals.)

Ingraham's period as executive director was a time of building through the addition of many highly qualified music men, the improvement of training devices such as Harmony College (led by Bob Johnson and Joe Liles) and COT Schools, the increased collaboration with other organizations such as MENC and Sweet Adelines, Inc., and the many attacks on our "membership problem," i.e., our failure to grow (and even an occasional fall) in membership. He was praised for his broad knowledge of the Society organization and activities and for his imaginative approach to the knotty problems that beset all like organizations in this complex age.

He was unusually good in communicating to members, whether verbally in a one-on-one situation, to groups, through his writing in *The Harmonizer* or otherwise.

At the same time, he was widely acknowledged as the most respected and admired man ever to serve on the Society staff—popular among members and staffers alike. He dealt even-handedly with all when addressing staff problems and was recognized as fair, open and aboveboard while facing the difficult challenges that go with a large membership society.

The Music Men

The need for a staffer with musical qualifications, who could go to the field and teach musical skills, write texts and instruct musical leaders at the chapter level, was inherent in the Expansion Plan of 1957, which was adopted when the Alford mansion was acquired for our headquarters, and Floyd Connett was the first answer to this challenge. From his home in Peoria, Illinois, he had traveled to as many as six nearby towns each week, directing choruses in the burgeoning Illinois Harmony Clubs. He directed the Bloomington, Illinois, Kountry Kernels to a third place medal in the 1957 international chorus contest.

A certified judge in all five categories, he coached and arranged music for champion quartets in both our Society and in Sweet Adelines.

As the Society's first field representative, Connett traveled the

length and breadth of the Society, visiting each district, demonstrating his brand of Barbershop expertise at the local level. Visits often brought barbershoppers from near and far to have the "Connett experience." His specialty was the Barbershop sound—matching timbre of voices, vowel targets and precision. As a judge, he was able also to spread his gospel while judging contests. He made a great contribution to the production of a pioneering Society tape and text, *The Barbershopper and His Voice*, which showed how to match singing sounds.

While Floyd Connett worked for the Society for only three years, he brought home to many the fact that full-time people could benefit us in a manner that voluntary workers, even when very skilled, willing and dedicated, could never contribute. He spread a uniform "gospel" across the whole organization and did it for far more than 40 hours a week. It is certain that the music program of today's Society, based heavily on traveling representatives who can take the Society message to every corner of our territory, owes much, indeed, to the traveling barber of Peoria.

One of the most striking influences on the face of the Society as it appears today was undoubtedly Bob Johnson, who in 1962 became its first director of musical activities and who headed this department until his retirement in 1982. Bob was a music educator (bachelor of science in public school music, master of arts in education) who was head of the music department at Patterson Park High School, Baltimore, Maryland, when (in 1956) he became the director of the new Society chapter in Dundalk, Maryland. In five years his chapter had grown to be the Society's largest, fielding a 157-man chorus which won the international chorus contest. This brought him to the attention of the Society leadership and gained him the appointment to head the Society's music program. For several years he was a one-man department, but as the years rolled by, the Society's philosophy and budget allowed impressive growth to its present eight-man complement.

Johnson made a very large imprint on the Society during the almost 21 years before he retired in 1982. He directed the Harmony Education Program,

conceived by Rudy Hart and begun by Hart in 1961 as a single, one-weekend school per year. It now consists of a week-long "college," where 30 different courses are taught to 600 members, plus weekend schools held once each year by almost all the Society's 16 districts. The music publication program of the Society has produced several distinctive manuals on arranging, quartet coaching, chorus directing, Barbershop craft, music fundamentals and vocal technique. The music publishing program issues new arrangements of 30 or more titles per year, making these Barbershop arrangements by outstanding arrangers available to all members and to educators everywhere. The department also issues recordings of annual contests and other Society-sponsored performances.

During Johnson's years as director of musical activities for the Society, he recruited several gifted music specialists, e.g., Dave Stevens, Lyle Pettigrew, Malcolm "Mac" Huff, David LaBar, and his own successor, Joe Liles. These men have made and are making a striking contribution to "preservation and encouragement" as they discharge their daily duties.

Perhaps Johnson's most impressive monument, however, will be his remarkable strengthening of the already existing relationship between the Society and the Music Educators National Conference (MENC), the professional organization of secondary school music teachers and directors. Through his appearances as a speaker and with outstanding adult and youth Barbershop quartets and choruses at MENC meetings, that organization and many of its state groups have recognized "the Barbershop quartet" as a legitimate event in many of the music festivals staged by state MENC organizations. The Society has developed special Barbershop arrangements for young voices, syllabi for educators who wish to organize and train quartets and choruses for singing Barbershop harmony at the high school level, and learning tapes for young singers.

Bob Johnson started out to be a medical missionary at Allegheny College, Meadville, Pennsylvania in the

late 1930s. He became a missionary, but it was to bring about the "conversion" of singers and the entire population to the joys of Barbershop harmony. There is no doubt that he was an outstanding success at this, and that he long will be remembered and loved for that evangelism.

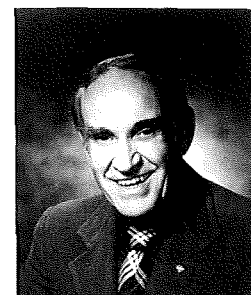
The man who succeeded Bob Johnson as director of music education and services in 1982 was Joe Liles, who joined the staff as a music services assistant in 1975. Liles had been promoted to assistant director of music education and services in 1979.

