



The

Harmonizer

OFFICIAL PUBLICATION OF THE BARBERSHOP HARMONY SOCIETY NOVEMBER/DECEMBER



*An Expression
of holiday cheer
from one
of the children at
the Institute of
Logopedics*



Yuletide Favorites



SOUTHERN GATEWAY CHORUS (Cincinnati-Western Hills, O.): While By My Sheep; Lo How A Rose E'er Blooming; O Come, All Ye Faithful; O Holy Night; O Christmas Tree; We Wish You A Merry Christmas; Jingle Bells. **ROARING 20's** (Cincinnati-Western Hills, O.): Angels, From the Realms of Glory; It's Beginning To Look Like Christmas; Let's Have An Old Fashioned Christmas; Children's Medley; Silver Bells. **ARLINGTONES** (Arlington Heights, Ill.): I Heard the Bells on Christmas Day; Away In A Manger; Coventry Carol; As With Gladness Men of Old; O Little Town Of Bethlehem; Angels We Have Heard On High; Silent Night. **SOUNDTRACKS** (Arlington Heights, Ill.): God Rest Ye Merry, Gentlemen; Hark! The Herald Angels Sing; It Came Upon the Midnight Clear; Winter Wonderland; I'll Be Home For Christmas.

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BARBERSHOPPER'S CHRISTMAS SHOP



The Harmonizer

NOVEMBER/DECEMBER 1979 VOL. XXXIX No. 6
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SPEBSQSA, INC., IN THE INTERESTS OF BARBERSHOP HARMONY.

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Martin Anderson . . . Jim Fuller . . . Dick Girvin . . . Ralph Gurley . . . "Bud" Harvey . . . Ernie Hills . . . Hugh Ingraham . . . Burt Schindler . . . Scott Smith

Convention Calendar INTERNATIONAL

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 . . .

One of the big events of the year here in Kenosha, Wis. takes place in the late summer. It's called COHORAMA and is sponsored by the local Kiwanis Club. The name stems from the coho salmon which has been stocked in Lake Michigan with great success. People pay a certain amount to register for the week-long event, and there are valuable prizes for the biggest fish caught each day. The grand prize is a new car. You can hardly see the lake-front at Kenosha with all the boats on the lake during the week, and I'm told that people come from many hundreds of miles to participate.

The headquarters for the whole event is a large circus tent which is set up in a park along the lake. At various times during the day entertainment is provided in the tent. This year the Kiwanis offered the Society two slots a day to provide barbershop entertainment. Director of Communications Burt Schindler turned the P.R. for the affair over to Tom Cogan and Joe Jenkins (the latter then on the international staff).

The Kenosha Chapter could handle one of the slots, and the chapter does have one active quartet. But obviously they wouldn't be able to handle the load. So we went to other chapters in the area to help out. And they did. The cooperation was tremendous. There was one particular evening, though, when no other group was available. And that's what all this preamble is leading up to.

We organized an International Office quartet (the only real consideration was who was in town and what part can you

hack!) to fill that vacant slot: Dave LaBar on tenor, yours truly on lead, Tom Cogan on baritone and Joe Jenkins on bass. We gathered together some old chestnuts (*Coney Island Baby*, *After Dark*, *Heart of My Heart*, *Sweet Adeline*, *Wait Til the Sun Shines*, *Nellie*, a LaBar special on *In Heaven There Is No Beer* and, of course, *The Old Songs*), had a couple of rehearsals and did the shot. We haven't been overwhelmed by TV offers, but neither did we disgrace the Society.

So, what's the point of all this, you say? Just this.

I haven't had so much fun (except at a convention or something like that) in ages. The truth of the matter is that I'd forgotten just how much fun it is to sing in a quartet, how absolutely satisfying. There's just nothing quite like it: performing before an audience, no matter how small, even when some of the younger generation exit with hands held over ears. And the applause, no matter how small, is appreciated. Sure, a chorus is great . . . super . . . but this is something I did with three other guys and I held one part all by my "lonesome."

