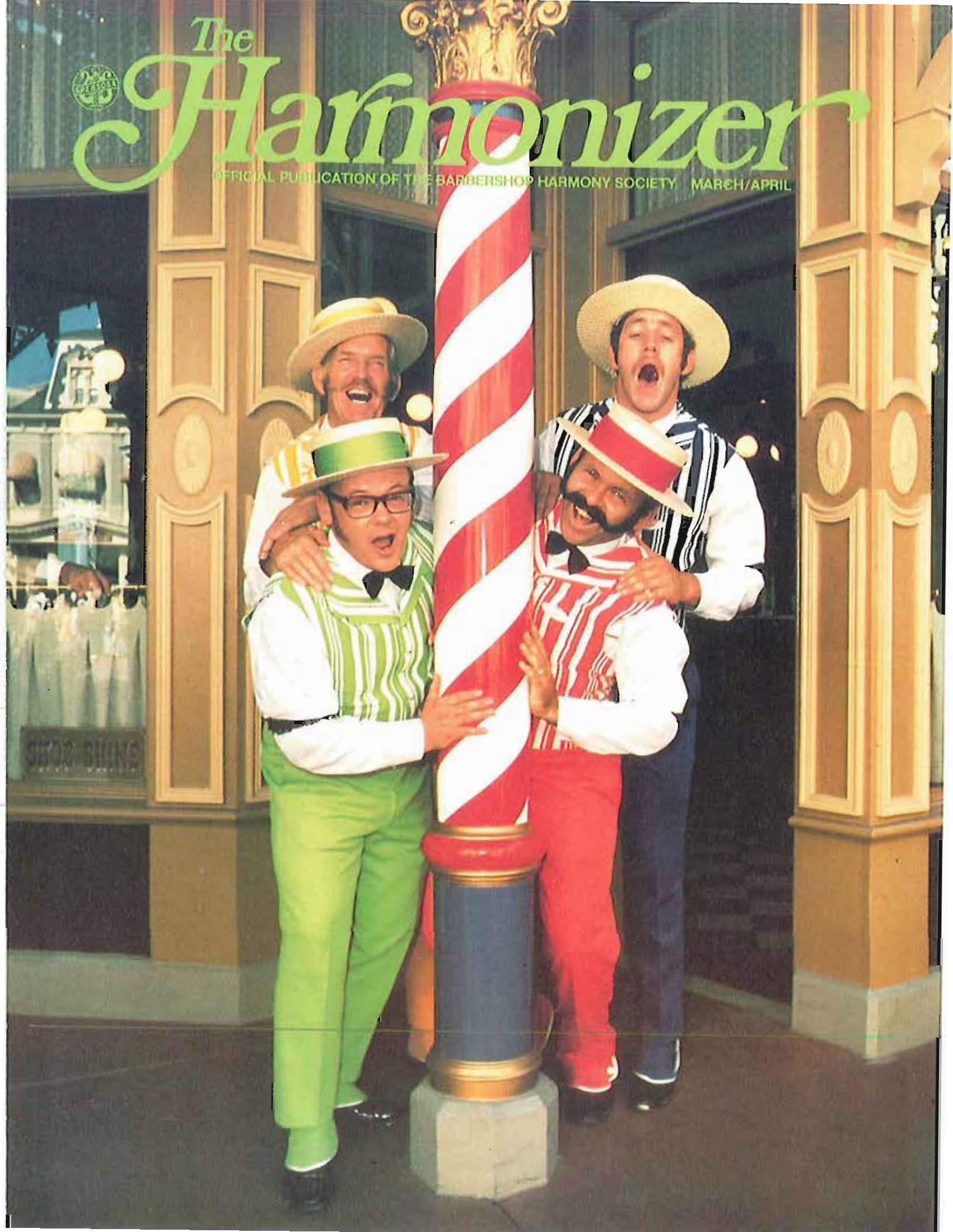




The Harmonizer

OFFICIAL PUBLICATION OF THE BARBERSHOP HARMONY SOCIETY MARCH/APRIL



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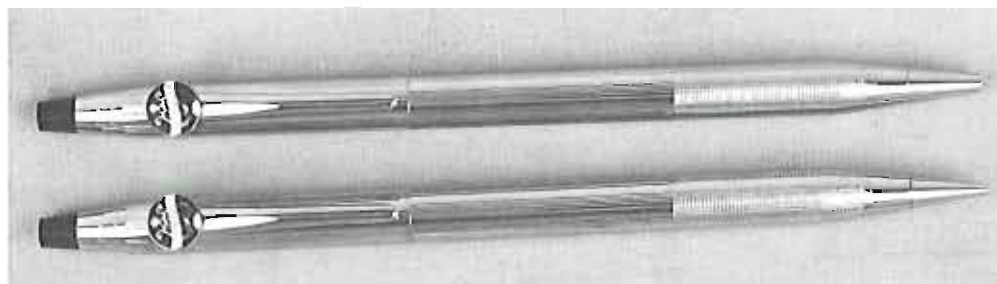
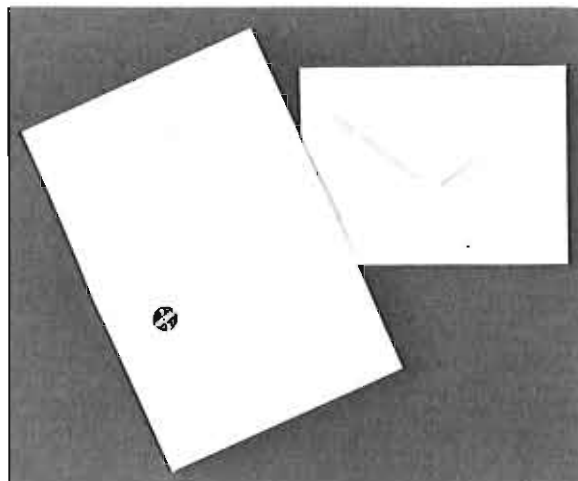
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BARBERSHOPPER'S SHOP

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The first version of the "Dapper Dans of Disney World" shortly after they arrived at Disney World. Left of the barber pole are Bub Thomas (rear) and Bob Mathis; right, Jerry Siggins (rear) and Dick Kneeland. Photo courtesy Walt Disney Productions. ©

Convention Calendar INTERNATIONAL

1979 Minneapolis, Minn.	July 2-7
1980 Salt Lake City, U.	July 7-12
1981 Detroit, Mich.	July 6-11
1982 Seattle, Wash.	June 28-July 3

MID-WINTER

1980 Colorado Springs, Colo.	Jan. 25-26
1981 San Diego, Cal.	Jan. 30-31

Contributors

Dick Ellenberger . . . "Bud" Harvey . . . Ernie Hills . . . Hugh Ingraham . . . Steve Keiss . . . John Malloy . . . George McCaslin . . . Ray Scoggins

Thinking Aloud...



The International Board makes policy. The International Office carries out policy. Yet I'm sure there's little question that the International Office has some effect on the board and its rulings. Especially in providing background material. And in philosophy.

With its field force and constant contact with members throughout the Society by correspondence and bulletins, the office is probably in a better position to gauge feelings in a variety of chapters and districts than the board member who is more likely to be restricted to his own district or area. It was with this in mind that I wrote the following to the board in my 1978 Mid-Term Work Plan Progress Report: "Our Society would never have made the musical strides it has without the contest system.... Yet this same contest system is also driving men out of our Society. I have heard some say, 'We're just getting rid of the deadwood.' I'm not at all sure of this.... I am becoming more and more convinced that we must maintain a place in our chapters for the man who cannot spend the time necessary to prepare for a contest as choruses are doing these days, or does not choose to spend that amount of time.... We must maintain the philosophy of a chapter, *of which the chorus is a part*. If a man chooses not to sing in the chorus, or is unable to for some reason, let's not make him feel like a second-class Barbershopper." Or again my 1979 Work Plan Proposal to the board contains this statement: "Primary considerations in 1979 for your International Staff will include... a continual stress on well-rounded chapter musical programs while de-emphasizing the 'two-songs-for-contest-three-hours-on-the-risers' syndrome which is all too prevalent today."

Why the concern at your International Office? Well, we're getting more and more dropped-member letters (when a man doesn't renew, we ask him to tell us why, if he so desires) which allude to the

overemphasis on contest. May I quote from one of the most recent and best examples I've seen.

"In response to your letter concerning non-renewal, let me begin on a positive note. I sang with my chorus for five years and received a great deal of enjoyment from both the singing and the fellowship. I have many great memories that will be with me for the years to come, and I miss the singing. So, therefore, why not continue?"

"The primary problem for me with the S.P.E.B.S.Q.S.A. is the schizophrenia or contradiction between what the Society claims to be and what it really is. The image of the Society which is deliberately projected, as I perceive it, is of a group of ordinary men... who sing for the pure enjoyment of singing, harmonizing in barbershop-style the 'old songs.' It is nostalgia; it is amateur; it is unaffected; it is good fun....

"On the other hand, S.P.E.B.S.Q.S.A., in reality, is a highly organized and structured group of semi-professionals who spend a fortune on uniforms and costumes. It is a highly competitive endeavor in which elaborately arranged songs (two per year) are rehearsed over and over for twelve months in preparation for a five-minute presentation for the futherance of self-glorification.... Annual shows are planned and too hastily put together so as to not interfere with rehearsing for the real purpose of the organization — that five-minute presentation....

"Finally, I am not totally opposed to the contest concept or system, but at present the contest aspect of S.P.E.B.S.Q.S.A. is dominating its activities to the point of destruction...."

Strong words. And there are arguments on the other side. But when you get a number of letters like this from all across the country it makes you think. About philosophy.

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Letters

A Testimonial

Being a Barbershopper from another chapter (Dallas Metro) but a resident of Sherman, Tex., I was invited to the local chapter's "Guest Night." I found a lot of familiar faces and began chatting with the membership committee chairman Elvis Miller (1975 SWD president).

The more he talked about his "Guest Night," the more I became interested in this detailed program of contacting prospects by mail and phone, inviting wives to the program, having a special quartet perform, having a special director teach woodshedding gems, and the follow-up aspects of another letter and phone call.

The program was a total success — 25 guests came to the special night with their wives. Most of the men kept coming to chapter meetings week after week. After a month of recruiting, 16 members joined the associate status chapter. They now number 36 . . . and are still growing!

Months later during the SWD COTS, I heard about the new "Guest Night" program from the International Office. The more I listened, the more familiar the program sounded, until I realized this was the same format the Sherman Chapter used to acquire their 16 new members!

Now, the Sherman Chapter is hosting the international quartet preliminary contest for the Southwestern District and is still experiencing growth!

Just goes to show you that even in smaller chapters, the "Guest Night" program WILL work!

Robb Ollett
Sherman, Tex.

Britain Says "Thanks"

On behalf of the British Association of Barbershoppers, may I express our thanks to the Society for the loan, for three all too short weeks last November, of Dr. Robert D. Johnson and his gracious wife Betty.

From out of the fog that surrounded our convention site, the Johnsons walked into the main theatre and straight into the hearts of the 1500 people filling the

auditorium. During the weekend, Bob assembled a pick-up chorus and after one-half hour rehearsal, extracted from them a sound that had many of the audience reaching for their handkerchiefs.

Following the convention, the Johnsons embarked on a country-wide tour with Bob conducting nightly workshop sessions before totally enraptured audiences. If I may quote just a few of the comments from our member Clubs:

"He packed in more laughs per minute than Bob Hope and still managed to put his message across."

"We had a long trip but it was well worth it; that man is pure magic."

"At one stage, whilst we were taking pitch, an unfortunate barmaid dropped a glass, without turning a hair Johnson said, 'Now that's what I call a real chord.'"

"He spoke up . . . but never once did he speak down."

The list could continue *ad infinitum*, but in deference to Bob's blushes, I'll leave it there and conclude with a very inadequate "thank you" for an unforgettable experience.

Bob and Betty, in the words of an old Scottish song: "Haste ye back, we love ye dearly."

Bryan Foulston,
Colehill, Wimborne, Dorset, England

Where Did Yesterday Go

The reaction (see Nov-Dec MAIL CALL) to "Bud" Harvey's splendid article, "Where Did Yesterday Go" (July-Aug. issue), reminds me of Orson Welles' radio broadcast on the Martians! This reprint from Sunshine District's SUNBURST was fondly reread by those of us who have enjoyed Bud's views for years on how barbershopping fits into the mores of that other society . . . the one in which our Society exerts itself as a subculture.

It seems to me that the only "mistake in judgement" made by the editor was to attempt an apology. Of greater concern is the implication that those who overreacted are representative of Society opinion. I suspect that if your general readership had known that such an article needed to be defended you'd be deluged with a hearty and amused response.

Bud may be irrepressible but he is certainly not irresponsible. And, he provides lots of harmless fun in the process. I would hate to be deprived of such talent by way of a sterile press. I speak, by the way, as one who has enjoyed a close

personal involvement with music of the 60s.

Brett White
Coconut Grove, Fla.

I can't tolerate intolerance. Now, I wonder how many will be quick to point out that this statement proves that I'm intolerant?

Under "Mail Call" in the November-December, 1978 HARMONIZER, not one, but FOUR letters appeared berating Bud Harvey for his humorous article, "Where Did Yesterday Go?"

Obviously written with tongue-in-cheek and poking fun at worshippers of country and western and rock and roll, the author quite humorously describes that music and its adherents. He mentions having been in a discotheque where a waiter accidentally dropped a tray of dishes and everyone got up to dance. Funny? I thought so. It's unfortunate that many thought otherwise.

