OFFICIAL PUBLICATION OF THE BARBERSHOP HARMONY SOCIETY JULY/AUGUST

Bass

John Miller,

Jay Giallombardo, Baritone

The

Grandma's Boys

Don Barnick,

Tenor

North Shore and Arlington Heights, Illinois

Hank Brandt

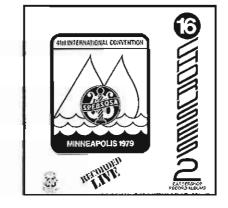
Lead



Reserve Your 1979 Champion Albums Now.









A Two-Record Set

\$7.95 U.S.; \$9.75 Canada.

1979 Association of International Champions

\$5.50 U.S.; \$ 8.25 Canada.

16 Choruses

A Two-Record Set

\$7.95 U.S.; \$9.75 Canada.



BARBERSHOPPER'S SHOP

Tear off this order blank and mail, or order by letter, to SPEBSQSA, Inc., P.O. Box 575, Kenosha, Wis. 53141

1979 Record Advance Order Blank

	NAME		N	IEMBERSHIP NO		
	STREET		(CHAPTER NO		
	CITY	STATE/PROV	7	ZIP/POSTAL CODE		
		ns 2–Record Set only 7.95 U.S.; \$9.75 Canada s 2–Record Set only 7.95 U.S.; \$9.75 Canada	from the	CRY: ords you order now will a International Office as a manufacturer.	• -	
\square $^{1}_{s}$	979 Association of Int. Stock No. 4929 \$	ernational Champions 5.50 U.S.; \$ 8.25 Canada		Cassette and 8-Track tape vers champion recordings will not be		's
I have	HOD OF PAYMENT: e enclosed my che ge my order to Ma	eck money order for \$ aster Charge Visa (no oti	her credit o	with this order. cards accepted)	master charge	VISA'
	Ac	count No				
	Credit card expire	ation date	Signature			



JULY/AUGUST 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,B,S,Q,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 postage paid at Kenosha, Wisconsin. Editorial and Advertising offices are at the International Office. Advertising rates available 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, 6315 - THIRD AVE., KENOSHA, WISCONSIN 53141, at least thirty days before the next publication date. 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 Quartet Singing in America, Inc.

Features

- 3 GRANDMA'S BOYS, VOCAL MA-JORITY NEW CHAMPIONS. Brief highlights of the Minneapolis Convention and Contests.
- 6 HAWAIIAN QUARTET TAKES HARMONY TO NEW ZEALAND. Foursome spreads word of barbershopping, establishes chapter.
- 8 ONE-IN-A-MILLION QUARTET SEEKS TENOR. Barbershop harmony is alive and well in Bangkok, Thailand.
- 10 MUDDY CREEK FOUR: THEY'RE BETTER THAN THEY SOUND! Comedy songsters active administrators as well as entertainers.
- 12 TENORS ARE MADE NOT BORN. Humorist traces beginning of a barbershop tenor.
- 12 KEEPING UP WITH THE JONESES. An appeal to involve everyone in membership recruitment.
- 14 "THERE'S SOMETHING I LIKE ABOUT GODFREY." Chapter pays tribute to composer of many barbershop songs.
- 18 DIXIE CONVENTION SURVIVES FIRE. Hotel fire almost wipes out district convention.
- 22 RESEARCH PLANNING CON-FERENCE HELD. Institute announces new research program.

Comment

- 2 THINKING ALOUD
- 9 MUSIC IS THE WAY TO GROW
- 11 THE WAY I SEE IT

Departments

- 5 LETTERS
- 16 SHARE THE WEALTH
- 20 NEWS ABOUT QUARTETS

Miscellaneous

- 11 SALT LAKE CITY CONVENTION REGISTRATION
- 15 NEW CHAPTERS BARGAIN BASEMENT
- **19 LOGOPEDICS CONTRIBUTIONS**
- 22 COLORADO SPRINGS MID-WIN-TER REGISTRATION FORM

Contributors

Bob Bivens . . . Don Hewey . . . Ernie Hills . . . Hugh Ingraham . . . Ivan Manning . . . Ken McKee . . . Lyle Pettigrew . . . Frank Schaller . . . Bill Schreiner . . . Brett White

Convention Calendar

1980 Salt Lake City,	U.	July 6-13
1981 Detroit, Mich.		July 5-12
1982 Seattle, Wash.	June	27-July 4
1983 Pittsburgh, Pa.		July 3-10

MID-WINTER

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



Thinking Aloud

This has been a great year for extension. Soc. Field Representatives Tom Cogan and Joe Jenkins are doing a superb job of licensing new chapters. I'm very conscious of this since every application comes across my desk for signature. (I never cease to visualize some chapter member, years in the future, requesting a photocopy of their application and trying to figure out who in heaven's name signed it as executive director; even I admit that my signature is all but incomprehensible.)

Always, before signing, I go through the application to see the names and occupations of those on the license or charter. Mainly I check to see if there's anyone I might recognize from another chapter or another era. What really sticks out is the number of students we've attracted to our ranks. Over the years we've made some smart and also some dumb moves; surely the half-dues for students was one of the smart decisions. I mean, really, where are we going to be if we don't keep the young interested in our hobby. I'll tell you where we'll be - at a place called "extinct," sharing space with the dinosaur, the Edsel and any number of volcanoes.

Just look at any chorus contest today, at any level, and see the number of bright, youthful, smiling faces stuck in the front row. Oh, I know what you're thinking. At Ingraham's age, they all start to look younger every year. Well, I don't buy it. No, sir. We never had as many young people (I'm talking about 20 and under) in the Society as we have today. Young faces, young voices not yet ravaged by screaming at the kids and roundthe-clock woodshedding in smoke-filled rooms. For them, let's be thankful.

A couple of years ago at either an executive committee meeting or a district presidents' conference I said that the best public relations program the Society has was Bob Johnson's work with Young Men in Harmony and M.E.N.C. (the Music Educators National Conference), I still

*Article written prior to Minneapolis Convention

feel the same way. We're exposing these youngsters to barbershop harmony through their own music teachers, and by so doing are gaining respect from parents, teachers and students alike. Talk about a program that will pay dividends for years ahead!

About a month ago I was in Chicago for a reunion of the "Old Normandy Gang." The Normandy was a restaurant where the Chicago Number One Chapter met (they had a room upstairs) and where the management was very partial to barbershopping. On Friday nights it became a woodshedder's paradise, and top guartets would often schedule their flights through Chicago so they could stop over at the Normandy.

Anyway, this was a reunion of a lot of the old regulars. And it was a blast. What interested me almost as much as the singing was talking to some of the "old timers" like Joe Sullivan (former lead of the "Four Renegades" and baritone of the "Avant Garde"), who joined the Society as a teenager when someone brought him to a Chicago chapter and paid his dues. Same thing with Phil Schwarz (former bass of the "Midnight Oilers"). And who sang together in a quartet in college but Thom Hine (another "Oiler," an international quartet competitor and currently director of the Detroit chorus) and Tom Felgen (former "Four Renegades" bass and now with the "Chicago News"), "Buzz" Haeger (another former "Renegade") sang with a guartet in Purdue and later with numerous top groups in the Chicago area. I remember judging "Grandma's Boys" when they won the Illinois District Championship while they were still in high school. And how about our current champion "Bluegrass Student Union"?

What a glorious future we have in this Society if we continue to expose youngsters to the beauty and joys of barbershoppingl *

Executive Director

International Officers

- President, Ernle Hills, Box 66, Medford, Oklahoma 73759
- Immediate Past President, Roger J. Thomas, 3720 St. Andrews Blvd., Racine, Wisconsin 53405
- Vice President, Leslle Hesketh, Jr., 7467 Clifton Road, Clifton, Virginia 22024 Vice President, Burt Hulsh, 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 Cameron Ct., Lexington, Kentucky 40505

- Central States, Gll Lefholz, 13316 E. 51st St., Kansas City, Missouri 64133 Dixie, H. Steve Keiss, 4828 4828 Cole Road,
- Memphis, Tennessee 38117
- Evergreen, Jack Becker, 1427 Regan Ave., Coquitlam, B.C. V3J 3B6 Far Western, Gll Jacobs, 921 Glenchiff St., La Habra, Callfornia 90631 Illinois, Walter R. Martin, Box 208, Island
- Illinois Walter R. M Lake, Illinois 60042 21235 Parkwood Ave., Fairvlew Park, Ohjo
- 44126 Land O'Lakes, Gordon Gardiner, Sub P.O. 26,
- Regina, Saskatchewan S4S 3R0 Glynn, 2045
- Mid-Atlantic, Raphael S, (Ray) Arrowwood Dr., Westfield, Westfleld, Dr., New Jersev 07090
- Northeastern, J. Curtis Roberts, 714 Tolland Stage Rd., Tolland, Connecticut 06084 Ontarlo, Roy Cunningham, 359 Painted Post
- Dr., Scarborough, Ontarlo M1G 2M6 Pioneer, John T. Gillespie, 712 Newgate Rd., Kalamazoo, Michigan 49007
- Rocky Mountain, Lynden Levitt, 8ox 8201, Rapid City, South Dakota 57701
- Seneca Land, Jack Wooley, R.D. 1, Box 379, Vestal, New York 13850
- Southwestern, Al Feuerbachar, 110 Wildrose, San Antonio, Texas 78209
- Sunshine, Steward Nichols, 617 DeSoto Lane, Indlan Harbour Beach, Florida 32937

And Past International Presidents

- F. Richard Ellenberger, 83 Field Point Drive, Fairfield, Connecticut 06430 Plummer F, Collins, 216 Cor
- Warren, Pennsylvania 16365 Semuel Aramlan, 7202 W. Libby Ave., Peoria, Arlzona 85345

International Office

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

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

Grandma's Boys, Vocal Majority New Champions

Minneapolis, Minn. – If camaraderie, congeniality and good fellowship are signs of love, then surely our 41st international convention, with an abundance of singing togethernees, bore out the claim that "barbershop is love." Regardless of how you label it, the week of July 1-8, 1979 in Minneapolis, had its share of "greats" – great weather, great hosts and great singing! Nearly 10,000 Barbershoppers and their families, including a contingent from Sweden and England, were on hand to enjoy the excitement of the week-long activities.

Though there were no official activities scheduled for Sunday, well over 1,500 Barbershoppers were already in town testing their vocal chords. The Society's executive committee met for the first time that afternoon. From that time on, however, everything seemed to "steam roll," as the excitement increased each day until we named our new quartet champs on Friday evening and crowned new chorus champions on Saturday afternoon. Through it all, Barbershoppers crowded the lobbies of the headquarters and nearby hotels, sang in taxi cabs, buses and on street corners and just about anywhere four people could get together to sing.

As always, publicity coverage of the week's activities was much in evidence as

the media picked up the excitement of our singing. Camera crews from both network and local television were popping in and out of our activities all week long, as they filmed both quartets and choruses in action. The ABC "Good Morning, America" show, with host David Hartman. carried a segment of the activities on their Friday morning show, NBC cameras covered a good share of the mass sing which they plan to show, along with some footage of some of our top comedy foursomes, on the "Real People" show sometime this Fall, Local radio and television networks devoted many hours to coverage of convention activities all during the week.

Scheduled at a new time this year, the mass sing at 10 a.m. on Friday morning drew the largest singing crowd ever. Minneapolis Mayor Al Hofstede was on hand to greet the singers who were under the direction of Soc. Musical Activities Dir. Bob Johnson, The Mayor had just finished his words of welcome when a lawn sprinkler in Government Center turned on automatically, sending people scattering in every direction. Fortunately, the rest of the sprinkler systen did not begin to operate, as many feared it might. The spontaneous antics of the Cincinnati Western Hills marching and singing gang, coupled with the singing of the "Arlingtones" (Arlington Heights, III.) and the distribution of free "Cokes" by the "East York (Ont.) Barbershoppers delighted everyone. One could truly appreciate what an impressive sight the mass sing created when viewed on local television that evening.

When Barbershoppers weren't singing or attending the dozens of meetings which took place during the week, they and their families were enjoying the many special events which had been prepared for their entertainment. Though the only rain of the week nearly wiped out the singing of the St. Croix Valley "Croix Chordsmen" during the Twins-Seattle game on Tuesday night, luck was with us and their performance and the game went on as scheduled.

