



## You Are Chordially Invited

to Experience

A Totally New Record Concept.

The 1979 S. P. E.B. S. Q. S. A.

Chorus and Quartet Champions

Recorded Live During

International Competition at Minneapolis, Minnesota

and

Packaged as 2 Record Sets

Reserve Yours Now At Special Prices

## 20 Quartets - A Two-Record Set

Recorded "Live" during International competition! You'll hear the Society's finest quartet representatives sing a total of 25 songs from the contest stage in Minneapolis. The top five quartets will sing two songs each; the other 15 contestants will each sing one. But regardless of the final scores, these quartets will be sure to provide the finest collection of barbershop sounds available on record anywhere. Order your copy of this fantastic two-record set today! Just use the handy advance order blank on the back of this page. It can be ordered as part of a thrifty package or individually at \$7.95 U.S.; \$9.75 Canada.

## 16 Choruses ~ A Two-Record Set

Choruses representing each of our Society's 16 Districts will be recorded "Live" on the International contest stage in Minneapolis, performing a total of 21 barbershop selections on this great two-record set! The International champion chorus and the choruses finishing 2nd through 5th will all sing two songs; the remaining 11 choruses will sing one song each. You can reserve your own copy of this big double album now at a special introductory price, when ordered with S.P.E.B.S.Q.S.A's other 1979 record albums, or by itself for only \$7.95 U.S.; \$9.75 Canada.

Alexandria Harmonizers; Alexandria, Virginia Arlingtones; Arlington Heights, Illinois Dallas Vocal Majority; Dallas, Texas Denver Mile Hi; Denver, Colorado East York Barbershoppers; East York, Ontario Heart of America Chorus; Kansas City, Missouri Minneapolis Commodores; Minneapolis, Minnesota Phoenicians; Phoenix, Arizona

Racing City Chorus; Saratoga Springs, New York
Rose City Close Harmony Musicmen; Portland, Oregon
Singing Gentlemen Chorus; Birmingham, Alabama
Southern Gateway; Cincinnati, Ohio
Southerntiersmen; Binghamton, New York
Speed Capital Chorus, Indianapolis, Indiana
The Coastmen; Palm Beach County, Florida
Wonderland Chorus; Wayne, Michigan

### 1979 Association of International Champions

This collection of past International champion barbershop quartets is sure to please anyone who appreciates excellence in four-part harmony. This single album features excerpts from a "Live" performance in Minneapolis featuring six past champions. You can advance order your copy of this fine single (1-Record) album as part of a money-saving introductory package or by itself for \$5.50 U.S.; \$ 8.25 Canada. Sale of these albums help the Association of International Champions provide college-level music scholarships to worthy Barbershoppers in each of the Society's 16 Districts. Here's the lineup for 1979:

Bluegrass Student Union Happiness Emporium Gentlemen's Agreement Innsiders Golden Staters Schmitt Brothers

## Package 1

INCLUDES:

(4 Records)

20 Quartets 16 Choruses

**\$14.95** u.s.



### Package 2

(5 Records)

**INCLUDES:** 

1979 A.I.C. 20 Quartets

16 Choruses

\$18.50

\$26.25 CANADA

\$19.95 u

NOTE: The 1979 championship recordings will be available in LP records only. Cassette and 8-track tape versions will not be produced.

#### DELIVERY:

The records you order now will be shipped in the Fall of 1979. They will be shipped to you immediately from the International Office as soon as they arrive from the manufacturer.

#### RECEIPT FOR YOUR ORDER:

Your cancelled check, duplicate copy of your money order, or cardholder copy of your Visa/Master Charge statement will serve as a receipt for the records you are ordering now. Full payment must accompany your advance order. There are no shipping and handling charges.



NI A NAT

#### BARBERSHOPPER'S SHOP

MAIL ORDER

ATTAINTID OT HE AYO

SPEBSOSA P O Box 575 Kenosha, Wis. 53141

#### 1979 Advance Order Blank for Records

NAME	MEMBERSHIP NO,
STREET	CHAPTER NO.
CITY STATE/PRO	VZIP/POSTAL CODE
PLEASE RESERVE FOR ME:	1979 Quartet Champions 2—Record Set only Stock No. 4844 \$7.95 U.S.; \$9.75 Canada
Package No. 1 — 1979 Quartet and Chorus Stock No. 4927 \$14.95 U.S.; \$18.50 Canada	1979 Chorus Champions 2—Record Set only Stock No. 4845 \$7.95 U.S.; \$9.75 Canada
Package No. 2 – 1979 Quartet, Chorus and A.I.C. Stock No. 4928 \$19.95 U.S.; \$26.25 Canada	1979 Association of International Champions Stock No. 4929 \$5.50 U.S.; \$8.25 Canada
METHOD OF PAYMENT:  Thave enclosed my check money order for \$_ Charge my order to Master Charge Visa (no ot	with this order. ther credit cards accepted)  Advance order offer good until August 1, 1979
Account No.	
Credit card expiration date	Signatura



MAY/JUNE 1979 VOL. XXXIX No. 3

A BI-MONTHLY MAGAZINE PUBLISHED FOR AND ABOUT MEMBERS OF SPEBSQSA, INC. IN THE INTERESTS OF BARBERSHOP HARMONY.

The HARMONIZER (ISSN 0017-7849) is the official publication of the Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America, Inc. (S.P.E.8.S.O.S.A.). It is published in the months of January, March, May, July, September and November at 6315 — 3rd Avenue, Kenosha, Wisconsin 53141. Second-class postege paid at Kenosha, Wisconsin. Editorial and Advertising offices are at the International Office. Advertising rates evaliable upon request. Publisher assumes no responsibility for return of unsolicited manuscripts or artwork. Notice of change of address should be submitted to the editorial offices of THE HARMONIZER, 6316 — THIRD AVE., KENOSHA, WISCONSIN 53141, at least thirty days before the next publication data. Subscription price to non-members is \$3.50 yearly and \$1 an issue. Copyright, 1979, by the Society for the Preservation and Encouragement of Barber Shop Quartot Singing in America, Inc.

#### **Features**

- 4 LAST CALL FOR MINNEAPOLIS. Complete schedule of all convention events including a closed-circuit TV registration blank.
- 6 REPORT TO OUR STOCK-HOLDERS. A concise explanation of the Society's financial picture at the end of 1978.
- 8 THE GREAT C. A. B. C. SNOW! A look at the behind-the-scenes action when a snow storm in Chicago wiped out a show.
- 10 WORKERS OF THE SOCIETY, UNITE! A hard-working Barbershopper takes a tongue-in-cheek jab at all those who joined the Society to have fun.
- 12 HOW TO PRODUCE A HIT RE-CORD (and lose your job). A public relations man tells how he produced a hit recording and lost his job in the process.
- 13 LET A SMILE BE YOUR UM-BRELLA, A humorous look at some of us whose smiles don't quite do the job.
- 14 PUT ON A HAPPY FACE. An in-depth story on the importance of good makeup.
- 16 A BATTLE OF SONGS! Two chapters "slug it out" using songs as "ammunition."

- 19 MUSICAL HOBBY LEADS TO NEW CAREER. A Barbershopper shares his musical talents with the Institute children.
- 20 MEMBERSHIP SURVEY RESULTS. Brief highlights from a survey taken last year compared to 1973 results.
- 22 QUICKLY NOW, HOW MANY LEADS KNOW ALL THE WORDS TO "HAPPY BIRTHDAY"? A humorous barbershop quiz.
- 24 "OPEN HOUSE" PROGRAM HOSTS THOUSANDS. A report on results of the new "open house" guest night concept.

#### Comment

- 2 THINKING ALOUD
- 11 MUSIC IS THE WAY TO GROW

#### Departments

- 3 LETTERS
- 18 SHARE THE WEALTH
- 23 NEWS ABOUT QUARTETS
- 24 CHAPTERS IN ACTION

#### Miscellaneous

- 2 LOGOPEDICS CONTRIBUTIONS
- 11 SALT LAKE CITY CONVENTION REGISTRATION
- 27 NEW CHAPTERS BARGAIN BASEMENT

Cover

We're grateful to Artist/Barbershopper Jim Smith of the Minnetonka, Minn. Chapter for providing the artwork for our cover.

#### Contributors

Bob Arnold...Jarvis Baillargeon... John Ford..."Bud" Harvey...Ernie Hills...Bob Hockenbrough...Hugh Ingraham...Bill Kane...Kingsley Lunden...Ken McKee...John Mulkin

#### Convertion Calendar

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



# Thinking Aloud...

Back in March I had the privilege of MC'ing the Milwaukee Chapter's annual show. Wife Kath was along in the audience. Following the show she was telling me about a man who sat beside her, evidently not a Barbershopper, but completely captured by the music.

During the afterglow this same man approached me to ask more about the Society and its chapters. Needless to say, it wasn't long before we found out where the man lived and made arrangements for him to meet Barbershoppers from a chapter in his area.

I wonder how many more there are like him? I wonder how many men there are who'd love to join our ranks if they were exposed to a good barbershop show, or even if they knew a barbershop chapter existed in their community. Hundreds? Thousands? Probably the latter. Certainly that's what's being proved by the "Open House" program so many chapters have tried early this year. They are reporting unbelievable results. More than one chapter had over 100 guests; others report more than 90. These are people who are hungry for barbershop harmony and a place to sing it. (See page 26 for additional information on the "Open House" program.)

Ring the chords and tell the people. Beat the drum ... loudly. You wanna' sing, join us.

#### Executive Director

International Service Project					
(Institute of Logopedics)					
	February Since Per Member				
	Contribution	ns July 1, 1964	1978	1977	
CARDINAL	\$ 184	\$ 98,987	\$ .17	\$1.50	
CENTRAL STATES	35	182,359	.01	.41	
DIXIE	328	108,545	.24	1.58	
EVERGREEN	2,058	104,321	.96	.58	
FAR WESTERN	1,227	331,844	.33	1.05	
ILLINOIS	754	176,406	.37	1.09	
JOHNNY APPLESEED	773	177,946	.28	.46	
LAND O'LAKES	585	241,693	.18	.36	
PIONEER	2,422	102,664	1.67	,58	
MID-ATLANTIC	2,078	388,757	.40	.79	
NORTHEASTERN	1,458	157,377	.46	.45	
ONTARIO	2,144	87,404	1.30	.90	
SENECA LAND	190	106,995	.14	.40	
SOUTHWESTERN	795	99,384	.51	.10	
SUNSHINE	1,316	94,721	.96	.58	
ROCKY MOUNTAIN	1,979	10,904	1.92	2.74	
HARMONY FOUND	_	59,938			
OTHER	124	124,731			
TOTALS	18,450	2,654,974			

#### International Officers

President, Ernie Hills, 8ox 66, Medford, Oklahoma 73759 Immediate Past President, Roger J. Thomas,

3720 St. Andrews Blvd., Racine, Wisconsin 53405

Vice President. Leslie Hesketh,

Clifton Road, Clifton, Virginia 22024 Vice President, Burt Huish, P. O. Box 1925, Twin Falls, Idaho 83301

Vice President-Treasurer, Merritt F. Auman, 504 Sherwood St., Shillington, Pennsylvania 19607

#### **Board Members**

Cardinal, Ernie Nickoson, 1702 Cemeron Ct.,

Lexington, Kentucky 40505
Central States, Gil Lefholz, 13316 E. 51st St.,
Kansas City, Missouri 64133

Kansas City, Missouri 64133

Dixie, H. Steve Keiss, 4828 Cole Road, Memphis, Tennessee 38117

Evergreen, Jack Becker, 1427 Regan Ave., Coquitlam, B.C. V3J 386

Faz Western, Gil Jacobs, 921 Glencliff St., La Hebra, California 90631

Illinois, Walter R. Martin, Box 208, Island Lake, Illinios 60042

Johnny Appleseed, Howard "Bud" Deunk, 21235 Parkwood Ave., Fairview Park, Ohio

Land O'Lekes, Gordon Gardiner, Sub P.O. 26, Regina, Saskatchewan S4S 3R0 Mid-Atlantic, Raphael S. (Ray) Glynn, 2045 Arrowwood Dr., Westfield, New Jersey 07090

Northeastern, J. Curtis Roberts, 714 Tolland Stage Rd., Tolland, Connecticut 06084 Ontario, Roy Cunninghem, 359 Painted Post

Dr., Scerborough, Onterio M1G 2M6
Ploneer, John T. Gillesole, 712 Newgate Rd.,
Kalamazoo, Michigan 49007

Rocky Mountain, Lynden Levitt, Box 8201, Rapid City, South Dakota 57701 Senece Land, Jack Wooley, R.D. 1, Box 379 Vestel, New York 13850

Southwestern, Al Fauarbacher, 110 Wildrose, San Antonio, Texas 78209

Sunshine, Steward Nichols, 617 DeSoto Lane, Indian Harbour Beach, Florida 32937

#### And Past International Presidents

F. Richard Ellenberger, 2476 Poersch Ct., Schenectady, New York 12309 Plummer F. Collins, 216 Conewango Ave., Warren, Pennsylvania, 16365 Samuel Aramian, 7202 W. Llbby Ave., Peoria, Arizona 85345

#### International Office

Executive Director HUGH A. INGRAHAM Music Education and Services ROBERT D. JOHNSON, Director Music Services Assistants DAVID L. LA BAR JOE E. LILES DAVID M. STEVENS Communications 5 4 1 BURT SCHINDLER, Director Field Representatives THOMAS P. COGAN JOSEPH JENKINS Administrative Field Services D. WILLIAM FITZGERALD, Manager Editor LEO W. FOBART Finance and Administration DALLAS A. LEMMEN, Director Accounting & Membership Services FRANK E. SANTARELLI, Manager Marketing Manager GEORGE W. DROLET

Tetephone: (414) 654-9111 Office Hours: 8 a.m. - 5 p.m. Monday - Friday (Central Time)

## Letters

Suggests "Back-to-School" Movement

About 15 years ago, when I was a student at Seabreeze High School in Daytona Beach, Fla., my music instructor introduced me to Harry Riddick, then president of the Daytona Chapter. The result of that meeting was "The Seabreezers," probably the first high school barbershop quartet in the Sunshine District.

Mr. Riddick and many Daytona members had a policy of sponsoring high school students by paying dues for them, providing transportation to and from chapter meetings and activities and coaching them in the art of barbershop harmony. Those days have become some of my fondest high school memories.

After my high school graduation, I left barbershopping (but never forgot it). Now, after 15 years, I'm finally back "in tune." I re-joined the Daytona Beach Chapter six months ago and am now program vice-president. When I returned it was as though I had never left; many of the same members were still there and they greeted me with the same kindness and friendship they displayed 15 years ago. Indeed, they made me feel as "welcome as the flowers in May."

The purpose of this letter is, hopefully, to express the importance of our encouragement of high school participation *today*.

Until that first meeting with Mr. Riddick, I had never heard of SPEBSQSA and would likely have never experienced the harmony in friendship and music that membership in the Society provides.