Really, I'd forgotten the unique thrill of singing in a quartet. Try it. If you haven't you've missed one of the essences of barbershopping. Meredith Willson, composer of "The Music Man," put it so much better when he wrote:

"Barbershop quartet singing is four guys tasting the holy essence of four individual mechanisms coming into complete agreement."

Executive Director

Editor's note: Did you know that International President Ernie Hills has declared the week of November 26 as "Quartet Week" throughout the Society? Your chapter president will be getting all the details. Don't miss your chance to sing in a quartet.

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Letters

Cherishes Memories

I'm a former Barbershopper (St. Louis Suburban, until December 1973—Frank Thorne for a couple of years after that). The memory of those days grows no dimmer. Rather, it intensifies with each passing day.

Unfortunately, through the vagaries of the industrial establishment, I've been exiled to Northwest Tennessee (residence in Martin, daily labor in McKenzie, 28 miles to the southeast). The only harmony heard here is gospel, and, while lively, from the heart, well-intentioned and enthusiastic, it has yet to raise a lone goose-bump on my arm, stiffen a hair on my neck or send even the suggestion of a tickling shudder down my spine.

I have a great deal of barbershop harmony on eight-track and, virtually every day, I spend the 35-minute drive to and from my own private little purgatory singing bass at the top of my voice with the likes of "Gentleman's Agreement," "Dealer's Choice," "Suntones," "Western Continentals," "Golden Staters," on and on and on, *ad infinitum*.

Barbershopping is much like bicycling: you can stay off for a long time, but you never forget how—how much you enjoyed it, how much it enriched your life, how true the friends you made, how memorable the events, and then—most humbling—how you and three other equally talented songsters can drop a tone-and-a-half from the intro to the tag.

To any who ridicule our avocation, I use the analogy that I first wrote and delivered as M.C. of a logopedics show years ago. The past decade has spawned a revival—nay, a craze—for artifacts of the past. Prince Albert tobacco cans for \$5.00; carnival-glass collections for \$5,000; if it's old, it's good and well worth the price. I applaud it—after decades of war, plastic imitations, neon lights, drug-culture and other social upheavals, people have turned to the past for comfort, nostalgically clinging to reminders of a better time.

What's so different about Barbershop-

pers, except that we recognized those values *long* before the collectors? Our collection is *old songs*, mint-condition, *i.e.* in our song-books, record collections, Society archives. Now and again we take them down and dust them off (learn and rehearse), show them to the public (but never, never for sale, the *criterion* of a real collector), and then carefully put them back. The Society's musical directors, judges and regulations guard against fakes and reproductions by allowing only *bona fide* songs to be judged in competition. Oh, the smaller collectors (individual members) *do* trade songs among themselves. ("If you teach me the bass to 'Cottage Small' I'll teach you the bari to 'The Sunshine of Your Smile'.") The trading is tough—it may start in the hotel lobby at 10 p.m. and conclude in the parking lot at 4:15 a.m. — but each collector walks away smiling, gingerly carrying (in his mind's ear) this precious new addition to his collection.

Why have I written all this? I don't know—but those brief years are the fondest in my memory. I can only hope for more in the future. Rehearsing for weeks, then singing before a forgotten group of men in a veterans' tubercular hospital—looking into appreciative, often moist, pleading eyes ("...you're not through, are you? ...sing some more.... Do you know 'Mother Machree'?...We loved it; when will you be back?") The weak, moist hand thrust into yours.... Well, any man that *that* wouldn't touch is an unfortunate indeed, for he was born without a soul. Luckily, I never met a Barbershopper who didn't have an enlarged soul.

Robert H. Dunford

Suggests a Varied Program

I've listened to and read all of the criticism directed toward chorus emphasis, competition addiction and modernization of our music. Many of the points are well taken and, indeed, we do lose valuable members for these reasons. However, I've not noticed the appearance of any counterbalancing arguments and there are good ones available. More importantly, where are the pleas for balance and chapter effort on all facets of our musical craft?