If four readers were offended badly enough to criticize HARMONIZER Editor Fobart for using the article, how many more were silently resenting its appearance. If rock and roll is your thing, I believe that Bud Harvey would be one of the first to say, "enjoy yourself." In the meantime, I'll try to tolerate these people who seem to be guilty of intolerance!

Jim Fulks
Louisville, Ky.

I have just read the letters from my fellow-Barbershoppers, apparently outraged by my satire on rock-and-roll and country-western music. I'm saddened. Not by the criticism. When you spend your entire life earning a living with a typewriter, you develop an immunity to criticism.

No, I am saddened because the letters reflect a national mood. The Great American sense of humor is dead. Actually, it never really existed. What we called the American sense of humor was really a youthful resilience, a bright optimism which enabled Americans to laugh in the face of adversity. It exploded in hilarity . . . even in the Great Depression.

Today, this resilience, this optimism, is missing. Our postwar generation is filled with anxiety and suppressed anger. There is no laughter in the young anymore. There is only a defensive hostility.

It fills me with sadness.

Bud Harvey
Tequesta, Fla.



profile of a professional Barbershopper

By "Bud" Harvey, 8 River Terrace S.E.,
Tequesta, Fla. 33458

Bub Thomas couldn't wait to get his hands on some real dough. So he said goodbye to his 11th grade classmates at Long Beach Poly and went to work in his father's bakery. And that's when his education really began.

A half a century later, we find Bub the senior partner in a revolving barbershop quartet that hangs out around the old town square in Walt Disney World, a mythical community in a mythical state called "Florida." And if you don't find him leaning against a lamp-post in the square, you might find him dressed up like Uncle Sam and leading the Mickey Mouse parade down Main Street.

Or maybe over at the Diamond Horsehoe saloon hamming it up as Pecos Bill, a bad hombre.

Mind you, Bub Thomas didn't plan it that way. When he started out in life in the little prairie town of Lewistown, Mont. back there in 1911, he could have gone in a half a dozen directions: boxer, baker, bard, bread booster, bartender, billboard Botticelli, bistro builder, buffoon or sports cartoonist. In fact, Bub chased the elusive buck down all these side roads before winding up singing bass in the *Dapper Dons of Disney World*.

"My original ambition was to be a sports cartoonist," he reflected. "I always

liked to draw, and my folks bought more school books than anybody else because I used to draw pictures in my books and they'd have to buy 'em. We wound up with quite a library . . ."

The elder Thomases were soldiers of the Lord, marching to the beat of a Salvation Army drummer, and Bub's earliest memories are of singing spiritual duets with his brother Ed. And reciting poems, and playing all the little kid roles in Bible pageants.

The Thomas family left Montana when Bub was still a pre-schooler and trekked out to Long Beach, Cal., to be near Grandma. And it was here that young Bub cartooned his way through ten years of text books before quitting the ivied

An inspiring (and accomplished) artist, Bub (left) presented a one-man show at a Gardena, Cal. gallery. With him, in their Salvation Army uniforms, are Mom and Dad Thomas and the gallery curator.

halls of learning in 1928 to help Dad in the bakery he purchased from a fellow Salvationist. And it was here, in Vanderhoek's Bakery, that Bub caught the faint whiff of grease paint and where love came into his life.

"We used to keep a coffee pot boiling and we'd sell day-old bakery products to the vaudeville characters who used to play the theatres around there," he recalled.

"There was one guy came in who was making fifteen bucks a week with an outfit called Fanchon & Marco, a Ziegfeld-style vaudeville revue. This guy was in the chorus, but talked me into working up a double dance routine, arguing that we could make \$25 each.

"So this guy and I worked up a routine with patter . . . like, he'd say, 'Hey, Bub, who was that dame I seen you out with last night?' and I'd say, 'I wasn't out; I was just dozing!' Stuff like that . . ."

Trouble was, this was 1929 and vaudeville was thrashing around in its death throes. The talkies had come to Hollywood, revolutionizing the whole entertainment industry, and Fanchon & Marco was phasing out. The dance act died in rehearsal.

But if Vanderhoek's Bakery didn't contribute to vaudeville's hoof-and-mouth disease, it did hasten the day of Bub Thomas' marriage to Joyce Allison, the girl who lived down the street. And all because somebody ordered one of those three-tiered wedding cakes and never bothered to pick it up.

"So I said to Joyce, 'Let's get married,'" said Bub. "There was no point in wasting the cake, and we were going to get married eventually, anyway."

The timing left something to be desired. About this time, the bakery began sliding downhill. Other and more enterprising bakers had come in with lower prices and route salesmen. Bub's father refused to compromise the quality of his



product and had to whittle down his son's salary to keep the books in balance.

"Finally," said Bub, "a year after we got married, we just couldn't make it on twelve bucks a week . . . and sometimes only eight! So I got a job with a large bakery, Weber's ('It's wrapped in gingham')."

The world didn't really lose an ace oven man when Bub Thomas quit that job to work with a former Poly High classmate, painting those movie house poster sheets that proclaimed: "Now playing . . ." and featured larger-than-life caricatures of Jean Harlow and Jimmy Cagney and Ramon Navarro. Thomas and his partner had two-man shows on exhibit outside movie houses from Fullerton to Hermosa Beach, but that job evaporated when the management found a kid willing to work for \$15 a week. And Bub moved to Los Angeles and a job with another bakery in the Weber chain. And here his talent for caricature backfired.

"I was in front of the oven, unloading the loaves," he explained, "and there was a blackboard there. Well, the floor superintendent was a guy named Buchmeier, a tall, skinny dude with a lantern jaw and a permanently angry expression. It was one of those faces that screamed for caricature and I drew a cartoon of him on the blackboard. When he came by and found the men laughing at it, he turned to me and said, 'I'll get you for this!'"

"I scoffed at the idea of him ever having that kind of authority but, a month or two later, the superintendent of the bakery collapsed and died of heart attack and the boss said, 'Okay, Buchmeier, you're the superintendent!' and Buchmeier didn't waste any time. He came right over to the oven and said, 'Thomas, you're fired!'"

Like Napoleon on Elba, Bub Thomas was exiled to Bakersfield and another bakery job where he put his cartooning talent to more constructive use. Traveling a bread route, he baled a tough customer out of a bind one day by dropping off the truck and helping him with a bunch of signs and sales banners. That gave Bub an idea.

On a two-week vacation, he returned to L.A. and tried to sell Weber's bakery chain on using him as a roving painter, building goodwill among the shopkeepers. But the management couldn't see any percentage in having him drifting up and down the back roads of California, and Bub was ready to return to Bakersfield when he stopped by to visit an old bakery buddy at the Four-S Bakery.

While waiting for the other guy to come off his shift, Bub whiled away the morning painting a big banner with a picture of the Lone Ranger on one side and the legend: Hi-Yo Silver! On the other side was a painting of a loaf of bread, wrapped in gingham. Across the entire length of the 12-foot banner were the words: "The Lone Ranger — He will thrill you! Weber's Bread — It will fill you!"

"Well, this kid got home and looked at it and said, 'Migawd! Let's take it down and show it to Charley Scribner. I'll bet he'll use it.' So down we went to the bakery and who's sitting in the office but Buchmeier, the guy who had fired me!

"He says, 'Hello, Thomas, who are you fooling now?' And I said, 'I just came down for a visit and to look around for a job in advertising.' He said, 'Whaddya got there?' So I unrolled the banner and he took one look at it and said, 'You dumb so-and-so! Why haven't you been doing this all along? You don't belong in a bakery.' And off he went, calling, 'Hey, Charley!' and came back with Charley Scribner. They admired the banner and Scribner called their ad agency and told 'em he was sending me up there . . ."

That marked the departure of Bub Thomas from the bakery business and into fine art as an emissary of Weber's Baker and Town Talk Bakery. And he might still be wrapping Weber's bread in poster paint gingham if the Japanese hadn't gotten over-ambitious. Pearl Harbor changed everything. Draft-proof with a wife and two youngsters, Thomas wound up in the paint department at the Consolidated Shipyards in Wilmington (Cal.). And here he caught the barbershop virus.

Working in Bub's paint crew was Dave Rightsell, a transplanted Okie who had sung with *The Flat Foot Four* and the *Bartlesville Barflies*. With Bub, who was a born Barbershopper just looking for a chord to bust, they found two others in the crew and the four of them would drift off to some remote ammunition locker and sing, with the sophisticated Rightsell teaching them the parts.

"In those days," said Bub, "nobody had any musical arrangements. You learned it all by ear and Rightsell had the ear. He could hear every note in a chord."

"Rightsell was a member of the Long Beach Chapter of S.P.E.B.S.Q.S.A. which met at the Elks Club and, one night, he invited the quartet down to sing 'for a few of my friends.'



Author "Bud" Harvey sang with the quartet at Disney World. Keeping him on pitch, from left, are Bub, Dick Kneeland and Neel Tyree. "Buddy" Seeborg, skulking behind Tyree, can't believe what he's hearing. Neither can Bud's daughter, Geraldine (seated, left) and wife, Barbara.

"We got there and there were forty or fifty Barbershoppers and we sang our songs for them. It was awful, but what a reception we got! Not because they thought we were such great singers, which we weren't, but just because they were so glad to see new men who were interested in barbershopping. Back then, Barbershoppers couldn't do enough for each other because they were all fast friends. They just loved one another! There were no prima donnas around then . . ."

In barbershopping, Bub Thomas found a home away from home. He bounced around among several quartets, winding up with *The Four Barons of Harmony*, a quartet organized by Jimmy Stine, an old vaudevillian who was casting around for an old-style quartet to play some of the clubs in the area. From the *Barons*, Bub ricocheted into *The Four Dandies*, a touring quartet that was hung up in Cleveland without a baritone. For the next 27 weeks, Bub toured the provinces with the Dandies and the *Naughty 90's Revue*.

Bub tired of the bickering in the quartet and decided to go on his own as a single, playing the small clubs in the Long Beach area as a stand-up comic.

"I played The Colony Club and the Bomb Shelter and places like that," he recalled. "We'd get girls who could talk and we'd use them in bits, walk-acrosses, and so on. Then I'd do twenty minutes. The average age of the stand-up comic then, right after the war, was about 23 or 24. I was starting to get a little gray then and, because of my age, I was able to get away with a little more corn . . ."

"The drummer in the band was Sonny Anderson who is now the chief talent
(Continued on next page)

(From page 5)

scout for Disney. He was the one who hired me to put together a quartet for Disneyland."

But now, Bub Thomas drifted into a new career as a tap-dancing, wise-cracking bartender. He'd mix martinis and tell jokes for \$90 a week and, finally, when the bar owner couldn't meet his demands for raises, they became partners, building up clubs and selling them. They did this with a little spot in Long Beach called The Band Box. Then Bub drew his sidekick into bankrolling a brand new club called The Roaring 20's, with Bub as a full partner.

"I fell in love with that joint," he mused, "and I made the mistake of not selling out when I should have. I bought out Lieberman and, for eight years, it was nothing but money. Then it began to go steadily downhill because new joints were popping up all over the place and draining off customers. I finally signed on with a USO troupe to go to Vietnam and I told Joyce to sell the place."

Bub's troupe hit all the advance-fire bases in Vietnam, places the bigger names by-passed. It was hazardous duty. Back home, Bub learned that Sonny Anderson (the drummer at The Colony Club) had been trying to reach him. He called Sonny who told him, "I want you to get together a quartet for Disneyland like they used to have in the old vaudeville days. We have a quartet now, but all they do is stand up there and sing. I want some *entertainers*. We have plenty of entertainment for the kids. But we need a quartet that can entertain their parents... the older people."

So Bub Thomas put together the first *Dapper Dans* quartet (a name chosen by Anderson). Don Nunez, his first choice for bass, was vacationing, so he called on the veteran vaudeville artist, Jimmy Stine, who had first formed *The Barons of Harmony*, in Long Beach. Then he lined up Jack Hedger, now a country-western singer but a 15-year-old kid tenor back in the earlier days at the Long Beach Chapter. Then he reached over into the Downey Chapter and came up with "Dutch" Holland, a four-part all-purpose Barbershopper who was singing with *The Merry Chords*.

"They were my all-time favorite quartet," said Bub of the Merry Chords. "The greatest singing Barbershoppers I ever knew. They'd go any place, any time, to sing... for money, coffee cakes or just for fun. They loved to sing."

"We went out and auditioned for

The "Daps" on the Livingston (N. J.) Chapter show. From left, Dick Kneeland, "Buddy" Seeborg, Bub Thomas, Joe Hudgins and Tom Howe.

Sonny and he said, 'It's rough, but it'll come. Tell you what. Go out there on the street and go to work. I won't let the brass see you for a few days.' Later, he brought the Disneyland bosses around and they just loved the Dappers. Thought we were funny-funny, never saw anything like it."

Then the revolving door began to turn and the personnel of the Dapper Dans quartet began to change like a kaleidoscope. Jimmy Stine, filling in temporarily, ran out of gas after a couple of weeks and was replaced by Nunez, back from vacation. Then tenor Jack Hedger quit abruptly and Bub reached out and grabbed "Buddy" Seeborg, who was scheduled to be the program chairman at the chapter picnic that day and had to scout up a substitute so he could keep the Dappers afloat.

"The I lost Dutch and Don who was trying to carry three jobs and it was too much for him," said Bub. "So I got Neel Tyree and Dick Kneeland. They had been singing with the first quartet at Disneyland, the one that preceded us. I asked Neel if he'd come in and take over the bari part because I wanted to drop down to bass. He said he'd come if I took Dick Kneeland, too. And, since Dutch was leaving us also, that suited me fine. And now we had a real quartet that stayed together until the end of the Disneyland season."