Wouldn't it be great if every chapter could boast of its own high school quartet, or maybe, (in larger cities) an inter-city high school barbershop chorus? Think of all the "sparks" we'd be lighting and how it could pay off in future membership in the Society. Let's "go back to school," and encourage, in any way possible, these young singers. Your chapter could start, if they haven't already, by presenting annual assembly

programs in your local high schools. Let's all do our best to "Keep America Singing" by sending barbershopping to school.

Darrell Jack Daytona Beach, Fla.

#### Loads Of Letters

Thanks to all for the response to my letter in the July/August (1978) *Harmonizer* headed "Wants Pen Pals." I was snowed under with mail, plus one visit to my home.

I have tried to answer all the letters, but if any have been missed, please forgive me. Every letter was appreciated. I certainly could not continue to answer every letter I received. I would have had to take it (answering letters) up full time. So, I'm sending your correspondence to B.A.B.S. in the hope that the links between S.P.E.B.S.Q.S.A. and B.A.B.S. members will become stronger.

Bill H. from Alexandria, Va. said in a letter to me "You sure have opened Pandora's Box" — he was right, and I had, and very pleasing, too. Thanks a million, folks

Mike Turner Saffron Walden, Essex, England

#### Analogy With Baseball

At the Far Western District's Fall competition in 1978, the new quartet champs were the "Grand Tradition" and the chorus champs were again the "Phoenicians." Grand Tradition won by 19 points and the Phoenicians by 4 points. Total stage presence points for Grand Tradition 944, 2nd place 915. Stage presence for the Phoenicians 509, 2nd place 505. Simple arithmetic tells the story.

At the delegates' meeting in Long Beach, it was requested that some thought be given to scheduling the Fall competition at a time other than when the World Series was being played. Believe it or not, there are some who think baseball is almost as important as barbershopping. If indeed that is true, maybe we could learn from baseball.

Some great names come to mind, all of them stars — Babe Ruth, Stan Musial, Ted Williams, Mel Ott. I am privileged to have seen all these great stars, but then I am also privileged in having seen most all of the great Barbershoppers. While not every baseball fan is as lucky as I, many will remember these four names. Since they may not have seen these four greats, they

#### COMEDY AT ITS BEST The NIGHT HOWLS



The "Howls" have performed in 20 states, Canada, Sweden and for the USO in Japan, Okinawa, the Phillipines, Guam and Hawaii.

V.I.P.'s have been heard to say:
"Funnest Quartet I've ever seen."
Bob Dowma, Happiness Emporium
(former tenor of the Howls)
"They bring tears to my eyes."
Dale Teorey, Certified S.P. Judge
(current bass of Howls)
"Absolutely fantastic!"

Don Challman, Past LOL President (current lead of Howls)
"The Who?"

Lloyd Steinkamp (former Society Field Representative)

CONTACT

Don Challman 648 Mercury Drive St. Paul, MN 55112 (612) 484-9738

will not remember the Babe's spindly legs and his awkwardness striking out. They do not know that Musial looked as if he were reading a paper around the corner of a building as he stood at the plate. They didn't get to laugh at Mel Qtt kicking higher than the pitcher before knocking it out of the park. Unless they had seen some old films, they wouldn't know about the classical fluid swing of Williams. These four guys are synonomous with baseball, not because of how they looked, but because of what they did.

Old fashioned as it may seem, we should select our champions on the basis of singing, not "swinging." Nobody believes more in a smile than I do, but some of us are "Klutzes" with two left feet.

There is ample evidence that many do not agree with me, and I would ask one favor of them. Would you please send me a review in which Fred Astaire and Gene Kelly (they both sing, you know) were noticed for their vocalizing. Then also send me some clippings wherein Enrico Caruso (yes, he did act) was acclaimed for his histrionics.

Bob Tobias Verdi, Nev.

## **Last Call For Minneapolis!**

Everything is ready in the Twin Cities for the Society's 41st Annual International Convention and Contests. More than 9500 Barbershoppers and their families are expected in Minneapolis and St. Paul to enjoy the hospitality, fellowship and excitement of the greatest annual event the Society has to offer.

Sixteen district champion choruses and 48 quartets will compete for international honors in the contests, beginning Thursday, July 5. With the change in format of the contests this year, our quartet champions and medalists will be named at the finals on Friday night, July 6, and the chorus champs will be selected on Saturday afternoon. Then, on Saturday night it's the first "Show of Shows," featuring the newly crowned quartet champions, medalists and the top two choruses, plus the retiring international champion "Thoroughbreds" from Louisville.

The Twin Cities' hard working committees have lined up dozens of activities for members and their families to fill the daytime hours between shows and contests. Among the highlights will be cruises

on the Mississippi and on beautiful Lake Minnetonka. The Barberteens will be "tubing down the river" when they're not cruising. On Tuesday night, folks will enjoy either major league baseball or the melodic strains of a 16-piece band at the President's Ball. And, naturally, everywhere they go, there will be quartets and choruses performing.

Minneapolis is a beautiful city, filled with parks and more lakes than you can imagine. One of the interesting features of downtown Minneapolis, the overhead skywalk, connects many hotels with shops and buildings throughout the area. The city boasts many fine restaurants, and we'll have a complete listing available for you at the Hospitality Booth in the registration area.

The Minneapolis Auditorium offers unrestricted viewing of the stage from more than 8600 seats. The closed circuit color TV viewing area will be in the same building, featuring a giant 17-foot wide screen and specially designed sound system.

When you are in town, you'll see television cameras everywhere, capturing

the flavor and excitement of the convention and contests for the TV spectacular planned for nationwide airing on the night of November 10 on the Public Broadcasting network. Look closely and you'll probably see one of the nation's top TV celebrities interviewing members, quartets and Minneapolis folks as he prepares one of the top public relations events in Society history.

After hours, many districts and choruses have planned hospitality rooms to feature quartets at all hours of the night and early morning. And, as usual, one of the highlights of the week will be the annual Mass Sing...to be held this year at 10 AM on Friday due to the early start of the quartet semi-finals.

Yes, it will be another fun- and songfilled week you won't want to miss. Though the auditorium has been sold out for sometime, there's still plenty of room in the closed circuit TV viewing area. Just fill out the registration form at the bottom of this page and you'll be all set to enjoy a week of the best of harmony and fellowship. See you there!

MEET THE JUDGES...find out how they operate...who they are...how they decide the winners. It's a special program offered for the first time by your International Contst & Judging Committee at the International Convention. They'll tell all and answer your questions. Plan to be there... where? At the Headquarters Hotel in Minneapolis on Thursday morning at 9:30 in the Roosevelt Room.

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.

	MINNEAPOLIS CONV TELEVISION REGIST	
	Office, S.P.E.B.S.Q.S.A., osha, Wisconsin 53141	Inc.
Adult T tration @\$15.4 41st Annual epolis, Minn. registration fe view closed-cir and a souveni	V Registraion @\$25.00 00 (18 and under) for mo Convention and Internation July 2-7, 1979, e includes admission to cuit TV of all contest ses	for which please issue ea Junior TV Regis yself and my party for th tionel Contests at Minne I understand that th official events; a seat to ssions; a registration badg derstand that registration  PLEASE PRINT DISTINCTLY
(City)	(State or Province)	(Zip/Postal Code)
CHAPTER		

#### Minneapolis Convention Function Schedule

(All events are at The Leamington Hotel, unless otherwise indicated. All times are Central Daylight)

CONVENTION OFFICE

Monday, July 2 through Saturday July . -- Washington Room Hours: 8 AM to 6 PM each day, Saturday, 9 AM to 1 PM.

REGISTRATION

Monday July 2 through Saturday July 7 - Hall of Citias

BARBERSHOPPERS' SHOP

Hours: Noon Monday to 7 PM; 9 AM - 7 PM daily except Saturday, 9 AM to 1 PM. Monday, July 2 through Saturday July 7 - Hall of Cities

Hours: Same as Registration Desk above.

INFORMATION CENTER

Monday, July 2 through Saturday, July 7 - Hall of Cities Monday Noon through Saturday Evening - Detroit Room

Hours: Same as Registration Desk above.

NEWSROOM AIDES ROOM CHORDITORIUM LADIES HOSPITALITY BARBERTEENS

Tuesday, July 3 through Sunday, July 8 - Milwaukee Room Wednesday, July 4 through Saturday, July 7 - Hall of States Monday Noon through Saturday Noon - CURTIS HOTEL Cardinal Room Wednesday July 4 through Saturday July 7 - CURTIS HOTEL East Room

#### SUNDAY, JULY 1

Executive Committee - 2 PM Hoover B

#### MONDAY, JULY 2

Exacutiva Committee - 9 AM Hoover B Registration Opens - Noon - Hall of Citias Ladles Hospitality Opans -- Noon -- Curtis Hotel Barbershoppers' Shop Opens - Noon - Hall of Cities Riverboat Trlp - Leaves from HQ 7 PM

#### TUESDAY, JULY 3

Executive Committee - 9 AM - Hoover B District Presidents' Conference - 9 AM - Wilson Room Twin Cities Tour No. 1 - Lv from HQ - 9 AM Betty Crocker Tour No. 1 - Ly from HQ - 9:15 AM Betty Crocker Tour No. 2 - Ly from HQ - 10:15 AM District Presidents' Lunch - Noon - Taft Room Twin Cities Tour No. 2 - Ly from HQ - 1:30 PM Informal Board Meeting - Hoover A & B - 2 PM Baseball Game - Minn, Twins - Lv HQ - 6:15 PM Prasident's Ball - Hall of States - 9:30 PM

#### WEONESDAY, JULY 4

International Board Breakfast - Taft Room - 8 AM Zoo Gardens Tour - Lv from HQ - B:15 AM Contest & Judging Committee - Adams Room - 8:15 AM International Board Meeting -- Hoover, A & B -- 9 AM Twin Citles Tour No. 3 - Ly from HQ - 9 AM Berberteens Room Opens - Curtis Hotel - 9 AM Valley Fair Amusement Park Trip - Ly from HQ - 10 AM International Board Luncheon - Taft Room - 12 Noon Berberteens - Omni Theater - Lv HQ - 2:20 PM Barberteens Get-Acquainted Party - Curtis Hotel - 7:30 PM Parede of International Champions - Auditorium - 8:00 PM Chorditorium -- Hall of States -- 11:30 PM

#### THURSDAY, JULY 5

Barberteens Apple River Outling — Buses Lv HQ 8 AM MC's & Song Leaders' Breakfast - Taft Room - 8 AM Betty Crocker Tour No. 3 - Buses Lv HQ - 8:15 AM AIC Breakfest Meeting - Lincoln Room - B:30 AM District Logopedics Chmn. Meeting - Adams Room - B:30 AM Public Relations Committee Mtg. - Hoover B - 9 AM Twin Cities Tour No. 4 - Buses Lv HQ - 8:45 AM

Meet the Music Men (Liles-Stavens-LaBar) - Cleveland Room - 9 AM C & J Committee Meeting - Roosavelt Room - 8:30 AM Public Relations Officers Workshop -- Hoover A -- 9 AM Bulletin Editors Workshop - Wilson Room - 9 AM Batty Crocker Tour No. 4 - Buses Lv HQ - 9:15 AM Contest Judges Brunch - Teft Room - 10 AM Ladles Brunch - Hail of States - 9:30 AM Decrapits Meeting - Jafferson Room - 9:30 AM Quartet Querter Finals No. 1 - Auditorium - 12 Noon Barbarteens Zoo Gardens Tour - Buses Lv HQ - 1:30 PM Quartet Quarter Finals No. 2 - Auditorium - 7:30 PM PROBE Meeting - Taft-Roosevelt Rooms - 10:30 PM Chorditorium - Hall of States - 11:30 PM

#### FRIDAY, JULY 6

Golf Tournament - Buses Lv HQ starting 6 AM Tennis Tournament - Buses Lv HQ starting 7 AM Harmony Foundation Breakfast Meeting - Taft Room - 8 AM District Assoc, C & J Meeting - Adams Room - 9 AM Harmony Services Meeting - Wilson Room - 9 AM Betty Crocker Tour No. 6 - Buses Lv HQ - 9:15 AM Massed Sing - Hennepin County Square - 10 AM Betty Crocker Tour No. 6 - Buses Lv HQ - 10:15 AM Decrepets Breakfast Meeting -- Lincoln Room - 8:30 AM Barberteans Valley Feir Amusement Park - Buses Ly HO = 9:30 AM

Berberteens Minnetonka Boat Trlp - Buses Lv HQ ~ 12:30 PM Quartet Semi-Finals - Auditorium - 12:30 PM AICC Meeting - Hoover A - 4:30 PM Quartet Finels - Auditorium - BPM

Barberteens Dance -- Curtis Hotel -- 8 PM Chorditorium - Hall of States - 11:30 PM

#### SATURDAY, JULY 7

Logopedics Breakfast -- Hall of States -- 9AM Chorus Contest - Auditorium - 1 PM The Saturdey Night Show - Auditorium - 8 PM Barberteens Disco/Aftarglow - Curtis Hotel - 10:30 PM Chorditorium - Hall of Stetes - 11:30 PM

#### SUNDAY, JULY 8

Church Service - Hall of States - 9 AM Farewell Coffee - Hall of States - 9 AM

The telephone number to call for contest results in Minneapolis is (612) 874-0703.

## A Report to Our 'Stock holders'

By Soc. Exec. Dir. Hugh Ingraham

Last year, for the first time, the Society published a written report to supplement the condensed, audited financial report for the year. We'd like to continue the practice with the 1978 report which appears on the facing page.

The big news, of course, is the financial turnaround the Society was able to accomplish in 1978. Let's look at some of the figures.

The operating loss for the Society in 1977 was \$102,238; in 1978 the income over expense figure was \$105,097. Because of this (plus 1978 contributions to the Expansion Fund), there's a startling change in member equity, from a minus \$20,376 to a plus \$180,667.

In last year's report you may recall the Society was still suffering from a severe cash-flow problem. As a matter of fact the year-end figures for 1977 showed \$41,698 cash in the bank and accounts payable of \$139,852. Contrast this with the 1978 figures of \$97,788 and \$60,264. Much of the improvement is due to an increase in deferred income from \$563,765 to \$709,864. Convention income makes most of the difference. Registrations for Minneapolis were \$5 more than for Cincinnati and people registered earlier. This greatly enhanced our cash-flow position.

The year 1978 also saw marked improvement in our debt position. We ended 1977 owing \$139,852 to the bank much of it to cover cash-flow problems, and \$186,000 to Harmony Foundation, all on a loan for the purchase of Harmony

Hall West. What a pleasant contrast at the end of 1978. The bank loans are completely paid and the Harmony Foundation loan has been reduced to \$74,100.

Still another source of worry over the past few years has been the excessive amount of money tied up in inventory. Here again there was an improvement in 1978. We managed to reduce inventory by about \$40,000.

The figures we've talked about so far are pretty well all contained in the condensed balance sheet. Now let's look at the other statement on the facing page, the Statement of Income and Expense, and explain what some of the figures represent.

In the finance department, income comes mostly from dues and merchandise sales; direct cost of income would be the cost of merchandise, shipping charges, enrollment expense, etc.; while operating expenses would be such items as salaries, employee benefits, equipment rental and supplies.