Choruses initiate non-singers and provide an outlet for potential quartet singers; quartets test the skill of chorus members. Competition provides standards; woodshedding gives us pleasure and provides an opportunity to display an understanding of our music. Non-traditional music changes the pace, while "golden oldies" still give a thrill.

We can't be all things to all persons, but we can provide a wide range of experiences to singers and listeners alike. Let's keep barbershopping's appeal as universal as possible.

John R. Johnston

Support "Formula 61"

A heavy vote of support to Brett White for "The Way I See It" in your August 1979 issue. I endorse his "Formula 61" totally. I am at present a member, though inactive for several months due to business pressures, and will continue to be a member. I have experienced the drowned enthusiasm and seen the resulting apathy and indecision which has caused many fine Barbershoppers to fall by the wayside.

I hope our International Board takes White's "The Way I See It" philosophy under very careful consideration.

Ken Pendergast

Hey, finally someone has come up with a great idea. I hope everyone read the article by Brett White in the HARMONIZER, page 11, of the July/August issue. I think Mr. White hit the proverbial "nail on the head." Now I would hope you people in high places will give some real thought to his suggestions.

I liked White's comments about the size of competition choruses and the way a few always walk away with the marbles each year. Unless you have 100 men on stage, you don't have a chance. His formula 61 has merit, also, and would even the chances of the many minorities in number. After all, this is the Society for the Preservation and Encouragement of *Barber Shop Quartet Singing* in America.

I, for one, endorse his ideas 100%. The chorus competition should be a sideline to the quartet competition at our International Conventions, and not competitive with it. White's remarks about replacing the chorus program with something more suitable to the occasion also has merit. No doubt it would take a few years to make the transition, but now is the time to get started. Think about it, gentlemen.

I, too, belong to a consistently outstanding chapter, and we have experienced the thrill of victory and the agony of defeat. The letdown in some cases has been so severe that we have lost members who would otherwise have maintained membership for years to come.

George L. Clements

The Season of Hope is Year-round at Institute of Logopedics

Bound in this issue, you will find an envelope asking for contribution in support of the Society's international service logopedics. The Institute is a unique center, offering special residential care for children with handicaps affecting their ability to understand language. During this season of joy, that they shall speak."



COMMUNICATING... these children enhance learning and the

As a barbershop couple from California toured the Institute of Logopedics recently, they remarked that the children were so cheerful — so unlike other children stricken by "hopeless" diseases. There's a good reason: the children at the Institute are hopeful that they will be able to develop effective speech. They want to develop their full potential — to take an active, contributing part in society. And we believe they can.

Particularly as communicative disorders are diagnosed at an age to allow for early intervention, the chances for successful development of speech and speech-related skills are greater. This early diagnosis is

important, for in the preschool child's capacity for learning is a

In Clinical Infant Stimulation at the Institute, babies and their parents are enrolled together. Infants are screened for actual and potential learning conditions. Then they begin a program of remediation through occupational, physical and speech therapy while still in their early developmental stages. Parents are involved in the therapy sessions, too, so they can share with therapists behavior that occurs at home and can learn exercise techniques to practice with the children.

Electric Response Audiometry is used

hearing impairment allows early decisions as to corrective medical or surgical procedures, if appropriate, or the use of a hearing aid or other management to favor normal development of speech.

A monthly free clinic for speech and hearing screening for preschool children encourages parents to bring their children for testing, so that early detection and in-



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Kenosha, WI 53141

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intervention can provide for remediation of speech and hearing problems, if they are present.

A preschool program for autistic children is in the planning stages at the Institute. A benefit event this Fall provided funds to be used in the program design, in-service training of staff, and recruitment of leaders for program development. The early intervention program for children affected by this developmental disability will involve comprehensive diagnostic services, parent training, classroom and individual therapeutic/educational regimens, as well as 24-hour treatment and crisis care.

The preschool program serves children ages 21 months to five years with handicaps including hearing impairment, cerebral palsy, mental retardation, speech and language delay, developmental delay and emotional problems.