Local citizens were treated to special barbershop performances which took place during the noon hour at the Mall on Nicollet Ave. each day. Both quartets and choruses made numerous Mall performances before the week was over.

BOARD MEETING HIGHLIGHTS

Though the agenda was probably the lightest in years, the international board met Wednesday of convention week to review all the committee reports and make whatever decisions necessary.

The board voted that Life Memberships could now be accepted under the following conditions:

- There will be a one-time fee of twenty times (20x) the current International Society dues.
- The Life Member will continue to pay chapter and district dues annually and will be renewed by his chapter in the usual manner.
- If a Life Member's renewal in his chapter is not reported to the International Office within one month following (Continued on next page)

2nd Place Medalists - BOSTON COMMON (Boston, Mass.) Kent Martin, tenor; Rich Knapp, lead; Terry Clarke, bass; Larry Tully, bari. 3rd Place Medalists – BALTIMORE & OHIO CONNECTION (Anne Arundel & Dundalk, Md.) George Wagner, tenor; Bob Disney, lead; Berry Brown, bass; Ted Tarr, bari.





NEW CHAMPS - (from page 3)

normal expiration, his membership will automatically be transferred to the Frank H. Thorne Chapter-At-Large and such member shall continue to pay district dues in the same manner as do members of the Frank H. Thorne Chapter-At-Large. In the event any Life Member fails to pay his district dues, as herein provided, the membership of such member shall be automatically suspended. This suspension shall occur upon written notice from the executive director being mailed to the last known address of such member; provided, however, that such member shall be automatically reinstated upon furnishing to the executive director proof of payment of current district dues to the appropriate district treasurer or the treasurer of any chapter within the district.

- 4. If a member belongs to more than one chapter, his Life Membership privilege shall apply to only one membership.
- 5. A Life Member is bound by all rules and regulations of SPEBSQSA, its by-laws, policies, code of ethics, etc., and is subject, as well, to revocation of membership in the event of proven violation. Life Membership fees are not refundable.

ELECTION OF OFFICERS

The following members were elected to take office on January 1, 1980 and serve through the calendar year as your new international officers: President, Les Hesketh, Jr. (Fairfax, Va.); Immediate Past President, Ernie Hills (Enid, Okla.); International Vice President, Burt Huish (Twin Falls, Ida.); International Vice President, Henry J. Vomacka, M. D. (Sarasota, Fla.); Vice President-Treasurer,

4th Place Medalists – ROARING 20'S (Cincinnati Western Hills, O.) Don Gray, tenor; Gerry Kelly, lead; Jim Gentil, bass; Mike Connelly, bari.



Merritt Auman (Lebanon, Pa.). Elected as Harmony Foundation Trustee was Sam Aramian (Phoenix, Ariz.) for a sevenyear-term.

Bids for the 1983 International Convention were received from Pittsburgh and St. Louis. After a ballot vote, the board awarded the 1983 convention to the city of Pittsburgh.

In another action involving conventions, the board voted to increase the mid-winter registration fee from \$2,50 to \$5, effective with the 1981 San Diego convention.

CONTEST RESULTS

The contest sessions began Thursday with the quartet quarter-finals during which 48 quartets competed for international honors. Reduced to 20 quartets for the semi-finals session on Friday afternoon, the excitement mounted for the finals contest between the top ten quartets on Friday evening.

After a contest which included one quartet singing its songs twice (a fly disrupted the first performance) and quartets experiencing a couple of "false starts," the medalists were announced to an excited and thrilled audience. Winning the gold medals were Grandma's Boys, coming from second place medalist honors last year. Advancing another step on their climb to the top were the Boston Common, silver medal winners. In a giant step, the Baltimore & Ohio Connection, seventh place finalists last year, were third place bronze medal winners. Following closely were: 4th place - Roaring 20's; 5th place - 139th Street Quartet.

Sixteen choruses squared off on Saturday afternoon to present another spectacular of harmony and showmanship. After their masterful presentations, which featured beautifully colored costuming, precision gestures and movements, and an abundance of solid ringing chords, the Vocal Majority (Dallas Metropolitan, Tex. – Southwestern District) captured the crown for the second time. Not too many points behind were the Alexandria Harmonizers (Mid-Atlantic) in second place. Following in third place – Minneapolis Commodores (Land O'Lakes); fourth place – Phoenicians (Phoenix, Ariz. – Far Western) and fifth place – Southern Gateway Chorus (Cincinnati Western Hills, O. – Johnny Appleseed).

This was the first year for the new convention format, which gave us an additional day to spend with our new quartet champions and allowed time for an additional show, the "Saturday Night Show" – a barbershop showcase featuring the top five quartets along with the top two choruses and the immediate past chorus champion. This show was an exciting tribute to those who had been judged tops in their field. The new format was readily accepted and will probably be the pattern for future years.

Our hats are off to General Convention Chairman Remi Grones and his entire Minneapolis Convention Committee for running a smooth and very successful convention.

Additional pictures and detailed scoring information concerning the Minneapolis Convention will appear in the Sept.-Oct. HARMONIZER.

APPOINTS ASSISTANT

Soc. Dir. of Music Education and Services Bob Johnson announced the appointment of Joe Liles to the new position of Assistant Director of Music Education and Services. Liles has been the Music Services Assistant in charge of chorus development and chorus director training since 1975. He was formerly director of the San Antonio "Chordsmen" Chorus.

5th Place Medalists – 139TH STREET OUARTET (Whittier, Arcadia & Indian Wells Valley, Cal.) Jim Kline, bass; Doug Anderson, tenor; Larry Wright, lead; Pete Neushul, bari.



Letters

Straightens Record

I would like to correct the record as to the reference of my involvement in the postponement of our Chicagoland Association of Barbershop Chapters (CABC) show because of the January 13th blizzard in Chicago (see May-June issue).

The article indicated I was one of three people consulted by Show Chairman Syl Wetle asking whether or not to cancel the show. Actually, 1 phoned Syl because I had received a number of phone calls (and many more later that day) from customers inquiring about the show. Though I was not informed I had a vote on the matter, I disagreed rather strongly with Syl when he declared that the show was "still on." I was fearful that many ticket buyers (including me) would be unable to get to the show through the snow; they would simply be "out" the money spent on tickets if the show went on as scheduled. I didn't think this was fair nor right, even at the expense of CABC "taking a bath." Also, I didn't think our talent should perform on that great stage for an audience of around 45 people.

To say that I "agreed not to cancel the show because everyone else had voted that the show should go on" implies that I had a vote, when in truth I had none. I hope if this ever happens again, that we've all learned a lesson.

Phil Schwimmer Highland Park, III.

Expresses Gratitude

To everyone who sent cards, letters, flowers and expressions of sympathy after John's death – thank you. I'm sorry that I am unable to acknowledge them all individually. I had no idea that John had made so many wonderful friends through his many years in the Society. It was heartwarming to hear from all of you. Mrs. John B. Cullen

Chevy Chase, Md.

More Comments Concerning Contests

I would have written sooner, but I couldn't because I was still applauding the articles about chorus contests in your last issue.

I firmly believe the amount of time and effort devoted by chapters to division and district contests is the number one reason for decreasing membership. Secondly, I believe it hurts quality!

Looking back over the past seven years since our chapter made the cut at the division level, we have spent an ever increasing number of meetings working for contests. Notice I said "working" because it is work and not really pleasure. Let's face it, the majority of us joined the Society for the pleasure we received from singing songs as a chorus or in quartets during regular meeting time. Now we devote five or ten minutes a week to a "program." This program is basically what we did for the entire meeting each week before we qualified at contest.

Quality down? You bet! Sure we do a great job on two songs, but how often do we review our repertoire? These are the songs you do at sing outs and the quality of these songs suffers due to contest work. This is the overall quality that declines and which the non-Barbershoppers see.

I firmly believe we should have contests, but let's limit the practice time by issuing each chapter going to division or district contest three songs 60 days prior to that contest. In this manner the best chorus will still win, competition will remain keen, but most of the year will remain dedicated to what we joined for. Gerard N. Otton Danbury, Vt.

I have only been a member of the Society for two years, but during that time I have seen many letters and editorials in the HARMONIZER concerning what the goals and philosophy of the Society should and should not be. I would like to put in my two cents worth, even though I am a relative newcomer.

It seems to me that amongst all those letters that make up our name, there is an "E" for Encouragement. I just participated in a district preliminary contest where encouragement was notably lacking. I thought the "A&R" sessions (not critiques, I am told) are meant to help us to become better singers and encourage us as quartets.

We didn't go to this contest to win

it, but to sing as well as we could and to learn, from what the judges might have to say, to be a better quartet. Instead, we found the A&R session to be nothing more than an opportunity for the judges to take pot shots and make crude remarks.

I am all for constructive criticism and honesty, but after talking to many other competing quartet members (many almost ready to quit as a result of their A&R) I am convinced that what we received was pure negativism.

We plan to keep performing on the competition stage, but we may skip the A&R sessions from now on – we simply don't need that kind of "encouragement."

I realize that the negativism we encountered does not hold true for all the judges in the Society. We have had the unfortunate luck to encounter a generally negative panel in two out of our three competitions to date.

Again, I am not seeking candy-coated comments; I am merely asking that judges show a little sensitivity and respect, and above all offer *encouragement*, lest we become the Society for the Preservation and *Critiquing* of Barber Shop Quartet Singing in America.

A discouraged Barbershopper

New Zealand Grateful

For almost three weeks over the Easter period, The Museum of Transport & Technology of New Zealand (Inc.) was host to a barbershop quartet from the Honolulu, Hawaii Chapter. (Ed. note: See story, page 6.) The purpose of their visit was to demonstrate the art of barbershop family entertainment and, if possible, establish the art in New Zealand.

I would like to record that these four gentlemen, Don Hewey, Dave Delzer, Bill Joor and John Higgins, captured the hearts of New Zealanders. They were the most wonderful ambassadors of goodwill between our two nations that one could possibly imagine.

After 43 public appearances, the end result was a very successful rally of persons interested in the formation of the first barbershop chapter in the South Pacific.

We feel that you would be interested to know that members of SPEBSQSA, of their own volition, were such splendid representatives of your Society and your country.

> R.J. Richardson Executive Director







Hawaiian Quartet Takes Harmony to New Zealand

By Don Hewey, bari, Merry Macs, 7222H Aloalo St., Honolulu, Hawaii 96818

The opportunity to start a barbershop chapter in a new country is not something that comes along every day, and for the "Merry Macs" quartet from the Honolulu Chapter, it was a dream come true. For 15 days in April, I was privileged, along with John Higgins, lead; Dave Delzer, bass; and Bill Joor, tenor to promote barbershop quartet singing in New Zealand. Sponsored by the Museum of Transport and Technology and McDonald's (yes, the world-famous hamburger people), both of Auckland, our trip resulted from a chance encounter last November with the Museum's director, Ron Richardson.

Ron, with his beautiful sense of timing, was playing tourist in Hawaii at the time we were presenting our standingroom-only 1978 show. During our many conversations, he casually mentioned the possibility of bringing a quartet from Honolulu to New Zealand to promote

Top photo: The "Merry Macs" posed in their 1928 Chrysler Imperial – standing from left are Dave Delzer, Don Hewey, John Higgins; seated in front, Bill Joor. Second from top: Merry Macs end "Bridge City Barbers," Auckland quartet. Third photo: The Merry Macs posed for publicity photo. Bottom photo: Director John Higgins and a room filled with New Zealand barbershop harmony enthusiasts.



barbershop harmony. Through Ron's efforts, the Museum was already sponsoring a local quartet, the "Bridge City Barbers" (Dave Jackman, tenor; Neil Etherton, lead; Gary Taylor, baritone; John Wilkins, bass), and the next logical step was to start a men's chorus. Ron, ecstatic after seeing our show, was eager to have our quartet, then known as the "Minimum Daily Requirement," come to New Zealand, I explained that our guartet was breaking up after the show, but was sure we could get another tenor to make the trip. Before Ron left for New Zealand, we worked out tentative dates and a general agreement whereby the Museum would line up sponsors to pay for the trip and cover all expenses. In return, our guartet would be totally at the disposal of the Museum to perform as many times and at as many places as possible. All appearances and publicity would be aimed at introducing barbershop harmony to the men of New Zealand, and bringing it all together with one giant Barbershop Rally to be held just before our departure.