Turning to the communications department, the majority of income comes from conventions, and the same would be true on the expense side as a direct cost of income. Operating expense is comprised mostly of salaries and travel.

The situation is similar in the music department. Income comes primarily from Harmony College receipts; direct cost of income is the cost of Harmony College; and operating expense is mainly salaries and travel.

Finally, in our stockholders' report,

let's turn and look at the areas which did not come up to expectations in 1978, those that did, and then take a look at 1979.

Last year was not good as far as membership was concerned. Year-end figures showed a loss of over 1,000 members, and this is reflected in some \$57,000 less than budget for income from dues and fees. The other disappointing area in 1978 was merchandise sales, which failed to meet budget by \$18,000.

On the expense side we were fortunate to come in \$13,000 better than budget in salaries and employee benefits, \$21,000 in general administrative costs, and \$34,000 in travel.

In the last analysis, however, the final outcome of the improvements and disappointments was a net income of \$16,497 over budget.

What of 1979? Well, we've budgeted for a \$22,500 figure of income over expense. Whether we'll meet that figure depends more than anything else on membership growth, or lack of it. Reports from the field are optimistic. The "open house" program has been a great success. Extension is way up over 1977 and 1978. Inflation continues to eat away at your Society's budget just as surely as it does your budget at home. We're faced with tremendous increases in travel costs: gas, transportation, hotels and motels, and meals. Paper, postage, hospitilization, social security, you name it - everything's going up. But if membership goes up as well, we'll have a good year in 1979. MUSIC IS THE WAY TO GROW!

In accordance with the by-laws of the Society, our accounts have been audited by Houston, Naegeli & Co., S.C., Certified Public Accountants, 2106 63rd Street, Kenosha, Wisconsin, for the year ended December 31, 1978.

The financial statements with accountants' report have been presented to the Board of Directors and a copy is on file at the International Office. A condensation of the financial statements is as follows:

SOCIETY FOR THE PRESERVATION AND ENCOURAGEMENT OF BARBER SHOP QUARTET SINGING IN AMERICA, INC. CONDENSED BALANCE SHEET DECEMBER 31, 1978		
ASSETS		
Current Assets:		
Cash on hand and in banks	\$ 97,788	
Accounts receivable – Less al-	0.,.00	
lowance for doubtful accounts	253,953	
Inventories, at cost	253,272	
Prepaid expense and deferred		
charges	40,422	
Total current assets		\$ 645,435
Investment in subsidiary		5,207
Fixed Assets, at cost, less		
accumulated depreciation , ,		478,852
Total assets , ,		\$1,129,494
LIABILITIES AND MEME	PEDC' ENLITY	
Current Liabilities:	SENS EUDITY	
Current meturities of		
long-term debt	\$ 6,422	
Notes payable - Harmony		
Foundation	74,100	
Accounts payable	60,264	
District dues payable	31,942	
Others ,	62,083	
Deferred income	709,864	
Total current liabilities , ,		\$ 944,676
Long-Term Debt		4,152
Total liabilities		\$ 948,827
Manufact Carrie		100.007
Members' Equity		180,667
Total liabilities end		
members' equity		\$1,129,494
members equity		51,125,454

HARMONY FOUNDATION, INC. CONDENSED STATEMENT OF INCOME AND EXPENSE FOR THE YEAR ENDEO DECEMBER 31, 1978			
Income: Rent received Interest earned Dividends received Miscellaneous income Total Income	\$ 4,560 9,199 6 10	\$ 13,775	
Operating expense including insurance, depreciation, etc	\$ 9,817 51,500	61,317	
Excess of expense over income for the year ended December 31, 1978		\$ 47,542	

SOCIETY FOR THE PRESERVATION AND ENCOURAGEMENT OF BARBER SHOP QUARTET SINGING IN AMERICA, INC. CONDENSED STATEMENT OF INCOME AND EXPENSE FOR THE YEAR ENDED DECEMBER 31, 1978			
Income:			
Finance and administrative			
department	\$1,334,275		
Communications department	352.011		
Music department	103,217		
Total income		\$1,789,503	
Direct Cost of Income:		. , ,	
Finance and administrative			
department .,,	\$ 376,003		
Communications department	268,703		
Music department	82,420		
Total direct cost			
of income,		727,126	
Sub-total		\$1,062,377	
Operating Expense:			
Finance and administrative			
department	\$ 713,892		
Communications department	132,318		
Music department	111,274		
Total operating expense		957,484	
Excess of income over ex-			
pense before income from			
subsidiary for the yeer			
ended December 31, 1978		\$ 104,893	
Income from Subsidiary		204	
Excess of income over ex-			
pense for the yeer ended			
December 31, 1978		\$ 105,097	

HARMONY FOUNDATION, INC. CONDENSED BALANCE SHEET DECEMBER 31, 1978			
ASSETS			
Current Assets:			
Cash in bank	\$200,722		
Note receivable	74,100		
Interest receivable	1.865		
Marketable securities, at cost	162,528		
Prepaid expense and deferred	102,520		
1	2,257		
charges	2,237	\$441,472	
l otal current assets		3441,472	
Fixed Assets, at cost, loss		62 647	
accumulated depreciation		63,647	
Total assets		\$605,119	
LIABLE STICE AND SUMB S	AL ANOTO		
LIABILITIES AND FUND B	ALANCES		
Current Liabilities:			
District and chapter contri-			
butions payable to the			
Institute of Logopedics		\$124,771	
Account payable , ,		1,635	
Total current liabilities		\$126,406	
Fund Balences:			
Unappropriated ,	\$113,769		
Appropriated	264.954		
Total fund balances	207,304	378,713	
Total Talla Dalalices		370,713	
Total liabilities and fund			
balances		\$505,119	

## The Great C.A.B.C. Show: Snow!

glow at the Midland Hotel. Only Phil Schwimmer, C.A.B.C. Treasurer and show ticket chairman, had apprehensions, but

agreed not to cancel because everyone

By Kingsley C. Lunden, Editor, the "Arlingtuner"

At about 8:30 in the morning of January 13, 1979, the phone rang for the first time at the Villa Park, III. home of Syl Wetle, show chairman of the annual Chicagoland Association of Barbershop Chapters (C.A.B.C.) show scheduled for that evening. The concerned voice on the line was Jud Harris, who was in charge of stage production. Because his job required an early start, Jud wanted to make sure the show was still on. (A winter storm the previous evening had already deposited some nine inches of snow over the Chicago area.) Syl and Jud confidently agreed to go on with the show; it was still early and they felt the snow would surely abate soon.

At about 9 a.m. Kurby Bovard, whose role was to host the visiting quartets, was on the line expressing concern for the weather. He reported that the "Boston Common" was already in town, housed at the Drake Hotel, having arrived the previous night. There was an optimistic note to the conversation because even if worse came to worst, and the "Roaring 20's" were prevented from appearing, with two quartets in town (the "Common" and "Grandmas Boys") a good show could still be produced. Besides, the "Roaring 20's" had already confirmed by phone that they were at the airport in Cincinnati, as had MC Dr. Tim Stivers from the airport in Louisville.

#### ON WITH THE SHOW!

Syl then called Jay Giallombardo. Jay's role in the show was important since he was director of the massed chorus and the "Arlingtones" as well as the baritone of "Grandmas Boys." Jay and his quartet were set to go despite not having heard from their tenor Don Barnick. Since Don lives in Michigan he would be driving to Chicago, but having received no word, Jay assumed everything was all right. The snow depth was now in excess of ten inches.

Then in succession Syl communicated with Frank Vechiola, Phil Schwimmer and Ron Englund. Having heard Syl's report, Frank, C.A.B.C. president, agreed that the show should go on, as did Ron Englund who was in charge of the after-

else had voted to go on.

So even though the snow depth was now twelve inches, Syl, together with his wife and two sons, departed for the Chicago Civic Opera, site of the show. When they arrived at the Opera House at 2:15, the snow depth was thirteen and a half inches and still falling.

Almost immediately they were joined by Jud Harris and Jim Peppers, director of the chorus from Indiana's representative to the C.A.B.C., Porter-La Porte. With the help of the Opera House stage crew, they set out at once to prepare the stage for the evening's show, still some five hours away.

#### WE NEED A "SUB" QUARTET

Now the phone began ringing in the Opera House. The first to call was Kurby Bovard. He relayed the first bad news: Delta Airlines had cancelled all flights into snow clogged O'Hare International Airport. Since Delta serviced both Cincinnati and Louisville, the result was that the Roaring 20's and Tim Stivers were scratched from the program. The remainder of the afternoon would be filled with an unbroken succession of additional phone calls relaying more bad news.

Undaunted, Syl called the "Chords Unlimited," to attempt to get them to fill in for the Roaring 20's. Work continued on the stage preparations. Ron Englund arrived by now at the behest of Kurby Bovard, who had called him to say that he was stuck in Naperville. Herb Kamps (in charge of staging) was also present by this time. The snow depth was more than fourteen inches.

Then came the fateful call from Ed Weirauch, membership vice president of the Arlington Heights Chapter and acting chapter president in the absence of President Bill Moore. Oddly, the call came to a backstage public phone in the second floor dressing room. Karen Giallombardo had contacted Ed to inform him that Jay had fallen and had been taken to the hospital with a leg injury of as yet

undetermined seriousness. Moreover, Ed reported that, for all intents and purposes, the Kennedy Expressway and Northwest Tollway were closed, and members of the Arlingtones would have a nearly impossible time getting to the Opera House to perform. The snow depth was fifteen inches.

Still hoping for a show, Syl contacted Jay's home. By then Jay was home from the hospital. Although his leg was not broken, his injury would prevent him from performing. Furthermore, he had heard from Don Barnick, who had gotten only ten miles away from home before he was forced to turn back. With that news the show had lost the director of the massed chorus, the Arlingtones and Grandma's Boys quartet. Jim Peppers agreed to direct the massed chorus, but Arlingtones Assistant Director Bob Breidert could not be reached. The snow depth was sixteen inches.

Another call to the Drake Hotel. Yes, the Boston Common would do an hour or an hour and a half — whatever was required. Even at 4:30, with only three and one half hours to go, the assembled crew was still hoping to put on a show. All they needed was the Chords Unlimited to help fill in. But, three of the Chords Unlimited were now stuck in their driveways! The show was down to one act. Five worn out and dejected members of the show committee sat down with heads in their hands and made the only decision left to them: they cancelled the show.

#### WE'RE DOOMED

Syl had to wait until an Opera House official arrived to inform him of their decision to cancel. Then the committee adjourned to the Drake Hotel to commiserate with the Boston Common. While they were there three or four men showed up, including Doug Smith and Rick Anthoney of the "Chicago Express." Then came a call from Tom Felgen, former "Four Renegades" bass who, along with 30 or so others, were assembled at the Opera House. They decided to meet at the Midland Hotel, where the afterglow had been scheduled.

(Continued on page 28)



Just wait 'til you hear this brand new Suntones' release! It's filled with their newest show-stopping songs like "Jezebel," "Stage Door Canteen," "Baby Face," "Shrimp Boats" and lots more. You're going to love every minute of this musical nostalgia trip.

musical nostalgia trip.

Buy several and save! Any single record album

or tape—\$7; any two—\$13; any three—\$18; additional albums and tapes—\$4 each. Orders shipped 4th class. Please allow 3 to 5 weeks.

Please send me Touch of Old Songbooks at \$5 each.
Please send me the following albums and/or tapes (post paid).
Canadian orders please add \$2.00. Mark checks "U.S. Funds."
Mail to Sunrise Records, P.O. Box 15736, W. Palm Beach, Fla. 33406

NAME			
STREET			
CITY	STATE	ZI	P
	ALBUM	8 TRACK	CASSETTE
AS TIME GOES BY			
A TOUCH OF OLD		_	
SOMEWHERE			-
WATCH WHAT HAPPENS	T		
AFTERGLOW			
KEEP AMERICA SINGING			
A TOUCH OF GOLD			
FIDDLER			
WHERE IS LOVE			

## Workers of the Society, Unite!

By John Mulkin, Past Int'l Board Member, 106 Jeffrey Dr., Carterville, III. 62918

I am what is known as a dedicated Barbershopper. I'm the guy who puts the spark in our chapter, I've held a bunch of chapter and district offices, served on all of the important committees and just completed a term on the international board of directors. So, you can see that I know what I'm talking about.

There are dedicated men like me in your chapter, and every other chapter, and I think it's high time we got together and did something about all of these guys who are just dues-paying parasites. You know the people I mean. Every chapter has its share of them. As a matter of fact, our Society is over-run with them.

Take, for example, those guys who are always missing chapter meetings. Some of them don't show up more than half the time. Then, when they do decide to honor the chapter with their presence, they act as if they're having a ball. Well, why shouldn't they be having fun? They never do any work for the organization. A lot of them miss so often that they only half-learn their part. They know they can get by with it because without them we wouldn't have much of a sound for shows and other appearances. But, boy, they put on a good act. In spite of the way they laugh and carry on, we know they aren't having nearly as much fun as we are.

Of course, those who really burn me up are those who attend only when they get good and ready, and then they know all of their notes and words before some of us who are going all-out for the chapter. They never miss an opportunity to flash their smart-alec grin when the director asks one of them to help the section work out a difficult phrase. Don't think they don't really enjoy rubbing it in.

#### QUARTETMEN ARE PROBLEMS

Actually, these guys aren't the worst elements a chapter has. The so-called members I particularly can't stand are the BIG quartet men. While I know this is almost impossible to believe, these guys

don't like the chorus . . . or so they say. I had one of them tell me not so long ago, that, "this is a quartet Society, isn't it?". He said a whole lot more, too, about how the Society got started without choruses and how he was not opposed to choruses for guys who like them, but I didn't listen too closely to all that hog-wash.

I even heard of one chapter that has a whole quartet made up of members who never show up for chapter meetings. Their quartet finished in the top five in the last district contest, but why shouldn't they! They spend all of their barbershopping time with the quartet. The fact that they help the public relations of the Society and the chapter with all of their public appearances doesn't cut any ice with those of us who are really trying to build this organization.

Now, don't get me wrong, I like quartets as much as Owen C. Cash did. I'm even in one...and we're registered! We do the public relations bit, too. I think we have a performance coming up next month sometime, and we're going to try to get together next week after chorus practice to sort of brush up on our songs. We may not get to practice as often as those BIG guys do, but we've got the right attitude, and we always get in on the tag-quartets during chapter meetings.

#### **GLUED TO THEIR CHAIRS**

That brings up another point. How about those guys who sit back in the chorus and won't let you pry them out of their seats for a little woodshedding or tag-quartet singing? They tell you how much they enjoy singing barbershop harmony, but they can't fool me. If they were real dyed-in-the-wool Barbershoppers, they wouldn't miss a chance to get up and sing in a Barberpole Cat quartet. Nobody has to feel shy about singing in a quartet in front of the chapter. Everybody knows that when a quartet messes up and the guys all laugh, they are laughing with the quartet and not at it. These thin-skinned guys really put a damper on the enthusiasm some of us work our tails off to generate.