The Disneyland assignment was just a summer run. After that, the quartet was idle except for weekends. Meanwhile, Disney World was preparing to open in Florida and the management wanted the Dappers to go down for the opening.

"Sonny didn't want us to go to Florida," said Bub, "but I told him, 'All right, give us some work.' He shot every angle he could think of, but no luck. So he finally called me into his office and said, 'There's nothing I can do, Bub. I've got to let you go to Florida.'"

So the Dapper Dans, with no steady work available at Disneyland, headed for Florida. Again there were personnel changes. Buddy Seeborg couldn't leave his job as city engineer in Torrance, so Bub



recruited Bob Mathis, lead with the Pasadena Chapter's *Crown City Good Time Music Company* to fill the tenor slot. And Neel Tyree had two years to go in his engineering job at North American Aviation to qualify for eventual retirement benefits, so he declined. His spot at bari was filled by Jerry Siggins, a college kid studying at Palm Springs who moved in behind Tyree.

Miles Middough, an occasional substitute, almost made the trip. But Miles was an assistant director at Paramount ("Little House on the Prairie" and others) and he was suddenly recalled by the studio to work on the filming of "Deliverance" in Georgia.

The three-month Florida contract ran on and on for seven years and The Dapper Dans of Disney World became an entertainment fixture at the Florida park. Their arrangement calls for them to play the World daily during the summer season and for short runs at Christmas and Easter, during the lengthy school holidays when the park is packed to capacity. During the quiet months they hit the road with Mickey and Donald and Goofy and the rest of the Disney menagerie, making week-long promotional tours of key market cities in the northeast and midwest.

Meanwhile, the "Daps" revolving door continued to turn. After about a year, Bob Mathis decamped for Atlanta to direct a choral society, and Bub found his replacement in little Joe Hudgins, a North Carolina youngster who was singing with a Disney World madrigal group. Joe would later take a sabbatical leave and seek fame and fortune on the Hollywood movie lots only to find the whole scene a mirage and return to the fold. Meanwhile, though, he fit right into Mathis' clothes and Neel Tyree, the versatile bari and arranger, made a Barbershopper of him almost overnight.

(Continued on page 28)



MUSIC IS THE WAY TO GROW

By International Pres. Ernie Hills

At the Mid-Winter Convention a long-time Barbershopper asked: "What do you consider to be the number one challenge facing the Society in 1979?" Without too much hesitation my reply was membership growth and retention.

Why do I feel this way? For one reason, membership growth is important because it tends to stabilize member dues. The Society faces inflation the same as any business. Expenses continue to climb for the same services we have been providing, which means that sooner or later dues must be raised or services drastically cut.

After the austerity program of the past few years our Society is operating pretty efficiently, so there really isn't much that can be cut. Any meaningful reduction in costs now would have to be at the expense of major programs. That's the bad news.

The good news, though, is that dues can be stabilized easily by membership growth. An increase of 1440 members is equivalent to a one-dollar dues increase. Couple this with the fact that our International Office staff is equipped and capable of serving a much larger membership with little increase in overhead, and you can see the impact a sizeable increase

in membership would have on our operation.

The need to share our hobby with others is another good reason to grow. There must be tens of thousands of men who like to sing who don't know they can be a part of our marvelous fraternity. We have a monopoly on fun singing for men — barbershop harmony. Shouldn't we just naturally try to share this fun?

Part of my job as International President is to appoint committees, and I would like to appoint you to one. There's a guy in your chapter in whom I'm vitally interested, and I want to make sure he is happy and having fun singing this year. Here is how you can help:

MAKE SURE HE ATTENDS MEETINGS — A man who misses more than two meetings in a row is on his way to becoming a statistic.

MAKE SURE HE SINGS IN A QUARTET EVERY WEEK — The quartet experience is vital, so have him find three other guys and enjoy ringing a few chords. (Try singing "Heart of My Heart.")

MAKE SURE HE TELLS YOUR CHAPTER LEADERSHIP WHAT HE LIKES AND ENJOYS — I hope it includes a well balanced program of singing

LOTS of songs (not just two for contest), woodshedding, craft, quartet singing, gang singing, chorus rehearsal, parties, sing outs and conventions — NOT just a chorus rehearsal.

MAKE SURE HE SHARES BARBERSHOPPING WITH AT LEAST ONE OTHER FRIEND — Personal contact is still the best membership recruitment program we have.

MAKE SURE HE HAS FUN SINGING — Real barbershop harmony is fun to sing, and "music is the way to grow!" **MAKE SURE HE RENEWS HIS MEMBERSHIP WHEN IT'S DUE** — We have lost far too many men in the past who did not renew. We can't afford to lose anyone now. The members we have are too important to risk losing. We must retain our own.

There you have it, a fairly simple committee assignment. How well you perform will largely determine our success in 1979. This is an important assignment and it deserves your best effort because the guy I am assigning you to work with is the MOST IMPORTANT PERSON IN THE SOCIETY. Who is the VIP, you ask? It's you, my friend, it's you!

Have a good year.

Minneapolis to Have Closed-Circuit TV

There will be closed-circuit television coverage of the action in Minneapolis for all members who wish to attend. As a result of a decision by the international board at the Mid-winter convention, we are authorized to provide giant-screen coverage of all the contests and the special Saturday Night Show, this because the auditorium is completely sold out, and has been since mid-December.

Plans for TV coverage include seating, probably on a reserved seat basis, in a hall adjacent to the auditorium. Fees for TV registrations are the same as regular . . . \$25 for adults and \$15 for juniors.

A special TV registration application form is included on this page. It is requested that this form accompany your check for registration. In this way, your order for TV registration will be correctly recorded. Application for housing can be found in the Nov.-Dec. 1978 HARMONIZER, or will be provided upon request by the International Office.

All tickets for auditorium registrations and TV registrations will be assigned in order of receipt and mailed to all registrants in April.

MINNEAPOLIS CONVENTION TELEVISION REGISTRATION

International Office, S.P.E.B.S.Q.S.A., Inc.
Box 575, Kenosha, Wisconsin 53141

Gentlemen:

Enclosed is a check for \$_____ for which please issue: _____ Adult TV Registration @ \$25.00 ea. _____ Junior TV Registration @ \$15.00 (18 and under) for myself and my party for the 41st Annual Convention and International Contests at Minneapolis, Minn. on July 2-7, 1979. I understand that the registration fee includes admission to official events; a seat to view closed-circuit TV of all contest sessions; a registration badge and a souvenir program. I clearly understand that registrations are transferable but not redeemable.

NAME _____ PLEASE
ADDRESS _____ PRINT
DISTINCTLY

(City) _____ (State or Province) _____ (Zip/Postal Code) _____

CHAPTER _____

Make check payable to "SPEBSQSA"

Sarasota Mid-Winter a Sell-out

Palm trees waving against a blue sea horizon greeted more than 1400 Barbershoppers and families as they headed into Sarasota. Tales of woe from the nation's winter storms started most conversations, but soon the familiar pitch pipes appeared and Barbershoppers were doing what comes naturally. Convention Chairman Lee Frayer and the Sarasota Convention Team had everything so well organized that there was little to do except relax. A bit more attention to the weather would have helped, since even the Florida folks had a touch of the winter wearies this time.

The fabulous Van Wezel Hall, one of the best music halls in the nation, hosted two sell-out shows, featuring the "Nova Chords," "Roaring 20's" and the Champion "Bluegrass Student Union," along with the British Champion "Newtown Ringers," in the afternoon, and the "Boston Common," "Grandma's Boys" and the "BGS" again in the evening. Late-comers thronged the foyer hoping for tickets... but 'twas a sellout!

Circus themes abounded during the week, as members and families visited the dozens of attractions in the Ringling Museums and other famous spots in this home of the circus. Friday-night activities featured dinner at a local German-style Music Hall, followed, back at the hotel.

by a circus performance, Dixieland band and dancing to the smooth sounds of the Admirals' Orchestra.

While the fun, fellowship and festivities were happening throughout the Hyatt House headquarters, the international Executive Committee and international board were working long hours in meetings, planning every detail of the coming year for the Society. Meetings of Harmony Foundation and Harmony Services Corporation were also held during the week. One of the highlights of the meetings was a presentation by Public Broadcasting System Producer Chris Sarson (who produces "Masterpiece Theater," "Metropolitan Opera," etc.) of the script planned for a two and one-half hour PBS network show covering the International Convention in Minneapolis. Plans for the show are now firm with more than 260 stations signed up to air the special on November 10. Master of ceremonies for this show will be a famous TV celebrity.

Following is a brief report of some of the more important actions taken by the board.

A. ADMINISTRATIVE MATTERS

I. Expansion Fund Report

Director of Finance and

Administration Dallas Lemmen reported gross receipts of \$99,000 during 1978. A total of \$111,900 had been paid

on the Harmony Foundation debt, with \$74,100 remaining.

II. Ratification of Agreement Between the British Association of Barbershoppers (BABS) and SPEBSQSA.

The board ratified the agreement, as recommended by the Executive Committee, after Executive Director Hugh Ingraham pointed out differences between this agreement and the previous agreement.

III. Subsidiaries Approved.

In accordance with the international by-laws, the board approved, for 1979, the following official subsidiary organizations: AIC (Association of International Champions), AICC (Association of International Chorus Champions), Confederate Harmony Brigade, DECREPITS (Past International Board Members), DELASUS-QUEHUDMAC (Mid-Atlantic Honor Group) and PROBE (Public Relations Officers and Bulletin Editors). A request for official sanction from the board for the Ancient and Harmonious Society of Woodshedders (AH-SOW), so they can be eligible for function space at the Society's conventions, was tabled until a report on their proposed by-laws has been received from the Laws and Regulations Committee.

IV. Contest and Judging

The board adopted the Executive

Below left, Pres. Ernie Hills addressed the international board. Center: Past Int'l Pres. Phil Embury after delivering keynote speech. Right, young Barbershopper (unidentified) with Society's oldest Barbershopper, Sarasota's Al Patch, age 96.





Top, from left, honored guest quartet, the "Newtown Ringers," current British champions, Silver medalists "Grandma's Boys" and the fourth place medalists "Roaring 20's." Bottom, from left, fifth place medalist "Nova Chords," third place medalist "Boston Common" and the champion "Bluegrass Student Union."

Committee's recommendation that a moratorium of 30 days for district and international preliminary contests and 60 days for international contests be imposed on judges (everyone in the judges' "Pit") who are also coaches. An amendment to the motion that a Study Group be formed to do an in-depth evaluation of all matters pertaining to Contest and Judging carried unanimously.

B. CONVENTIONS

I. 1979 Minneapolis International Convention

The board voted to adopt the convention format changes (see pg. 44, Jan.-Feb. 1979 HARMONIZER) recommended by the Executive Committee with one exception: that one of three choruses appearing on the Saturday Night Show will be the reigning champion chorus, if they wish to be invited.

II. Closed-Circuit TV

Recognizing the need to provide a service to member conventioners, the board voted that closed-circuit TV be made available at the convention auditorium at a \$25 registration fee. For complete details regarding closed-circuit TV and a special registration blank see story on page 7 in this issue.

III. 1981 Mid-Winter Convention

As recommended by the Executive Committee, the board awarded the 1981

Mid-winter Convention to San Diego, Cal.

C. POLICY MATTERS

I. Increase in Registration Fee for International Convention

As recommended by the Executive Committee, the board agreed to increase convention registration fees to \$30 for adults and \$15 for juniors (18 years old and under), effective with the 1980 International Convention in Salt Lake City, Utah.

D. COMMITTEE REPORTS

I. Contest and Judging

After considerable discussion, it was decided to receive a proposal to appoint an *Ad Hoc* or Standing Committee to investigate and assess the validity of complaints against the Contest and Judging Committee, with no action to be taken at this time. The board adopted a second proposal changing the contest judging rules to clarify the distinction between the reasons for disqualifying a song and the reasons for disqualifying an arrangement. This proposal also included realignment of the chorus rules to prevent choruses from singing five-part harmony, or feature quartets singing in front of choruses. A third proposal recommending a "Contest and Judging System" brochure be developed (describing the system's function, makeup, training procedures, member qualifications, etc.) was

received.

As recommended by the C&J Committee, the following certifications were approved by the board: John T. Gillespie, SEC'Y (PIO); and Tom Lancaster, SEC'Y (ILL). President Ernie Hills informed the board that Dr. Henry Vomacka had been appointed to serve as Category Specialist of the new Chairman of Judges category. (The following members of the C&J Committee were inadvertently omitted from the committee listings in the 1979 Yearbook: Wayne Foor, 2920 Regatta Rd., Naples, Fla. 33940; Jim Richards, 1459 Clarmar Lane, St. Paul, Minn. 55114; and Phil Winston, 5549 E. Emile Zola, Scottsdale, Ariz. 85254.)

II. International Historian

The board received this report which provided that the \$1,000 donation offered by Tulsa, Okla. Barbershopper Bill Bailey be used to fund a study by the International Office Staff to determine how best Harmony Hall could be utilized, and what costs might be incurred, to designate a room of appropriate size where interesting items illustrating the Society's history could be displayed. It further provided the authorization of a fund-raising effort so that this room could be furnished in a professional manner.

The Care and Feeding of a Musical Director

By H. Steve Keiss, Int'l Board Member,
4828 Cole Rd., Memphis, Tenn. 38117

(The following is based upon 20 years' membership in the Society, with about eight of those years as an assistant director and musical director. There are several kinds of musical directors in our Society: excellent, good, fair, mediocre, poor and "the pits." With the exception of "excellent," I am one of the above, depending upon whom you ask.)