TENOR NOT HARD TO FIND

I was excited, to say the least, about the possibilities and made the initial contacts to get a new tenor shortly after Ron left. I held my breath and asked Bill Joor, the long-time tenor of the "Tiki Tones," if he would be our tenor replacement. He jumped at the chance. When I told the other two members of the quartet about the unfolding plans, they simply thought they had died and gone to barbershop heaven. We all agreed it was a chance in a million; so we decided to keep our fingers and toes crossed and let our mustaches grow in hopes that the dream would become a reality.

In January, things began to happen, I got my first of many letters from Ron saying that "all systems are go." The Museum would pick up part of the tab, and McDonald's would pick up the balance in exchange for several appearances on their behalf. The dates were set for the 11th through the 26th of April. Suddenly we realized how much preparation was required for the trip. What a responsibility we were taking on: to represent our country as well as our Society. Our rehearsals were complicated by the fact that Dave, the bass, had recently moved to Kona, on the big island of Hawaii, and would have to commute by air to rehearse with us in Honolulu. We set up a schedule of rehearsing every other weekend from January right up to the week we left in April. Dave would fly over on Friday evenings and we would sing past midnight, all day Saturday and Sunday, too, right up to an hour before his return flight on Sunday evening. These rehearsals really helped prepare us for our fast-paced two-week sing-athon in New Zealand. Back in January, we had considered giving two shows a day, but our final itinerary called for as many as seven. Our new tenor, Bill Joor, had an incredible amount of work to do, learning our quartet material as well as the new songs we had added just for the occasion.

CHAPTER LENDS SUPPORT

As the hour of our departure came closer, we pooled our resources and discovered we were not going in quite the style we had hoped. Fortunately, our chapter board of directors came through, and we were proud and grateful when they voted to give us the needed funds for uniforms and other pretrip expenses. About this same time our New Zealand sponsors asked if we would mind adopting a new quartet name — New Zealandstyle. Since we were essentially a new quartet anyway, we were happy to oblige, and in March officially registered with the Society as the Merry Macs.

On Tuesday, April 10th, we left for New Zealand after a terrific send-off party at the airport attended by more than 30 members of our chapter, who stayed until our departure time of 12:30 a.m. After crossing the International Dateline, we arrived in Auckland at 7 a.m. on the 11th (the 41st anniversary of the Society's founding) and stepped off the plane to a press interview by the Auckland Star followed by a taping session with TV One at the Museum. What a thrill to finally see our chauffeurdriven 1928 Chrysler Imperial Touring car (one of only two in the world) that the Museum had just driven out of their

showroom to be our touring wheels for the next two weeks. At 1 p.m. we were off to 1ZB Radio, then an appearance at a local shopping center together with another press interview, this time by the Auckland *Herald*. That evening we were the guests of honor at a reception given by our host, Ron Richardson. Here we met the Bridge City Barbers for the first time and sang blissfully until the wee hours.

The following day we met Sir Dove-Meyer Robinson, Mayor of Auckland, and did five more performances. In the days that followed, we performed at every conceivable place you can imagine, including a two-foot wide sideboard, ten feet off the ground, on an 87-ton steam locomotive, Our base of operations was the Museum, where we performed a total of seven afternoons of our working days. We also spent several evenings singing for our supper at the Museum's Colonial Arms Restaurant. We sang at several locations in downtown Auckland, McDonald's Restaurant, shopping centers, private parties and clubs.

PUBLICITY WELL PLANNED

The Museum's publicity director, Bev Hume, did a super job. We made two appearances on 1ZB Radio on Good Friday for a benefit radio-thon supporting a crippled children's hospital--a great opportunity to talk about our Society SERVICE PROJECT, the Institute of Logopedics. We appeared on three additional network TV newscasts and a total of six regular TV shows. Five of these were on prime time and consisted of an interview and performance. One of them, the Club Show, was a live one-hour variety show and a unique experience for us. Everywhere we sang, we continually plugged the Barbershop Rally that we had scheduled for Wednesday the 25th, ANZAC Day (a New Zealand holiday similar to our Memorial Day). We even ran across several former Barbershoppers from both the U.S. and Canada who had seen the publicity and were very excited about the possibilities of starting their own chapter. The Bridge City Barbers were a great help, too. They came along on several occasions and talked to interested men in the audience.

A TIME TO RELAX

Of our 15 days in New Zealand, we had three days off for sightseeing. We spent one day driving 100 miles to Rotorua and, the week we left, we made an overnight trip to Queenstown on the south island, about 800 miles from Auckland. New Zealand is a beautiful country with rolling green hills on the north island and rugged mountains on the south island. We all hope to get back there again some day. Even though we were "off duty," we continued to sing everywhere we went and were pleased that many people had seen our TV appearances or heard us on the radio.

On the 25th, the day of our Barbershop Rally, we were anxious to see just how well we had done our job of bringing interested men together to sing barbershop harmony. The hall filled up completely, with people standing in the wings, but to our chagrin, none of the men were sitting together! Nearly all the men had brought their families, and many said that they were just interested in watching. We realized we had to get the men sitting together, so the Merry Macs started off by doing a mini-show of four songs. Then we invited everyone to join us in a sing-a-long which seemed to break the ice a little. We then took the big step and explained that the only way to teach barbershop harmony was to have the men fill up the front six or seven rows in the hall. Soon everyone started swapping seats and moving forward. When the commotion was over, we had 78 men sitting there ready to singl WOW! This was better than we had ever hoped for,

HERE WAS OUR BIG CHANCE

We demonstrated barbershop harmony by singing My Wild Irish Rose, adding the parts one at a time. Music was handed to everyone and we sang each part, by itself, with everyone singing together. It was really encouraging to see their enthusiastic participation. After explaining that it would make the learning easier if they sat together in sections, by voice part, we soon had New Zealand's first barbershop chorus sitting there ready to learn, with plenty of men in each voice part. Witnessing this transformation of a random group of strangers into a bonafide chorus was one of the most exciting experiences of our barbershop careers.

Under the able direction of our lead, John Higgins, who is one of Honolulu Chapter's assistant directors, the chorus learned *My Wild Irish Rose*. It was a real thrill to see the excitement build among the New Zealand guys. The sparkle in John's eyes and the enthusiasm of the singers told the whole story – complete with coverage by network TV cameras. (Continued on page 24)

'One-in-a-Million' Quartet Seeks Tenor

(Editor's note – The author is a Barbershopper, and an eight-year member of the San Diego, Cal. Chapter. He directed the Ventura, Cal. Chapter. He directed the Ventura, Cal. Chapter chorus for two years, and Palomar Pacific Chapter, Vista, Cal. for about the same length of time, while maintaining dual membership in the San Diego Chapter. Ostensibly retired, he is editor of a regional travel magazine covering Southeast Asia, and published in Bangkok. As noted in his article, Mrs. Manning (a former Oxnard, Cal. Sweet Adeline) is vice principal of the high school at International School-Bangkok.)

I'm a one-in-a-million bari! This is something I've suspected for years, but it's nice to have positive proof. The only shadow on my self-image is that our tenor is also one-in-a-million. So is our bass. Our lead? Well, he's not what I'd call a serious threat to Rudy Wissler, of the old "Pacificaires." But you have to hand it to him. He's one-in-a-million too.

Do I sound just a tad immodest? Notreally. Actually, we're better than that. We're one-in-TEN-million! Honest. I'm being conservative.

OK, enough of this mystery. It's really very simple. We happen to be the only working barbershop quartet in the city of Bangkok, Thailand (4.5 million population). Furthermore, we're the only group performing in our favorite idiom in the entire kingdom (population 44 million). Tie THAT for exclusivity!

The quartet has been together for almost two years. (Yes, I use the old onstage gag about our being "organized" for two years, but haven't been "together" yet.)

TOGETHER FOR TWO YEARS

The group came into being early in the Fall of 1977. Ours was a sort of "command organizing." My wife is vice principal and director of activities at the International School here in Bangkok. She "suggested" I form a quartet to sing at an all-school function in October of that year.

The high school principal, a good musician, agreed to sing bass, although he's a marginal bass-baritone. The head

By Ivan L. Manning, c/o Int'l School, Bangkok Box 11/105, Bangkok, Thailand

of the music department, a one-time Roger Wagner Chorale member, reluctantly signed on (because his boss did). The school's business manager enthusiastically volunteered to sing lead. His singing never matched his enthusiasm, but who could be choosy? He further complicated matters by falling ill, and the school's curriculum director was asked if he'd like to fill in. After one rehearsal, this gentleman was completely hooked on barbershopping, all of which posed a problem when the business manager recovered and wanted his job back. I didn't have the heart (or guts) to tell him he had been replaced. We simply went ahead with the only five-man "quartet" with which I've ever (willingly) been associated. And we had a ball!

OUR FIRST PERFORMANCE

We sang at the Fall Open House, and earned the usual enthusiastic applause of relatives and friends, all of whose barbershop standards were rusty from disuse. We appeared in a couple of variety shows, all on the campus of the International School, and performed at occasional parties throughout the year.

The business manager returned to the U.S. in June of 1978, thereby removing the fifth-wheel problem. During the summer I replaced the almost-bass with a real one in the person of a retired Army officer living in Bangkok. The tenor surprisingly agreed to stay with us for the next season. We were set.

Working with three men with absolutely no prior interest in, or background in, barbershop singing has been most interesting. They have, of course no preconconceptions about how a song should be sung. There are no sloppy singing habits learned in careless North American chapters. They even sing *The Old Songs* CORRECTLY. My cup runneth over!

At the same time, the boys are merciless critics of some songs I figured they were sure to enjoy. Sometimes the arrangement turns them off. Sometimes they just don't like the song. The San Diego Chapter generously provided me a fair-sized library when we came out here. Some of "Sun Harbor's" old favorite numbers are a complete drag to these guys. If they don't like it, they won't sing it, no matter how vivid my own memories of the tune's success in San Diego. I curb my tongue and quietly ease the number out of the folders.

With the start of regular weekly rehearsals in the Fall, we got into performance shape fairly quickly. Admittedly, I pushed them hard. They read well (all but the lead — so what's new?) so we covered ground rapidly.

We sang up a storm at a benefit performance to send the school's basketball teams (boys' and girls') to Hong Kong for a tournament.

We appeared in a large variety show at Christmas. We were tagged for another stint at the school's Jamborree in the Spring.

Our first "outside" performance was on a program on Thanksgiving Day at Bangkok's prestigious Oriental Hotel. During rehearsal that afternoon out on the terrace, a U.S. Barbershopper heard us, came up to say hello and wound up helping us set up and test the mike for the evening show. Seemed like old times.

Our biggest effort was on Singapore Airline's gaudy pre-inaugural-flight promotion party (Singapore flies to the U.S.A.) program at the Dusit Thani Hotel.

We wound up the season with a program for Bangkok Rotary Club (the "mother" club of Bangkok's numerous district Rotary Clubs).

ASIANS WERE CURIOUS

That last was a zinger. The Rotarians numbered about a hundred, mostly Thais, but with the usual visitors from all over Asia - as well as Indiana, Wisconsin and Missouri. Some of the Thais are U.S.educated. The Sergeant-at-Arms confided at lunch that he had heard about barbershopping when he was at USC, but had never heard a group perform.

We sang for half an hour, using material that was old when I first learned it years ago – but which seemed sparklingly new out here. The Asians listened, first politely and curiously, then with real in-*(Continued on page 24)*



If there were any pay involved for serving as international president, I'd have to say it comes from the numerous opportunities I've had to meet and chat with Barbershoppers throughout the Society. I've learned that there's a great deal of concern among the membership about Society problems. I've heard some thought-provoking, interesting comments and suggestions regarding membership retention and future growth.

In discussing my MUSIC-IS-THE-WAY-TO-GROW slogan, I'm frequently asked my thoughts about chapter meetings, and why so many men have lost interest and dropped from our Society because they were not having fun anymore. Could it be because of the lack of variety in the musical program? Could there be an over-emphasis on one or two particular activities? Or perhaps there's a lack of team leadership which would involve more than one man in front of the chapter all evening?