Another group we're going to have to do something about are those who want to be members of the chorus but who back out every time we pass around the contest sign-up sheet. Most of us bust our vocal chords all year getting ready for the big contest so that our chorus will make a good showing. Yet, there are always half a dozen or so, usually some of our very best singers, who act like it's an imposition to ask them to get ready for competition. They don't get a kick out of standing on the risers for half of the rehearsal to work on stage presence. They have other commitments each weekend. such as teaching a Sunday school class at their church or visiting their children. Some of them even say that they don't like competition because they get fed up with all the griping some of us conscientious members do about the comments of the judges.

#### NEED RULES WITH TEETH

What we really need to do is to get an international president and an international board of directors who will establish some Society rules with real teeth in them. There is no way that we can have an A-1 organization if men are going to be in it just for pleasure. We need to build our membership to at least 40,000, but we ought to bring in only those men who are willing to go all-out for our program — men who will truly sacrifice so that we can all really have a lot of fun.

Now, mind you, I didn't say it would be easy. As a matter of fact, when you come right down to it, my chapter only has about three guys who are really dedicated . . . two basses and me.

Furthermore, just to show you how tough it can really get, I'm a little upset right now with those other two guys. You know, they had the audacity the other day to tell me that I didn't have the right attitude because I turned down the bulletin editor's job. Well, I got them told! I said, "I joined this organization to sing and have fun. If that junky bulletin editor's job is so important, then you do it."

Isn't it amazing how pushy some people can get in an organization that's supposed to be made up of guys like me who really joined this Society to have fun.



Not long ago I had the opportunity to watch a large hot air balloon being inflated. It seemed an eternity before there was any change in the bag at all, but suddenly it began to take shape and rise. The balloon was ready to fly. I think the Society is a lot like that balloon. For the past several years many positive changes have been quietly taking place without much outward effect, but now they are snowballing and it seems to me that we are about ready to take off. Let me give you a few examples of what I mean.

The District Music Education program is now in its fourth year. Music education previously had been something of a hit or miss proposition, but now it's universal in every district and the results are showing in improved singing Society-wide. The key to our success has been the District Music Educators, and they deserve all our thanks for making this important program work.

Our music men, Joe Liles, Dave Stevens and Dave LaBar, have sparked the imagination of our members everywhere. Dave LaBar's new program of encouraging quartet activity within the chapter will pay big dividends as more chapters make use of it. The work of our music staff has been ongoing in the field and at Harmony College. The entire Society has been blessed by their teachings. Their

efforts are a definite positive force within the Society.

The Young Men in Harmony program, under Bob Johnson's direction, continues to prosper. Bob's presentations at the Music Educators Conferences are the hit of their meetings. Thousands of school music teachers are discovering barbershop harmony and the students love it. Over two thousand copies of the YMIH syllabus have been sold, mostly to music educators. You can imagine the great impact this program will have on the Society in the future.

My "Music Is the Way to Grow" theme is gaining wide support as chapters are finding success when they provide a fun program of singing barbershop harmony. A good music program is the key to our growth, and I think our membership will explode as we retain members who are having fun singing and recruit new men to share the fun,

For some time now Administrative Field Representatives Tom Cogan and Joe Jenkins have been directing their efforts toward extension. Because of their activity we stand to license approximately 25 new chapters this year. We can grow rapidly when these new chapters finally charter.

The new "Open House" membership

campaign is a winner. Chapters using it are growing. The Society is on the verge of great growth. There must be thousands of men who like to sing and would like to join us. We just need to recruit them.

A lot more people will hear about the Society next Fall when the Public Broadcasting Service televises a two and one-half hour special at our convention in Minneapolis. Director of Communications Burt Schindler is doing a great job of public relations for the Society, and the PBS special should be one of the finest pieces of PR ever.

Have you noticed the new look of the HARMONIZER? This improvement by Editor Leo Fobart should help to tell the story of barbershopping even more effectively.

All the bricks are in place. The homework has been done. This can be the best year in the history of the Society in terms of growth and excellence. There is only one stumbling block. Executive Director Hugh Ingraham and the rest of our dedicated staff and volunteers cannot make it happen. It has to happen in the chapter — your chapter. It has to make a difference in your life before it can ever make a difference to the Society. Won't you join with me to make 1979 our best year ever?

#### IMPORTANT NOTICE

To those who may have forgotten, the executive committee instituted a policy for handling advance registrations for international conventions in 1973. The policy has been in effect since that time and is really quite simple. Advance registrations for Salt Lake City (see registration order blank on this page) will be accepted, no more than ten per person, anytime until July 15, 1979. Registrations may be made either at the Minneapolis Convention or by mail to the International Office. All registrations received up until July 15 will be drawn by lot to determine the eventual order in which the tickets will be assigned for the auditorium in Salt Lake City.

Registrations received in excess of ten per person will not be assigned until after July 15.

All registrations received after July 15 (any number may be ordered after this date) will be assigned in order of receipt.

Registrations will not be processed, either at Minneapolis or at the International Office, unless accompanied by cash, check or money order to cover the cost of the registrations — adult, \$30; junior (18 and under), \$20.

C	ALT LAKE CITY CO	NIV/ENITION!			
-					
R	EGISTRATION ORC	ER BLANK			
		Date			
International	Office, S.P.E.B.S.O.S.A.,	Inc.			
Box 575, Ken	osha, Wisconsin 53141				
Gentlamen:					
Enclosed is a	check for \$	for which please issue			
Adult R	egistration @\$30,00 e	a Junior Registration			
		nd my party for the 42nd			
Annual Convention and International Contests at Salt Lake City,					
Ut. on July 7-12, 1980. I understand that the registration fee					
		reserved seat at all contes			
sessions; a reg	jistration badge and a s	ouvenir program. I clearly			
understand t redeemable.	hat the registrations	are transferable but no			
		PLEASE			
NAME		PRINT			
		DISTINCTLY			
ADDRESS					
(City)	(State or Province)	(Zip/Postal Code)			
CHAPTER					
	Make check payable to "	SDEBSOSA"			

# How to Produce a Hit Record (and lose your job!)

By 8ob Arnold, lead, "The Fokel Minority," 2910 Lucas Dr. No. 159, Dallas, Tex. 75219

"Freeze A Yankee
Drive 75 and freeze 'em alive
Freeze a Yankee
Let your thermostat rise
and give 'em a surprise."

I imagine most Barbershoppers have thought at one time or another that they could write a hit song AT LEAST as good as some that are played on the radio these days. I've always thought that way. But I never imagined what a shattering experience it would be when it happened.

During the past seven years while working for a local gas utility company, I had seen bumper stickers on cars here in Texas reading "Drive 70 - Freeze A Yankee." I always considered the drivers of these cars "rednecks" who were mad about the Arab oil embargo of 1973. But as I got to be more of a Texan (you ain't never a Texan unless you wuz BORN a Texan!). I found that more and more people felt the state was being taken advantage of by notherners because of Texas' tremendous oil and gas reserves, But, of course, it would be highly improper and quite bad politics to say it in publicl

About six years ago, I found three other singers in "The Vocal Majority" who shared my ability to play a guitar and my love of folk and country music (after our first love, barbershop harmony, of course). Since each of us sang a different voice part, we attempted to fit four-part harmonies into our country music ditties. We also tended to specialize in local and regional humorous songs. Along the way, we got to be a fairly entertaining group, and performed for various convention and business meeting groups — in addition to providing some variety for our local chapter shows.

When President Carter came out with his "National Energy Plan" in April of 1977, the "Freeze A Yankee" concept started to form. The president's energy program hinted that the federal government would allocate all energy to those areas of the country which it deemed to be energy-short. Texas energy people took that to mean *confiscation* of the state's oil and gas supplies. And them's fightin' words to Texans!

Our (then) governor, Dolph Briscoe, even went to Washington and told Mr. Carter that his plan was like a "cocked gun to our heads." Needless to say, Texans were up in arms. The Texas governor, along with the governors of Oklahoma and Louisiana, even threatened to cut off the oil and gas from the rest of the country if the president's plan were implemented. What a great scenerio for a creative folk group to write a song about!

"Governor Briscoe promised us That if any Damn Yankee raised a fuss He'd turn off the gas, cut off the oil And let 'em all freeze and boil."

I wrote the original lyrics and music for "Freeze A Yankee" while on a business trip to Abilene. Lyrics to the last two verses were improved by our baritone, Bill Sturgeon. We first performed the song on a Sweet Adeline show in Dallas in the Fall of 1977. The audience reaction was fantastic! Many people asked if we had records of the song they could buy. That set in motion a plan to record the song on a 45-rpm disc and see if radio stations would be willing to play the darn thing.

If you've never attended or participated in a studio recording session, you can't imagine what a shattering experience it is. There's a recording monster called a sixteen-track recorder. That means that sixteen separate "tracks" can be recorded individually, or all at the same time. This enables each voice part and instrument to have its own microphone and be recorded separately. Then when each track sounds good individually, they are all "mixed" together to form the unit sound. It's kind of like a

barbershop quartet with each man having his own volume control to balance each chord (which is the way contest judges tell us it's supposed to happen anyway).

"Cram them Yankees into little bitty cars While we ride around in limousines There ain't nothin' in the world any more fun Than pumpin' gas in them big machines."

Little did we realize it would take six hours of recording time and another five hours of mixing time (at about \$50 an hour) to produce a two-track master tape of the two songs for our record. We took the master tape to a local recording company, along with some artwork for the record sleeve. In about three weeks we had 500 licorice discs and a huge production bill to pay. Then, of course, there was the matter of getting a "lead sheet" written of the music (we had woodshedded the singing and instrumentation), registering the songs with the appropriate agency, obtaining a publisher so we could include on the record label one of the licensing agencies (BMI, ASCAP, SESAC). We were informed that radio stations would not play recordings without one of those licensing agencies listed on the label.

"Us Texans love our Cadillacs
Big Continentals and Pontiacs
We're gonna keep all the gasoline we can
make

And let them Yankees shiver and shake."

Being the clever public relations man that I am, I sent copies of the record to almost all Texas radio stations and the larger oil companies located in the state. I also sent records and personal notes to the Dallas radio stations that I thought would play it. Nothing.

In the meantime, the record was selling like crazy at our various performances. So we knew we had something people wanted. Then, one day, the toprated disc jockey in town — out of the clear, blue sky — played both sides of the record. Unfortunately, I was home from work sick on that morning and didn't hear his program. ALSO unfortunately, he was aware that I worked for the local gas utility — gave the office number on the air — and continued to mention me and my job affiliation. It seems that the station's switchboard was jammed with callers wanting to know where they could

(Continued on page 28)

### Let a Smile Be Your Umbrella

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

(Reprinted from the "Sunburst," Sunshine District publication)

Let's face it, not everyone can smile and sing simultaneously. It's all mixed up genes and bone structure and other vagaries of psysiology. Famous "Suntone" baritone Harlan Wilson can say "apple" and show more ivory than a concert grand. You and I say "Hi" and we look like a couple of surgical cases swimming up out of anesthesia.

I was reminded of this one afternoon recently while watching the Mery Griffin show. One of his guests was a Farrah Fawcett look-alike named Susan Anton, who launched into song and blinded everyone in the first four rows with the glare from 5,000 teeth. She looked like Harlan in drag. It ain't fair.

Just before the curtain rises on every chorus in competition there's always one over-weening non-commissioned officer who bounces out in front of the risers and bares his fangs like Dracula visiting the Blood Bank.

"Awright, guys! This is it! Lessee those smah-h-h-les!" And everyone in the chorus loses his last shred of dignity. Faces crumble in ghastly leers. And the curtain rises on a sea of lips curled in one great contemptuous snarl. It's called Stage Presence and it's supposed to put points in the bank for you right off the bat. It doesn't. It just turns the judges' stomachs.

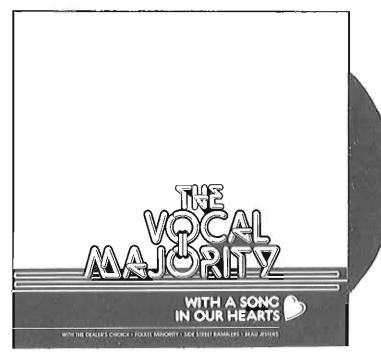
You can't fool Mother Nature. If your teeth just naturally recede into your gums when you open your mouth, you might as well accept it as one of those dirty tricks genetics can play on you. Joe Yznaga, the majority whip of the Singing Capital Chorus in Washington, D.C., had the right formula. Joe used to exhort us to "smile with your eyes." His wise counsel put a twinkle where too often you see a glassy stare trying to support a sickly grin.

Bob Boemier, who was and still is Mr. Everything in the Sunshine District, is another world class smiler. I think it has something to do with thumb-sucking in infancy. Boemler can complain to a waiter that he found a palmetto bug in his Caesar salad and manage somehow to look like he regarded it as another magnificent triumph for Southern cuisine. I recall Bob leading The Miamians to a glorious chorus victory at Boston in 1965, all the while admonishing us to smile up a storm.

"Smile, Harvey!" he would shout, his impatience clearly reflected in a dazzling smile of exasperation. "You're supposed to be happy!"

Little did he know. I was as happy as the human condition would permit, but could I help it if I studied Stage Presence under Henry Morgan and Ned Sparks? Bob managed to position me on the risers so I was artfully concealed by a hulking smiler named Kelton and we swept to victory, largely due to the fluting timbre of my duicet baritone.

I mention all this smile business only because if you think for one minute you can use a smile for an umbrella on a rain-rain-rainy day - you're all wet!



The distribution, salo or advertising of unofficial recordings is not a representation that the contents of such recordings are appropriate for contost use.

The VOCAL MAJORITY's latest recording is now available. To order your copy send your check, payable to THE VOCAL MAJORITY to THE VOCAL MAJORITY, P. O. BOX 29904, DALLAS, TEXAS (75229).

SIDE ONE: RISE 'N SHINE (V.M.)
WITH A SONG IN MY HEART (V.M.)
BYE BYE BLACK BIRD (SIDE STREET RAMBLERS)
HOW DEEP IS THE OCEAN (V.M.)
YALL COME BACK SALOON (FOLKEL MINORITY)
THE SECRET OF CHRISTMAS (V.M.)
THE LORD'S PRAYER (V.M.)

SIDE TWO:

GIVE ME A GOOD OLD MAMMY SONG (V.M.) IT'S A BLUE WORLD (V.M.) DADDY'S LITTLE GIRL (BEAU JESTERS) IF I RULED THE WORLD (V.M.)

FOR ONCE IN MY LIFE (V.M.)

WITH MY SELF (DEALERS CHOICE)

FOR ONCE IN MY LIFE (V.M.)

WITH A SONG IN OUR HEARTS (REPRISE) (V.M.)

	THE VOCAL MAJORITY P.O. BOX 29904 DALLAS, TX 75229	Please send copies of "WITH A SONG IN OUR HEARTS" @ 6.50 ea. (Post Paid): I have enclosed my check for \$
١	NAME	
	ADDRESS	
1	CITY	STATEZIP

#### it's showtime!...

## Put on a happy

#### Good Makeup Improves the Visual Impact of Chorus and Quartet

Good makeup enhances the performance of chorus and quartet alike. It gives the singer a boost of confidence and heightens his sense of theater as well.