Joe holds a bachelor of arts degree from Baylor University, a master of music degree from Southern (Louisville) Seminary, and had completed 30 hours toward a doctorate in music at the University of Texas when he came to the Society staff. With a strong choral background and a sincere interest in sacred music, he had directed the Chordsmen of San Antonio, Texas, to a fourth place medal in the international chorus contests of 1971 and 1972.

A prolific song writer and arranger, Liles has been a member of the American Society of Composers, Authors and Publishers (ASCAP) for many years. He spends some time every day at work on melodies, lyrics or arrangements and is proud to have had a considerable number of songs published.

During his period as director of music education and services, Liles has enlarged the Society's music publishing program, given greater variety to Harmony College courses, enhanced and enlarged our relationship with the American Choral Directors Association and with MENC. He also has recruited a number of quite talented barbershoppers to our music staff.

In 1969 two remarkable music services assistants joined the staff, and each was to leave his imprint on the Society. The first was Dave Stevens, with 20 years' experience in the commercial music field and an equal amount in barbershopping. Stevens had received a bachelor's degree in music education from DePauw University and a master's degree from Northwestern University. He had served as choral director, vocalist and vocal arranger in radio, commercial recording and television,



In 1969 David M. Stevens of San Francisco became the first of two music men to be added to the music education and services department. One of the Society's most popular and influential employees, he retired in 1985.

and had directed industrial and commercial choral groups. He also had directed six Society choruses in California, including the Californians of Berkeley, California, which he took to the international chorus championship in 1957.

During his years on the staff, Stevens became the "Barbershop scholar" of the Society, studying the origins of the Barbershop harmony idiom and documenting the changes and growth of this style through the collection of hundreds of examples from popular songs and recordings. He was a prolific arranger and spent tens of thousands of hours at the piano in our Old Songs Library. Although his name was not placed on the landmark collection of arrangements published by the Society to commemorate the U.S. Bicentennial in 1976, the arrangements were his and will stand as a monument to this remarkable man in the minds and hearts of those who know the story.

Stevens also was in charge of the Society's music publishing program and developed many valuable relationships with publishing companies owning the copyrights on songs without number from the era in which the Society's interest lies.

The second man was Malcolm "Mac" Huff, who joined the staff to specialize in quartet singing technique. A graduate of Indiana University, he was an Arrangement Category judge and had been an active quartet man, singing bass with the Fantastic Four, 1961

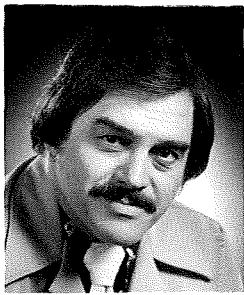
Cardinal District champions.

Huff served as a music services assistant, calling on chapters and teaching in district schools. His expertise was used to greater advantage, however, in writing manuals for quartet singing and coaching and developing widespread use of skills such as the syllable precision technique.

In 1979 David LaBar joined the staff as a music services assistant, and was assigned to visit districts and chapters to re-emphasize the role of quartet singing as an integral part of barbershopping. During the four preceding years, Dave had attended West Chester (Pa.) State College in the bachelor of science in music education degree program and in 1977-78 had directed the Wilmington, Delaware Chapter chorus.

Seven recent additions to the music staff, all recruited by Joe Liles, must be mentioned in conclusion. Burt Szabo came to the staff in July 1983 from an academic background—doctorate in music education, professor of music at the University of Central Florida, and composer of choral, orchestral and chamber music. Burt has served the Society as the principal author of the Arrangement Category (1970) and chairman of the International Contest & Judging Committee. He has arranged many, many songs in the Barbershop idiom, and has served for 17 years on the Harmony College faculty.

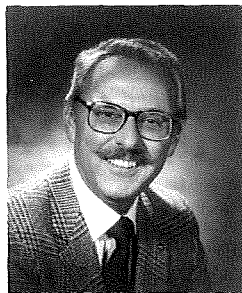
Bob Mucha, a 30-year teacher of voice and choral activities in the public schools of Middletown, Ohio, served on



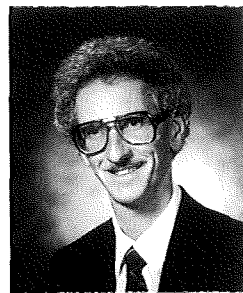
Malcolm L. "Mac" Huff also joined the Society staff in 1969 as part of a program of expanded music services. He was a member of the staff until 1978.



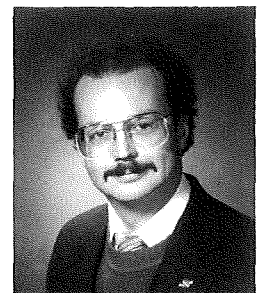
From 1979 to 1985 Dave LaBar served as music services assistant. LaBar became a member of the Society in 1969 when he joined at the age of 14.



Dr. Burt Szabo, an experienced music educator, joined the staff in 1983.



Bob Mucha was a music specialist for the Society from 1983 to 1985, working in the area of chorus development.



Tom Gentry, a member of the Society since 1969, joined the international staff in 1985.

the music staff for two years, beginning in September 1983. An active coach and director for the Middletown, Ohio Chapter when that chorus participated in the 1959 international chorus contest, Bob has also coached or directed at the Cincinnati (Western Hills), Ohio Chapter.