In pondering the answers to these questions, and thinking about the importance of chapter programming, I'm reminded of the fine presentation Soc. Mus. Services Ass't. Joe Liles made at the District Presidents' Conference last Fall. He outlined the make-up of a good chapter program which would provide each man with an opportunity to be part of a musical experience. I was so impressed with Joe's ideas that I've asked him to share them with you. If interest and membership growth are to be maintained in the chapter, the following eight essential activities should be a part of every chapter meeting. Six of them are musical; only two of them are not.

- VOCAL WARMUP to get the mind and body thinking and making good musical sounds.
- 2. GANG-SINGING using old repertoire, fun songs, Barberpole Cat songs, songs from the MUSIC IS THE WAY TO GROW SERIES, tags, etc.
- CRAFT whether a special (short) time is allotted or not there should be a constant "thread" of craft taught throughout the evening.
- 4. QUARTETTING should involve every member possible but not necessarily in front of the entire group. No member should ever leave a meeting without singing with three other men, even if it's off in a corner and only involves singing a simple tune-up chord. EVERY MEN SHOULD HAVE THE OPPORTUNITY EACH MEETING NIGHT TO EXPER-IENCE THE THRILL OF SING-ING HIS PART WITH THREE OTHER VOICES!
- 5. WOODSHEDDING should involve the entire chorus, quartets and/or octest (A method for basic

woodshedding is available in the Program Vice President's manual on pages 7 and 8 along with some suggested songs for the activity.)

- BREAK should be long enough for a stretch and a moment of rest. Don't serve refreshments or snacks at that time. Wait until after the meeting for refresrments.
- REHEARSAL a time for concentration on new songs, contest and show presentations. It's a good idea to have two separate time slots during the evening to break up this activity.
- BUSINESS a time should be set aside for announcements and to welcome guests. These are not periods for open discussions which tend to be a waste of time.

Vary the order of these activities from week to week. Don't let the meetings become predictable. Develop a music leadership team involving the music director, assistants, section leaders, program vice president, etc., so that every meeting contains the above activities. These eight elements ARE THE PROGRAM! Any other occasional addition of a special activity is 'ficing on the cake."

It makes the job of a program vice president much easier when the music director provides consultation and leadership for the six musical activities. "Music IS the Way to Grow!"



THE HARMONIZER/JULY-AUGUST/1979

The ``Muddy Creek Four'':

``They're Better Than They Sound!''



The "Muddy Creek Four" from left, Tony Lanzilotti, bari; - Bill Walther, bess; Walt Corwin, lead; Johnny Knetz, tenor.

By Frank Schaller, 120 Lake St., Upper Saddle River, N. J. 07458

The "Muddy Creek Four" (MC IV), together for over 12 years, are known for zany comedy and entertainment. They kid and enjoy being kidded, and for years have been the sense of humor of the Ridgewood (N.J.) Chapter.

After the MC IV finished mike testing for a quartet contest known as the Teaneck Open, emcee Dennis Murphy said, "Really, folks, they're better than they sound." In truth, the Muddy Creekers have created several "classics" in barbershop entertainment. What other quartet does a song about *Humphrey*, the Camel which contains an authentic camel love call? Audiences howl at their ecology song, Tennessee Bird Walk, where "the birds are walking south in dirty underwear"; in the reprise, lead singer Walt Corwin, is accompanied by guitar, mouth harp and bass tub,

The popularity of the MC IV with Barbershoppers is illustrated by an incident which took place at the 1978 Mid-Atlantic Convention in Washington, D.C. In one hospitality room, the 1974 champion "Regents" were seated cross-legged on the floor in front of our "heroes" as they began their greatest number. To the ever-popular *There's a Ring to the Name* of Rose, the MC IV blasphemed forth with "There's a Ring in the Bathtub, Rosa." At the last chord, and to the delight of the crowd, the Regents spontaneously rose and placed their International Champion Medals on the MC IV.

In addition to quartet singing, the Muddy Creekers have been active in Ridgewood's annual shows by writing, producing and performing in several. In

one, a talent scout, vacationing in a small town, was constantly accosted by performing quartets hoping for a chance in the big time. Baritone Tony Lanzilotti starred as the talent scout and played the role as Groucho. Another show centered around an election campaign with the MC IV serving as the mayor's inept commissioners; the biggest laugh of the evening came when the sewer commissioner, MC IV Bass Bill Walther, repaired a drain line to the accompaniment of a recorded commode flush, a ploy later adopted by TV's "All in the Family." One of their most bizzare plots involved the inadvertent launching of four janitors (the "Suburbanaires" quartet, Ridgewood, N.J.) in a moon rocket with the Ridgewood chorus serving as mission control; after orbiting the earth to Meet Me in St. Louis, Chicago Town, etc., the rocket deposited the quartet safely on the lunar surface just in time for a meeting of the Society's Moon Chapter.

Annual shows only represent a portion of the MC IV administrative effort. In 1971-'72, Bill Walther served a two-year stint as Ridgewood Chapter President and was recycled for another year in 1978. Last year Bill was aided by AVP Walt Corwin and Librarian MC Tenor Johnny Kmetz. Bill Walther also has served as area counselor and music director taking the chapter through the moon launch and the Nation's bicentennial. Earlier, at another chapter, Tony, Walt and Bill were chapter presidents, John a chapter secretary and Walt the area counselor.

Few quartets have surpassed their public service efforts with most past income going to the Institute of Logopedics or other charities. They perform each summer at the Camp for the Blind in Pamona, N.Y., not once but three of the five two-week sessions. (The Rockland County Chapter covers the others.) And for the past five years, they have entertained at Cardinal Cooke's luncheon for retired priests and bishops.

Another incident involving their concern for others took place a short time ago when the quartet observed several Barbershoppers struggling to move former Area Counselor Hank McDowell from car to wheel chair and back. (As an Area Counselor Hank, travelling on a raindrenched night, had an accident, and is suffering virtually total permanent paralysis as a result.) The MC IV learned that if a \$5,000 van could be procured, the Veterans Administration would provide it with the special equipment needed so Hank could be mobil again. The \$5,000 became the guartet's personal goal. They developed a plan, began an intensity of sing-outs and obtained help from other Mid-Atlantic chapters. Money came in all the way from Virginia. In the end, the van was obtained and equipped; Hank was able to do limited work and, for the first time, see his son play Little League baseball.

This zany foursome has created barbershop classics, and contributed to the Ridgewood Chapter and the Society on a grand scale. Their effort in public service goes beyond achievement to the restoration of human dignity.

Dennis Murphy was right all along; they are better than they sound. It's great to be a Barbershopper, especially with friends like the Muddy Creek Four.



By Brett White, Past Int'l Board Member, 1631 S. Bayshore Ct., Cocoanut Grove, Fia. 33133

I belong to one of the finest societies in the world. Within that Society I am proud to know that I belong to one of its finest districts, and, I have the privilege of being a member of a consistently outstanding chapter.

My personal involvement has been related to trying to become the complete Barbershopper. As a devoted 'Life' member I have tried to cooperate with the circumstances of Society life as they have been presented to me. It is out of this context that I am finally ready to announce my own personal rebellion. Hopefully, others might join me. Who knows, this may very well prove to be for the good of our Society. The steps I am about to take are:

1) to give primary emphasis to quartet activity;

 to participate in only one district chorus contest per year;

3) to no longer be available for international chorus competition;

 to promote shows that "Keep It Barbershop."

If, somehow, it were discovered that I was right not only for myself but for our Society, then the powers that be would want to give consideration towards eliminating international chorus competition. The obvious question becomes-what do we replace it with? One possibility might be to have four of our sixteen districts annually showcase their top chorus talent in an extravaganza that would emphasize the show motif instead of competition. In the process, I would hope that the finals of our international quartet contest would be restored to its rightful place as the highlight of our conventions.

Such a chorus scheme would impose the problem of selection upon each district every four years. The Barbershop Harmony Festival concept would be a natural for this and meanwhile the ongoing district championships would remain unencumbered with the financial and other pressures of international competition.

Finally, I have a suggestion to make that I think would revolutionize our competition chorus concept, resulting in a wider level of competition and at the same time solve our Society membership . problem! We should be quick to recognize that the competitive thrust of our Society in chorus competition is shared by very few chapters. These isolated massive chorus efforts make a shambles of the more typical chapter effort that occasionally exerts itself. There are histories of broken hearts and misplaced ambitions. The retention problem is enormous. Momentary enthusiasms are soon replaced by apathy and indecision. I think the answer is simple (and therefore complicated)

"I disagree with what you say, but I shall

defend to the death your right to say it' Attributed to Voltaire, 1694-1778

CHORUS COMPETITION TO 61 MEN ON STAGEI

The result of such legislation would be staggering. A natural result would take place (call it the RISER PRINCIPLE) whereby empty spots on the risers would soon get filled and members would be vying for openings. Our smaller chapters would have realistic goals that would be met! Our larger chapters would ultimately split to accommodate their wealth of talent. Attendance records would skyrocket. As soon as FORMULA 61 had proven itself consideration could be given to increasing the limitation. I don't know the magic number, but I do know it would depend upon how wide a base of healthy chapters was built upon the formula used.

It seems strange to pose as a revolutionary in a Society dedicated to the "preservation" of quartet singing and hardly mention quartet activity. The facts are that quartet men make their own way in our barbershop world. "The way I see it," their whole approach is revolutionary. A quartet's rise and fall is dependent upon personal relationships and individual abilities. The limit of four (Formula 4) seems to work.

Show me an empty spot in a quartet and I'll demonstrate the fastest pitchpipe in the South!

42nd INTERNATIONAL CONVENTION
IN
S. M. 22
SALT LAKE CITY, UTAH

nd that isLIVIII in the South	and
SALT LAKE CITY CONVENTION	- 67
REGISTRATION ORDER BLANK	
Date	- 11
International Office, S.P.E.B.S.Q.S.A., Inc.	
Box 575, Kenosha, Wisconsin 53141	- I.
Gentlemen:	
Enclosed is a check for \$ for which please issue: Adult Registration @\$30.00 eaJunior Registration @\$15,00 (18 and under) for myself and my party for the 42nd	
Annual Convention and International Contests at Salt Lake City, Ut. on July 6-13, 1980. I understand that the registration fee	
includes admission to official events; a reserved seat et all contest	- L
sessions; a registration badge and a souvenir program. I clearly	- L
understand that the registrations are transferable but not redeemable.	
PLEASE	
NAMEPRINT	
ADDRESS	
(City) (State or Province) (Zip/Postal Code)	
CHAPTER	- L
Make check payable to "SPEBSQSA"	

THE HARMONIZER/JULY-AUGUST/1979

Tenors Are Made--Not Born

By Bob Bivens, 508 (limano St., Kailua, Hawaii 96734

It isn't generally known, but barbershopping took its roots in several locations, simultaneously, in the late 1800s. It all began with several small groups of men who were meeting, each unbeknownst to the others, in such diverse settings as the back room of a bakery in Sandusky, O.; in a blacksmith shop in Wheeling, W.Va.; and in a small barbershop in Bartlesville, Okla. In its fledaling years this indigenous American music was known variously as "Bread-Rising Harmony," "Smithy Music," and, of course, as barbershop harmony.

The first barbershop harmonizers, as strange as it may seem now, were only aware of three parts: lead, baritone and bass. Singing groups in those days were known as "Threptets." Howard J. Ruskin, now a resident of a nursing home in Sandusky, is one of the few individuals still alive who heard those early "Threptets" sing. "I was just a kid, but somehow it just didn't sound right," he says. He remembers that occasionally a fourth individual would attempt to join in with these early trios, only to be rebuffed. Ruskin says this gave rise to the term "fourth wheeling."

One of the better known early "Threptets" was the group which rehearsed in the small Wheeling blacksmith shop. They called themselves "Under the Spreading Chestnut Three" and entertained in and around Wheeling whenever they were called upon, which wasn't often, because even people with untrained ears failed to find this early form of barbershop harmony entirely satisfying.