The Institute's preschool program is experiencing rapid growth — growth due in part to the immediate need for qualified preschool special education programs in this country. "Recent legislation mandated public schools must provide special education programs for children ages three and above, but public schools have not been in a position to develop programs targeted to the preschool level," Pete Malmberg, head of the Institute's Special Education Services explained.

"A developmentally delayed child normally has language delay problems as well," Malmberg said. "If we can meet some of the problems early in the developmental stage, we may be able to remediate problems which would cause continued delays in the child's progress."

The preschool program is oriented toward preparing the child socially, emotionally and with school readiness skills heavily emphasizing language development. Speech/language therapists go into the preschool classroom and work individually with each child on language stimulation.

In addition to classroom activities, occupational and physical therapy services are available as considered necessary to the child's total program. Because of the structure of the Institute — all these programs being available under one roof — the preschool child has total service capabilities open to him, including residential care.

The number of preschool children turning to the Institute for its services will continue to increase because parents are becoming more aware of the need for early training. And the Institute's success with preschool programming can serve as a model for eventual development of public programs, while continuing to serve clients to age three not eligible for public school plans.

Communication: More Than a Lot of Talk

ONE-TO-ONE THERAPY SESSIONS provide effective motivation for language development, through the imaginative use of varied materials which stimulate speech.



A LOVING ENVIRONMENT encourages children in their efforts to develop their full potential.



CLASSES ARE KEPT SMALL for a maximum of interaction between children, teachers and speech/language therapists.

PLAY THERAPY at the sand table pays big dividends. Preschool children like Cindy learn motor skills and social behavior in preparation for entry into public school programs.



Mid-Winter 1980 - A 'Rocky Mountain High'

When was the last time you enjoyed a clear, blue sky with snow-capped mountains rising 14,000 feet? Or how about a trip not only over mountains, but **IN-SIDE** a mountain? Or what about a special cowboy hoe-down complete with country music and a chuckwagon dinner?

You can have your choice of these events and more in the three-day schedule of special events at the Colorado Springs Mid-winter Convention. Take tours of Colorado Springs and drives through surrounding Pike's Peak, Cheyenne Mountain and the Rocky Mountain Rampart Range — all of which makes scenic beauty a daily delight.

Ski buffs will have arrived before the convention in order to take advantage of a convention ski package. On January 20-25, the Holiday Inn and Ramada Inn near Colorado Springs offer a package for the four main skiing slopes in that area. This package has to be arranged aside from convention activities and can be handled by contacting Joe Mendro, 410 Tia Juana, Colorado Springs, Colo. 80909.

If you're not the skiing sort, you'll want to be in Colorado Springs by Thursday morning for all the excitement of tours, chords and convention special events.

Promptly at 8 a.m. Thursday is a tour of NORAD (North American Defense Command) facilities. You'll see the air defense missiles, planes, space displays, data processing and communications center for the United States defense system **IN-SIDE** Cheyenne Mountain. Three tours will be conducted over Thursday and Friday at \$3 each.

Also featured at 10:30 Thursday morning is a tour of the UNITED STATES AIR FORCE ACADEMY and the GAR-



Craggy granite sides of 9,500-foot, 100 million-year-old Cheyenne Mountain shield NORAD's underground Combat Operations Center, one of the four sites during the Mid-winter Convention weekend, Jan. 25-26, 1980.

DEN OF THE GODS. This four-hour tour shows the cadets noon parade and views of the Academy chapel as well as the 5.5 miles of red and white sandstone monuments in the gardens. This tour costs \$7 and is offered again on Friday morning.

After Thursday's lunch, a special Colorado Springs **CITY TOUR** shows off the museums and sights of the area. You'll also travel to the marvels of the Broadmoor Resort and surrounding scenic areas on this four-hour tour costing \$10.

As the sun sets Thursday, be sure and

grab your ten-gallon hat and spurs for a gathering at the **FLYING 'W' RANCH** for a steak dinner (with all the trimmings) and a "Wrangler Show" complete with country music, sing-along and dancing. The \$12 expense covers the meal and transportation.