Since February 1985, Tom Gentry has served on the music staff with responsibility for chorus development and music publishing. A certified judge in Arrangement, Tom served on that category's board of review in 1983-84 and has arranged many songs for the Society.

Beginning in June 1985, Jim DeBusman has been serving as a music generalist on the music staff. A prize-winning teacher of choral music in high schools in Eugene, Oregon, before coming to the staff, DeBusman has directed numerous Society choruses and has sung with high-ranked quartets.

Since July 1985, Bill Myers has been a music specialist (quartet development) for the Society. Coming to the staff from the Louisville Thoroughbreds, Myers served there as assistant director and sang in the ranking Citations quartet.

Beginning in October 1985, Mel Knight has been a music specialist (chorus development) on the staff. Coming from Eugene, Oregon, where he directed the Cascade Chorus in the international contests in 1983 and 1984, Mel also sang with the Cascade Connection in two international contests. A certified Arrangement judge, he holds a master of music degree and taught instrumental and choral music at both the high school and college levels.

In June 1987, Bill Rashleigh joined the staff as a music generalist, assigned to forming new chapters and to helping struggling chapters establish their music and administrative programs. An 11-year member of the Society, and a certified Sound judge, Bill had directed his chapter chorus and served as division music educator in the Central States District. He had been active in college and Society theatrical productions and had taught show production and related courses at Harmony College since 1982.

The Financial People

In 1947 a Michigan barbershopper, Bill Otto, walked into the Detroit headquarters office, claiming he was "the world's greatest bass, fast approaching middle age, seeking a job and a new career." Twenty years later, with a five-year hiatus in the 1940s, he retired, now aged 72 and still claiming to be "the world's greatest bass, fast approaching middle age and seeking a new career." It was clear in 1947 that he had a solid business background, and he was hired.

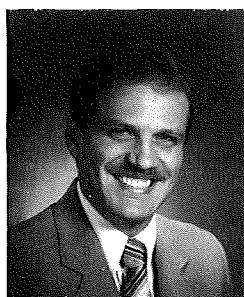
Born in the Gay '90s (naturally!), Otto was the son of a German-American couple in Chicago who had fostered his musical interests—playing a mean fiddle and singing a clear high soprano.

In 1942 Bill had visited a Society chapter in Pontiac, Michigan (described as "a group of fellows who got together to sing for the fun of it"), sang himself hoarse, and soon was immersed in Barbershop affairs in the Detroit #1, Michigan, Chapter. He served as president of his chapter, president of the Detroit Metropolitan Association of Chapters, and international board member. In between these assignments, he sang with the Three Corns and a Bunyon and the Slumber Jacks, neither quartet exactly a prize winner, but both solid harmonizers.

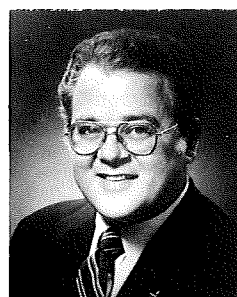
What were Bill Otto's accomplishments with the Society staff? He served both Carroll Adams and Bob



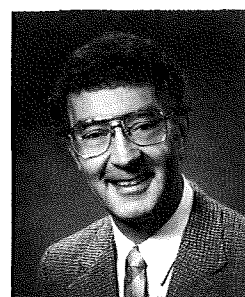
Bill Rashleigh worked in the areas of music and membership development and was a faculty member at Harmony College and district schools. He joined the international staff in 1987.



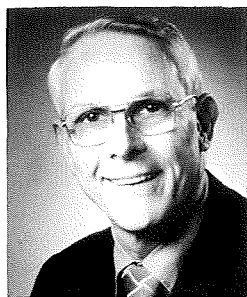
Jim DeBusman became a music generalist for the Society in 1985.



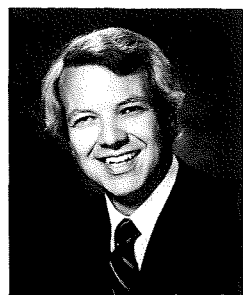
Bill Myers joined the music department staff in 1985 as a music specialist responsible for quartet promotion and development.



A Society member since 1963, Mel Knight became an international staff member in 1985. He was named assistant director of music education and services in 1987.



Dallas Lemmen came to the Society in 1969 and was in charge of personnel, office and property management, marketing and financial matters until his death in 1983.



Following the death of Dallas Lemmen, Frank Santarelli took over as director of finance and administration. He was named manager of accounting and membership services in 1977.

Hafer as associate international secretary, and later was controller and assistant international treasurer, making many contributions in the finance area. He wrote many manuals, pamphlets and brochures, contributed at length to *The Harmonizer*, filled in at times as office manager and purchasing agent, developed a new simplified accounting system for chapters, and produced the annual Society financial statement for our auditors. When the headquarters office was moved to Kenosha, Otto was in charge of the move and had the responsibility of hiring the first support staff after his arrival.

During Otto's 20 years on the staff, he may have learned more about the Society and how it operated than any other staff member. He was a valuable asset. Today he is living in Florida, where (as irreverent as ever and now well into his 90s) he still is singing and laughing about his 45 years as a barbershopper.

For its first 30 years, the Society staff did not include a professional finance man, although Otto provided valuable service to Carroll Adams and Bob Hafer, and both of them looked over the financial status of the Society with care.

In 1967 the Society, urged by Barrie Best, engaged the services of a Chicago management consulting firm, A. T. Kearney & Company, to examine the organization of our Society, including the staff, and to make recommendations for any changes it felt were appropriate. One result of this study was a recommendation to organize the staff with three "directors" reporting to the executive director. The three areas of responsibility covered by these men were to be music, communications, and finance & administration. The recommendation was accepted and the reorganization went into effect in 1969. With minor changes, it is still in effect today.