It was during a regular Friday night rehearsal in the little blacksmith shop that a discovery was made which was to dramatically alter the future of barbershop harmony. "The Chestnut Three" were just putting the finishing touches on a brand new tune. called Sweet Adeline, when Oscar Rumsey, a rather well-known local fourth wheeler, began to edge into the group. Rumsey, overcome with fervor over the new ballad, had just begun to lend support to the bass-a rather burly fellow by the name of Clarence Hufton. Hufton, usually a jovial and tolerant sort of fellow, had apparently previously had his fill of Rumsey, and chose this occasion to give him a slight shove. Whereupon Rumsey, tripping over a leather apron that someone had left lying on the floor, sat rather profoundly down upon a red-hot horseshoel Then, to the amazement of the three singers, like a burst from Heaven, there came from Rumsev's throat the high, pure tones which would provide the long-missing "high" part and would forever be known as barbershop "tenor".

The new four-part blend was, of course, an instant hit wherever the quartet (now "The Chestnut Four") would perform, However, four-part harmony was rather slow to spread, because it was at first believed that only Rumsey was capable of emitting the high-pitched sounds required of the tenor. Other would-be tenors were hardly encouraged by the sight of the large portable forge and rack of horseshoes which "The Chestnut Four" carried to each of its performances. Although the sight of Hufton pushing Rumsey onto a hot shoe was a crowd pleaser, it was a hindrance to the recruitment of tenors for years to come. Only much later was it discovered, luckily, that the tenor notes could be psychologically induced.

Now, the red hot horseshoe has disappeared from the scene; however, it is still necessary to psychologically coerce a tenor to perform. Today's coercion devices are so ingenious and subtle as to be rarely, if ever, known to an audience. Today, tenors are accepted as the vital

fourth part to our beloved barbershop harmony-and we owe it all to a rather inept fourth wheeler named Oscar Rumsey. Most of all, we are in debt to that farsighted bass who one night long ago in Wheeling, W. Va., gave Rumsey a gentle nudge.

Keeping Up With the Joneses

How often have we heard that phrase and sort of smiled at its connotation. It sometimes seems ridiculous to worry about keeping up with the neighbors, but how about keeping up with ourselves?

Let's take a look at Society membership; are we growing, treading water, or starting to drown? Each individual must look at his own chapter and decide.

This is the year of membership awareness and growth. A great many of our chapters are beginning to harvest a crop of new members. Many have made good use of the "open house" concept and have already held membership recruitment programs during each of the first two quarters. Nature does not simply provide for an abundant crop each year. Man must take time to plan the planting, expend the effort to till and care for his seed if he expects a bountiful harvest. That same practical, "down to earth" approach will apply to membership recruitment. The result of a membership "harvest" is in direct proportion to the amount of energy and effort each member puts into a positive plan of action.

We cannot be satisfied with replacing singing members lost as a result of normal attrition. It's perfectly normal, and perhaps even pleasant, to sit back, relax and enjoy a chapter's current membership status. After all, we all expect to get enjoyment from our singing, and can be easily fulled into complacency as we get caught up in singing four-part harmony. It seems, however, that whenever a group does this they not only fail to maintain their present membership but have a tendency to begin to slip backwards.

The first two quarters of this year have indicated that our ranks are beginning to swell once again. It is therefore important that we all realize this and really begin to pitch in to bring in a bumper crop of new singers. Working together, getting involved and becoming enthusiastic will lead to the satisfaction that we have strengthened our Society. More songs, more planned programming, active recruitment and more fellowship will keep our chapters productive and happily enjoying barbershopping.

You're as Welcome as the Flowers in May rings out loudly and clearly as we sing a warm hello to each guest and new singing member. Let's see to it that this song is sung nightly at our chapter meeting. If each chapter member expends the effort to make a personal invitation to a potential singer and then follows up to assist his chapter's planned recruitment program, the strains of harmony will continue to become contagious. Let's not just "Keep up with the Joneses," let's blossom with enthusiasm and continue to enjoy the fruits of our labor with each harvest.



This Society insurance plan guarantees you \$100.00 a day cash for every day you're in the hospital for a covered sickness or accident. That's \$3,000.00 a month – paid directly to you – to spend any way you like.

Are you making this mistake about your hospitalization?

More than likely you have a basic hospital insurance plan. Most folks do. But what many people don't realize—until they're in the hospital—is that few plans, if any, pay 100% of the bills. What's not covered, you pay for—out of your own pocket. And with today's cost of hospital care, that could add up to quite a bill. More than you might be able to handle.

Pays \$100.00 a day - \$3,000.00 a month - cash to help pay the bills.

When a covered sickness or accident puts you in the hospital, our insurance plan puts extra cash in your pocket—your choice of \$30.00 a day to \$100.00! Moreover, our plan pays you from the very first day in the hospital for an accident or new sickness—and for as long as 500 days. That's not all, you collect 150% of your daily cash benefit for every day you're in an Intensive Care Unit.

Pays you direct - in addition to any other insurance you have.

Our plan pays you direct. This is your money—to use any way you see fit. What's more, it's tax-free! And since this is supplemental insurance, your cash benefits are paid in addition to benefits you may receive from your other insurance. It's designed to help make up for what your basic coverage doesn't provide.

Write now for detail and application. Acceptance is guaranteed.

You cannot be refused the extra protection of this Society insurance plan. To receive an Application and full details, simply fill out and mail the coupon. Do it now before other important personal business demands your attention. You never know what can happen tomorrow.

Administered by: S.P.E.B.S.Q.S.A. Insurance Admini: James Group Service, Inc. 230 West Monroe Street Chicago, Illinois 60606	Underwritten by strator INN Insurance Company o Philadelphia, Pennsy	
MAIL T	HIS COUPON RIGHT AWAY.	This ad paid for by James Group Insurance.
	ninistrator West Monroe Street, Chicago, II II details of our SPEBSQSA Hospi	
	d Application for this extra prote	
Name		Birthdate
Address		
City	State	Zip
(6/79)		

"There's Something | Like About Godfrey"

By Lyle Pettigrew, 19 Greenwood Dr., P. O. Box 565, New Hamburg, Ont. NOB 2G0

Arranger extraordinaire Lou Perry and wife Ruth made the long trip from Tucson, Ariz. to be with their friend on his big night...though he was on vacation at the time, Soc. Mus. Dir. Bob Johnson and wife Betty made a special side trip to be on hand to represent the Society for the special occasion. "Bub" Thomas of the famous "Dapper Dans of Disney World" quartet was present for all five performances...famous television personality, brother Arthur Godfrey, and equally famous songstress Pearl Bailey sent their best wishes by phone and wire...the third place medalist "Boston Common" flew in to be part of the Friday-night show...and 3,600 Kitchener, Ont. Barbershoppers, families and friends bought every available seat for each show. What brought all these people together? The Kitchener-Waterloo, Ont. Chapter decided they wanted to pay special tribute to Songwriter Bob Godfrey by letting everyone know there was "something they liked about Godfrey."

During the first half of their tribute barbershop show, the 75 man "Twin City Harmonizers" chorus (8th place in 1978 international chorus competition) and the "Bare Necessities," "Fortune Seekers," "Mello Men" and "Royal Assent" quartets (the latter two 1977 and '78 district champions, respectively) sang ten of Godfrey's songs. While many of these songs were being sung in the background, a narrator briefly described some of the following highlights of Bob's life and career as a songwriter.

Born in Newbury, Vt. in 1905, Bob moved with the family to New York City while he was still a young lad. He worked as a steelworker for many years and has fond memories of those early New York days. His thoughts about the city were probably best expressed when he wrote *There's Something I: Like About Broadway* (which we parodied as a title for our show). The song was introduced to the barbershop world when the Boston Common sang it at the 1977 Philadelphia Convention.

When Bob wasn't working on girders on some construction project, he was busy "plugging" his songs around Broadway. "Song plugging was a necessity in those days," says Lou Perry, arranger of almost all of Godfrey's barbershop songs. Perry continued: "You had to be out singing your songs to and for anyone who would listen. Being on good terms with the piano player at Kresge's often made the difference between the public hearing your song or someone else's."

But that wasn't the only method Bob used to plug his songs. While working as a steelworker on the Seagram Building in New York, he wrote the words "Thirty-Five Years Ago" (the title of his latest song at the time) on every girder in the building in large letters with bright, yellow chalk. Soon everyone was asking why the words were appearing on the new building. Traffic tie-ups resulted and there were threats of the project being closed down. In fact, at one point it looked like songwriter/steelworker Godfrey was going to be forced to crawl out on the girders and remove all the writing.

As luck would have it, about the same time the New York papers heard what had happened, and stories about Bob and his song made many of the front pages. As a result of the publicity the song be-

From Left, Show Chairman D. Neil Altchison and Soc. Mus. Activities Dir. Bob Johnson made the presentation of a painting to Godfrey, a gift from the chapter and its quartets. came an instant hit. It was one of Pearl Bailey's big songs at the time; it was equally well-received by Barbershoppers years later, and most recently was part of the movie "Oliver's Story."

Bob moved to Kitchener in 1976 and became a member of the Kitchener-Waterloo Chapter a short time later. Although he's not a singing member of the chorus, he's always present for all the chapter's social activities. Many of his new song creations are sung for the first time by local chapter quartets.

At age 73, Bob has the mind and energy of a man half that age. An endless supply of enthusiasm, lyrics and catchy melodies are Godfrey trademarks. When you hear a Godfrey tune the barbershop chords literally fall into place. His songs are an arranger's dream! Though he sometimes writes a song in just a few minutes. at other times it may take him several days. Many of his songs were introduced by brother Arthur on the "Arthur Godfrey Show," which was one of the top daytime television shows for many years. In recent years, however, his new songs have become important vehicles for Barbershoppers and especially the "Boston Common," one of the Society's top foursomes. Such songs as Back in Dad and Mother's Day, Who Told You, We Kinda' Miss the Good Old Songs and his latest, The Barbershop Strut, have become Boston Common trademarks.

Staged in an intimate theatre with special lighting and sets provided by a local television station, the entire show on Friday evening was video taped for showing later on a southern Ontario television network.

Yes, it was an evening which will live in Bob Godfrey's memory for many years, as well as the audience's, which left the theatre that evening thoroughly convinced that "there is indeed something to like about 'Godfrey'."

His songs had said it all.



THE HARMOMIZER/JULY-AUGUST/1979

New Chapters

SAN JUAN COUNTY, NEW MEXICO ... Rocky Mountain District ... Chartered May 11, 1979 ... Sponsored by Durango, Colorado ... 35 members ... Hugh W. Smith, 309 E. 28th St., Farmington, New Mexico 87401, Secretary ... Robert W. Gage, 728 El Paso Dr., Farmington, New Mexico 87401, President.

ANGOLA, INDIANA . . . Cardinal District . . . Chartered June 13, 1979 . . . Sponsored by Columbia City, Indiana . . . 37 members . . . Glenn E. Gaerte, R.R. No. 2, Hamilton, Indiana 46742, Secretary . . . Michael Ridenour, R.R. No. 4, Box 247, Angola, Indiana 46703, 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. Machinewashable. For samples of three 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 Director, Naples Chapter, 172 Pebble Beach Blvd., Naples, Fla. 33942. Phone: (813) 774-3544.

FOR SALE – Formal uniforms. Light blue jackets with black trim. Bleck tuxedo trousers. 100 jackets. 60 trousers. Asking S30 for the jackets. S5 for trousers. Contact: Darrell Stitt, 2316 S. Glendale, Sioux Falls, S. Dak. 57105. Phone: (Evenings) (605) 332-6624

FOR SALE – Chorus uniforms, greenflecked tuxedo with black trim and black pants plus dickey and tie. 26 complete uniforms – \$20 each. 36 extra coats – \$10 each. 16 extra pants – \$5 each. Contact: Riley Howard, 307 · 1st St., Fairmont, W. Va. 26554. Phone: (304) 366-1637.

We buy and sell old phonographs and record collections, LPs, 45s and 78s. Olde Tyme Music Scene, 915 Main St., Boonton, N. J. 07005 (201) 335-5040. WANTED – CHORUS DIRECTOR. The Baystatesmen Chorus, Canton, Mass. Chapter, Division Champs, NED Medalists. An active, progressive chapter of 87 members with strong administrative and musical talent. Contact: Ernie Johansen, 10 Conifer Dr., Walpole, Mass. 02081, (617) 668-1514

 Risers on

 Risers on

 Note that the state of the st

2. Set ... Takes just minutes to set up a full set of risers for your group.



3. Sing!

Your group will look better, perform better on Wenger Tourmaster Risers. They're extra sturdy, have carpeted steps, and no-snag step edges.