In discussions with other musical directors, as well as at chapter and district board meetings, the consensus seems to be that a chapter lives or dies, prospers or falters, depending upon the ability of its musical director. Amen! Chapter officers can administrate up a storm, plan well and execute brilliantly; but if the chapter has an incompetent musical director standing up there and waving his arms each week, that chapter needs help!

We are a *musical* Society. We thoroughly enjoy our unique form of music; listening as well as performing, but mostly performing. We get our fun each week by striving to sing better — and we really get our "jollies" by performing well in front of an appreciative audience. Applause is the major form of our "pay" and we love it. Let's face it, we're hams! And, if we can't learn to sing well and perform well under the tutelage of a good musical director, we go back to golf, bowling, frisbee tossing or tiddlywink tournaments.

So much for the obvious.

However, given this set of factors to consider, how does a chapter without a good musical director find (or recruit) one? And, once it has obtained his services, how does the chapter keep him happy and make sure that he progresses in his job?

WHERE DO YOU LOOK?

There are several sources for finding a musical director. Let us suppose that your chapter had a good one, but he was just transferred to East Armpit, Wyo., and your assistant director is not ready for the task, or — perish the thought! — you don't have an assistant director.

What do you do?

First, if you *do* have an assistant director, be sure that he is not, in fact, up

to the promotion. Perhaps he just needs the opportunity to take over, in order to grow in the job (as they claim U.S. presidents do). Give him every opportunity to prove his worth. Get him enrolled at Harmony College. Send him to a division and/or district chorus directors school. Our Society has a wealth of information available, starting with the "Chorus Director's Manual" and excellent personnel who can help you. Just contact Soc. Musical Activities Director Bob Johnson, or any of his staff, and ask for help. They cannot *find* a director for you, but they certainly can help your assistant director become your musical director by providing all of the information and training tools available through the Society.

Okay, so you *don't* have an assistant director. Back to square one.

Your first source of supply for a potential musical director is your own chapter. There's a chance there may be a guy sitting in your chorus with the ability to take over the job. True, he may be untrained, but that can be overcome through the steps outlined above. Many musical directors will ask chapter members to direct a song, in order to find potential assistant directors. For example, we try to pick a different man each week to direct *Keep America Singing*. And we ask our "Barbershopper of the Month" to direct us in our theme song on the night he is honored. Who knows? There may be a potential Jim Miller, Fred King, Jim Clancy, Lou Laurel or (you supply the name) sitting right there in your chorus!

HOLD AUDITIONS

You might hold an audition. Let it be known that your chapter is looking and you want potential directors to try out on a given night, or series of nights. Give the guys who volunteer to try out a couple of weeks to get ready. Use a good old "Barber Pole Cat" song and see which guy has the ability — and the guts — to stand up and wave his arms at your chorus.

All right, so you've done all this and you still don't have one man in your chapter with the expertise or the desire to direct your chorus. Once more, back to

square one.

Look around your community. Church choir directors, school chorus directors, etc., are your best sources. Even band directors could have the ability to make the shift from instrumental to vocal performances in the barbershop style. Make personal contacts through your chapter members. Advertise in the local newspapers. Place notices on bulletin boards in stores, laundromats, company offices.

However, if you *do* recruit a potential musical director in this way, remember that he has been trained in a different style of music, so you must be patient. There are many good barbershop musical directors who also direct church and/or school groups, but the reverse is not always the case. If your recruit comes from a choir or school chorus, or band, he will probably need training in our style of music, i.e., Harmony College, Chorus Directors Schools, etc., before he becomes a true "barbershop idiot" like the rest of us.

USE MAGAZINE

The other way to find a musical director is to advertise in the *HARMONIZER*. You've probably noticed more and more ads placed by chapters seeking a musical director, as well as those placed by musical directors looking for a change of scenery. This is an excellent avenue to pursue, since you will attract the attention of men who have the experience, in some degree or other.

If you go this route, you will probably have to help your new musical director find a job, too. He needs security for himself and his family as well as a chapter that needs his services. "Man does not live by ringing chords alone," so be prepared to assist him in any way possible, once you have determined he's the man for your chapter.

Which brings up the next point: how do you find out if he *is* the guy you want? Other than barbershopping experience and other credentials, how do you know if you have a good "fit" between him and your chapter?

You have to ask yourselves — you, the

chapter board members, or committee involved in the recruiting — what kind of a chapter do you have? Is it strictly contest oriented? Show oriented? Local performance and “a lotta fun” oriented? Or is it a balanced blend of all three? (Former Int’l Field Rep. Lloyd Steinkamp proclaims that this is the best kind of chapter and I agree. But, what do we know?)

MUST KNOW GOALS

Knowing the goals for your chapter will help you narrow the search for “Mr. Right Guy” as your musical director. And it’s only fair that he knows what your goals are for the next few years, not just the next chapter meeting!

Okay, you’ve gone through one (or all) of the above steps and you have found the perfect man to direct your chorus. Congratulations!

Now, how do you keep him — and your chapter — happy? Here’s where we get to the “care and feeding” part.

First of all, provide him with all of the help you can. That includes a working Music Committee, complete with chairman (other than the musical director), assistant director(s), section leaders and any other able and willing workers. It’s vital to the health and welfare of any chapter that the Music Committee — and not just one man — be responsible for the selection and instruction of the chorus music. The decision of which song, or songs, to sing is critical, since it will affect your chapter’s growth as well as your chorus performances. This decision should not be left to just your musical director.

There are those who claim that a musical director must be a “benevolent despot.” Rubbish! The musical director is the *only* employee (paid or unpaid — we’ll discuss that later) that the chapter has. He is *appointed* by the president and/or chapter board of directors, not elected — or anointed — and, therefore, serves at the will of the governing body.

NEEDS STRONG SUPPORT

So, given this fact, you must assist your “employee” with strong support from the most knowledgeable members of your chapter; those whose past musical experience, in or out of barbershopping, qualifies them to serve on the Music Committee.

The chairman of the Music Committee is probably more of an administrator than a musician, *per se*. He must set up the

committee meetings (once a quarter is a good start), arrange for auditions of new members (if your chapter has this policy) and arrange for the purchase of music from the International Office (Let’s not get involved with a discussion of illegal copying. You know the awesome penalties!) Just be there to help your musical director at any time, be it at meetings or performances.

(Speaking of performances, let’s stop calling them “sing-outs”! It sounds like we all stand around a barbecue pit watching notes broil! When we perform for any size audience, I presume we all try to sing our best, so let’s call such occasions by their correct term: *performances*! ‘Nuff said.)

Once the music has been selected, the assistant director(s) and section leaders should help teach the music to your chorus. Joe Liles, of our International Music staff, has several methods of using assistant directors and section leaders to teach music, all of which are superb. This form of instruction also relieves your chapter of the “too-much-of-one-man” syndrome. Your musical director can become overexposed if he doesn’t get help. Successful chapters use assistant directors, co-directors, section leaders, chapter quartets, etc., to help teach music, so that when their musical director stands in front of them to direct, polish and interpret, it *means* something.

MUST HAVE ASSISTANT

Okay, maybe your chapter is not blessed with all of this talent. But, you should have at least one man to help your musical director, so that in the event of illness or work conflict, you’ll have a guy who can take over at any time.

Once you have provided your musical director with assistance, the next step is to make sure he enjoys the full support of your officers and board of directors so that he may progress in his job. He needs financial support, so that he may attend Harmony College and any workshops or schools in your division and district. There are always new ideas and new methods to be gleaned at these sessions, so your chapter budget should provide sufficient funds for him to attend these training sessions. It’s one of the best ways to spend the money you receive from membership dues and show receipts, since your chapter and your chorus will reap the benefits.

Speaking of money, that brings up a critical point: Under our non-profit tax

regulations, you can pay your musical director only so much “salary” per year. Some chapters do pay their musical director a fixed salary, up to the full, allowable amount. Some do not. Others pay their musical director’s expenses to any function in which he is involved, such as contest, schools, etc., as a form of recompense. Only your chapter board can decide whether to pay, and how.

PLAN YOUR MEETINGS

Still another way to help your musical director is to have *planned* meetings every week. The burden, of course, falls on the capable shoulders of your program vice president. He and his committee should make sure that your musical director doesn’t carry the bulk of the chapter meeting each week. Remember, you attend *chapter meetings* each week, not just chorus rehearsals, so make sure the meetings are planned and tell your musical director in advance — at least a day or two, not five minutes! — what’s going to happen. He’ll love you for it!

The best way to help your musical director is, of course, to show up each week — promptly! Nothing is more frustrating to a musical director than erratic attendance (where are all the tenors?) and having to direct a different chorus each week; than, perhaps, scheduling a performance and having only a handful turn out (where *are* all the tenors?). If you’ve got a good musical director, then the best way to let him know is by faithful attendance.

To conclude, what I have been saying in this article probably has been said — and better — by others in our Society. In fact, at least one session of the Chapter Officers Training School (COTS) is devoted to the liaison between chapter officers and musical directors. I’ve tried to summarize what I’ve learned as a chapter and district officer, as well as a musical director and, perhaps, throw in a new idea or two.

There’s no doubt in my mind that a chapter that recruits, supports and keeps a good musical director will sing better — and *have more fun* — in local performances, in annual shows and in contests. And that chapter will prosper.

So, I hope I have helped your chapter, if you are looking for or needing a bit of assistance in keeping a good musical director. If you have any comments or questions, please feel free to contact Joe Liles (at our International Office).

Behavior Management: Support System for Children

New program at Institute of Logopedics channels behavior in socially acceptable modes



Tommy was playing nonchalantly in the sandpile with Jean, when he suddenly began to throw handfuls of sand at his playmate. The houseparent, watching from nearby, came immediately to scold harshly, "Tommy, don't — don't throw that sand!"

Supposing Tommy wanted to continue throwing sand, he might have resented the intrusion and an aggressive confrontation would follow in a dispute over "who's boss." In this rebellion against authority, no one wins.

Let's look at the same situation, handled in a more constructive fashion.

Tommy was playing nonchalantly in the sandpile with Jean, when he suddenly began to throw handfuls of sand at his playmate. The houseparent, watching from nearby, came immediately, saying, "Tommy, sand is not for throwing. Sand is for sifting through fingers, digging

tunnels or wiggling our toes in. We can make roads or castles in the sand or we can fill our cup with sand, but we may not throw sand."

The houseparent would begin to guide Tommy in constructive sand play. If he did not want to play in an acceptable way in the sand, Tommy would be taken gently to another play area, and introduced to another activity.

Note the difference? The child saves face when he does not have to battle for authority, and the behavior is effectively channeled into an appropriate activity, without a hurtful confrontation. The goal is teaching children how to play and how to conduct themselves in a manner that is socially acceptable. It's called behavior management.

Besides trying to offer alternative approaches to a behavior stimulus, behavior management or modification can be ac-

complished through reinforcers as simple as adding a star to a chart to record each time a desired behavior is accomplished — brushing teeth, hanging up clothes or putting toys away after play. After a certain number of desired responses, a special treat or special activity can be offered as a reward.

At the Institute of Logopedics, behavior managers are involved in helping houseparents to teach children to have a healthy self-concept, to achieve self-discipline and to interact socially with their peers. This goal is accomplished through an after-school and weekend recreational program for residential clients, and through in-service education for houseparents, in addition to on-call support in crisis situations.

What is the potential scope of the developing recreational program at the Institute of Logopedics? "The sky's the limit," judges Debbie Thomas, one of the Institute's two new behavior managers. Debbie, who is studying for her master's degree in guidance and counseling, has wide experience in recreation and physical education, and a background in psychology.

"We are asking people locally to come share their hobbies with us — teaching houseparents to work with the children in ceramics, biking, stamp and coin-collecting — in addition to group activities in swimming, bowling, hiking, singing, horseback riding, kite flying or whatever comes to mind that the children enjoy.

"We will be teaching houseparents to work with their children in developing leisure time skills.

"Many opportunities for behavior management are not planned, but come through crisis situations," explains Susan Schaefer, the other member of the Institute's behavior management leader team.

Susan has a background in guidance

and counseling, and has been a classroom teacher both in this country and abroad.

"Houseparents are regularly offered in-service education to help them perform their tasks more effectively, but if a crisis occurs, it is often desirable to have assistance from someone else.

"If a child loses control, an intervenor can assist the houseparent in understanding what brought on the undesirable behavior, how to avoid similar situations and how to bring that particular behavior under control. Studied techniques are sometimes used to keep the child from hurting himself or others. But crisis control is just a small part of this support

system that encourages self-discipline."

The thrust of the behavior management program is positive support as attitudes and behaviors develop.

Few schools, public or private, have behavior managers available as resources for the children they serve, or for support for child care personnel. Too often, the only resource for behavior modification is banishing a child to sit in the principle's office or being talked to by an over-worked guidance counselor.

The Institute of Logopedics can serve as a model for the public sector as the techniques for behavior management are further refined and shared with others.



**Learning appropriate behavior
often needs a helping hand**



INSTITUTE OF LOGOPEOICS

2400 Jardine Drive
Wichita, Kansas 67219



For 20 years we've loved it all! Performances at shows, concerts, pre-glows, after-glows, airport terminals and a few places best described as far out.

From house parties to conventions you've been there with us. We've met your families, shared in memorable occasions and reached new heights of personal achievement. All because of the lifelong honor you awarded us as your international champions.

Simply saying thanks just doesn't seem to be enough. That's why we want to invite you to celebrate with us.