The first director of finance and administration was Robert L. Wollangk, who served for less than a year. He was succeeded by Dallas Lemmen, who served in the same job until his death in 1983. Lemmen was a University of Michigan graduate with a bachelor of science in business administration. When he joined the staff, he had over

20 years' experience in finance fields with one bank and several manufacturing corporations in Michigan and Indiana.

Lemmen was just the professional the Society needed. He served on COTS faculties as an instructor for chapter treasurers and was responsible for developing the chapter treasurers' manual and also many of the financial reports used by chapters and districts. He was also instrumental in developing the Society's program for bonding chapter officers. It was during his tenure that the Society began to transfer almost every phase of record keeping to computers.

Building confidence in the Society's finance process, this man, at the same time, built many friendships among barbershoppers and his fellow staffers and long will be remembered with love.

Lemmen's successor was Frank Santarelli, who had joined the staff as manager of accounting and membership service in 1977. A native Kenosha, he had received bachelor of science and master of business administration degrees from Marquette University in Milwaukee, and had become a Certified Public Accountant in 1974. He had previously worked in accounting, management and data processing areas for several manufacturing corporations in Illinois and nearby Wisconsin.

Although the Society has used data processing equipment for more than 20 years, it may truly be said that, following Dallas Lemmen's example of using computer equipment for Society record keeping, Frank Santarelli has really brought its management into the computer age. It was Frank who developed new uses for our existing computer equipment, who described a later generation of this equipment to the Society leadership and, with Warren Leisemann, managed it when it was installed in 1986-87. Perhaps more than any other staffer, Frank has gained the complete faith of the Society leadership in management through computer. With both feet, the Society now is well into the computer age.



The Information Group

The first Society magazine, *Barber Shop Re-Chordings*, was edited and published in Kansas City, Missouri, by Joseph E. Stern, the National Secretary-Treasurer. Volume I, number 1 was little more than a four-page newsletter. Stern, of course, was a volunteer, as was Carroll Adams, the second editor, who took the assignment to his Detroit home in late 1942. From this time until Adams' retirement in 1953, the masthead of the magazine christened *The Harmonizer* in March 1943, carried the name of Carroll P. Adams as responsible for editorial, business management and production of the magazine.

During the last few years of Adams' time as head of the staff, he was assisted by a committee of volunteers—first as an informal group of contributors, then as *The Harmonizer* Committee, and finally as the International Magazine Committee. Following his departure, the Magazine Committee (for philosophical and budgetary reasons) continued with this responsibility. Such names as Bob Hockenbrough, Deac Martin, Radford Severance and Walter Jay Stephens assisted Bob Hafer in editorial matters, and James Knipe advised in production even before his company in Cleveland, Martin Printing Company, assumed the

task of printing each issue.

Transition was underway, however. In 1954, for a brief period, a full-time *Harmonizer* editor, Robert H. Breunig, Jr., was engaged, and six issues were published under his guidance. It did not work out, however, and for 18 additional months Bob Hafer and the Magazine Committee resumed control.

In mid-1956 the Society leadership (and undoubtedly Bob Hafer) got their wish. A young professional who was a member of the Defiance, Ohio Chapter, Curt Hockett, was engaged as editor, and except for a two-year stint in the Army, he continued with this responsibility until mid-1963. Hockett had attended Wabash College and was an experienced publication writer and editor. He also served for several months as director of public relations during his later time with the Society—the first employee to have this staff responsibility.

In the meantime, a second Society employee with *Harmonizer* responsibility, Leo Fobart, had joined the staff as associate editor in late 1961. A charter member of the Stevens Point, Wisconsin Chapter, he had served as chapter president, area counselor, and then district treasurer and district president. He loved to sing, and when he moved to his new job, he joined the Kenosha Chapter and served in several of its

Society executives gathered for a work session in 1947. Seated in left foreground was Joseph E. Stern, editor of the first Society publication, *Barber Shop Re-Chordings*. Behind him from the left were Carroll Adams, who took over as editor in 1942, President Frank Thorne, Vice President Charlie Merrill and Immediate Past President Phil Embury.



Curt Hockett was editor of *The Harmonizer* from 1956 to 1963.



Leo Fobart took over the editorship of *The Harmonizer* in 1963 and served in that capacity until his death in 1984.



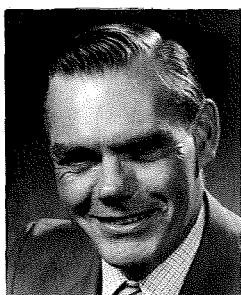
Lynne Soto was publications editor from 1984 to 1987.

offices, including president. He sang in one of the early versions of the Staff Chords, always made up of staff members in the headquarters office.

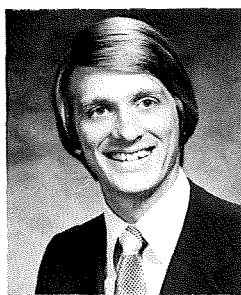
Before joining the staff, Leo had served as an executive of the Soo Railroad and in a managerial capacity with a local publishing company in Stevens Point. When Curt Hockett became director of public relations, Fobart was made editor with complete responsibility for the content, production and advertising operations of the magazine, and continued in this capacity until his death in 1984. He also served as secretary of PROBE, the Society's subsidiary of editors and public relations officers, from 1963 to 1980.