The Thoroughbreds, Louisville, Kentucky SPEBSQSA Chapter,1978 International Chorus Champions. Jim Miller, Director.

Ask about our liberal credit terms!

Send the coupon, right, or call us TOLL FREE about your specific needs.	DGY Wenger Building Owatonna MN 55060 Please send me full information Please send your full-line catalog
TOLL FREE phone: 800-533-0393 (Minnesota, Alaska, Hawali, Canada call COLLECT: 507-451- 3010.)	Organization

Send ideas to:

Ken McKee P O. Box 6047 Richardson, Texas 75080

Share 1

WHAT HAS HAPPENED TO THE MEN who have dropped out of our Society? A survey made by our organization on a Society-wide basis has revealed some interesting information. Burt Schindler, Soc. Director of Communications, recently reported on why 20,406 men dropped out of barbershopping between June 30, 1974 and June 30, 1977. The good news was that 15% had rejoined. The bad news was 24% left because of: health problems, 8%; age, 2%; moved, no chapter near by, 8%; entered college or service, 4%; death, 1%. Another 22% left and gave special reasons, which can be summarized as: the chapter did not provide the sort of activity they wanted, and/or lack of recognition of the individual. Next we find 30% cited job schedules and other conflicts - this was by far the largest category. Finally, 9% gave no reason. What is the lesson to be learned from these two surveys? We should get to know our new members and help them become an active part of the chapter. When a member misses several meetings, call him, find out why and invite him back. Let him know he's missed.

ESPECIALLY "FOUR" FUN YOU ... Dick Ott, president of the Sunshine District and quartet promotion chairman for the Sarasota, Fla. Chapter, tells us singing in a quartet is fun. He should know as he has been doing it for years. He says, "Are you FOURtunate enough to be getting all the enjoyment you expect out of barbershopping? Do you find yourself going around humming to yourself all through the week, impatient for the meeting night to come around again? How unFOURtunate! Perhaps there is something constructive you can do to correct your problem. Why not FOURmulate a quartet! You say you want to try it but you say nobody has asked you to sing in a guartet? Hmmm1 Have you asked three other guys to get together some evening and try a couple of songs? How unFOURtunatel Consider the engine in the auto parked in your garage. All the pistons, cylinders, crankshaft and fuel won't get you where you

want to go without a spark plug! Why don't YOU be the spark plug in getting three other guys together to start your own song machine.

he ealth

THE BEST GOOD LUCK CHARM WE'VE SEEN a man wear is a smile. At chapter meetings and informal gatherings Barbershoppers, in general, are beaming from ear to ear. But something seems to happen to our choruses and quartets the minute they stand before an audience. The smiles disappear almost like magic. A big, happy, friendly smile will do more to sell the joys of barbershopping than the most smileless musical rendition. Many of our competing quartets and choruses could have been winners except for the lack of a smile. The next time you sing, be sure to wear a smile and let your audience know you enjoy the singing and they will enjoy you

CAN YOU TOP THIS?... We read in the San Antonio "Chordsman," edited by Joe Vocke, that chapter member Cecil Morris has the world's best barbershop address. He lives on the corner of Lida Rose and Afterglow in a San Antonio sub-division called Harmony Hills. Cecil's Sweet Adeline wife, Shirley, says: "Of course our home isn't much... just an old woodshed!"

NOW COMES THE SPECIAL PLAN-NED PROGRAM, "The Director Is IT" – a fun game devised to test the "ear" of your chorus director. Blindfold him and have three others sing a song with him. While he attempts to name the members of the quartet, select a member to direct the quartet in a song. The "guest director" is free to use his imagination in speeding up or sustaining parts or cutting off in unusual spots. This, as outlined in the July-August 1962 STW, was guaranteed to keep members on their toes and should be exciting for all. Sounds like fun, doesn't it?

AREN'T YOU GLAD FOUNDER O. C. CASH did not develop the idea of a barbershop octet Society? Every man who has aspired to sing in a quartet knows the frustrations of trying to get three other guys together for some serious singing. For that bashful member who hesitates to sing in a foursome, we suggest using the octet idea. After a selected quartet has sung a song, they ask one man from their own voice part to join them in the same song as part of an octet. This enables new members, timid older members and those who did not have the opportunity to sing in quartets, to get into the act. Participation by every member adds up to a successful chapter. By adding one quartet to the octet you can come up with a mini-chorus. This small chorus can be featured on your show or could be used on some of your smaller engagements.

HOW ABOUT THAT GUEST! He's the future of our Society. If we treat him right, our future will be bright. The minute a stranger walks in the door, does each member of your chapter, as a committee of one, introduce himself and do all possible to MAKE HIM FEEL AT HOME? Do you instruct your editor to place him on the mailing list for your chapter bulletin? Does your secretary mail him an invitation to every meeting for several weeks? Does a member living near him offer to pick him up on meeting nights? Does your librarian see to it that he has music and is seated between two good singing members who can help him? Does your chorus director explain to him the difference between chorus warm-up and regular rehearsal? Is he encouraged to participate in octets to enable him to get his "singing legs?" A long stride forward will have been taken in your chapter when your programs are aimed at "selling" the new prospective member! Does this sound new ... nope, it's from the July August 1963 STW.

YOU CAN BE THE MOST IMPOR-TANT MEMBER IN YOUR CHAPTER. All you have to do is make up your mind that between now and the end of the year you will bring five new members into your chapter. Old-member retention and new-member solicitation is probably the most important job of the individual menber, and it must be carried on almost exclusively at the chapter and individual level.

Where Is Love?

OUT Content of this 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

The

NAME.

STATE	ZI	P
ALBUM	8 TRACK	CASSETTE
HE-001-01		

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

Dixie Convention Survives Fire

Now old hands as convention hosts (with 1970 district and 1972 International already under our belts), the Atlanta Chapter's well-experienced convention committee was looking forward to hosting the Dixie District's Spring Pre-lims in an "all-under-one-roof" setting at Dunfey's Atlanta Hotel on March 16-17-18, 1979.

The preparations were going rather smoothly, with the normal procrastination, but nothing that would alarm even the most inexperienced convention chairman.

As convention week drew near, all was falling into place; the P.R. had been most successful as Registration Chairman Bennett Baxley reported an increase of almost 100% in pre-registrations. We had just heard that International Vice President Burt Huish and wife Gloria were going to honor us with their presence. and our very special guests, Cliff and Doris Watts, Ontario's District President, and their lovely daughter Kim were going to fight the late winter blizzards of Canada and try their hands at country ham, black-eved peas, grits and perhaps a mint julep or two. Everything seemed to be complete, except for the convention itself, and as all past convention chairmen can attest, "It's going to happen, despite all problems."

On Wednesday evening, just two days before our big affair, Phil Petty, a chapter member, called at 6:15 P.M. with the unbelievable news that Dunfey's was on fire and it was being reported live on T.V. At that point, they weren't reporting much destruction as the fire was contained in the kitchen. Five minutes later, my daughter Susie phoned and reported the same news but added that by now the flames were coming from the roof and windows. With that, I must say my heart dropped a few feet, so I proceeded to head toward Dunfey's to get a first-hand report.

The entire area was blocked off by the

By Bill Schreiner, 2806 Staunton Dr., Marietta, Ge. 30067

time I arrived, but I managed to talk my way to the main entrance, only to find billows of smoke pouring from the huge, rustic door that just 48 hours later was due to receive over five hundred Barbershoppers and their guests.

WE WERE DOOMED

I found a member of the hotel staff and the fire chief, who were about to start the tedious task of searching rooms to assure all guests had successfully escaped the flash fire. The staff member indicated to me that from what he had seen, most guest rooms were smoke damaged and that the function space had been gutted. As I explained my selfish interest, he seemed to forget his immediate problems, turned and stared at me as if to say, "Sorry, Buddy – not this time."

The ride home was very lonely and filled with anxiety of "just what will be our next step." Because after all, the "machine" was in action by this time, the show had to go on.

The next hour was unbelievable1 My son Bill met me at the door with a fist full of messages from fellow chapter members and friends who knew we definitely had a problem. My first call was to Will Fussell, Dixie District Special Events Director, who lives in Atlanta and who had a list of suggestions. After consulting with Will on our possibilities and communicating with Bill Hafley, District Associate Contest & Judging Chairman (who could not believe my report), I sat down between phone calls, had a quick sandwich, and tried to think logically as to what might be the best trade-off with the least impact on our unsuspecting guests who would be arriving within the next 24 hours.

WHAT'S NEXT MOVE

The hotel had to be close to Dunfey's and, if necessary, the auditorium would also have to be accessible, to allow our Atlanta guests to find us with a minimum amount of extra travel.

I remembered the Atlanta Convention Bureau and felt they might be our best bet at this late date. We had little time and something had to be formalized by noon Thursday or we were really in serious trouble. With that, I phoned Robert Echols at home. Robert had worked with me in trying to secure the 1981 international convention. He agreed with our preliminary list of hotels and gave me a priority list of hotels based on available function space. Robert left me with the assurance that he would get on our problem as soon as he arrived at the office on Thursday. Well, that was satisfactory, but time was running out and, in the meantime, the committee could explore many of the alternatives, rather than waiting for a hotel and auditorium on Thursday morning.

NOW WE HAD A SITE

My phone call to the Atlanta-Biltmore (A-B) must have sounded like a crank call, "Hello, reservations - could you please tell me if you have two hundred rooms available this weekend?" The two preceding calls had been answered with a quick no, but at the A-B, the registration desk asked if I could hold and immediately put me in touch with their house manager, who just happened to be working late that evening. It was now about eleven o'clock (P.M.) He listened to my plea and explained that the hotel was available but he would have to check with sales on the function space. With that I tentatively reserved the required rooms and told him I'd contact him early Thursday morning regarding function space. It would be so much easier if the contest could be held at the same site. Ed Garreau, House Chairman, had already leased a sound system and spot lights which could be used in any facility. With that my heart was uplifted and once again, all looked promising.

Back to Will Fussell with the news that

International Service Project

(Institute	of	Logopedics)
(institute)	$\mathbf{U}_{\mathbf{i}}$	Logopearco

	March	Since	Per M	
	April Contributions		1979	1978
CARDINAL	\$ 1,383 \$	100,369	\$1.50	\$4.17
CENTRAL STATES	598	182,955	.26	2.78
DIXIE	1,925	110,471	1.67	1.99
EVERGREEN	1,17 <u>8</u>	105,499	1.57	1.12
FAR WESTERN	10,776	342,620	3.32	3.97
ILLINOIS	2,353	178,759	1.57	2.14
JOHNNY APPLESEED	4,616	182,561	1.95	1.12
LAND O'LAKES	957	242,650	.47	.66
PIONEER	1,259	103,923	2.57	1.10
MID-ATLANTIC	12,441	401,198	2.83	2.24
NORTHEASTERN	3,071	160,448	1.60	1.13
ONTARIO	454	87,858	1.62	1.43
SENECA LAND	2,225	109;221	1.88	1.86
SOUTHWESTERN	155	99,539	.62	.37
SUNSHINE	3,369	98,090	4.04	1.90
ROCKY MOUNTAIN	236	11,140	2.15	2.95
HARMONY FOUND.	_	59,938		
OTHER	1,081	125,857		
TOTALS	48,077	2,703,096		

we had a site. By this time, most of our chairmen had contacted either Will, Charlie Roberts, Chapter President, or me, and were awaiting orders as to where to report. At no time did any member of the Atlanta Chapter mention or even consider cancellation; their only question was where, and with that kind of optimism, why couldn't we have a successful convention? We knew we were going to have an emergency committee meeting on Thursday evening, but didn't know where, so we phoned everyone and told them to stand by.