And good barbershop is good theater. Have no doubt about that. Whether it be your annual show, your district contest or the international competition, the moment you step onto that stage you are part of the theater.

And good makeup is part of the magic of the theater.

The conclusion is obvious. If you want to give your patrons good theater, your very best, the total image, then good makeup must be a part of your show plan — as important as costumes, stage sets, scripts, music and the like.

Makeup is not an end in itself!

Makeup is not an isolated technical process to be pursued for its own sake. It is an integral part of all that we present from the stage.

It goes hand in hand with the fresh, clean uniform, the costumes, the polished shoes, the gestures and yes, even the music itself!

#### Leave it to the prosl

The professional performers are well aware of the importance of good makeup and its contribution to the image they wish to project.

Whether it be the cast of Rogers and Hammerstein's OKLAHOMA!...Lon Chaney's Hunchback of Notre Dame...

Walter Cronkite giving the evening news...Lawrence Welk and his Champagne Music Makers...or the late Emmett Kelly and his sad-faced little tramp, Weary Willie...it's the professional application of makeup that accents and highlights the individual performers and the picture they wish to portray.

#### On a par with the pros

Our great international champions — the top choruses and quartets will hold their own artistically with the best the pros have to offer...musically, stagewise, costuming and makeup.

They are amateurs by definition only, in that they do not make entertaining their livelihood. But musically, theatri-



#### meet Joe Bruno~

#### Makeup Consultant for the SPEBSQSA

When it comes to the art of makeup, Joe Bruno has few peers. He's a brilliant craftsman end a most talented man. And his willingness to share his talents has given our choruses and quartets the opportunity to achieve the professional look that enhances our shows and contests.

Joe's first exposure to the performing arts was in the 1930s when he joined the Little Theater Group of Wheeling, W. Va. and later with WPA Theater Projects in Cincinnati, O.

Joe joined the Gary, Ind. Chapter 33 years ago, in 1946. And it was here he first promoted his professional makeup technique for choruses and quartets.

He was a member of the Michigan City Chapter when the Ambassadors of Harmony won the international contest in 1956. Joe didn't sing with the chorus in that contest, but his help in the dressing room and back stage so impressed director Rudy Hart that he contacted then International VP Wilbur Sparks of the Mid-Atlantic District. Wilbur was likewise im-

pressed with Joe's ability and promptly recommended him for the faculty of what was then called the Society's HEP (Harmony Education Program) School. That was in 1970 and Joe's been on the faculty ever since.

Joe gets letters and calls from all over the Society asking for help with makeup problems. What do you do about deep-set eyes...how do you handle the ruddy complexion? How do you play down scars and a prominent nose? What cen he done about sunken cheeks or profuse perspiration? Whatever the problem, it's a safe bet to say Joe can find the answers.

In the last three years Joe has visited over 22 chapters throughout the Society giving instructions in his Technique of Performance Makeup. The Joe Bruno Makeup Kit is available from the International Office and is your best bet for professional chorus and quartet makeup. But Joe says for really best results attendhis course at Harmony College (see back cover). It's an experience you'll never forget.

face..

Here is a condensed version of the makeup instructions included with the Performance Makeup Kit available from the International Office. With practice you should be able to apply your makeup properly in ten or fifteen minutes. The idea is to play up the good points and play down the bad. Uniformity throughout the chorus should be the aim. Try for that suntanned look.

FOUNDATION or base color may be Pan-cake or Pan-stick. Face must be clean, dry and free from oil or grease. Apply color with wet cosmetic sponge. Cover face, neck and ears lightly. Work up into hair line, Try for a nice even color.

HIGHLIGHTS are next. Use sponge and apply under eyes, ovar upper lip, on chin and a fine line from bridge down to tip of nose. Use clean damp sponge and blend into base. Remember, easy does it! It's easier to add color than to subtract. To tone down highlights or shadows pat lightly with damp sponge and base color.

cally they are unsurpassed.

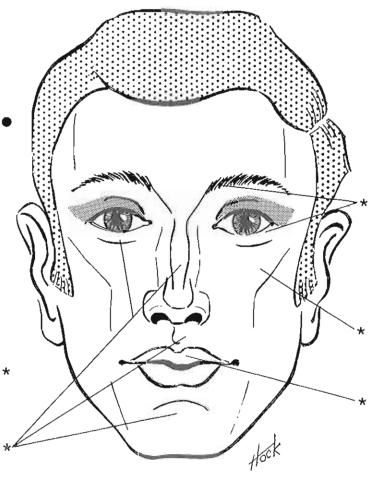
Throughout our Society more and more of our groups are attaining a level of skill and competency that belies our amateur standing. And our audiences have come to expect more and more quality entertainment when that curtain opens.

It's puzzling. We'll spend hundreds of dollars on smart, handsome uniforms... hundreds of hours on learning music and stage presence and yet hardly give a passing thought to makeup.

#### A splash of red - a blob of white

Correct makeup for a barbershop show or competition is much more than a few of the members' wives (bless 'em) putting rouge and lipstick on a bunch of otherwise pasty white faces.

Too often the gals succeed in only committing the primary error of overmakeup. And over-makeup, or makeup that calls attention to itself, is an artistic tragedy.



by Bob Hockenbrough Q Suburban Chapter 4150 Deyo, Brookfield, III. 60513

Our problem is far simpler than that of the experts who do makeup for the opera, the stage, screen and TV. Ours is more akin to that of Lawrence Welk and his cast, the TV news reporter or the platform speaker.

#### Ours to look alive!

Our goal is to use makeup to give our men that healthy, robust, manly look. And it can be done. With a little patience, practice and perseverance the average Barbershopper can learn to do a creditable job. And with reasonable speed.

The Society's Makeup Specialist, Joe Bruno (Michigan City, Ind.), has developed a Makeup for Performance Technique designed for Barbershoppers.

It's a basic and simple technique. It's easy to learn, dramatically effective and pleasing to the audience. For Barbershoppers it stresses the very elementary projection of one's best features while preserving the natural look.

THE HARMONIZER/MAY-JUNE/1979

EYES must be carefully defined. Use eyebrow pencil to shape brows. Use tiny strokes to simulate hair. Brows must be visible for good facial expression. Light brows must be strengthened and too heavy brows can be toned down by powdering lightly or trimming. Place a thin line under each eye parallel to the lashes sweeping out and away.

Using rouge pad apply dry rouge to each cheek following cheek bone out towards ear.

Apply light tint of moist rouge to lips. Then roll a wad of damp cotton between lips to spread color evenly.

When completely dry, powder makeup and buff lightly. Spray with makeup finish to set makeup and prevent smudging and rubbing off,

TO REMOVE makeup quickly and easily just wash with warm water and soap.

#### Avoid the "made up" look

Good makeup never looks made up to the audience. Never calls attention to itself. So makeup must be approached judicially with the full knowledge of its great potential for good or harm.

We must be aware of its power to improve the total visual impact of a chorus or quartet. That's what we want.

But, we must be mindful of its capacity to destroy the very things we hope to achieve. And over-makeup is the number one villian. As we mentioned earlier, makeup that calls attention to itself is a tragedy. Makeup that is too heavy and mask-like immobilizes the features and calls attention to itself. And that is all wrong. That's not good makeup.

Remember...good makeup can make you look better — make you feel better — and it might even help you sing better. See for yourself. For your next concert show or competition — do it the way the pros do...and put on a happy face!

## **A Battle of Songs**

By Jarvis Baillargeon, RFD 1, Post Rd., Valatie, N.Y. 12184

We wanted to do something just a little bit different to celebrate the Society's 40th Anniversary. We'd tried the mystery bus trips, jamborees and many other popular activities to get two chapters together. This time we wanted it to be something extra special, a bit out of the ordinary, if possible. Finally we hit upon an idea. Why not get together with another chapter and have a "sing-off." It would be something different, and chances are we just might hit on something that would add to our singing enjoyment.

Plans for the evening were still spinning around in our minds when this writer issued a challenge to Jack Richards of the Schenectady, N.Y. Chapter, suggesting a suitable date when our chapter, Columbia County, N.Y., could meet theirs in a singing confrontation. The letter contained the following excerpt: "We'll bring an unbiased scorekeeper to keep your neutral judges honest. Please inform your members that we look forward to trouncing the singing tar out of them, in a friendly manner, of course."

The setting for the sing-off was a rather large meeting hall near Schenectady. We tried to keep the rules simple. Each chapter would be required to sing three songs — two chorus performances and one by a quartet — matching, as nearly as possible, the type of songs sung by the other chapter. Singing the required number of songs by both chapters would make up one "round" of the fight. We had decided that four rounds would give us two pretty fast hours of singing fun. That meant a total of eight chorus songs and four quartet selections to be sung by each chapter.

Naturally, problems came up as the singing competition progressed. The major stumbling block came about when trying to match the other chapter's repertoire — singing a religious song, an "uptempo" song, etc. to match what the other chapter had sung. Scoring was focused strictly on the entertainment value of the performances rather than the

Society's traditional judging rules. Though all participants were in some kind of uniform, very informal dress was the mode for the evening.

#### THE BATTLE WAS ON!

Schenectady took the first "shot" — their chorus leading off with Step to the Rear and Ragtime Cowboy Joe, followed by the "Harmony Hilites" quartet's rendition of Uncle Joe. Columbia County answered the challenge with Alexander's Ragtime Band, Steaming Down the River and the "Ridge Runners" quartet singing No New Tunes On This Old Piano. So ended round one. Score: Schenectady, 73; Columbia County, 79. A loud round of applause filled the room.

Columbia County began Round 2 with Director John locca leading the chorus singing He's Got the Whole World in His Hands: then Assistant Director Ron Gibbons directed Old Pals Are the Best Pals After All. The "Brothers Four" followed with Song and Dance Man. Now it was up to Schenectady to counter with a religious song, a ballad and one "up-tempo" number. Director Leo Mailhotte led the chorus in Let There Be Peace on Earth and Tears on My Pillow. The Harmony Hiliters provided Back in Dad and Mother's Day as the "up" tune. It was now time for the four judges to total their scores and determine the winner of Round 2. This time it was Schenectady with 94 and Columbia County with 921/2. Now there were a few catcalls and hisses mixed in with the applause, especially after learning that someone from Schenectady had plied the judges with a round of liquid cheer.

The sing-off continued through two more rounds with chorus and quartet selections becoming more varied with each round. It became increasingly difficult for the contestants to find songs to match those of their competitors. Schenectady won the third round by 10 points; going into the final round they were leaders by only 6½ points.

#### ROUND FOUR WOULD DECIDE

In an all-out, last-ditch effort, the Columbia County Chorus chose Bye, Bye Blues and Somebody Stole My Gal to lead off Round 4. The two quartets sang as an octet in a medley of In My Merry Oldsmobile and Cruising Along in My Model T for their final shot.

It was conference time for Schenectady; they had to figure out what selections would best match the competition and still win them points. Roll On You Mississippi and I Ain't Down Yet would be their chorus selections, while the Hilites put their very best singing into Ten Feet Off the Ground.

Now it was all over, and the tension mounted as the final tabulation: of scores was made. Men drained their glasses, engaged in small talk and waited anxiously for the big moment. It didn't take long to declare Schenectady the winner.

After reviewing the score sheets it appeared evident that a briefing of the judges prior to the contest, to give them a clear understanding of the intent of the matching songs requirements, is necessary. It was also determined that a handicap for the number of singing men in the competing choruses should be settled before singing so that scores can be adjusted for each song.

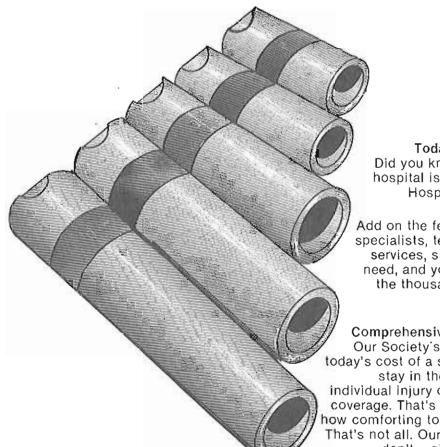
Everyone agreed, though, that it had been an interesting and exciting evening of singing fun and fellowship. The competing choruses celebrated their new inter-chapter activity by sitting down to a buffet dinner, which added even more to the evening's enjoyment.

No question but what this kind of competition will become an annual affair between these two chapters. Columbia County was already talking about winning back the banner next year, and a date has already been tentatively scheduled for the 1979 sing-off.

Want to try a completely different inter-chapter activity? Why not consider a sing-off? Further details concerning the contest rules can be obtained by writing me at the address shown above.

## In tune with today.

Our Society's comprehensive major medical plan puts an end to money worries when a serious illness or accident puts you in the hospital.



Today's cost of hospital care is out of sight.

Did you know that the average cost of a day in the hospital is now \$175.00? That's what the American Hospital Association tells us. And that's only for bed, board and routine nursing care!

Add on the fees and charges for surgery, medication, specialists, tests, X-rays, therapy, private nursing, the services, special equipment and devices you might need, and you could wind up with a bill running into the thousands of dollars. It could be catastrophic!

But it doesn't have to.

Comprehensive coverage safeguards income, savings.
Our Society's major medical plan is designed to meet today's cost of a serious illness or accident -- a prolonged stay in the hospital. It pays up to \$25,000 for each individual injury or sickness -- gives you \$500,000 lifetime coverage. That's more than you'll probably ever need, but how comforting to know you've got this kind of protection. That's not all. Our plan covers many expenses other plans don't -- gives you truly comprehensive protection.

Cover yourself, your family at our low group rates.

More good news. Every member under 65 is eligible to enroll in our plan -- regardless of health. You can further protect yourself against today's sky-high cost of hospital care by also enrolling your family in our plan.

And you get this valuable protection at the Society's low group rates. A cost you couldn't begin to match if you were to buy similar coverage on an individual basis.

Send today for the whole story of our major medical plan. See for yourself how it can put an end to money worries when a serious illness or accident puts you in the hospital. All you need do is fill out and mail the handy coupon. Do it now -- while it's in front of you.

Administered by: S.P.E.B.S.Q.S.A Insurance Administrator

James Group Service Inc. 230 West Monroe Street Chicago, Illinois 60606



#### CLIP AND MAIL WITHOUT DELAY

S.P.E.B.S.Q.S.A Insurance Administrator James Group Service, Inc.

BSQ 5/79

230 West Monroe Street — Chicago, Illinois 60606

I want to know more! Please rush me full details of the SPEBSQSA major medical plan, and how I can enroll in this low-cost program.