During his time as editor, Leo Fobart completed nearly 140 issues of *The Harmonizer*. He was widely recognized as a loyal, conscientious and industrious staff member and contributed in many ways to the Society.

Fobart was succeeded in 1984 by Lynne E. Soto, who was named publications editor. She holds a bachelor of arts in mass communications from the University of Wisconsin-Milwaukee, and a master of arts in speech media from Marquette University. Before joining the Society staff, she had worked as director of publications for



Following Hugh Ingraham and Curt Hockett, Burt Schindler assumed public relations duties for the Society in 1977. He held the title of director of communications until 1983.



Robb Ollett became a member of the staff in 1979 in the communications area. He was named director of public relations in 1982 and director of communications the following year, and served in the latter capacity until 1987.

Mount Mary College and as membership manager and publications editor for the Milwaukee public television stations. In 1987, editorship of *The Harmonizer* was taken over by Ray Heller.

Early staff members with assignments that included public relations, Curt Hockett (director of public relations) and Hugh Ingraham (director of communications) were followed in 1977 by Burt Schindler, a member of the Lombard, Illinois Chapter. A graduate of Northwestern University with degrees in business administration and marketing, Schindler had worked for 18 years at Sears, Roebuck & Company, specializing in marketing and sales. As director of communications he held responsibility for public relations, publications and audio-visual department, as well as conventions and the Society field program.

In 1979 Schindler had been joined by Robb Ollett, a member of the Dallas Metropolitan, Texas Chapter. Ollett had acquired bachelor of arts degrees in business administration and sociology, as well as a master of arts in mass communication. He is accredited by the Public Relations Society of America and has taught courses in journalism and newspaper writing. A member of the Society since 1974, he had served as editor of *The Roundup*, the bulletin of the Southwestern District, and subsequently sang with the Dallas Vocal Majority when it won the international chorus championship in 1979.

In 1982 Ollett became director of public relations. He succeeded Schindler as director of communications, serving from 1983 until 1987.

The Administrative Field Representatives

The concept of reaching members of our Society through field representatives appeared early in the history of training and orientation in our Society. It was discussed at officer training seminars held at international conventions in the 1940s and was advocated by many leaders in the 1950s. As a result, Floyd Connett was engaged, first as a music teacher and

later as a combination representative who could talk to chapter leaders not only about music problems but also about administrative challenges facing chapters and districts.

The first full-time administrative field representative for the Society was Hugh Ingraham, who worked briefly in the Johnny Appleseed District in 1962. After he was selected as director of public relations, his successor, Chet Fox, a member of the Topeka, Kansas Chapter, was chosen in late 1963 to work in all districts. Fox had been the international board member from the Central States District when he was employed by the Society.

In his new job, Fox applied lessons learned from his business background, acquired as a marketing manager for Beatrice Foods in Kansas and Nebraska. For nine years he traveled across the Society, teaching both chapter and district leaders how to administer the affairs of their chapters. Other members of the headquarters staff (Hugh Ingraham, Chuck Snyder) were trained at the same time to assist Fox in visits to districts and chapters. Membership recruitment and organization of new chapters were stressed, and the fundamentals of good chapter management were brought home to these officers in many ways. Until a second administrative field representative was recruited in 1966, Fox had Society-wide field responsibility in administration and new chapter

formation.

The man who joined Fox in 1966 was Lloyd Steinkamp, a member of the Phoenix and Scottsdale, Arizona Chapters. Steinkamp had both administrative and musical skills. He came to the Society from a partnership in a successful firm of management consultants, and also was widely experienced in network TV production. He is a graduate of Columbia University with a bachelor of fine arts degree. He had held most chapter offices, served as a district vice president, and served as a faculty member in several COT Schools.

Steinkamp was assigned to work in the Land O' Lakes, Central States, Illinois and Michigan (now Pioneer) Districts, but later worked in the West for many years.

In 1972 the next of the administrative field representatives to join the staff was Sam Kennedy, a veteran Canadian barbershopper who had seen service as area counselor and district vice president in Ontario. Coming from the Peterborough Chapter, he had also served on the international Chapter Officers Training School (COTS) faculty. Between 1972 and 1976 Sam laid down an outstanding record, traveling through five districts, supervising training schools and organizing new chapters.

In mid-1974 a new recruit from the Northeastern District, Tom Cogan, joined the staff as an administrative field representative. For the next ten years he



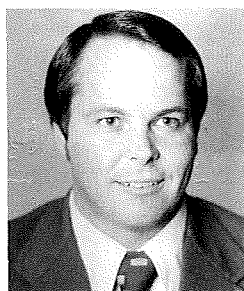
A member of the Society since 1949, Chester N. "Chet" Fox became an administrative field representative in 1963 and served until his death in 1972.



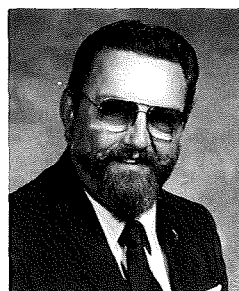
In 1966, Lloyd Steinkamp joined Chet Fox in the area of administration and new chapter formation. Steinkamp was a staff member until 1977.



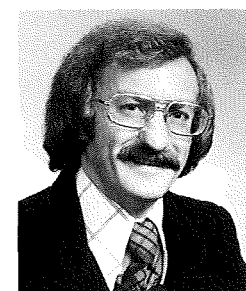
A native of Nova Scotia, Ron Rockwell joined the international staff in 1980 as administrative field representative.