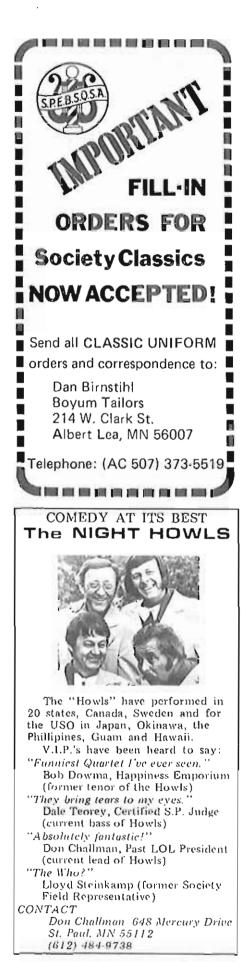
Thursday morning brought many phone calls, but the most important was from Judy King of the A-B who reported that all was gol She was able to relocate the Hibernians, who had been scheduled to hold their annual St. Patrick's Day Party in the main hall, to other function space, and the Sheridan Hall was ours.

At 1 P.M. I scheduled a meeting with Judy to assure that all events could be held in the facility and that our budget might be attainable. As we first talked through the convention and contest, then walked it through twice; I was assured that all could go on as scheduled, and that we would have little or no disruption in our existing plans. After returning to my office at 5 P.M., I plopped myself down to reflect on what was going to be a super weekend after all.

Our committee meeting at eight that night was well attended, (Did you think anyone would miss this one?) and again we walked through the hotel, deciding where the different meetings would take place.

Friday activities started early with the usual fine tuning required with all conventions. Ed Garreau met me for lunch and from that time on – it was all automatic – well, at least it looked automatic because of the splendid cooperation received from chapter members and their wives and families (far too many to name here).

As Convention Chairman, I'd like to thank members of the Dixie District, our judges and our special guests for their understanding, and their quick reaction and unselfish devotion. Above all, my thanks to God for giving us 48 hours. On Friday evening at a barbershop convention, attendees are usually in the registration area greeting friends, singing tags, woodshedding. This Spring in Atlanta, we did just that.



THE HARMONIZER/JULY-AUGUST/1979

News About Quartets



The "Chordials" of the Greater New Orleans, La. Chapter are shown after appearing in a Lion's Club "Sight and Sound" telethon to raise funds for the Children's Hospital. From left, are Don Teljelo, bari; Jay Richards, bass; Don Grush, lead; and Jon Domec, tenor.

Newest of the father-son foursomes is the Sunland Express from the Baton Rouge, La. Chapter. Twin brothers Joel (baritone) and Adrian (tenor) joined with dad Ed Bourgeous (lead) and Peter Olyniec (bass) to walk away with their area novice quartet contest in February. The twin brothers are high school juniors.

Word from Gene O'Dell, contact man for the Friends of Yesterday quartet (4300 Holly Ridge Rd., Rockville, Md. 20853 Phone: (301) 924-4055), explained why the quartet decided not to compete this Spring. Bass Lew Shipp is attending Princeton on a one-year graduate fellowship but is still able to make weekend singing engagements. Gene wrote that bari Gene Jackson "is writing a musical comedy based on the Dewey Decimal System"; lead singer Dick Bentz "has become a big gun in industry - he's been fired five times"; and tenor O'Dell "is singing with the Maryland Home for the Criminally Insane Glee Club." The quartet is already booking 1980 shows and has definitely decided to compete next year.

Tim Taggart, contact for the Personal Touch, one of Seneca Land's competing quartets at Minneapolis this year, has competed in eight international quartet contests and has had the dubious honor of being in the first quartet on in three of those competitions (a 37.5% average – almost one out of two). He's not exactly happy with what he calls "this kind of silliness," and promises to give up quartet singing unless he can be assured he won't have to sing in the first competing quartet from this day on. As he says: "According to past records, without me the Society will only be able to start their competitions every other yearl" He sang with the "Four Closures" when they started the contest in 1966; and then with the "Perfect Arrangement" which opened the competition in 1972 and with the Personal Touch in first spot again this year. Not exactly an enviable record, is it?

Combining parts of two guartets which have been alternates from the Mid-Atlantic District for the past two years, a new foursome, the Keystone Congregation was formed earlier this year. Representing the Bryn-Mawr and Harrisburg, Pa. Chapters, the quartet includes Hal Kraft, tenor (the "Committee"); Les Adams, lead (the "Committee"); Mark Sanders, bari ("Harmony Trust"); and Doug Watson, bass ("Harmony Trust"). Available for competition and engagements since June, they can be reached by contacting Mark A. Sanders, 107 Old Airport Rd., Douglassville, Pa. 19518 -Phone: (215) 385-7166,

The Sound Gallery, among the contenders from Land O'Lakes this year, appeared in the Florentine Opera Company's production of "Music Man" on June 29-30. Part of Milwaukee's "Music Under the Stars" series, the production featured Ken Fredericks of the New York Metropolitan Opera Company in the lead role.

THE HARMONIZER/JULY-AUGUST/1979

MIKE SENTER

A massive heart attack suffered while jogging claimed the life of Michael (Mike) Senter in Los Angeles on May 7, 1979. He would have been forty on October 7th.

A life member, Mike joined the Society at age 15 after being introduced to barbershopping by his high school choir director. Since that time he has been an active participant in barbershopping as a quartet man (bass – "Golden Staters," "Great Stage Robbery," "Front Porch Swing") and a director of both Society and Sweet Adeline choruses.

It was Mike who organized the "Golden Staters" in 1960. After many changes in voice parts (tenors, leads and baris), and numerous medalist rankings (five times between 1966 and '71), they became international champions in 1972. Though the "Golden Staters" retired in 1974, they had recently returned to active singing, were headlining many shows and had been judged by many to be singing better than when they became champions, (The guartet had appeared on the San Diego show on May 5, just two days before Mike's sudden death.)

A gifted composer and arranger, many of Mike's songs remain as a living testimonial to his many talents. His most famous compositions include Back in Those Days Gone By, I Tried to Forget You in Vain, What Ever Happened to Mary?, Oh, How We Roared in the Twenties, It Must Be That Look in Her Eyes and Gotta' Be on My Way.

Several hundred Barbershoppers attended his funeral on May 10, during which a eulogy was presented by his close friend, Barbershopper Bob Summers.

He is survived by his father and one brother.

While performing a two-night show in Grand Junction, Colo., the Des Moines, Ia. Jax of Harmony were able to be part of an accoustical experiment which they say provided new thrills for them. Invited by the chapter to take part in a picnic on Saturday, the guartet found themselves on a high plateau with numerous canyons from four to five hundred feet deep and some nearly two thousand feet across. After trying several tags and experiencing some good echoes, they finally found a canyon that would produce as many as four separate echoes! They repeatedly heard a full six seconds of clear, distinct echoes on each occasion. They even dropped their tenor "out" of the chord and heard the echo return with the tenor note very clearly in the chord-plus overtones! (Ed. note: a very humbling experience for the tenor, no doubt.) A unique experience, indeed, and one that could truly be labeled a "Rocky Mountain high."

We were pleased to receive a clipping from the Sun City, Cal. News lauding the performance of the 139th Street Quartet during a benefit concert on behalf of the Performing Arts Foundation, Obviously, the quartet has not lost any of its medalist quality with the addition of Chicagoan, ex-"Sundowner" former Larry Wright singing lead.

The Suntones, 1961 International Champions, have announced that lead singer Bob Franklin would like to retire from the rigorous singing schedule they have maintained for over 20 years. If a

suitable replacement can be found, the guartet plans to introduce the new man into their act beginning in January 1980. Anyone interested in moving to sunny South Florida and stepping into a pair of Suntone shoes should call Harlan Wilson at (305) 655-3371, or 964-1978.

"Some thrills even beat being part of a ringing chord," says Ron Phillips of the Mason City, Ia. River City Delegation. After experiencing an unusual amount of trouble getting to the Dupage Valley, III. Chapter show on May 18 (like missing a flight because security found the starter's pistol they use in their act), they arrived just in time to hit the stage. Ron had just finished a bass solo on My Way and the quartet was leaving the stage when the master of ceremonies stopped Ron at the mike and announced to him and the audience that he had just become grandfather for the first time (a 7 lb. 2 oz. grandson, Michael James McLaughlin). The quartet reports Ron was completely speechless - a rare first for him (they said).

The search for a tenor to replace Mike



Jim Sikorski seems to be having a bit of difficulty replacing a reluctant Mike Cox as tenor of the 1976 champion "Innsiders." Cox is leaving the quartet because of a job relocation.

Cox in the 1976 international champion Innsiders ended a short time ago when Jim Sikorski, a recent university graduate with a degree in music, moved to Houston to accept a teaching position. Jim will be remembered as the tenor of "Grandma's Boys" when they were third place medalists in 1975 (just behind the then second place Innsiders). Though Cox must leave the quartet because of a job relocation, Jim was having a bit of difficulty taking over the tenor spot (see photo).

Bluegrass Student Union



SEND \$7.00 (8.50 CANADA) TO: BLUEGRASS STUDENT UNION P.O. BOX 34324 LOUISVILLE, KY 40232

name	
address	
#copies	\$

THE DISTRIBUTION, SALE, OR ADVERTISING OF UNOFFICIAL RECORDINGS IS NOT A REPRESENTATION THAT THE CONTENTS OF SUCH RECORDINGS ARE APPROPRIATE FOR CONTEST USE.

Research Planning Conference Held

The Institute of Logopedics is planning to launch a new research program, and the first \$100,000 of the funds required has been received. The program will be guided by results of a research planning conference held last June 21-23, made possible by a special grant from Harmony Foundation.

Five nationally recognized consultants were selected to meet in an effort to gather knowledge about clients, staff, programs and facilities of the Institute, and to recommend what approaches to research might be most productive.

In addition to funding this planning conference, Harmony Foundation is contributing \$20,000 of the \$100,000 which has been obtained thus far. Through these contributions Harmony Foundation is designated as one of the founding sponsors of the Institute research effort.

"The program of research is designed to improve the quality of services provided the communicatively handicapped, and to advance the knowledge of the professions serving this population. The development of a funded and staffed research program is essential if the Institute is to retain its leadership position in the

1980 MID-WINTER CONVENTION COLORADO SPRINGS, COLO. – JANUARY 25-26, 1980 REGISTRATION FORM

TO: Newman McAllister, 1940 Ridgeway, Colorado Springs, Colo. 80906

Enclosed is a check for ______to cover the cost of _____ registration(s) at \$8.50 (covers \$2.50 registration and a \$6 Main Floor Seat* for the Saturday night show).

Enclosed is a check for ______ to cover the cost of _____registration(s) at \$7.50 (covers \$2.50 registration and a \$5 Balcony Seat for the Saturday night show).

Seats for the Saturday night show will be assigned in the order registrations are received until December 1, 1979, at which time they will be made available to the public. Registrants will also receive a housing form from the Antler's Hotel enabling them to obtain special group rates. Make checks payable to "SPEBSQSA 1980 Mid-Winter Convention." (*Balcony seats will be substituted and refund issued if main floor seats are sold out.)

emerging picture of education of the handicapped," explained Dr. Frank Kleffner, Institute Director.

"The most needed research, and the type of research for which the Institute is best suited, is that focusing on and growing out of direct clinical and educational services."

Careful planning is essential in initiating this research effort. The potential research frontier relevant to serving the communicatively handicapped is a continuum which extends from purely behavioral emphasis (learning, memory, performance) at one extreme, to the biological emphasis (neurological, physiological, genetic) at the other.

"With the scheduling of this conference, we have taken the long awaited first step in beginning research at the Institute," Kleffner added.

Conferees who met to examine the possibilities and to determine the best direction of the Institute's program of research were: Phillip Dodge, M.D., pediatric neurology, Head of Pediatrics, Washington University School of Medicine, and Director of Pediatrics, Children's Hospital, St. Louis, Mo.; Robert Reichler, M.D., psychiatry, Children's Orthopedic Hospital, University of Washington, Seattle, Wash.;

David Yoder, Ph.D., speech/language pathology, Chairman, Department of Communicative Disorders, University of Washington, Seattle, Wash;

Sister Marie Angele Thomas, Ed.D., special education, Editor, *Journal of Exceptional Children*, Council for Exceptional Children, Reston, Va., and

Ira Hirsh, Ph.D., experimental psychology, Director of Research, Central Institute for the Deaf, St. Louis, Mo.

"We feel there were important strides being made even in the planning stages of this project, in that we were looking at our situation closely to evaluate where best we might fit into the worldwide spectrum of research being conducted in the field of communication. This kind of scrutiny is not only healthy, but informative," Kleffner said.