Name	Birthdate	
Address		
City	State	Zip

# Share the send ideas to: Ken McKee P O. Box 5047 Richardson, Texas 75080

OLD SOLDIERS NEVER DIE, THEY JUST FADE AWAY . . . so the song goes, but what about our chapter leadership, specifically our past presidents? Many of them drop out of the Society because they are not put to work. Some of our chapters are doing something to halt this leadership drain and utilize this font of knowledge and experience. The St. Petersburg, Fla. Chapter, as an example, has formed an organization called TOPP (Tired Old Past Presidents) whose duties are to run the installation banquet, devise special chapter programs and assist the chapter in any area where leadership is needed. The late "Bud" Welzenbach, that great Barbershopper from the Dundalk, Md. Chapter, once wrote to STW suggesting that past presidents be used on the Long Range Planning Committee. In Dundalk's case, this group meets every other month, unless the chapter board requests a more frequent gathering. Each year the chairman is the immediate past president of the chapter, so they always have a voice on the board and it is a selfperpetuating committee. No subject is too small or too large to turn over to this committee. All it (the committee) can do is to propose a plan and even if that plan is rejected, at least an effort was made. Of particular importance, though, is the fact that these leaders are still working for their chapter and given frequent opportunities to use their administrative talents. That's surely much better than "turning them out to pasture" . . . or taking a chance of souring them on barbershopping forever because they weren't kept busy.

IS YOUR SHOW QUARTET BUD-GET TOO HIGH because of air fare costs? This is a common problem which many chapters face when they hire an out-of-town quartet. Bill Wheatley, Show Chairman for the Omaha, Nebr. Chapter, wrestled with this problem recently and suggests a solution. With advance planning it is now possible to take advantage of the new weekend excursion air fares offered by most of the air carriers. The airlines usually require pre-payment of the fare 30 days in advance, and the reservations have to be made even further in advance due to the demand for these bargain tickets. The pre-payment of the fares could pose a hardship on a quartet, in which case the chapter could pre-pay the tickets for them. By booking air transportation in advance for his guest quartet, Wheatley was able to save \$184, or about 25% of what they would have had to pay for regular air-coach rates.

DO YOU USE THE "TOOLS" OF YOUR TRADE? Do you have any sort of barbershop material displayed in your home or office? Your membership certificate is quite attractive when framed and hung in your den, office or other suitable place. Show your colors! Do you pass your HARMONIZER along to friends, neighbors, prospective members or leave them in barbershops? These are mighty fine advertising pieces when used properly. (Thanks, Ken, I didn't know you cared! — Ed)

FREQUENTLY WE MIGHT THINK we can write to our International Office for a special arrangement. DON'TI Each one of our musical staff can and does write arrangements, but with 750 chapters and thousands of guartets the request for special arrangements is staggering. We have untold numbers of songs arranged in the barbershop style which you can buy for your quartet or chorus. These are available to you from the International Office (write for the list). Remember, it's how you interpret these songs that makes them something special. If you were at our contest at Cincinnati and heard the "Boston Common" sing I'm Alone Because I Love You, you will know what we are talking about when we say interpretation is what makes the song.

SPEAKING ABOUT INTERNATIONAL COMPETITION... Paul Extrom, Editor of the Portland, Ore. PITCHPIPE, has compiled an interesting list showing the years each chorus competing in Minneapolis has competed in past international competition. An asterisk indicates the year the chorus won. Only one chorus, Kansas City, has not had previous international contest experience. Won't it be great to have a

competitor from the city that gave barbershop its spark? O. C. Cash and Rupert Hall met by chance in a hotel in Kansas City and decided to have the first meeting a few weeks later in Tulsa! Previous experience in international competition helps, to the degree that familiarity with procedure for preparation helps. Considering the changes in chorus personnel from year to year, it is a new experience for many of the competitors each time.

- 1. Indianapolis, Ind. '76, '75
- 2. Cincinnati, O. '77, '76, '73\*, '72, '71, '70, '69, '67, '66, '65, '64
- Wayne, Mich '75
- 4. Saratoga Springs, N.Y. '76, '74, '71
- 5. Binghamton, N.Y. '75, '74, '73, '62
- 6. Birmingham, Ala. '74, '72, '60
- 7. Minneapolis, Minn. '78, '71, '70, '66, '64, '62, '59
- 8. Arlington Heights, III '78, '76, '75, '74, '73, '69
- 9. Dallas (Metro), Tex. '78, '75\*, '74
- 10. Denver, Colo. '78
- 11. East York, Ont. '75, '74, '71, '70, '65, '56, '55, '54, '53
- 12. Kansas City, Mo.
- 13. West Palm Beach, Fla. '76, '75, '74, '73, '72, '68, '67, '66
- 14. Portland, Ore. '78, '77
- 15. Alexandria, Va. '78, '53
- 16. Phoenix, Ariz. '76\*, '75, '72\*, '70, '68, '67

ARE YOU A TRAVELING MAN . . . wonder where and when a chapter meets? You can write our International Office for a Directory of Chapters which lists every one of our chapters, where they meet, the day and the name and address of the chapter secretary. Many a lonely night on the road need not be solitary when you can find the fun and fellowship of a barbershop chapter in the town you are visiting. Speaking of freebies from the International Office, are you trying to come up with a name for your new quartet, or are you concerned that the name you have chosen is already in use? Why not write for the FREE Directory of Registered Quartets? This directory lists. every quartet in our Society now singing and every champion and medalist quartet.

In March, 1975, a dedicated Barbershopper in Buffalo, N.Y. was searching for a path to a new career focusing on music. He opened the pages of the HAR-MONIZER and found an answer in an article about the Institute of Logopedics' program in special music education, the allied Special Music Education program at Wichita State University (KS) and the fellowship funded by Harmony Foundation.

At 44, Joe McGuire is now the Harmony Foundation Fellow at the Institute of Logopedics, and a graduate student at Wichita State University's highly acclaimed College of Fine Arts. He is pleased with his decision, and proud of the opportunity he found through his association with S.P.E.B.S.Q.S.A.

Joe had received little formal music education as a child, outside of school groups. In the '50s, he participated in a glee club and quartet at Canisius College. In a performance with his quartet, he met a Barbershopper who invited the 18- and 19-year-olds to attend a chapter meeting. The quartet met with a warm welcome and stayed on. Military service intervened, and Joe went to Okinawa with the U.S. Army Signal Corps. He had no luck starting a quartet overseas, but did make it to a few chapter meetings while at Ft. Monmouth, N.J.

Out of service, Joe became more active in barbershopping, helping to charter a chapter in Amherst, N.Y., coaching quartets and arranging music for S.P.E.B.S.Q.S.A. choruses and Sweet Adeline singers. At an arranger's seminar in Kenosha, Joe decided he wanted more education in the theoretical aspects of music.

#### **PURSUES MUSIC DEGREE**

He talked with people like music educator Val Hicks, "a great arranger and a fine musician, who was perhaps more influential than even he realized." He took night classes at the University of Buffalo (now State University of New York) and worked with a tutor for nearly two years, learning theory and counterpoint. But at this point, music was still "just a hobby."

For fourteen years, Joe McGuire worked for the New York Motor Carrier Conference. As research manager, he pursued continual study in the areas of finance and statistics.

But the more Joe learned about music, the more he wanted to know. He determined that teaching music to special education classes of children was his goal,

## Musical Hobby Leads to New Career

and he set about finding a program which would make his goal a reality. It was then that through HARMONIZER he learned of the courses at Wichita State University, with the Institute of Logopedics. Joe immediately got in touch with the coordinator of graduate music studies at the University, Dr. William Mathis, and Betty Welsbacher, director of special music education. A short time later he traveled to Wichita to personally explore the possibilities for himself.

#### MOVED TO WICHITA

What he saw, he liked. The W.S.U., music department had begun placing graduate assistants at the Institute in 1959. It was the first school to offer a graduate degree in Special Music Education in 1961.

Joe explains, "Much of what has been developed in this field has come from experimental work done at the Institute. In 1972, Wichita State started an undergraduate degree program in Special Music Education. Since 1959, about fifty student teachers have received training through work at the Institute of Logopedics."

Joe and his wife, Julia Huber, moved to Wichita so he could pursue his studies there, and in December, 1978, he completed his bachelor's degree. He is now working toward the master's degree in special music education. Though classes and parttime work keep him busy, he has found time to visit meetings of the Wichita Chapter, and is now becoming more involved in the Air Capitol Chorus, putting to work his experience gained in Seneca Land barbershopping.

As Harmony Foundation Fellow, Joe spends at least 12 hours weekly at the Institute. A teaching assistant under direction of Verlene Mobley, supervisor of music, he meets classes of handicapped children regularly, involving them in musical experiences that lead to enjoyment and achievement. With one group, he may play a rhythm game. A series of flash cards with simple musical notation are shown; as each child's turn comes, he is asked to clap the rhythm. Tokens are



Joe McGuire's new career gives him the opportunity of touching many children's lives.

awarded for correct responses and applause is the winner's prize.

Each classroom group is provided music instruction twice weekly, in addition to special group opportunities including choir (both vocal and signing), rhythm band, piano and recorder classes and individual instrumental instruction. Once sufficient instruments can be gathered, band classes will begin.

#### MADE RIGHT DECISION

To say that Joe McGuire is convinced of the wisdom of his decision to change his career in mid-life to merge with his hobby of music is an understatement. "Because of recent Federal legislation mandating equal opportunities for the handicapped in education, it is becoming more important for all teachers to become familiar with working with handicapped children. There is a growing need for music teachers trained in these areas," he says.

There is an element of pride, too, in having discovered for himself a formula that links his love of music with the opportunity to improve the future outlook for the children he teaches.

Joe McGuire knows where he's going. As a special music education teacher, he brings a quiet assuredness to the classroom that seems to capture the spirit of the children and motivate them to work to learn music, for enjoyment, for accomplishment and for personal-intellectual growth.

A worthy destiny for any Barber-shopper.

## 1978 Membership Survey Results

By Bill Kane, 1430 19th St., Manhattan Beach, Cal. 90266

Following is a brief review of highlights of a comparison of our recently completed member survey with a similar survey taken in 1973. The survey results were part of the Public Relations Committee's report to the international board at the Sarasota Mid-Winter meeting this past January.

#### Background

Results are based on returns of a mail questionnaire from about 2000 Barbershoppers in 1973 (a 40% response rate from the 5000 randomly selected and mailed), and almost 1500 out of about 3500 in 1978 (a 47% response).

#### Summary

Our average member today is older, better educated, less likely to be married and makes lots more money. A change from the past — today's member is more likely to have joined from hearing our performances rather than because a friend belongs.

Musical activities – chorus and quartet – are clearly what interests him most, more than purely social or administrative/organizational matters. He wants more help from the Society in areas of music, although interestingly, more public relations came up as the second highest request.

#### Findings

Length of Membership — The average member has belonged for seven years, with a slight increase in those with 7-10 years membership.

	1973	1978	Change
Less than 7 years	48%	46%	-2
7-10 years	18	22	+4
11 or more years	32	34	-2

Age — We've got fewer middle-age members, more in the older bracket and the same number of young members. Our average age has increased from 45 to 48.

	1973	1978	Change
34 or less	16%	17%	+1
35-44	28	22	6
45-64	48	49	+1
65 or older	7	11	+4
Average	45 vrs	48 vrs	+3 vrs

Education - Almost half of our members have college degrees, an increasing share of the total.

	1973	1978	Change
College graduate	43%	48%	+5
Some college	30	25	-5
High school or less	27	26	1

Income — Barbershoppers have experienced the same inflation-induced income boom over the past 5 years as the general public, with those making over \$15,000 increasing by a third, representing three out of four members.

	1973	1978	Change
\$15,000 or more	55%	73%	+18
\$10,000 to \$15,000	25	13	-12
Under \$10,000	14	8	- 6

Marital Status — While the large majority of members are married, the share has decreased from 90% in 1973 to 84% in 1978.

Why Joined — Although most members still join because of a friend, the share has fallen from two-thirds to only half. More are being attracted by other means, such as our musical performances, auditions, ads and public relations activities.

	1973	1978	Change
Friend/Relative was			
member	65%	62%	-13
Other (performance,			
show, TV, radio,			
newspaper )	33	46	+13

What Liked — Singing activity is what more members like better than any other, with chorus singing mentioned most. Quartet singing is second, even though many members are not in an organized quartet, then came social activities and last (and apparently least) administration/organization. (Question wording varied between surveys. Following is ranking by percent liking most/very much.)

		Haven't
1973	1978	Done
1	1	
2	2	25%
3	3	2
4	4	10
	3	1 1 2 2 3 3

Want More — Although the 1973 study didn't contain the question, the 1978 survey asked in what area the member would like the Society to provide more assistance. Professional musical assistance leads the requests, followed closely by PR, slightly ahead of musical arrangements and field service help.

	1978
Professional Musical Assistance	51%
Public Relations	46
Arrangements	45
Field Service Help	39
Regional Seminars	33
Correspondence Courses	26
Book/Publication Discounts	22
Travel/Study Programs	20
Charity Sponsorship	14
Merchandise Offerings	13
Contests	10
Group Insurance	7

Part Sung — Answers for another new question revealed we've got more leads than any other part, with basses next and tenors least. But interestingly, tenor is nearly the most popular part "sometimes" sung, making quartet formation lots more possible than first glance might indicate. Apparently less than 60% of our members sing only one part.

	Most	Sometimes
Tenor	16%	14%
Lead	35	16
Baritone	20	8
Bass	29	5
No Answer	1	57

# NOW HEAR THIS! the NOVA CHORDS

ANNOUNCE THEIR
Thew Album

FOR JUST \$6.00 YOU GET HOURS OF LISTENING PLEASURE, OR DOUBLE YOUR PLEASURE WITH THEIR OTHER FINE ALBUM OF "BARBERSHOP REFLECTIONS".

●NOVA SOUND,\$6.00 ☐ ●Barbershop Reflections;\$6.00 ☐ (\$7.50 per record for our Canadian friends)

The distribution, sale or advertising of unofficial recordings is not a representation

that the contents of such recordings are appropriate for contest use.



Mailing Information:

Mr. Scott H. Werner 3302 N. Bradford Street Woodbridge, Virginia 22193

Make that group as sharp as a Bm' chord!

B-300

B-200

B-200

Quality, comfortable uniform footwear and IN-STOCK now! \$1695

No maintenance; waterproof and classy!
Experience the comfort of lightweight uppers, cushioned insoles, soft foam back linings and the flexibility and durability of the fabulous new soft, air light sole.

SIZES: 3½ - 10½, 11, 12, 13 WIDTHS: N, M, W

We ship year round within 5 days of receipt of an order. And because we design and manufacture our footwear, we can assure constant style and quality year after year.

We specialize in Musical Organizations Be ready for that next big show. ORDER TODAY!

	B-200 White upper, Black sole	_ pr./prs. of style B-300 White upper, White sole
	Q1 !	
	Shoe si	ze:
Address	Snoe si	

Please include \$1.00 for postage and handling on all orders All shipments by U.P.S. Shoes in new condition can be exchanged. Tennessee residents add 6% tax.