We've started our next twenty years with new musical arrangements, costumes and staging that also include some of our most requested old favorites. For the Suntones—every performance will be a celebration.

Except for October, November and December which we're no longer booking, some choice dates are still available in the 1980-81 season. If you'd like to include the Suntones in your chapter's show, why not call Harlan Wilson at 305-964-1978 or write us...37 West Coconut Drive, Lake Worth, Florida 33460 and let the celebration begin.

The Suntones. Gene Cokerft, Bob Franklin, Harlan Wilson and Bill Cain.

Where Is Love?



You're gonna
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What! Another Organization?

By Dick Ellenberger,
2476 Poersch Ct., Schenectady, N. Y. 12309

I'm sure most members are not fully aware of the Society's newest subsidiary, Harmony Services Corporation. "HSC" (following our penchant for initials) is a profit-making corporation wholly owned by SPEBSQSA. Its purpose is to engage in commercial business operations which are not appropriate, or allowable, under our Society's aims and purposes and its tax-exempt status. Net income of HSC, after payment of taxes, reverts to the parent Society as non-dues income.

Perhaps this all sounds like subterfuge. Be assured, however, that such an arrangement is both completely legal and is in common use by many non-profit organizations, including colleges, universities and religious organizations.

A lot of planning and groundwork was accomplished before HSC was approved by the international board in 1975. International President Dick deMontmollin appointed a committee back in 1972, with Past International President Ralph Ribble as chairman, to investigate various possibilities for generating non-dues income. This was followed in late 1973 by a new committee appointed by then International President Leon Avakian and under the chairmanship of Sam Aramian. These committees explored many avenues of generating business income including real estate investment and development, motel franchise, barbershop films and television shows, sale of barbershop recordings to the general public, merchandise catalog sales, insurance brokerage or agency, automobile leasing, credit union, and travel bureau.

The committee's groundwork included consultation with other non-profit organizations which already had profit-making subsidiaries, the IRS and attorneys specializing in such matters.

Following the committee's recommendations and international board approval, HSC was incorporated in late 1975 and by-laws were formulated and an administrative organization set up in 1976.

The shareholders of HSC are the international board members of SPEBSQSA. Nine directors sit on the HSC board; the five elected officers of SPEBSQSA plus four directors at large elected at the HSC annual meeting each January. Currently the directors at large are Sam Aramian, Plummer Collins, Gene Courts and this author. The Vice President-General Manager is Hugh Ingraham.

The first major venture pursued, unfortunately, did not pan out as a valid enterprise for Harmony Services. It was a

... Net income of Harmony Services Corp., after payment of taxes, reverts to the parent Society as non-dues income. ...

travel agency named Harmony Travel. The original plan was to establish a full-service agency which could sell airline travel to members, employees and to the general public, as well as offer special tours and charters, including travel to Society conventions.

Unfortunately, after the enterprise had been organized and started in business in Kenosha, our application for airline ticketing was turned down by the Air Traffic Conference, an airline industry association which controls all ticketing. Despite many negotiations and concessions of-

fered to dispel the possible appearance that Harmony Travel would simply be an arm of SPEBSQSA, the Society had to give up the agency to outsiders. It is now known as American World Travel, and neither SPEBSQSA nor HSC own any part of it. Fortunately, all wasn't lost, since American World Travel is a rent-paying tenant of the Society in its new building, Harmony Hall West.

HSC has embarked on a number of other business ventures: cruise to Baja, Cal. mailing service, Hertz rental discount, Encyclopedia Britannica discount, tour to Hawaii and mail order sales.

Mail order sales is a new venture just getting underway. You might ask, "aren't we already in the mail-order sales business with our Barbershoppers' Shop?" Of course, the answer is "yes," but the Society's merchandise offerings must be compatible with our musical aims and purposes. Another organization is required to sell other types of merchandise, such as jewelry and luggage, to our members — or any type of merchandise to the general public. HSC is a natural for this. Watch for a catalog of items which will appear in a future issue of the HARMONIZER.

Harmony Services activities to date have been rather modest. This is because the organization, at this time, has little capital to work with, and, in particular, has no qualified manpower. We must crawl before we walk or run. If you have any ideas for accelerating profitable activities, please pass them on to Hugh Ingraham, any HSC director or an international board member. Do you have experience in any area of HSC operation and available time you would be willing to donate? Your help would benefit all Society members.

Preservation, Change and Our Music Policy

By John Malloy,
1524 Melbrook Dr., Munster, Ind. 46321

Change has been a vital force in music since music began. Composers continually experiment to find new ideas in music. It's easy to find new ideas when a new form of music first comes on the scene. As experimentation proceeds over the years, however, new ideas become harder and harder to find. Experiments have to become wilder and wilder to find a new twist. Eventually, an experiment becomes wild enough that it leads to a new form of music, and the cycle repeats.

Just this kind of evolution gave birth to barbershop harmony and later killed it. Songs of the late 1800s were typically "Do"-to-"Do" songs — the melody was generally between "Do" and "Do" an octave above. "Do"-to-"Do" songs are often difficult to barbershop.

Around the turn of the century, song writers started writing "Sol"-to-"Sol" songs. "Sol"-to-"Sol" songs were easier to harmonize by ear. The coming of "Sol"-to-"Sol" songs thus marked the beginning of the barbershop style. The cycle of experimenting repeated. About the middle of the 1920s experimenting led to a new type of song. The era of the crooner began, and barbershop harmony died. In the same way, the era of the crooner gave way to the "big band" era, which, in turn, was replaced by rock and roll.

This process of continual change has been good for music. Without it, my chapter would meet every Tuesday night and sing Gregorian Chant!

A group of men got together in 1938 and asked, "Hey! What's become of the songs we love? Nobody's singing them

anymore!" They began our Society, and adopted a goal of preserving barbershop harmony. As soon as they adopted this goal, they were in a different ball game. The goal of preserving barbershop harmony clashes with this process of change and experimentation. If barbershop harmony is going to be preserved, then change has to be held in check.

Preservation came easy to the original members of the Society. They had firsthand experience with the songs they were trying to preserve. They grew up with them. They heard them sung in vaudeville; they bought recordings of these songs sung by Henry Burr, Billy Murray, The Avon Comedy Four, and the Peerless Quartet; they sang the songs themselves under a lamppost and in barbershops!

The current generation of Barbershoppers doesn't have this direct link with the old songs their predecessors had. We grew up when a different kind of song was popular. Our link with the old songs is through a small group of arrangers who collect old records and sheet music, and look for old gems they can arrange for Barbershoppers. The Society has a few composers who write songs in the old style. When the current generation of Barbershoppers aims for variety, they tend to look at the songs they grew up with, and the popular songs of today, and try to write barbershop arrangements for them.

There's nothing wrong with the songs we grew up with and the popular songs of today — except that the barbershop style doesn't fit them. For one thing, modern

songs won't accept tiddleys (embellishments, swipes, echoes, etc.) the way the old songs did. Sing "Sweet Adeline." Every line cries for a tiddle at the end! Now sing "Exodus." If you force a tiddle on "Exodus," you spoil the sense of the song. There are other reasons barbershop harmony doesn't fit modern songs. The melodic line and the rhythm of these songs tend to be more complicated than the old songs that fit the barbershop style so well. Many of the chords in modern songs lie outside the group of chords that make the barbershop sound. The melodies of modern songs have a higher proportion of out-of-chord notes. All these factors cause a mis-match between the barbershop style and modern songs. When the style and the song don't match, something has to give. It's the barbershop style that gives. Pseudo barbershop arrangements of modern songs, therefore, tend to have a weak barbershop sound.

My chapter's Music Committee has reviewed our music policy with this conflict between preservation and change in mind, and has agreed to a "Keep It Barbershop" policy. We took a long, hard look at the barbershop quality of each of the songs in our repertoire, and dropped those we judged were not solid barbershop vehicles. We're going to pick solid, solid barbershop songs of the old style.

We're going to do songs that have lots of tiddleys. We're going to sing songs with ringing chords that make the hair on your arm stand on end!

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Bob and Me

(a tribute)

By George McCaslin,
8642 Atlanta Place No. 112, Tulsa, Okla. 74236

I had never met him before that day and confess I had misgivings about his talent. He worked at the First National Bank. I did business with the other bank in Bartlesville and had had no occasion to meet him.

The word had gone around that he was a good baritone before this exigency came up, but as far as I was concerned, it was rumor, nothing more.

The local American Legion Post had decided to put on a minstrel show and, as usual, wanted a quartet.

"We've got a lot of fellows for the chorus, but we need a quartet," they said. "George," the chairman said, "you're appointed a committee of one to put a quartet together."

It was that simple. By some sort of abracadabra-hocus-pocus magic I was supposed to pull a perfectly good quartet out of my bag of tricks. In those days (1937), there was a popular notion that good quartets were easy to come by.

To be sure, it was not an all together unpleasant responsibility. However, out of a previous quartet I'd sung with, two men had moved away and, while I'd heard a couple of basses in the Legion chorus, either of whom could be worked in, the silver-toned baritone I wanted was missing. I knew of no one until someone mentioned Bob Durand.

"Why don't you try and get him; he's down at the First National. He sang in the Glee Club at the University of Kansas," they said.

"Okay, okay," I muttered, "I'll go down there. But what if he can't cut the mustard? What if this guy is another of those duds who knows nothing about baritone? What if he's never sung in a quartet? What if he can't improvise? Sure, I'll go check him out, but I promise you I'll have my fingers crossed when I go."

I'd have given odds that none of them knew a good baritone when they heard one. Belonging to a college glee club is fine, I pondered, and I'm sure that the U. of K. had a good singing group, but it takes more than a handsome kid singing

"Shortenin' Bread" in the baritone section of a college glee club to make a good quartet baritone. I wanted a *good* baritone.

Bob sat on the right side of the main floor of the bank, looking for all the world like a school boy. He was assistant cashier, or something like that. I learned later that he'd come out of college directly to the "First" in Bartlesville, and that he'd been born into the banking and singing business. His father was president of a bank in Junction City, Kans. and a quartet man in his own right. (Bob's Dad taught us *White Wings* — written in 1882 — which became a regular part of our repertoire. I have not, to this day, heard another quartet or chorus do this beautiful ballad.)

Bob was as unreceptive to me as I to him. I was pretty sure he wasn't going to fit in, and he was just as sure that the whole thing would be a "turkey." The only mitigating result at the moment was his agreement to meet with us on the following Monday evening.

Two weeks later we took the house down with *When Uncle Joe Plays a Rag on His Old Banjo*, *Rag-time Cowboy Joe* and *Love Me, and the World is Mine*. With no arrangements available, we followed a now extinct learning procedure of ad-lib and improvisation.

Now, after more than 40 years, 25 of which Bob and I were associated together in music, I think we could agree that both our misgivings were unfounded.

The ultimate success of this experiment was a National (at that time) champion quartet. Bob Durand, bari; Herman Kaiser, bass; Harry Hall, lead; and this writer George McCaslin, tenor; became the "Bartlesville Barflies," which took first place in Tulsa at the first convention of the S.P.E.B.S.Q.S.A.

Bob died the other day after a long siege with much pain and suffering. (He'd lost a leg through amputation in his battle against a circulatory problem.) He retired from the bank several years ago (early), where he had risen to senior vice-presi-

dent. He never had a moment in his life that he didn't love to sing, for singing was a family tradition — his brothers, parents, aunts, uncles — all sang well.

Speaking for Bob, I think if he were here, and we were indulging in a special mutual admiration society meeting, we would both agree that on that suspicion-filled day in 1937 we were both lucky — and happily surprised.

BOB DURAND

A member of our first champion quartet, the "Bartlesville Barflies," Bob Durand passed away May 13, 1978 after an extended illness. Durand sang baritone when the quartet won top honors during our first convention in Tulsa, Okla. in 1939.

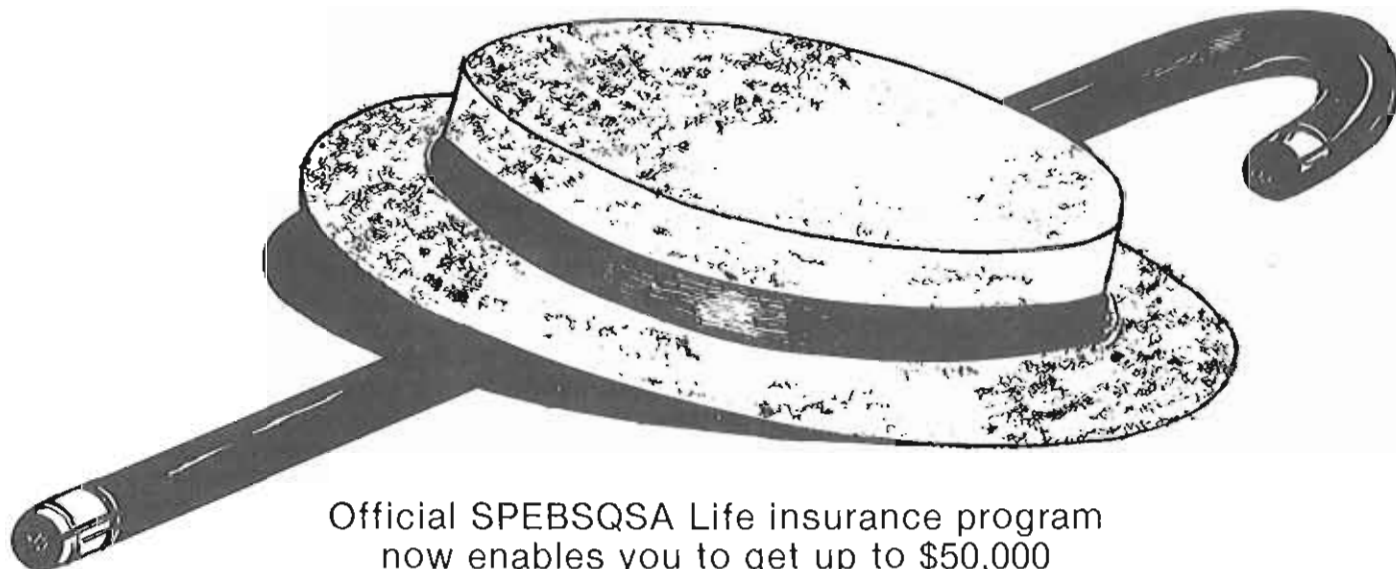
Born in Junction City, Kans., Bob graduated from high school there in 1923. He attended the University of Kansas and received his AB Degree in 1927. He began work with the First National Bank in Bartlesville and after 41 years service retired as a senior vice-president.