"We are quite pleased about the decision of the Harmony Foundation board to fund the Institute of Logopedics research planning conference, and expect some potentially great things to come from this effort."

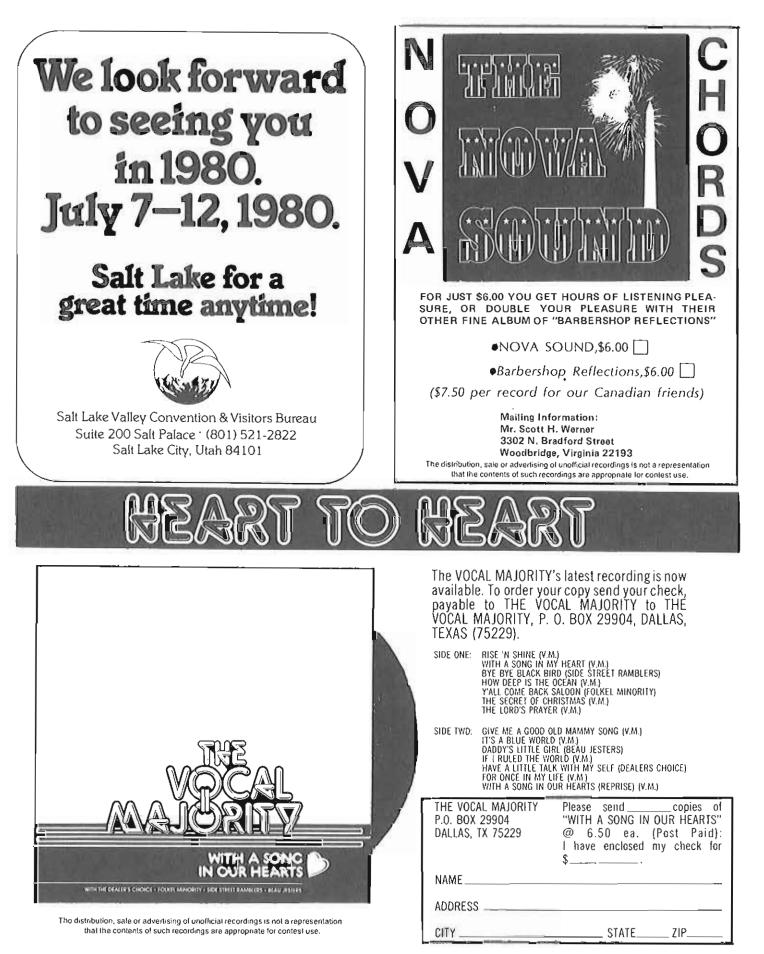


and neat and dry. Your music deserves the best, and we think the new Society Music Folder is just that. It's a sturdy, coated folder that measures 9-3/4'' X 12-1/4'' and features two 4-1/2'' pockets on the inside for storing music and songbooks. (Music shown not included in price.) Buy some for the whole chorus!

Stock No. 3532 \$.50 each Stock No. 3533 Quantity of 50 for \$24.50 Stock No. 3534 ... Quantity of 100 for \$49.00



THE HARMONIZER/JULY-AUGUST/1979



THE HARMONIZER/JULY-AUGUST/1979

It was during a get-acquainted break that we discovered New Zealand's very first musical director, Wayne Senior. Wayne, whom we had talked with several times during the previous two weeks, is the musical director at one of the television stations. He was such a natural for the job we wondered why it hadn't occurred to us earlier.

After the break, both the Bridge City Barbers and the Merry Macs performed. To preserve the moment, the Merry Macs recorded a song on a wax cylinder using the Museum's Edison Gramaphone. John then taught the chorus of Heart of My Heart and we each taught a tag. The Merry Macs finished the program by singing a farewell song prepared especially for the trip. It was a medley of To You Sweetheart, Aloha and the traditional New Zealand farewell song Now Is the Hour. The standing ovation we received after that song was the most emotional experience I can remember in my ten years of barbershopping.

In summary, we appeared on radio three times, had coverage in nine area newspapers, were on four TV newscasts, six regular TV shows and did 44 other performances for a total of 496 songs in 15 days.

It wouldn't be proper to end this article without mentioning the New Zealand hospitality we experienced on our trip. Many of the finest people we have ever met went out of their way to make us feel really special. The friends we made there will last a lifetime.

Most important, of course, is the fact that we left behind the nucleus of a barbershop chapter in a new country, and memories of that will last forever.

(Editor's note: As of this writing, the New Zealand chorus has had several meetings. The Museum has agreed to sponsor the new chapter and provide a place for them to meet and perform. They have elected officers and had 56 men involved at their first official meeting on the 18th of May. At their request, the Society has sent out a licensing kit. Gordon Barnaby, the Museum's Director of Services, is on a trip to the U.S. and will be stopping at the International Office in Kenosha to work out some of the details with Hugh Ingraham. To say that we are grateful to the Merry Macs and encouraged by all this is an understatement.)

.

THAILAND QUARTET – (from page 8)

terest and enthusiasm. I can report that the barbershop sound is as pleasing to the Asian ear as it is to our American friends.

The Club President, famous for his one-liners, handed me a certificate of appreciation with the comment that "with singing like that going on in U.S. barbershops, I can finally understand why Americans have such shaggy haircuts." That, of course, broke everyone up.

Our quartet (we still don't have a name) is not really the first such group to perform in Thailand. During the Vietnam war, there were thousands of military personnel and their dependents here. Some bored officers did form a quartet called "The Old School Thais," and operated in and around the military club and party circuit.

Today, the huge military-politicaldiplomatic complex is no more. The Joint Military Assistance Group which once had 6,000 officers and men, now has 40. The International School, which only a few years ago boasted two campuses and several thousand students, is down to around 1,300 in a K-12, single-campus operation.

This means that there aren't all that many Americans around from among whom to recruit interested singers. There are lots of British here, but they know little or nothing about barbershopping. A few individuals have indicated interest in forming a chorus, but their interest waned when it came to getting the group together regularly. (Sound familiar?) The quartet became a logical move.

We toyed with appropriating the "Old School Thai" name, but dropped it as somehow used. For the Singapore party, we became "The Californians" because that's what the airline wanted. Three of us are Californians; the bass is from Ohio.

For 1979-'80 it's back to the drawing board. The tenor goes back to his job in Pasadena as music department head in a local high school. We don't know yet if the incoming music department head even sings, much less whether he sings tenor or not. If he doesn't, I'm figuring on trying to lure a Thai tenor into giving barbershop a whirl. THAT should be interesting. At any rate, a rebuilding job is obviously in order.

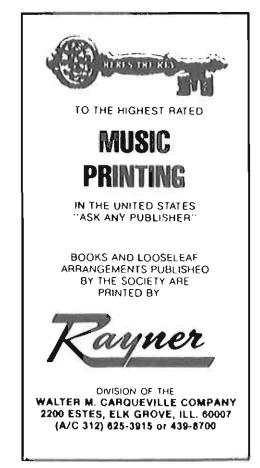
One way or another, our one-in-amillion quartet is going to start its third season come the first of September. In a way, that's pretty impressive in itself.

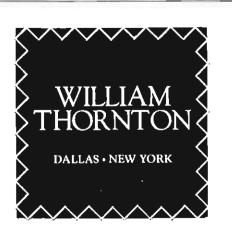
MEET FRANK MARZOCCO

An eleven-year Barbershopper, Frank is presently director of the Greendale (Wis.) "Village Showmen" Chorus. Originally a member of the Waukesha County (Wis.) Chapter, he later directed the Milwaukee Chapter and has also directed the Waukesha "Badger Belle" Sweet Adeline Chorus for nine years.

Though Frank is young in years, he has written more than 20 barbershop songs, many of which have been used in competition by both Society and Sweet Adeline quartets and choruses.

The song included in this issue, Hear That Swanee River Cry, is a typical Marzocco composition, in that it lends itself quite readily to the barbershop style of harmony. Arranged by Mac Huff, we think you'll like Frank's contribution to the Society's publishing program.





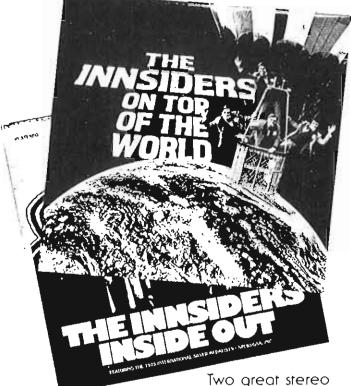
Championship performances start with quality stage wear, designed and tailored for choruses and quartets by William Thornton. We offer a complete wardrobe package plan that will meet both your budget requirements and your specific stage presence/ theme plans. We even offer an exclusive "Wardrobe Supplement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

they add new members. William Thormon'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 State 208-D, One Leminion Dark East 3627 Howell Street Publics, Texis 75204 (214) 525-6060



From the International Champion INNSIDERS!



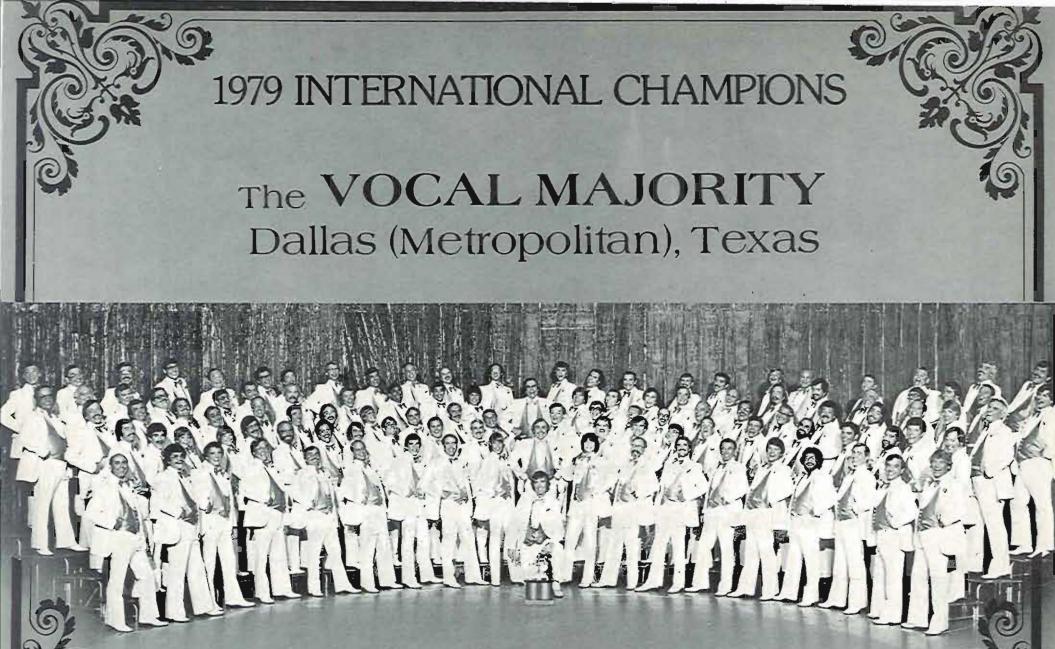
recordings of the best in Barbershop harmony. Experience some of the finest singing of the finest arrangements of twenty six songs that hove thrilled audiences from coast to coast!

Keep Your Sunny Side Up Sunshine of Your Smile"
 Dongerous Don McGrew My Woy" "Top Of The World"
 Shenondooh" "My Buddy Unchoined Melody" "Exodus
 "Show Me Where The Good Times Are" Pol of Mine
 "Who II Dry Your Teors" plus fourteen more great songs!

These recordings have all you would ask for pure Borbershop 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 purchose of the obums/topes os indicated below:
Nome
Address
City/Stote/Zip
INSIDE OUT: 🗋 Album 📋 8-Trock 📋 Cossette
ON TOP OF THE WORLD: Album 18-Trock Cossette
Moke checks poyoble to THE INNSIDERS, and mail to THE INNSIDERS, 9007 Cancho, Haustan, Texas 77036. Canadian residents some price (U.S. funds)! Allow 2-3 weeks for 4th class shipment (postage paid).

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



I've Been a Liar All My Life/It's a Sin to Tell a Lie Medley For The Sake of Auld Lang Syne