Mail to: BAND SHOE COMPANY, INC. 5001 BELL RD., K-3, HERMITAGE TN 37076 PH. 615-883-3404

## Quickly Now, How Many Leads Know All the Words to "Happy Birthday"?

By John Ford, 187 Kirk Dr., Thornhill, Ont. L3T 3L7

(Following is a short quiz on your knowledge of barbershop lore and craft)

- True or False: most baritones come from broken homes and have difficulty identifying with mechanical objects.
- Parse the exclamatory sentence: "Some People, Especially Baritones, Should Quit Singing Altogether, Incorporated."
- Suggest a suitable acronym for No. 2, above.
- 4. Ask your chorus director to define "acronym."
- Difficult tenors are often referred to as "brazen hussies." Write a short essay on this premise using a tenor of your acquaintance as the example. Use initials only.
- True or False: the "Suntones" rehearse in four different cities simultaneously.
- 7. True or False: "Flats" are the notes with the funny little tear-shaped things next to them; "sharps" are the ones with the tick-tack-toe whosits.
- Prepare a short illustrated lecture to prove that the late Molly Reagan came up with the method of identifying chords by the clock system when he was late for a chapter meeting one night in 1953.
- True or False: to sing baritone successfully, it helps to have had a
  Mother who played the accordion in
  a Chinese string ensemble.
- True or False: a) "The Southern Gateway Chorus" is really a front for

- slave labor to knit straw boaters. b) Lou Laurel is independently wealthy as the owner of "Laurel's Glitter & Spangle Works" located in an abandoned garage in Phoenix, Ariz. c) the Scarborough "Dukes of Harmony" uniforms are 12 years old and are reversible; next year they will wear the other side. d) "Grandma's Boys" wear knee-pants in their off hours. e) the "139th Street Quartet" is moving.
- 11. A trained voice is one that: a) responds to sharp commands; b) is house-broken, or; c) prefers Alpo to Burger-Bits?
- 12. Who wrote "When It's Huckleberry Picking Time in Keokuk, I'll Be Coming Back to You, With My Legs Akimbo and My Arms Askew"? a) Harry von Seltzer, or b) Spike Jones?
- 13. While basses may or may not be God's Chosen People, is it True or False that they can quote liberally from the Old Testament?
- 14. In 1949 the International Quarter-Final Runners-Up for third place were: a) "The Sweet Adenoids" or b) "The Bicycle Seats"?
- 15. As children, Society Co-Founders O. C. Cash and Rupert Hall were forced to sing in an all-girl vocal ensemble. Explain what effect this had on the emergence of amateur male singing organizations in the late 1930s.
- Arrange in a manner acceptable to Dave Stevens, a four-bar tag on "The Strain From Hernia," Act III by von

- Glockenspeil. Limit your entries to those written in the key of A sharp.
- 17. True or False: a) Tiny Tim is a frustrated Barbershopper, b) Freddie King owns a valuable collection of 17th century Spanish false-teeth, c) Bob Johnson has more than one suit, d) Tom Gentil, Phil Winston, Gareth Evans, "The Schmitt Brothers" and Mac Huff are not allowed to fly on the same plane together.
- 18. True or False: Soc. Executive Director Hugh Ingraham has cancelled plans to export barbershopping to the Laplanders because he has learned that they can only sing while sitting down.
- 19. In that Great Chorditorium in the Sky, do the angels harmonize above or below the melody?
- 20. True or False: musical instruments are not allowed in barbershopping because of the danger of staying on pitch?
- 21. Write an impassioned plea to the Brotherhood of American Hairstylists and Barbers to allow Bob Johnson to perform haircuts for a fee now that he is a Doctor of Music.
- 22. Write, direct and film a 20-minute documentary on the effects on the Society of the San Andreas Fault splitting off a piece of California into the Pacific. Treat in detail the possibility of Executive Dir. Hugh Ingraham incorporating yet another district with this adjunct.



## 1978 Cincinnati CONVENTION FILM!

GET YOUR BOOKING IN EARLY! Rental fee - \$42

Contact: Burt Schindler, SPEBSQSA-P. O. Box 575 Kenosha, Wisconsin 53141

## News About Quartets

The Grand Tradition, newly-crowned Far Western District champions, were privileged to perform at a private party last October 2 for Mr. and Mrs. Ray Kroc, owner of McDonald's Corporation and the San Diego Padres. The Krocs provided a chartered plane for their 350-mile flight to his cottage and made them feel like honored guests. In a conversation with their host, they learned that he has been a long-time fan of barbershopping and was very much interested in sponsoring a "Barbershop Day" at the Padre's ball park next season. Sounds like the new champions have themselves a real fan!

In an effort to get in-depth coverage of the Land O'Lakes Fall District convention and contest held in Oshkosh, Wis. in late October, the Appleton (Wis.) Post Crescent had a reporter and photographer follow the activity of the Ham 'N Wry, an Oshkosh foursome, from 5 Saturday evening until approximately 3:00 a.m. the next morning. A well-written story appeared in their November 20th issue. As planned, the entire article was devoted to the quartet along with a picture and caption. The unfortunate and amusing part of the story is that the picture appearing with the article was of Ragtime, a Stevens Point, Wis. quartet. As Bob Haase, contact man for the foursome, said: "Oh-well - no one's perfect!"

The 1976 champion "Innsiders" get set to enjoy one of the fringe benefits of the Portland, Me. Chepter's pre-glow, a lobster dinner. From left, Mike Cox, John Devine, Guy McShan and Tom Pearson seem ready for the feast.

The Ham 'N Wry can be located by contacting Bob at P.O. Box 735, Oshkosh, Wis. 54901. Phone: (414) 233-2160. Both Ham 'N Wry and Ragtime are fine quartets. Ragtime can be reached by contacting Jack Edgerton at 1804 Conant St., Stevens Point, Wis. 54481.

The 1961 champion Suntones were the special guest quartet when the Miami, Fla. Chapter hosted a Young Men in Harmony Workshop on Feb. 5. Sixty-five high school singers, including fifteen quartets, listened to the smooth harmony of the Suntones and heard Suntone tenor Gene Cokeroft describe barbershop harmony, the Society and the Sunshine District's Young Men in Harmony Program. Gene taught the young singers several songs and presented a "Touch of

That's actor Larry Fishman (hand on chin), the satisfied customer in the recent BIC razor television commercial. The Ridgewood, N.J. "Rezor's Edge" won the barbers' roles in the commercial which has been viewed by millions since first shown in mid-February, "Razor's Edge" members are (from left) Bud Miller, lead; Bob Putnam, bari; Joe Storer, tenor and Jack Anderson, bass.



Gold" album and a songbook to each of the quartets (compliments of the Suntones and the Miami Chapter). In a conversation with several of the teachers present, Cokeroft said that many were impressed with the quality of the music they had heard and the enthusiasm their students exhibited toward it. Miami Membership Vice-president Fred Anton and Cokeroft made the arrangements for the special night. We read a report of the activities in the Miami bulletin, "Tropic Notes."

The Vocal Gentry, 1977 international quarter finalists and Sunshine District champions, have disbanded because of Dick Kneeland's move back to California. Vocal Gentry tenor Steve Culpepper has joined the "Dapper Dans," and Irv Wells and Bob Boemler, remaining members of the "Gentry," have decided to form two separate new quartets in their own chapters.

It is with sadness that we report the death on April 11 of Art Gracey, bass of the 1949 champion Mid-States Four. Though not a member at time of death, Gracey will be remembered by many Mid-States Four fans throughout the Society. Another bass, Ray Michalski, who was the original bass of the former medalist Easternaires, passed away last Dec. 23rd in Elizabeth, N.J. A principal artist for the Metropolitan Opera Co. in New York for the past 12 years, Michalski was 48 years old at death.



# Chapters in Action

By Leo Fobart, Editor

#### EDITOR'S DILEMMA

As Editor Joe Lindsay wrote in the Grove City, O. "Heartbeat," New Years always seems to bring casualties to the ranks of bulletin editors around the Society. Some are appointed for a year's term and drop off at year's end. Others move up to chapter offices and don't feel they can do justice to both jobs. Some just get tired of the constant hassle and unceremoniously step down. You're right. Joe, again we are reading about many, many editors who are turning in resignations after years of working as bulletin editors. In all the bulletins we read, the most common complaint seems to be the lack of cooperation received from chapter officers and members. It would appear that too many bulletin editing jobs have become strictly "oneman" operations -- and that "oneman" is simply getting tired. While I'm sure most editors realize they're going to put forth a good amount of effort to keep their publication going, a lot of members forget that they are the bulletin's "life blood," and the editor is only its "pump." The input from chapter officers and members alike is vital to the continued life of any good chapter bulletin. So, all you guys out there, we're not suggesting that you have a "takeyour-bulletin-editor-to-lunch-week," but we do think you could make his job a lot easier by sharing your ideas and showing your support from time to time. Just a little effort on the part of a few people will make this "one-man" operation a lot

easier. Thanks, Joe, for letting us use some of your ideas.

#### SINGS "HAPPY BIRTHDAY"

California Barbershopper Don Winters wanted to do something just a bit different for his Mother in Ft. Lauderdale, Fla. who was celebrating her 75th birthday. He gave Miami Barbershopper Bert Warshaw a ring and Bert promised to get a quartet to sing a happy birthday greeting to Don's Mother. The "Song of Fun" did the honors. The quartet surprised Mrs. Winters at her home, singing "Happy Birthday" outside her door. They were then invited into her house to sing a few more old chestnuts, much to their delight. Mrs. Winters said it was the best birthday present she ever had. You can imagine the feelings the quartet had to be part of someone's birthday wish from the opposite coast. It can only happen to Barbershoppers . . . and we read about it in the January issue of "Tropic Notes," Miami Chapter bulletin (Dick Rowen, editor).

#### BOYNE CITY - CONTEST IN MAY

The Boyne City (Mich.) Chapter proudly announces its 33rd annual bush league and quartet contest will take place on Saturday, May 19, 1979 at the Boyne City High School. One of the oldest annual contests of its kind, these gettogethers started 33 years ago to give novice quartets a chance to compete in a regular contest, using experienced judges, against quartets of like caliber. A quartet

Hockey fans nationwide saw and heard barbershop harmony on Mar. 26, when the St. Charles, Mo. Chapter Chorus sang the "Star Spanglad Banner" at the start of a nationally televised National Hockey League game.



His many friends will be happy to know that Charlie Wilcox, Past PROBE prexy and former Freeport, III. musical director, celebrated his 88th birthday on March 26. The "Antiques" ("Q" Suburban, III. Chapter) made the 200-mile round trip to provide barbershop entertainment for Charlie and his friends. The "Happy 88th Birthday" sign was made of 88 one-dollar bills, the creation and gift of Antique barl Dick Neely.

is eligible to enter provided it has never placed in the top three in district competition and provided it has never been in international competition. This bush league competition gives inexperienced quartets a golden opportunity to get valuable singing experience under genuine competitive conditions. What's the prize? The 1979 champs and runners-up will appear on a quartet show that same Saturday evening which will feature several outstanding district foursomes. Sounds like this kind of activity is an excellent way to take part in President Ernie Hills' "Music Is the Way to Grow" program.

#### PRODUCES YEARBOOK

Our congratulations to the Lafayette, Ind. Chapter for producing what we think is probably one of the finest chapter yearbooks we've seen in a long time. A great historical document, this issue of "Tippecanotes" will be one that will be remembered for many years to come.

#### CONGRATULATIONS!

Feature writer Joe McLellan, after one hour and a half interview with District of





Hamptons Road, Va. members, from left, Jess Lanehart, Ralph Harden, Leroy Albang and Jim Youngblood made another donation of teaching materials to Riverside Hospital bringing their total donations to \$2,000 in materials and equipment to the hospital's speech and hearing department.

Columbia member Frank Laden, which included singing performances by two quartets, the "Close Enough" and the "Federal City Four," wrote a great story which appeared in the entertainment section of the rather prestigious Washington Post. Though it took many years to finally "crack" this story, the long wait was well worthwhile.

#### A TRAGIC LOSS

At 7:35 a.m. on Thursday, October 19, 1978, a U.S. Air Force B-52 Stratofortress crashed just after take-off from March Air Force Base, killing five of the six crew members. Two of the deceased were Major William V. (8ill) Parkell, the instructor pilot, and Capt. Russell T. Maynard, the Electronic Warfare Systems Officer, Both men were Barbershoppers and were members of the Riverside, Cal. Chapter, A special October 23rd issue of the "Key Chord" carried obituaries. Parkell, a former San Antonio, Tex. member, was also lead in the "New Spirit" quartet, Editor Corney Smith's special edition will serve to perpetuate the memory of these fine young men.

Clarence Burgess (Oshawa, Ont. Chapter) is shown below with the plaque he received as honored guest of the Ontario District's Fall convention in Foronto. He is the author of "We Sing... That They Shall Speak." (Photo courtesy Larry Boccioletti)



#### KING TUT A BARBERSHOPPER?

It seems that one of the fine points of barbershop craft may have had its origins thousands of years ago in ancient Egypt. In studying the glyphs on the walls of King Tut's tomb, Egyptologists noted a sequence that showed a teacher or parent, some students or children, and then a very peculiar glyph — obviously what the *lesson* was all about.

It showed a hand holding a string in a pool of water, then turning it in the sun to dry. Well, it took the experts a long time to decipher this sequence - they had to do a lot of research into the dress and culture of the times, in those days, everyone wore sandals, tied at the leg with long leather laces. Well, periodically the laces would get dirty and have to be washed (the Egyptians were very fastidious). After the laces were washed they would have to be dried very carefully. Otherwise the laces would shrink in the heat of the Egyptian summer. This caused great pain and a characteristic scream which might have sounded like: eh - ee ee - ah - ee - ow - oo - ee - oo - ih, which brings us back to an explanation of the lesson on the wall and its relationship to the origin of barbershop. It was: "Always make sure to properly turn your dipped thongs." That lesson (?) was passed on to us by Barbershopper Karl Kellerman of the Green River, Wash. Chapter, (Ed. note: Write him, not mel)

Unidentified Lansdale, Pa. members posed at the sign they used to call attention to their "Open House" night. We'll bet the sign did them some good.

#### JOHN B. CULLEN

Past International Pres. John B. Cullen (1961) passed away on Friday, April 6 after a three-month illness. He would have been 75 years old on April 17th.

An attorney, John was chairman of the Laws and Regulations Committee at time of death, a position he has held for some time. He was an international board member (1958-'59) and vice-president (1959-'60) before becoming president. In addition, he also served as chairman of two international conventions, the annual convention in Washington, D.C. in 1954 and the Mid-winter in 1976.

A charter member of the District of Columbia Chapter in 1945, John sang with the Singing Capital Chorus when they won the international championship in 1954. He was also a member of the American Legion, Knights of Columbus, Friendly Sons of St. Patrick, both the District of Columbia and American Bar Associations.

Past Int'l President Wilbur Sparks represented the Society at his funeral services on Monday, April 9th.

Expressions of sympathy may be sent to his wife Dorothy at: 119 Primrose St., Chevy Chase, Md. 20015.

#### BARBERSHOPPERS TO NEW ZEALAND

According to "Sounds of Aloha," bulletin of the Honolulu, Hawaii Chapter (Bob Arthur, editor), four experienced Aloha Chapter quartet men, Bill Joor, John Higgins, Dave Delzer and Don (Continued on next page)



## "Open-House" Program Hosts Thousands

Throughout North America local chapters held "Open Houses" during the week of March 11. Activity reports from area counselors and district officers are indicative of the success of the venture.