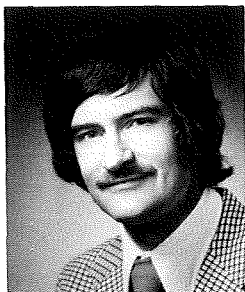
Joe Jenkins was hired as administrative field representative in 1977, following resignation of Sam Kennedy, and served for two years.



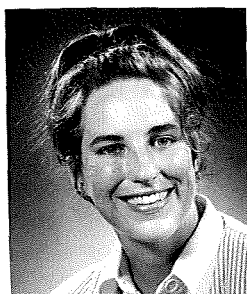
Tom Cogan joined the staff as administrative field representative in 1974 and held that post until 1984.



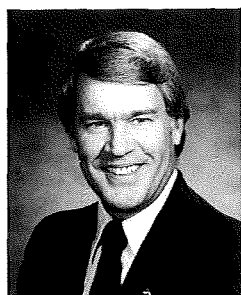
Sam Kennedy was an administrative field representative from 1972 until 1977.



David L. Wilt was the first Society professional with responsibility for merchandising. He was a staff member from 1973 to 1975.



Margaret York succeeded Dave Wilt as marketing manager, serving from 1975 to 1977.



Pat Warren served briefly as marketing manager in 1977, then left the Society. He returned in 1980 as an administrative field representative, leaving again in 1981.

labored in these vineyards. His responsibilities at the outset were in the areas of membership, extension, COTS and officer manuals. In 1983-84 he held the responsibility for the Membership Development Program, which involved an initial team of nine veteran volunteers from the Society membership, working with districts where such development was needed. Visits to prospective chapter sites and to chapters which needed counseling were made by these membership counselors.

In 1977, following the resignation of Sam Kennedy, Joseph C. "Joe" Jenkins joined the staff as an administrative field representative. Jenkins had joined the Dayton, Ohio Chapter in 1966, and in this short span of time already had served as program and administrative vice president, area counselor and division vice president. He returned to Ohio two years later and since then has distinguished himself in several more district posts.

The most recent recruit to the succession of administrative field representatives serving the Society is Ron Rockwell. A Canadian by birth, Ron came to the staff in July 1980, and has worked for many chapters and districts across the Society in the area of chapter counseling and extension. In 1987 he was a specialist in the DYNAMO Program and for this purpose was transferred to the music staff.

The Merchandise Sales Specialists

The Society's use of merchandise sales as a non-dues source of income has come about as a natural evolution. As early as May 1943 it was offering items for sale in *The Harmonizer*. Carroll Adams was advertising the landmark book by Sigmund Spaeth, *Barbershop Ballads And How to Sing Them* while (as the Society's first employee) he was operating out of his home on Gainsborough Road in Detroit.

Marketers of music-related items were the first commercial advertisers in *The Harmonizer*—recording and arrangements predominated in this group. As the years passed, jewelry, clothing and souvenirs were added.

During the early 1960s the Society gradually started to design and buy items manufactured for its exclusive use, and these were offered not only through *The Harmonizer* and by direct mail, but also through the "Barbershoppers' Shop," a constantly growing collection of merchandise exhibited first at international and district conventions, and later at Harmony College.

Responsibility for this operation was generally centered in the financial arm of the staff. In the 1960s, under the supervision first of Bill Otto and later Fred Sordahl, a staff of just one person was able to handle the filling of orders. Today eight people are required for the merchandise function. One small catalog which listed recordings, arrangements and supplies was occasionally sent to Society members.

The first Society professional with primary responsibility for merchandising was David L. Wilt, who had been a member successively of the Arlington, Virginia and Central Pinellas County, Florida Chapters. A mathematics graduate of Florida Presbyterian College, Wilt joined the staff in May 1973. His experience in merchandising and finance provided the basis for his employment as administrative assistant in the department of finance and administration. He made purchase and marketing decisions, designed advertising for *The Harmonizer* and for direct mail offerings, and was the staff for the Barbershoppers' Shop when it traveled. He initiated multiple catalogs for recordings, music, and gift items.

Wilt was succeeded by Margaret A. York in June 1975. York was a recent graduate in business management from the University of Wisconsin-Parkside, and carried the marketing function forward. She was followed in February 1977 by Pat Warren, a member of the Grand Rapids, Michigan Chapter. He came to the staff following ten years' experience as a manufacturers' representative and a business owner. While he left the staff later in 1977, Warren returned in August 1980 to serve as an administrative field representative.

In April 1977, Warren was succeeded as marketing manager by George Drolet, whose background in marketing and in public and media relations fit him for this new responsibility. Holding

a bachelor of science degree in communication arts from Western Michigan University, Drolet had served in the United States Navy and worked as communications specialist for Bell Aerospace Textron in New Orleans, and later had been employed by Clark Equipment Company in Buchanan, Michigan.

Since 1980 the sale of merchandise items has continued in the department of finance and administration, directed first by Dallas Lemmen and then by Frank Santarelli. For many years Betty Madsen has served as the general supervisor of this function in the office.

The Events Managers

One of the urgent recommendations of the Long Range Planning Committee in 1961 was that the Society acquire an employee who would hold staff responsibility for conventions, which are highly important to the Society.