Active during World War II, he served in the United States Air Force and was honorably discharged in 1946 as a captain.

Bob was active in civic and Masonic affairs, belonging to the Bartlesville Masonic Lodge and serving as treasurer of the Bartlesville Welfare Association and the Bartlesville Chamber of Commerce. He was also a member and secretary-treasurer of the Hillcrest Country Club; a member of the Community Fund Board of Directors and the Kiwanis Club.

Survivors include his wife, Mrs. Mary M. Durand (2104 S. Dewey Ave., Bartlesville, Okla.), three daughters, two brothers and two grandchildren.

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BSQ (3/79)

the way I See It . . .

By Ray I. Scroggins,
4570 Lincrest Dr., Brookfield, Wis. 53005

Before you go rushing off to that second chorus rehearsal this week, the one everyone just has to attend to get ready for the show several months away, take a moment to step back and try to get an objective view of where barbershopping is heading . . . and where you're going with it.

For most of us, four-part harmony is still a hobby. Shows are necessary, and one chance to perform for the public. Competition can build skills and reward accomplishments. A chorus can cement a chapter together and help foster quartet activity. But wasn't all of this supposed to be fun?

Fun, you say? Who has time for fun, when there's so much to be done with the chorus? It is essential to remember that O.C. Cash started this whole thing with tongue-in-cheek. Pure enjoyment was a key element in the rapid early growth of the Society. It was almost certainly one of the reasons why you originally joined. Good solid chords and good clean fun can be found in a chorus, quartet, or just woodshedding, if we keep our perspective.

Woodshedding has been one of the key reasons I've stayed in barbershopping for over 20 years, through thick and thin. It has kept me from bouncing from chapter to chapter in an effort to follow the latest "hot" chorus director, as I have seen many others do. It is what the original barbershop quartets did at the turn of the century when they gathered around the barber chair. I see the growing emphasis on competition as the one thing that may be ruining our Society. Now . . . I'm not against trying to sing better. But chorus rehearsals for competition should not take precedence over a balanced chapter program.

Here are a few points to consider before looking at some alternatives:

1. I'm in a quartet that used to try for a rehearsal once a week. With members from two different chapters, each rehearsing twice a week before contest or show, plus time for business and family commitments for each member, we go for weeks on end without rehearsing. It seems to me that one member out of a chorus makes less difference than one member out of a quartet. I always thought the "Q" in

S.P.E.B.S.Q.S.A. stood for "quartet," but I wonder where our priorities are.

2. I have heard too many stories from fellow-Barbershoppers who visited other chapters where they were almost totally ignored, if not treated with hostility, for daring to drop in while the group worked on another contest.
3. Too many chapters (and I have visited several in business travels around the country) meet in churches, schools and other places that have to be closed early. When 10:00 or 10:30 comes, everyone leaves except about seven (it always seems to be seven), who go out for pizza. Contrast this with my chapter, where we have met in union halls, veteran's organization posts and lately a place called Latvian Hall. From 10:30 p.m. until almost 1:00 a.m., the halls ring with four-part harmony. And most of what you hear aren't chorus songs rehearsed for the fiftieth time because no one knows anything else. This is woodshedding, pure and simple — and what I think real barbershopping is all about. Or do I expect too much??

I wonder if all the emphasis on chorus competition isn't killing the fun of barbershopping by tying the whole group up completely. Granted, it brings its own kind of challenges and rewards, but are they the reason for our existence? Aren't we becoming just another glee club Society? Finally, is this wholesale competition breeding good fellowship?

Add to this the huge-scale fund raising necessary to send 50, 75 or more men across the country to an international convention, and you generate a singularity of purpose that may seem admirable on the surface, but contributes a shallow perspective . . . and sometimes even the death of a chapter.

So, as you say, I have managed to stick pins in the very heart of the barbershop movement, attacking the sacred chorus contest. Right, but with a purpose. I'll even tie the increased emphasis on chorus competition with the Society's failure to achieve any real growth. Do I have any constructive suggestions? No magic answers, I'm afraid, will roll off this typewriter. However, here are a few alternatives to consider:

1. Forget chorus competition and leave

"I disagree with what you say, but I shall defend to the death your right to say it"
Attributed to Voltaire, 1694-1778

that aspect to quartets. It is less damaging, as I mentioned previously, if four men (or five with a coach), sequester themselves in preparation for a contest than if fifty or a hundred do the same.

2. Abolish chorus competition at the international level, and end up with a champion in each district. Is it really all that necessary to be able to say what chorus is best overall, in a quartet Society? Is it worth the cost?
3. Instead of solely a singing competition, rate choruses (chapters, please, if you will) on total achievements that include singing quality along with service, programming, membership and the like. Then recognize them at whatever level you wish . . . sort of an extension of our present achievement awards program. How about awarding points for singing at old folks' homes instead of for how well a stage move is choreographed? Shouldn't sharing our music be a primary goal? When we put our major efforts into a contest and give singouts a lower priority, we selfishly deny non-Barbershoppers the pleasure of sharing our music. At a contest, after all, we are singing mostly for Barbershoppers. Through this type of "cultural incest," we have become narrow and selfish about our goals.

Sometimes I wonder whether the International Office, like the Federal government, isn't growing too big because of an artificially perceived need and direction that ends up being a goal for its own sake. Take away the massive choruses at international conventions and you reduce the need for a lot of service. How big is it necessary for these events to be? Is it necessary that each one be larger than the one preceding it? Is bigger necessarily better?

I don't have the answers. "The way I see it," you, the members, hold the future in your hands. Joining a quartet doesn't mean a commitment to three nights a week, a hectic travel schedule and a live-in coach. A quartet can be as much or as little as its members want it to be. Let's get off this chorus-chorus-chorus trend we're on and get back to quarteting in all its forms before we become just another glee club.

Mid-Atlantic Tops in Achievement

The Mid-Atlantic District lead several of the twelve categories used to determine the top district in achievement, as they moved from seventh place last year to the top spot in the annual achievement contest for 1978. The number of choruses in competition, attendance at COTS and extension activity gave the Society's largest district a 114-point edge over the Land O'Lakes District, which also made a big jump from ninth place last year to the first runner-up position this year. The Far Western District finished a close third,

just 34 points behind Land O'Lakes. All districts again suffered losses ranging from 15 to 120 points because of the number of Associate Chapters (those with less than 25 members).

The scoring system used to determine district positions awards points for net membership gain, choruses and quartets in competition, number of chapter holding auditions for admissions, use of the Barberpole Cat Program, chapters chartered, number of fifty-or-more chapters, officers attending COTS and delegates

attending house of delegates' meetings, and chapters publishing regular bulletins.

The top three districts were awarded appropriately designed plaques recognizing their outstanding membership achievement during 1978.

The 1978 Champion Chapter Award was won for the second consecutive year by the Alexandria, Va. Chapter (Mid-Atlantic District) which accumulated a total of 604 points in the Society-wide achievement contest. (See table below for additional achievement results.)

MEMBERSHIP ACHIEVEMENT POINTS AWARDED DISTRICTS AFTER PENALTY DEDUCTIONS

District	Total Points	District	Total Points	District	Total Points	District	Total Points
M-AD	.2675	SLD	.2400	NED	.2083	CARD	.1887
LOL	.2561	EVER	.2368	PIO	.2070	SUN	.1878
FWD	.2527	ILL	.2314	CSD	.1986	RMD	.1763
ONT	.2423	JAD	.2236	DIX	.1978	SWD	.1576

International ACHIEVEMENT Winners

PLATEAU ONE (Membership under 30)

Place		
1st:	Austin, Tex.	.433
2nd:	Franklin, Mass.	.390
3rd:	Bemidji, Minn.	.372

PLATEAU TWO (Membership 30-39)

1st:	Tuscaloosa, Ala.	.467
2nd:	Scottsdale, Ariz.	.423
3rd:	Snohomish County, Wash.	.379

PLATEAU THREE (Membership 40-49)

1st:	Champaign-Urbana, Ill.	.574
2nd:	Ridgewood, N.J.	.387
3rd:	Tri-County, Ohio	.365

PLATEAU FOUR (Membership 50-74)

1st:	Vacaville, Cal.	.400
2nd:	St. Catherine's, Ont.	.357
3rd:	Cascade, Ore.	.365

PLATEAU FIVE (Membership 75-99)

1st:	Mankato, Minn.	.498
2nd:	Bryn Mawr, Pa.	.464
3rd:	Kitchener-Waterloo, Ont.	.440

PLATEAU SIX (Membership 100 or more)

1st:	* Alexandria, Va.	.604
2nd:	Dallas (Metro), Tex.	.510
3rd:	Arlington Heights, Ill.	.455

*Champion Chapter-Highest scoring chapter in Society.

Share the Wealth

Send ideas to:

Ken McKee
P O. Box 5047
Richardson, Texas 75080

THIS IS AN ANNIVERSARY EDITION OF SHARE THE WEALTH. Thirty-two years ago this column made its first appearance in the **HARMONIZER**. Its editor, former International President Frank Thorne from the Chicago No. 1 Chapter, used a different name on the "header" than we now see. He called this column "Spark Plugs." In launching the series Frank wrote, "this new feature will carry the story of interesting angles of our successful chapter operations." Every editor since then has tried to follow this dictum. When Frank resigned as editor in 1949, Charlie Ward, then International Vice-President from the Southtown, Ill. Chapter, took over. It was Charlie who renamed the column "Share the Wealth." Robert Hockenbrough was next in line. He edited this department for over ten years and has the distinction of being the editor with the longest tenure. In his farewell message in the September-October, 1961 **HARMONIZER** "Hock" wrote, "editing Share the Wealth is perhaps one of the most interesting and rewarding experiences a fellow could have. It gives you insight into our Society that few are privileged to enjoy. It provides a revealing panorama of the activities... a finger on the pulse of chapters, large and small... a feeling of kinship with Barbershoppers all across the land. It's an experience I wouldn't trade for anything." Every one of the eight editors who have held this job can echo Hock's sentiments. The following are pearls from "STW" over the years.

IT'S ALMOST TAX TIME AGAIN. Several times over the years in STW we have pointed out that the Internal Revenue Service has specified that certain barbershop activity expenses are deductible if you can validate them. **CHORUS MEMBERS** — out of pocket transportation, lodging and meals for regional and district contests and uniform cleaning bills; travel expenses to and from non-paid singouts. **CHAPTER OFFICERS** — Travel to and from chapter meetings. **BOARD** members — Travel to and from board meetings. **DELEGATE** — non-reimbursed transportation, lodging and meals to district conventions; travel to

area meetings. To generalize — no deductions are allowable for time or talent you contribute; but out-of-pocket expenses incident to the charitable donation of your time and talent are deductible. Naturally, all cash contributions to the Society, Harmony Foundation, or the Institute of Logopedics are deductible. Dues are not.

"GEORGE NIGHT" WORKS FOR YOU first appeared in the January-February 1961 STW. This is a program first promulgated by our Toronto, Ont. Chapter and then used several times by the Elyria, O. Chapter. This is how it works. A guest quartet is invited to the chapter meeting and several woodshed rooms are arranged; the gimmick is that everyone, guests, the guest quartet and the membership, uses the first name **GEORGE** (Let George do it? He sure will!). If anyone uses any other moniker he has to pay a fine. This sure would be a swell program for those of us who can't remember names.

WE PASS OUR IDEAS AND OUR CHORUS DIRECTORS AROUND. Bob Boemler, who is now the director of the Orlando, Fla. Chapter, directed the Miami Chapter when they became international champs (1965), but before that time he also directed at Ft. Lauderdale. In the March-April 1962 issue of STW it was noted that Bob got his chorus to sit in quartet formations. This was quite an innovation at that time. Even today many of us still sing in similar alignment. If you want more fun in your chorus try this idea.

NO SMOKING DURING REHEARSALS! New idea? No, it goes back to 1961 when we read that the Salt Lake City, Utah Chapter reported: "The smoking lamp is out during chorus rehearsals. You'll not only sing better; you'll feel better, too."