Little Falls, Minn., with a current membership of eighteen, had a total of 50 people attending. They reinstated an old member and expect to sign at least six new men. The 64-member Hutchinson, Kans. Chapter attracted 57 guests to their big night. Elkader, la., a 27-man chapter, had twelve prospective members in their midst. A quote from District President Jerry Easter's activity report concerning their night: "Virtually all guests were involved in some kind of quartet singing during the evening ... look for Elkader's membership total to rise." In Hampton Roads, Va. (present membership - 35) there were 29 guests and they are now signing up several new members. The "Buckeye" and Columbus, O. Chapters held a joint open house and hosted 129 quests. The Sunshine District, which currently has approximately twelve hundred members in their 25 chapters, had almost six hundred guests at their various open houses. The reports continue to flow in with similar results.

Literally, thousands attended the two to three hundred open houses held during the first quarter. Chapter membership is increasing; Society membership is increasing; chapters are removing themselves from associate status; license chapters are attaining full charter status; and already nine districts are showing a net membership gain in 1979. (Only the Evergreen and Pioneer Districts showed a net increase in 1978.) The program is working!

We had hoped that more chapters would have taken advantage of the new recruitment program during the first quarter, but many were working on annual shows or preparing for competition. Unfortunately, some chapters just did not elect to give the program a try. Society Membership Services Manager Frank Santarelli says, "We have an unusually large number of membership applications to process." If all 780 chapters had participated in the program, his department would probably have to work overtime.

From all reports it would appear that when the entire "open-house" package was used properly the results were favorable. Use of press and radio releases, flyers, letters and posters, the slide-tape

presentation, guest quartets and proper follow-up are the key factors to the program's success. (The entire program is outlined in the membership vice president's manual.)

What's the next step? Even though your chapter may not have had an open house in March, you can still host one in the second quarter. Most chapters begin to slow down a bit as summer arrives and contests and shows are over. June will be "Open-House Month" - more specifically, the second week of June, starting on the tenth. Let's all get together on this one as we introduce barbershopping to many people who restrict their participation in other organizations during the summer months. Choir members, league bowlers, bridge clubs, etc. disband at the end of April or May. Here's a good chance to offer our product to an entirely new market as we prepare now for many new quests to join us in June. If you haven't heard anything about a special night coming up soon, why not talk to your membership vice-president. You might even want to check with your president to make sure that some kind of membership recruitment activity takes place during June. Who knows, your interest may be all that's needed.

#### CHAPTERS IN ACTION - (from page 25)

Hewey, have formed a special quartet to make a two-week trip to New Zealand in April to promote barbershopping. The trip is being underwritten by the Museum of Transport and Technology of New Zealand, Inc., whose director, Ron Richardson, first became interested in barbershop harmony in 1958 while attending a convention on the U.S. mainland. His host at the time was Jack Hines, who later became Far Western District president and international board member. The quartet plans to do at least two shows each day for the two weeks they'll be in New Zealand, including performances before special groups and on television. Let's hope these men are successful in selling our New Zealand friends on the many thrills of our singing hobby.

#### ALASKA SCHOOL/CAMPOUT SET

This year's big barbershop affair for Alaska will be held on the weekend of June 15-17 at the Mt. McKinley National Park Hotel and adjoining Riley Creek Campground. Hosted by the Anchorage and Fairbanks Chapters, the activities start on Friday evening with informal singing and socializing. School sessions will take place all day Saturday, ending with a show in the hotel lobby on Saturday night. If your vacation plans include Alaska this summer, you might want to spend this weekend with these Alaskan Barbershoppers and their families for this annual barbershop holiday.

#### BARBERSHOP MARATHON

Station KERA Radio (90 FM stereo) offered eight uninterrupted hours of barbershop on Saturday, February 17 begin-

ning at 9 o'clock in the morning. The program included songs from champion choruses and quartets as well as the Sweet Adeline side of barbershopping. Called a "Barbershop Blockbuster," many large cities within 100 miles of Dallas were able to pick up the record-long broadcast of barbershop harmony.

#### POSES POETIC PROBLEM

Bulletin Editor Jack Burton frequently shares poetic offerings with fellow chapter members. A sample was sent to us by Rochester, N.Y. Chapter Sec'y Gordon Patnude:

"It isn't whether you win or lose is an oft' repeated phrase;

But somehow this kinda' outlook has me in a daze.

If humility and sportsmanship are all we're striving for,

Will someone kindly tell me why the heck they keep the score?"

#### **New Chapters**

FORT WALTON BEACH, FLORIDA
... Sunshine District... Chartered
March 30, 1979... Sponsored by Pensacola, Florida... 41 members... Bob
Hearne, 300 McEwen Dr., Niceville,
Florida 32578, Secretary... Darrel
James, 22 Lake Loraine Circle, Shalimar,
Florida 32579, President.

GRANT COUNTY, SOUTH DAKOTA ... Central States District ... Chartered March 30, 1979 ... Sponsored by Sisseton, South Dakota ... 37 members ... Merlyn G. Hedman, Box 575, Milbank, South Dakota 57252, Secretary ... David J. Malkerson, 112 S. Viola, Milbank, South Dakota 57252, President.

#### Bargain Basement

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.

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

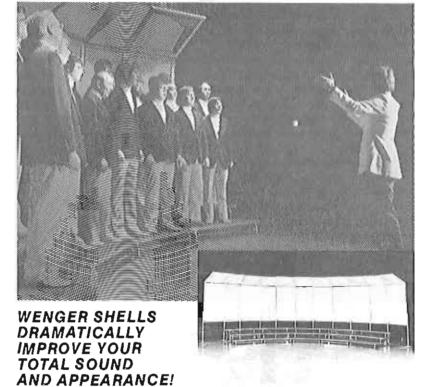
FOR SALE — 25 red and black brocade jackets with black satin piping on lapels. Varied sizes. Picture available. \$7.50 each. Contact: David Dean, 3 Belmont Ave. No., Plattsburgh, N.Y. 12901.

We buy end sell old phonogrephs and record collections, LPs, 45's and 78's. Olde Tyme Music Scene, 915 Main St., Boonton, N.J. 07005 (201) 336-5040.

#### **DEADLINE NOTICE**

October 1, 1979 is the deadline date for receipt of bids for the 1982 Mid-Winter Convention. For further details, contact: Burt Schindler, Director of Communications.

# Blends



Wherever you are performing, Travelmaster Shells create a concert-quality visual and sound setting. Travelmaster will improve your sound immeasurably by improving your blend (you'll be able to hear each other better!) and the focused power of your sound projection to the audience will go up by as much as 60%. As "on the road" entertainers, you will

also enjoy the ease with which Travelmaster can be set up, taken down and stored in small spaces.

Liberal credit terms available for your chapteri

Write, send the coupon at right, or call us **TOLL FREE** today about your specific needs. Phone **800-533-0393** 

(In Minnesota, Alaska, Hawali, and Canada call COLLECT (507) 451-3010.)

Wenger	® DEY	231E Wenger Building Owalonna, MN 55060
☐ Please send me Travelmaster Sh ☐ Please send you	ells.	
Name		
Organization		
Address		
City	State	Zíp

#### "PRODUCE A HIT RECORD — (from page 12)

get the record.

After several hurried phone calls to and from my boss, I informed the disc jockey that it wasn't a very good idea to give out my job connection, and would he *please* ask people to write to my home address if they wanted to buy records. He did this for several days, and within a week we had orders for over \$1,000 worth of records.

With this kind of history behind us, we talked a large record retail store into stocking the records on a consignment basis. Pretty soon other stations in town began playing the song, and we were forced to increase our production of records to 5,000. Shortly thereafter we were contacted by a regional record distributor who offered to produce the records for us in return for a small residual fee from every record sold. This took the burden of hauling around boxes of records and mailing them to retail outlets off our backs.

"Them Yankees say they need our oil And they gotta have gasoline But don't you put no refineries way up north
They wanta keep their air real clean."

Slowly, other stations in towns across Texas began playing "Freeze A Yankee," and record sales zoomed to 20,000, 40,000 — they're now estimated to be close to 100,000 (WOW! One-tenth of a million-seller!).

Meanwhile, back at the office, things were not going well for me. With all the publicity about the record (a front page article about "The Folkel Minority" in the Dallas Times Herald, a mention on the editorial page of The Wall Street Journal, and others), my company's executives were beginning to get nervous about my connection with the firm, Public statements by the company's representatives disavowed any agreement with the sentiments expressed in the sona (even though we never intended any political rammifications when we wrote and recorded it). I was "called on the carpet" several times to assure executives that I would do everything possible to keep my and the company's name from being connected in publicity about the record.

Then – the straw that broke Bob Arnold's back: A publication called *Texas Monthly*, for some as yet unexplained

C. A. B. C. SHOW - (from page 8)

The hotel opened up one of its big rooms and a bar, as 45 die-hards settled in for the snow siege while the Boston Common did an hour and a half show.

When Syl reviewed the open Opera House dates with the Boston Common, bass Terry Clark suggested February 25, because they would be in Bloomington, III. for a show that weekend anyway. In the ensuing days, much to his amazement, Syl was able to confirm that date with all the other participants, It was only then, after the new show had been confirmed and the house re-booked, that Terry Clark called to say that he had been in error and that the Bloomington show was Saturday and Sunday, the 24th and 25th. Disaster! No, fortunately this time luck was on Syl's side. Bloomington's Sunday show was scheduled for 1 p.m. Bloomington agreed to put the Boston Common on first so they could be flown into Meig's Field to do the second half of the C.A.B.C. show. Though Grandma's Boys were doing a weekend show in Detroit, they would fly back to Chicago Sunday and come directly to the Opera House to do the show and the afterglow. The Roaring 20's and Tim Stivers had no difficulties - fly in, do the show, and fly out again.

And when Syl and his crew pulled off that little bit of logistical magic, they were among the very few who were finally able to beat the blizzard of '79.

reason, published a "gossip column" item that indicated that my employer had actually paid for the production and distribution of "Freeze A Yankee." Even though the publication later printed a retraction, my company and I soon parted ways.

"They only got enough lignite to last till midnight

Not enough fuel to keep their beer real

But we'll send you lots of oil, now don't you fear

If you promise not to move down here,"

So if you ever get the urge to write a song, make sure your employer is very understanding of your hobby. Better yet, just concentrate on writing beautiful, non-controversial barbershop songs. They tell me there are over 40,000 songs published each year in the U.S., so the competition is pretty stiff. But I got this cute idea for a song the other day . . .





TO THE HIGHEST RATED

## MUSIC PRINTING

IN THE UNITED STATES "ASK ANY PUBLISHER"

BOOKS AND LOOSELEAF ARRANGEMENTS PUBLISHED BY THE SOCIETY ARE PRINTED BY



DIVISION OF THE
WALTER M. CARQUEVILLE COMPANY
2200 ESTES, ELK GROVE, ILL, 60007
(A/C 312) 625-3915 or 439-8700



Championship performances start with quality stage wear, designed and tailored for choruses and quartets by William Thornton. We offer a complete wardrobe package plan that will meet both your hudget requirements and your specific stage presence/theme plans. We even offer an exclusive "Wardrobe Supplement Plan" for growing choruses who must add matching outfits as they add new members.

they add new members.

William Thornton's outfits are backed by over fifteen years of actual championship Barbershop experience. We are proud to have designed for and outfitted four international champion quartets and one international champion chorus since 1973. For detailed information and proposals, call or write:

#### WILLIAM THORNTON

Sure 208-B. One Lemmon Park Essi 1627 Howell Street Dallas, Texas 75204 (2141528-6060

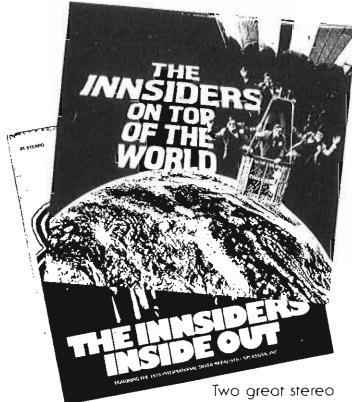
## THE 4th EDITION INTRODUCES

## Our Last Song Together....

	n You Get • Forties	s Medley and others
	ums Albums	c/o Nancy Belle 7757 King Memorial Ro Mentor, Ohio 44060
ADDRESS	CITY _	
STATE	ZIP CO	DE

For All Ma Know A September Sono

## From the International Champion INNSIDERS!



recordings of the best in Barbershop harmony. Experience some of the finest singing of the finest arrangements of twenty six songs that have thrilled audiences fram coast to coast!

"Keep Your Sunny Side Up" • "Sunshine of Your Smile"
"Dangerous Dan McGrew" • "My Woy" • "Top Of The World"
"Shenondooh" • "My Buddy" • "Unchained Melody" • "Exodus
"Show Me Where The Good Times Are" • "Pol of Mine"
"Who'll Dry Your Teors" • plus fourteen more great songs!

These recordings have all you would ask for—pure Barbershop solos and specialty songs. Whatever your pleasure! Either record album, 8-track or cassette—\$7.00; any 2 records or tapes—\$13.00; additional records or tapes—\$6.00 each.

Gentlemen: My check is enclosed to cover purchase of the albums/tapes as indicated below:  Name
Address
Ciry/Store/Zip  INSIDE OUT:  Album  8-Track  Cossette  ON TOP OF THE WORLD:  Album  8-Trock  Cossette
Moke checks poyoble to THE INNSIDERS, and moil to THE INNSIDERS, 9007 Concho, Houston, Texas 77036. Canadian residents same price (U.S. funds)! Allow 2-3 weeks for 4th class shipment (pastage paid).
The distribution sale or advertising or unofficial recordings is not a representation that the contents of such recordings are appropriate far contest use.

## Harmony College 1979

MISSOURI WESTERN STATE COLLEGE
ST. JOSEPH, MISSOURI

# ONE SCHOOL ONLY



### AUGUST 5-11, '79

#### Offering the following Barbershop Education Curriculum

(for members only)

Remember, the cost of these schools, including transportation, is a legitimate chapter expense.

Be sure your chapter sends at least one representative.

STATE OF THE PARTY OF THE PARTY

All this, including room, board, tuition and materials, for just \$150.00

Advance deposit for quartets: \$100.00 Individuals: \$30.00

Send check or money order payable to SPEBSQSA covering advance deposit to: HARMONY COLLEGE 1979, P.O. Box 575, Kenosha, Wis. 53140. Balance payable August 5.

- √ History of the Barbershop Style
- ✓ Script Writing
- √ MC'ing
- √ Show Production
- √ Show Production Workshop
- √ Basic Craft
- √ Arranging I
- ✓ Arranging II
- √ Advanced Arranging Workshop
- √ Coaches' Workshop (5 hours per day)
- ✓ Introduction to Coaching
- ✓ Beginning Chorus Directing
- √ Advanced Chorus Directing
- √ Staging a Chorus
- ✓ Music Repertoire
- √ Beginning Physics of Sound
- √ Advanced Physics of Sound
- √ Song Writing
- ✓ Quartet Workshop (limited to 25 quartets)
- Judging Categories

New: Introduction to Barbershop Harmony
Chorus Director's Workshop (restricted)
Quartet Activity
Public Relations