The first such staffer was Charles "Chuck" Snyder, a member of the Lombard, Illinois Chapter. His business experience before joining the staff was as traffic manager of a large transportation and warehousing facility. His Barbershop experience was even more important in his new assignment, for at 32 years of age, he already had served as president of a large chapter and as international board member in a large and busy district. He had carried important responsibilities in several Illinois District conventions and had been instrumental in the success of the 1959 international convention in Chicago.

Since the 1960s the Society's annual conventions have become increasingly complex and important. Attendance has greatly increased and the resultant income is crucial to the finances of the Society. The staff member with responsibility for housing, transportation, programs, the competitions and all other features of these conventions, therefore, has a very important role.

In mid-1968 this role was assumed by Hugh Ingraham when he was named the director of communications. For ten years he carried this responsibility as a part of his other assignments.

In 1983 Bill FitzGerald, a long time member of the staff in various functions,

became the manager of special events, taking on responsibility for the logistical aspects of not only conventions, but also other Society meetings as well. This responsibility was assigned to Robb Ollett, the director of communications, in 1987. The manager of special events position was filled by Ken Buckner in late 1987.

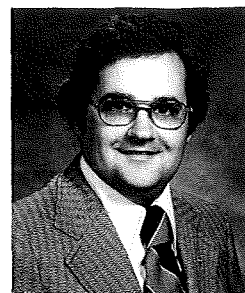
The Utility Infielders

Nearly every organization has a group of staffers who, in baseball parlance, are switch hitters and play many different positions. Two such members of the international staff have been Bob Meyer and Bill FitzGerald. Meyer joined the staff in 1956, when he, Bill Otto and Bob Hafer were the only professionals in the office on Fenkell Avenue. His title was administrative assistant. Meyer was a musician who arranged for dance orchestras on the side, and this qualified him, in 1962, to become coordinator of music publishing. With the growth of the music staff under Bob Johnson, Meyer joined the membership services group in 1966 as its manager and helped with the installation of the first data processing equipment used by the Society. He continued as manager of this activity until 1977.

Another utility staffer was Bill FitzGerald, who had been serving as an international vice president when he joined the staff as administrative assistant in 1966. He had served previously as international board member from the Northeastern District and was a certified Harmony Accuracy judge. In 1969 he became communications assistant under Hugh Ingraham, and in 1979 he became manager of field services. In 1980 he took on the additional responsibilities of administrator of field services. In 1983 he became manager of special events, including conventions, in which position he continued until 1987.

The Audio-Visual Man

For at least a decade prior to 1983, members of the Society told their leaders that we needed a staff member with expertise in the audio-visual craft. Outside Harmony Hall, songs were being taught with audio learning tapes,



In 1977 George Drolet joined the international staff as marketing manager in the department of finance and administration. He left the organization in 1980.



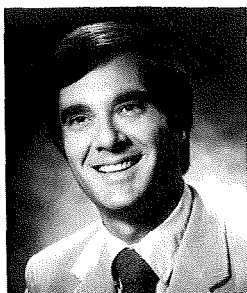
Former International Vice President D. William "Bill" FitzGerald joined the headquarters staff in 1966 as an administrative assistant. In 1983 he became manager of special events, with responsibility for conventions and meetings, a position he held until 1987.



Ken Buckner took over as manager of special events in 1987.



When Robert J. "Bob" Meyer came to work with the headquarters staff in 1956 the office was on Fenkell Avenue in Detroit and he was one of only three staff members. In 1966 he became manager of the membership services department, where he remained until 1977.



The first manager of audio-visual services hired by the Society was Gary Stamm, who joined the staff in 1983. He is responsible for production of convention films, video tapes, audio learning cassettes and other educational training aids. He also serves as show-production advisor.

and video productions of Barbershop subjects, though in their infancy, were not uncommon. For budgetary reasons, the adoption of these tools and techniques by the Society was slow.

In 1983 an unusual and talented man was added to the staff to fill this void. Gary Stamm, a member of the Downey, California, Chapter, had for five years been director of the educational division of Hanna-Barbera Productions (the home of "Fred Flintstone") in Los Angeles. Before that, Stamm had been head writer at the Chanute Air Force Base Audio Visual Center, and during his college training at the University of Illinois he had been a production assistant in the moving picture center.

Gary had come into barbershopping in the Champaign-Urbana, Illinois Chapter while attending college, had sung in a registered quartet and had been named barbershopper of the year. After he moved to California and joined the Downey Chapter, the designation as BOTY had come on three more occasions.

Stamm settled comfortably into his new assignment. He has been provided with audio-visual equipment by the Harmony Foundation, and he is making video tapes for entertainment, instructional and archival purposes. He also is making audio tapes of many songs published by the Society, arranged by barbershoppers and sung by a staff quartet. These learning tapes are being widely used. He has written several Harmony College shows and has video-taped them for archival purposes. We predict a rosy future for the audio-visual activity at Harmony Hall.

The Support Staff

During all but the first three years of the Society's half-century of history, a large corps of staff members has given important secretarial, clerical and other office-related support to the professionals on our staff. The first of these, of course, was Frankie Adams, the wife of Carroll Adams, who spent her days in their Detroit home, typing letters which Carroll, who served at first as the unpaid national secretary and then as our first paid employee, had dictated during the previous evening.

Since that early day, there have been scores upon scores of support staff members who have provided faithful and effective service in our Detroit and Kenosha offices. Some have been in frequent contact with barbershoppers and were often praised by them, while others selflessly gave of themselves in isolation with no thought of appreciation except the realization that they were doing what was expected of them.