ONE OF THE BASIC REQUIREMENTS of being a successful Barbershopper is the ability to sing "umpteens" phrases without breathing. Yet, we all have to breathe once in a while. We are indebted to the East York, Ont. Chapter for excerpts from a paper on this subject by Dr. William P. Knowles of London,

England, from which we quote in part: "One of the best ways to exercise your lungs is by being happy; if, by being happy you sing, hum or whistle. If you average eighteen breaths per minute you are about normal, but this is still no guarantee that you are inhaling and exhaling properly, for the average person uses only one-sixth of his or her lung capacity... The secret of proper breathing is deep, rather than shallow breathing, and this should be done from the diaphragm... Restoring the lungs to fuller use is beneficial in many ways. We feel better, have more energy, are less prone to fatigue, sleep better, wake up faster and smoke less... Smoking is one substitute for breathing. That's why it gets such a grip on people. We inhale and exhale. The less the smoker breathes, the more inclined he is to smoke. The better he breathes, the less he smokes. Eighty percent of people who practice breathing properly either give up smoking or greatly cut down... Easy laughter, humming and singing or whistling is the most natural and most beneficial of chest exercises." Who knows, by practicing maybe we can hit those three lines without a breath in the middle.

START INDOCTRINATION YOUNG and by the time they're old enough to join you'll have interested and knowledgeable prospects anxious to become members. Many chapters have held father-and-son nights and found that as much as the sons enjoyed singing in the chorus with their fathers, the real thrill of the Dads 'N Lads Night was having the director teach them a song in four-part harmony which they were able to perform that same evening.

WE'RE ALL RICHER WHEN WE "SHARE THE WEALTH." If you have a dollar and I have a dollar and we exchange, we each end up with only one dollar. On the other hand, if you have an idea, and I have an idea, and we exchange, each of us will have **TWO IDEAS!** So, if you have any ideas that have been real good for you, how about sharing 'em with the rest of us. We'll use 'em in this department and you'll get credit for "Sharing the Wealth" with us.

News About Quartets

A letter received last November announced the retirement of the Vagabonds, past Pioneer district champions and 1976 second place medalists, effective at the end of May, 1979. They've asked us to pass along their thanks to many, many Barbershoppers all over the country who have been their friends and supporters. The quartet closes out ten years of activity during which they have provided many musical thrills. Let's hope that bass Norm Thompson, tenor Ken Gibson, bari Clay Shumard and lead Dennis Gore will continue to find an outlet for their fine singing talents within our Society.

The 1967 champion Four Statesmen made a whirlwind tour of England in early September, 1978 before shelving their pitch pipes permanently. In addition to several performances before English barbershop clubs, they also appeared live on the chart-topping BBC TV "Mike Neville Show," singing three songs. Their television appearance prompted an article by a national music critic from which we quote the following:

"It's tempting to say that the Four Statesmen are the most interesting musical export from the U.S.A. since the Four Freshmen. Not to over-state the case enough, let's just say that their blend is uncanny, their musicianship is impeccable, and — most important of all — the breadth of their repertoire is remarkable; embracing the old songs comedy pieces and modern Beatles masterpieces. In short, like thousands of other people — I'm their fan!" Our British reporter concluded his report by writing that he felt the Four Statesmen were not only superb at the art of barbershop quartet singing, they were also simply magnificent ambassadors for our country! Good news to hear that this former champion foursome is still able to thrill crowds with their singing.

The 1976 champion Most Happy Fellows have had a busy schedule beginning with 37 performances during the Cincin-

nati convention last summer. Additional activities included performances in Lancaster, Pa.; Alexandria, Va.; Kansas City, Mo.; Omaha, Nebr.; and Fairbanks, Ala. This Spring will find them on shows in San Diego, Miami, West Palm Beach, Tacoma, Spokane, Mason City, Ia.; Saskatoon, Sask. and the list goes on and on. Unfortunately, they will not be able to be present at the Minneapolis convention. (Jack Lyons' business is expanding into a new plant next June.) They will be able to keep all their show commitments, however. While they regret that they will miss the annual reunion with friends this year at Minneapolis, they look forward to seeing everyone again in 1980 at Salt Lake City.

Winner of a novice quartet contest held February 5 in Columbia, Md. was the Chord Foundation from the Alexandria, Va. and District of Columbia Chapters. Members of the Capitol Novice Quartet champions are Dick Bodle, lead; Russell Worthington, tenor; Arthur Gearheart, baritone; and Don Spero, bass. They plan to enter the Mid-Atlantic southern division contest in May.

While this may not be a "first," we'll have to admit that it's the first time we've ever heard of a quartet refunding money to a chapter after quoting an air-fare that was too high. Andy Plotkin, immediate past president of the Greater Boston Chapter, sent a copy of a letter he wrote to Doug Pearson, contact for the Lansing, Mich. Patch Chords, commending them after they received a \$344 check from the quartet covering excess air-fare paid to them. We took the following from Andy's letter: "I think readers and lovers of barbershop harmony should be advised of this prime example of what the barbershop spirit is all about: integrity, honesty, fairness, and concern towards fellow humans. The Patch Chords is all of that."

New British quartet champions are the New Town Ringers from the Crawley

Club. The quartet were honored guests at the Sarasota Mid-winter convention. Singing in the foursome are Bill Hilton, tenor; Don Amos, lead; Mike Watts, bari and Bob Witherington, bass. Contact man Don Amos can be reached at 12 Artel Croft, Three Bridges, Crawley, Sussex, England. Those attending the 1976 San Francisco convention will remember that Don Amos and his wife were among the group which accompanied Lee Wynne on his bicycle trip from Seattle to San Francisco. We're sure his many friends in the Evergreen District and chapters they visited during that trip will be happy to know that Don is a member of the new British champion foursome.

Good news to hear that Boston Common tenor Kent Martin is fully recovered after having several growths removed from his vocal chords last November. Kent had been experiencing difficulty with his voice for more than a year. Those who heard the quartet at the mid-winter convention will vouch for the fact that Kent is singing better than ever. Terry Clarke is contact man for the quartet and can be reached at 111 Summer St., Hingham, Mass. 02043 — phone: (617) 749-1536.

A note from the Crackerland Chord Company, current Dixie District champions, contained some interesting information concerning the makeup of their quartet. First of all, they didn't get together as a quartet until August, 1978. This left them three weeks to prepare for their division contest, then eight weeks more to prepare for district competition. Though lead Dick Ensley, tenor Lee Smollar and bass Harry Smith have been busting chords for about seven years, it was baritone Mike Carnel's first contest. But that's not all — contact man for the quartet, Harry Smith (2579 Chelsey Dr., Macon, Ga. 31211. Phone (912) 742-8523), had a coronary artery by-pass on July 6 of last year. Great to know that Harry's recovery was so successful.

Chapters in Action

By Leo Fobart, Editor

We hope you'll notice that we've made an attempt to give this issue a "face lift." Though we've not been able to implement all our plans at this time, we hope the final product will be easier to read (with the three-column format) and therefore more enjoyable. Changes in type style will have to come a bit later after we've gone through the process of purchasing new typesetting equipment. We hope you'll bear with us. We'd appreciate any suggestions or criticisms you might have concerning your magazine.

We've changed the "I See From The Bulletins" masthead because we feel the new title, "Chapters in Action," is more representative of the kind of material we hope to be using in this department. While we expect chapter bulletins will still be our major "pipeline," we'll also be including materials from other sources as well. Incidentally, a word about chapter bulletins, especially to you new editors. *We only need one bulletin here at the International Office.* Bulletins containing information which should be directed to certain individuals are read and then passed along to those involved. With the high cost of mail these days, not to speak of the extra time used in handling, we urge you to send just one bulletin to Harmony Hall. We realize many have placed all staff personnel on their mailing list in order to obtain a special mailing rate. We think it would be better to send these bulletins to local libraries, hospitals, or even former members, rather than sending eight or ten copies to the International Office. So, keep those bulletins coming in, but please, only one.

"YEARBOOK" CORRECTIONS

We're sorry we "garbaged up" the fine capsule version of the Society's history in our Yearbook. The paragraph headed "1944" should read as follows: "First judging by category with a separate judge for each category. Society emblem adopted — designed by Dick Sturges, based on sketches submitted by Joe Wolff. First Canadian Chapter chartered — Windsor, Ont. We became an International Society." Also, the list of Fall

convention dates should be corrected to read "The Ontario District convention will be held in Toronto on the October 12-14 weekend rather than October 19-21."

PRAISES SYLLABUS

Under the headline, "New Syllabus on Barbershop Harmony," the *School Musician* in the November, 1978 issue, contained a "glowing" review on Bob Johnson's latest creation, which was developed to assist junior and senior high school choral music directors. We quote one paragraph from the two-column story:

"We said it before, and we say it again: Barbershop singing in America is here to stay. It's fun, and as a motivating force to attract boys in your choral program, it simply can't be beat. So invest \$2.50 and send directly to SPEBSQSA, P.O. Box 575, Kenosha, Wis. 53141 for your copy of this new Syllabus. When it arrives, you will do as many others have done: thank your lucky stars there's a guy named Dr. Robert Johnson who has the skills and dedication to give us a 'road map to success,' as this Syllabus surely is!"

AT THE RIGHT TIME, RIGHT PLACE

Music Services Assistant Joe Liles, during a recent visit to Angelo State College in San Angelo, Tex., spent two days in formal meetings and discussions with people from the college's music department concerning barbershop music.

The New Haven, Conn. Chapter proudly turned over a \$1,000 bill, receipts from a chapter show, to the New Haven Register's Fresh Air Fund. Holding the bill is Register Sunday Editor Frank Whalen, and looking on are, from left, Carl Ek, show chairman; Gil Bouffard, chapter president; and Edward Kozowski, 1979 show chairman.



Liles was there at the request of Bill Davis, Director of Choral Activities in the Department of Art and Music. It was at that same time that Mr. Davis and the mixed chorus, along with a small accompanying orchestra, were to perform for the Texas Music Educators convention on February 8, 1979. Along with the mixed chorus, a men's group was also going to sing barbershop music as part of the program. Taking advantage of having Liles in their midst, the college allowed him five or six hours of rehearsal with Mr. Davis' young men, giving him time to demonstrate and train them in the barbershop style of singing and presentation. Joe found the group exciting, willing, eager and very talented.

BARBERSHOPPERS IN THE NEWS

Dan Wilson, PhD, Director of Biostatistics and Systems of Science of the Samaritan Health Services Division of Biomedical Engineering in Phoenix, has been writing songs since the age of 12. His specialty is barbershop harmony. Dan, a member of the Phoenix, Ariz. Chapter since 1976, was the subject of a feature article in the October, 1978 issue of *Samaritan Health Services News*. Dan estimates that he has written about 100 songs in his lifetime. His tunes range from pop to jazz, folk and country, and once he even put a rock and roll number on the sheets. "But I really didn't like it, so I put it in mothballs," he said. Dan has most recently been concentrating on



Willis D. "Bill" Butler is shown above after being warmly roasted at a dinner attended by over 200 Detroit area Barbershoppers last May. Bill Warner, left, presented the Pioneer District Dir. of Music Education with a plaque proclaiming him "Barbershopper of a Lifetime."

writing songs amenable to barbershop harmony. Wilson is now involved in a pet project that draws from both professional and musical careers — acoustical physics. He is experimenting with a biofeedback device which would provide visual feedback to the deaf.

And still another Barbershopper in the news is Al Betker, whose activities as Land O'Lakes District Logopedics Chairman were the subject of a feature story in the Burlington Northern "Region News," February, 1979 edition. Al, a railroad conductor since 1969, was also singled out as a "regional good neighbor" for his activities as a ten-year solicitor for the Minneapolis United Way. As district Logopedics Chairman, Al has helped to raise \$40,000 to support our children at the Institute in Wichita. Al's story reached nearly a half million people.

And in Oakville, Ont. the "Entertainers" chorus was the subject of a feature story, complete with two large pictures, in the Friday, January 19th issue of the Oakville *Journal Record*. We'll bet the three-page story did a great deal to attract many new members to their chapter. It was the kind of story that made you want to become a Barbershopper just as soon as possible.

RECEIVED CITATION

Guy Christmas, member of the Allentown-Bethlehem, Pa. Chapter and past PROBE president, was recently awarded a U.S. citation from the Defense Civil Preparedness Agency in Washington for his involvement and contributions during the 1972 Wyoming Valley flood disaster. Christmas was recognized "for his positive action and compassionate understanding for disaster victims." This infor-

mation came to us in the "LeHigh Notes" bulletin.

NEW SENECA LAND PRESIDENT

In accordance with international laws and regulations, the Seneca Land Board of Directors elected Bob Culbertson (Venango County, Pa.) to fill the unexpired term of Karl Brigham, past district president, for 1979. Karl, whose picture appeared in the Yearbook, is one of several Binghamton, N.Y. Chapter members who was transferred to Charlotte, N.C. by his employer within the past few months. Bob Culbertson was slated to serve as executive vice president during 1979; that office will be filled by George Stothard (Rochester, N.Y.), who also was elected to the new position by the Seneca Land District board.

FINAL MESSAGE

After Ralph Fuller, long-time San Diego bulletin editor and more recent editor of PROBEMOTER, passed away last July, the following note was found in the files which were turned over to San Diego's new editor:

"For quite some time now, I have been aware of the necessity if not the time or date, of the journey on which I will have departed when this is read. It is a trip each of us must make, sooner or later, and we should view it with the expectancy and curiosity with which we consider each surprise destination visit. As it is a one-way trip, I will not be able to report after I leave, nor will I give any of the details before then.

"All I can say is, that while I will miss the friends who have been the biggest part of my life, and events we have shared, I hope they will not grieve for my departure. Surely, if they believe in a here-after, they should hope I have gone to a better place and if they believe one just goes 'to sleep,' then it is just as

Monroe-West Monroe, La. Chapter members took a singing break while cleaning up after a flash flood swept through Director Dave Eisenbeil's home last September. From left, are John Vaughn, Mike Riley, Eisenbeil and Mike Gibbons.