All of them cannot be named. But, we thank them all, including such dedicated and hard-working people, who followed Frankie Adams during the past 47 years, as Aleta Sutherland, Ethel Cronin, Christine Noie, Jody Garland, Betty Madsen, Connie Thomey, Roy Spieker, Shirley Panosian, Ruth Marks, Lani Dieter, Diane Witscheber and Dolores Vesevick.

The Society owes a debt of gratitude not only to the talented professionals, but also to the talented support staff members who have served the cause of Barbershop harmony during its entire history.

Recommended Listening: Recordings

Representative Discography 1902-1928

- Carry Me Back To Old Virginny*
Haydn Q., Victor #656—1903
- When The Harvest Days Are Over*
Haydn Q., Victor #3180
- Goodnight My Starlight*
Haydn Q., Victor #4523
- My Wild Irish Rose*
Haydn Q., Victor #5149
- Down In The Old Cherry Orchard*
Haydn Q., Victor #5331
- Dear Old Dear*
Haydn Q., Victor #5707
- Bring Back My Bonnie To Me*
Criterion Q., Victor #16105—1908
- Where The Southern Roses Grow*
Haydn Q., Victor #16167
- The Old Oaken Bucket*
Peerless Q., Victor #16217
- On The Mississippi*
American Q., Victor #16237
- Where Is My Boy Tonight?*
Haydn Q., Victor #16412
- Old Folks At Home*
Whitney Bros. Q., Victor #16454—1909
- Honey That I Love So Well*
Chicago Glee Club Q., Victor #16693—1911
- I Want A Girl*
American Q., Victor #16962—1911
- Moonlight Bay*
American Q., Victor #17034—1912
- If All My Dreams Were Made Of Gold*
Orpheus Q., Victor #17057—1912
- When I Carved Your Name On The Tree*
Orpheus Q., Victor #17334—1913
- Just A Dream Of You, Dear*
Haydn Q., Victor #17365—1913
- Sailing Down The Chesapeake Bay*
American Q., Victor #17411—1913
- If I Had My Way*
Peerless Q., Victor #17534—1913
- When You Wore A Tulip*
American Q., Victor #17652—1914
- A Perfect Day*
Imperial Q., Victor #17832—1915
- Sweet Cider Time When You Were Mine*
Peerless Q., Victor #17969—1916
- My Mother's Rosary*
Avon Comedy Four #18081—1916
- I'm Going Way Back Home And Have A Wonderful Time*
Avon Comedy Four, Victor #18088
- Bachelor Days*
Peerless Q., Victor #18120
- Pretty Baby*
Orpheus Q., Victor #18162
- Love's Old Sweet Song*
Imperial Q., Victor #18169
- Mammy's Little Coal Black Rose*
Orpheus Q., Victor #18183
- Keep Your Eye On The Girlie You Love*
Peerless Q., Victor #18204
- Along The Way To Waikiki*
Peerless Q., Victor #18326—1917
- I May Be Gone For A Long, Long Time*
Shannon Q., Victor #18333
- Sailin' Away On The Henry Clay*
American Q., Victor #18353
- Break The News To Mother*
Shannon Four #18358
- The Dixie Volunteers*
American Q., Victor #18429
- Everything Is Peaches Down In Georgia*
American Q., Victor #18497—1918
- Somebody's Waiting For Someone*
Peerless Q., Victor #18554
- Mandy*
Shannon Four Q., Victor #18605
- My Gal Sal*
Criterion Q., Victor #18905—1922
- Rock Me In My Swanee Cradle*
Peerless Q., Victor #18908
- There's A Mother Always Waiting You At Home*
Shannon Q., Victor #19266—1923
- Mid The Green Fields Of Virginia*
Peerless Q., Victor #19390—1924
- I Wonder What's Become of Sally*
Shannon Four Q., Victor #19415
- There's Yes Yes In Your Eyes*
Peerless Q., Victor 19418—1925

Mandy Lee

Shannon Q., Victor #19508

Father, Dear Father Come Home With Me Now

Peerless Q., Victor #19716

Let Me Call You Sweetheart

Shannon Q., Victor #19941

Sweet Adeline

Peerless Q., Victor #20055—1926

Will You Love Me In December As You Do In May?

Shannon Q., Victor #20072

Sweet Genevieve

Peerless Q., Victor #20283—1927

Down By The Old Mill Stream

National Cavaliers Q., Victor #21399

Dear Old Girl

American Singers #22387—1928

Massa's In The Cold, Cold Ground

Haydn Q., Victor #118

Tenting Tonight On The Old Camp Ground

Haydn Q., Victor #119

Rainbow Medley

Peerless Q., Victor #5571

Liberty Bell, It's Time To Ring Again

Peerless Q., Victor #18434-A

I'm Wild About Moonshine

Columbia Colored Q., Columbia #A-3444

Oh, What A Time For The Girlies When The Boys Come Marching Home

Avon Comedy Four, Columbia #A-2692

Gotta Get A Girl

Quixy Four, Edison #51472-L

A Street Corner Quartet

National Male Q., Edison #51400-R

The Farmer's Life For Me

Four Wanderers, Victor #35840-B

A Little Close Harmony

New York Police Q., Decca #3448-B

Mandy 'N Me

American Q., Victor #18832-B

Bam Bam Bammy Shore

Revelers, Victor #19848

Heart Of My Heart

Maple City Four, Mercury #A-10298

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