LOL Div. VP Laverne Moore received a check for the Institute from Jack Snyder (right) of the Milwaukee Sentinel after the paper sponsored a six-hour barbershop show at the Performing Arts Center last summer. Barbershoppers from Burlington, Racine, Manitowoc, Kenosha, Greendale, Menomonee Falls, Milwaukee and Sweet Adelines from Waukesha and Menomonee Falls took part.

though I am sleeping — a long and peaceful sleep not calling for grief.

"My own belief has been that a human spirit is part of a great body of life and returns to it when the time comes. Life might be likened to the oceans, which may leave tiny pools after each wave upon the sand. These vary in size and some stay longer than others as a separate entity before they flow back to the ocean.

"I am thankful that I had the opportunity during my life, to contribute something to the betterment of mankind, and to have known so many wonderful people. Thank you all for that." Those of us who had the opportunity to know and work with Ralph know he was made of the kind of courage it would take to write those paragraphs.

New Chapters

PASCO COUNTY, FLORIDA... Sunshine District... Chartered January 31, 1979... Sponsored by Clearwater, Florida... 41 members... John Reibel, 2103 40th Ave. South, New Port Richey, Florida 33552, Secretary... Robert S. Waller, Rte. No. 5, 110 Nebraska Court, New Port Richey, Florida 33552, President.

WESTERN KENTUCKY, KENTUCKY... Cardinal District... Chartered January 31, 1979... Sponsored by Evansville, Indiana... 37 members... Virgil D. King, Rte. No. 1, Arlington, Kentucky 42021, Secretary... John F. Wood, Rte. No. 3 Phillip Rd., Benton, Kentucky 42025, President.

HARFORD COUNTY, MARYLAND... Mid-Atlantic District... Chartered January 31, 1979... Sponsored by Dundalk, Maryland... 46 members... Henry A. Laumann, 9520 Burton Ave., Baltimore, Maryland 21234, Secretary... Harlow Meckes, 1918 Cosner Rd., Forest Hill, Maryland 21050, President.

CAPE COD, MASSACHUSETTS... Northeastern District... Chartered January 31, 1979... Sponsored by Division Four... 36 members... John W. Stobart III, 27 Liberty St., Sandwich, Massa-

CHORUS DIRECTOR'S DREAM—The Greater New Orleans Chapter is looking for a director who is capable of developing a chorus of international championship calibre. We are a member of the Southwestern District, "the district of champions," and currently claim the Southwest District championship quartet. Our current membership of 115 possesses strong musical and administrative talent to assist the person chosen. If you've been here, you know—but if you haven't, New Orleans is a charming, interesting city in the Sunbelt with friendly people and excellent food. Send inquiries to: Bill McKamey, P.O. Box 30225, New Orleans, La. 70190.

RETIRING TO FLORIDA? CHORUS DIRECTOR badly needed for the Lehigh Acres, Fla. Chapter, recently chartered, 42 members. This Southwest Florida community of 15,000 is very active, with over 100 organizations and clubs... a nice place to live. Interested? Call (813) 369-1358 or write: Frank Montemurro, 129 Highview Ave., Lehigh Acres, Fla. 33936.

chusetts 02632, Secretary... Richard J. Kelly, 19 Chestnut Lane, East Harwich, Massachusetts 02645, President.

HURON, MICHIGAN... Pioneer District... Chartered December 15, 1978... Sponsored by Monroe, Michigan... 37 members... Jack C. Bush, 2703 Townner, Ann Arbor, Michigan 48104, Secretary... Roger E. Waltz, 11920 Matthews Hwy., Clinton, Michigan 49236, President.

Bargain Basement

FOR SALE—Due to chapter merger, we have approximately 50 jackets, red with white piping on lapels and pockets, in truly excellent condition, and we have approximately 60 white felt derbies. \$35 for jackets and \$5 for derbies. Contact: Oak Lawn Chapter, Guy Hos, 7036 Birch St., Bridgeview, Ill. 60455, or call: (312) 496-5132 Bus. or (312) 598-9429 Home.

FOR SALE—After six formal uniforms in excellent condition. Colors: light tan, teal blue, sky-blue with contrasting velvet trim lapels and collars, black tuxedo trousers. Complete size range. Machine-washable. For samples of 3 style choices, contact: Murray Litin, 22 Kennedy Rd., Sharon, Mass. 01067, or Phone: (617) 784-2352.

WANTED—Music Director—Shrine of Democracy Chorus, Mt. Rushmore Chapter, Rapid City, S. Dak. 57701. Contact: Del Beck, 2016 W. Flormann, Rapid City, S. Dak. 57701. Phone: (Bus.) 342-5140 or (Home) 343-2603.

FOR SALE—Approximately 65 chorus uniforms, various sizes, good condition. Silver-gray brocade jackets, black tux trousers—several extra trousers. Asking price \$20.00 each uniform—lot price negotiable. Photo on request. Contact: Chordbusters Chapter c/o John Shelton, 2727 24th Ave., Moline, Ill. 61265, or call: AC (309) 762-7424.

USED UNIFORMS—We have approximately 60 used uniforms, all sizes, very good condition, casual in various colors, very reasonable. Contact: Harold Ebel, Box 361, Faribault, Minn. 55021, or call: (507) 334-5703.

MOVING TO FLORIDA? Come to beautiful little Naples, a great place to sing. Contact: Jim Davenport, Public Relations Director, Naples Chapter, 172 Pebble Beach Blvd., Naples, Fla., 33942. Phone: (813) 774-3544.

FOR SALE—80 handsome, royal blue formal chorus uniforms—Lincolnesque coat length—excellent condition. Await your reasonable offer—Mike Lagos, Bryn Mawr, Pa. Chapter, 1140 Cedar Grove Rd., Media, Pa. 19063—Phone days: (215) 687-3327, nights: (215) 356-6533. Add points to your stage presence.

FOR SALE—Chorus uniforms (approximately 85), colorful and attractive, these uniforms look really smart on stage. Uniforms include light blue, double-breasted jackets and trousers—cerise shirts and white ties. Colored photo available and price negotiable. If unable to sell to one chorus, will split for smaller choruses in different districts. Contact: Bert Aberdeen, 1630 Athans Ave., Ottawa, Ont. Phone: (613) 521-5370.

WANTED—CHORUS DIRECTOR. Are you planning a move to the land of eternal sunshine and warmth in the near future? The very active Fort Myers, Fla. Chapter is looking for a qualified CHORUS DIRECTOR. Interested parties contact: C. R. Couse, 354 E. North Shore Dr., North Fort Myers, Fla. 33903. Phone: (801) 997-4730.

WANTED—BARBERSHOPPERS—Are you coming to Florida to live, work or play? We meet every Tuesday at 8 p.m. at Everglades Bowling Center on business Route No. 41, North Fort Myers. For further information call: (801) 997-4730.

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ILLINOIS	9,627	175,652	10.38	9.54
JOHNNY APPLESEED	13,562	177,172	8.44	6.99
LAND O'LAKES	19,236	241,108	10.77	9.49
PIONEER	4,851	100,242	8.43	7.87
MID-ATLANTIC	16,085	386,680	9.42	7.56
NORTHEASTERN	8,775	165,918	7.26	5.74
ONTARIO	6,140	85,261	7.30	6.17
SENECA LAND	4,073	106,805	8.90	6.85
SOUTHWESTERN	5,939	98,589	6.71	8.15
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"He took some tapes with him on a vacation trip to California," said Bub, "and when he got back he knew three parts to all our songs. He's also a very funny little guy and a great clog dancer. In fact, we've run across groups of cloggers in our travels and Joe can teach them steps they never dreamed of."

Next to go was Jerry Siggins, back to finish his college education in California, and he was replaced by Tom Howe, a four-part Barbershopper who was shuttled in from Simi, Cal., as the new bari.

"But now we discovered that we needed a swing man because the demands on the Dappers to perform as singles in other parts of the park were spreading us pretty thin. I was working as a comedian at the Diamond Horseshoe, doing Pecos Bill, and Dick Kneeland was a featured singer at the same place. Joe Hudgins was working as a singer-comic over at Pioneer Hall. So now we sent back for Neel Tyree (who had quit the quartet at Disneyland to round out his two years at North American Aviation, and was eager to get back to singing).

About this time, Joe Hudgins decided to have his fling at Hollywood and the Dapper Dans waved goodbye to Joe (for a year) at the Kansas City convention, at the same time welcoming back Seeberg who was flying in from California. Now there were six Dapper Dans of Disney World, enough to go 'round, meeting all the demands of the other World entertainment centers and to enjoy the luxury of a five-day week.

But stability isn't the name of the game with the Dappers. Late last year, Tom Howe and Dick Kneeland reluctantly bade goodbye to the Magic Kingdom and headed home to California to take over a new Gay 90's night spot as manager and entertainment director respectively. To replace them, Bub called on Bruce Brann, bari of the original Disneyland quartet with Kneeland and Tyree, and the quartet's first Floridian, Steve Culpepper, tenor with two Sunshine District quartet champions and most recently with *Yesterday's Kids*.

Kneeland's departure was a particularly severe blow. He and Bub were the last survivors of the quartet that had come to Disney World for its opening — for the three-month run that kept right on running for seven years. A real, down-home Barbershopper, he found time to direct the Orlando *Orange Blossom Chorus* and

TO WHOM IT MAY CONCERN:

Notice is hereby given that the partnership heretofore existing between Alan H. Kvanli, William Thornton, Gary W. Parker, Brian E. Beck and Merrill G. Frazee, under the firm name of Black Jack Productions, doing business at 5211 Vanderbilt, Dallas County, Texas 75206, will be dissolved by the mutual consent of all of such partners as of December 31, 1978. From and after that date no authority exists in any person to incur indebtedness or other obligations on behalf of the partnership. All debts owing the partnership and all claims against the partnership will be received by Gary W. Parker, liquidating partner, at 5211 Vanderbilt, Dallas, Texas 75206.

to sing with the 1976 Sunshine District champion quartet, *The Vocal Gentry*.

"Dick was a real trouper," Bub recalled. "Just a few weeks after we came to Disney World, he came down with the flu. He was a real sick boy. But he'd get up out of bed with a raging fever, mop off his face, come out and sing a show with us, then go right back to the infirmary and bed. He knew he had to do it or four of us would be out of work. That's the kind of a guy he was."

Bub, himself, can remember bouts of illness when he had to sit up all night to stop coughing, then drag himself out in the morning for another long day of making people laugh because that's how it is in Mickey Mouse's Magic Kingdom. There's no illness there, just endless merriment and make-believe.

And it's like that when you're a Professional Barbershopper . . .

. . . like Bub Thomas, the 67-year-old gaffer who couldn't make up his mind whether to be a baker, a boxer, a bartender or a sports page Botticelli. And finally settled for — shave and a haircut, two bits!

G. MARVIN BROWER

A past international board member (1945-'48), G. Marvin Brower passed away December 24, 1978 in Chula Vista, Cal. at age 84.

A past president of the Grand Rapids, Mich. Chapter, where he was an active member from its inception, "Marv" appeared frequently as an emcee at barber-shop functions until 1952, when he moved to California and the Far Western District.

He is survived by his widow Rhea (471 — 4th Ave., Apt. G, Chula Vista, Cal. 92010), two sons and a daughter.

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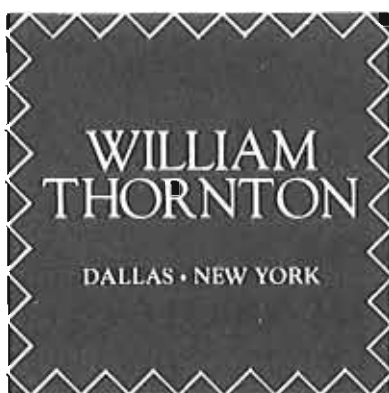
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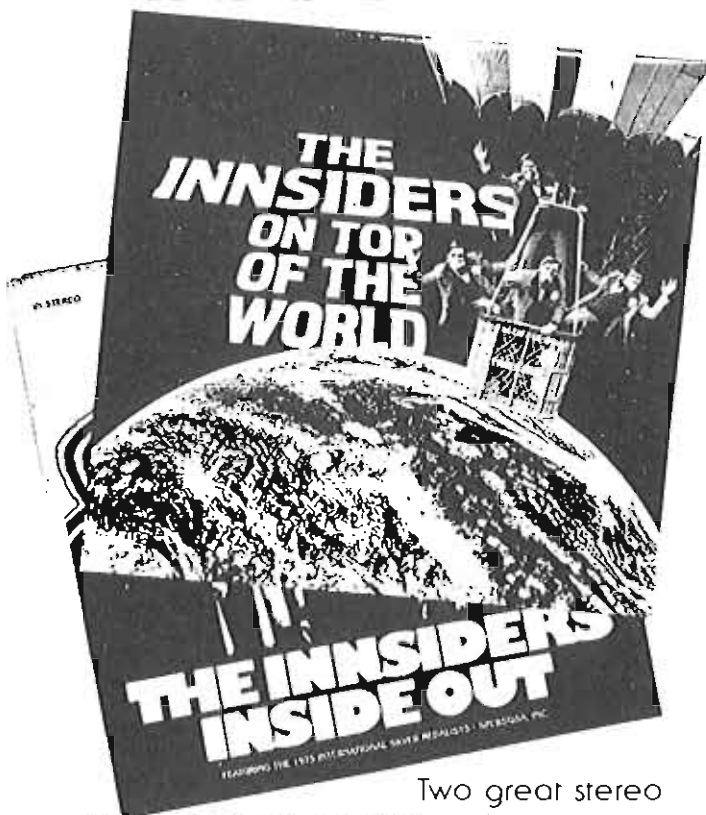


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