Friday, while all the international board members have meetings and meals, conventioners can do a second round of tours — NORAD (8 a.m. only); Air Force Academy/Garden of the Gods (10:30 a.m.); or Colorado Springs City Tour (1 p.m.) . . . or catch up on those you missed!

Friday night, all attending will be serenaded by the **FALCONAIRES**, better known as the USAF Academy Band. After the concert, the Band turns orchestra for the annual winter ball in the Headquarters Hotel (the Antlers) Ballroom.

Saturday morning brings a special trip to **ROYAL GORGE**. This five-hour tour shows all the wonders of Mother Nature, the Arkansas River and rock formations as well as the world's highest suspension bridge (1,055 feet). The tour costs \$13.50 per person.

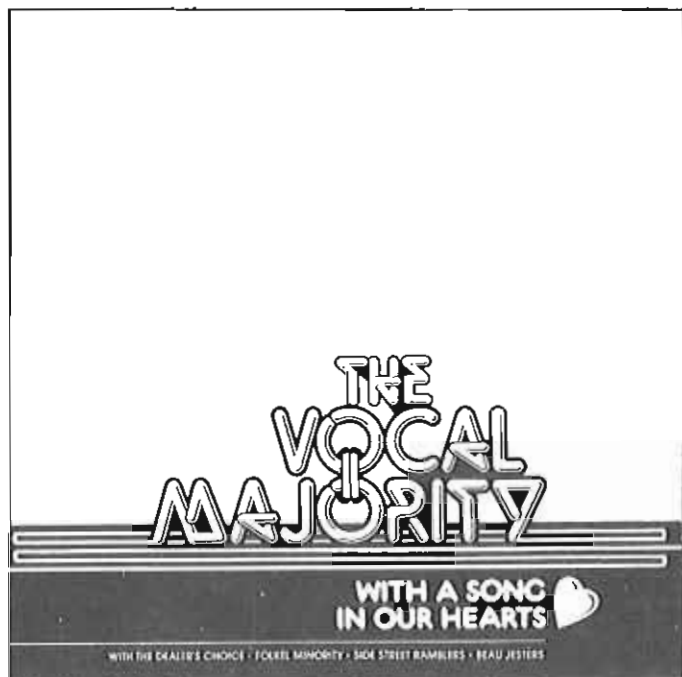
Just when you think nothing can top the activities up to now, the Saturday night festivities begin with the Rocky Mountain District Chorus Champs — Denver Mile-Hi Chorus — at the Saturday Night Show. And **THEN** — the 1979 **INTERNATIONAL MEDALIST QUARTETS** headline the show! You'll be entertained by all the greats — *139th Street Quartet, Roaring 20's, Baltimore and Ohio Connection, Boston Common and International Champs Grandma's Boys*. And what could possibly follow this program except an **AFTERGLOW** with all medalists and the 6th place Finalist Classic Collection. Your name badge will get you into the Afterglow, but tickets are needed for the Saturday show (\$5 and \$6).

An order form for events is on the next page. Once the Colorado Springs Convention Committee receives your registrations, they will send you a housing form and even more details on the convention. Please note that you can choose your seat for the show — either balcony or main floor.

All ticket registrations are due December 1 on a first-come, first served basis. Hotel registrations are due December 15 after which all rooms will be released to the public.

You can bet this will be an exciting convention complete with singing, skiing, touring and loads of chord ringing fun!

HEART TO HEART



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CITY _____ STATE _____ ZIP _____

SPECIAL EVENTS ORDER FORM

TO: Bob Hand,
1940 Ridgeway,
Colorado Springs, Colo. 80906

Enclosed is my check for \$ _____ for the following events:

_____ NORAD tour (Thurs. a.m. & noon; Fri. a.m.)	\$3
_____ USAF Academy/Garden of Gods tour (Thurs. a.m.; Fri. a.m.)	\$7
_____ Colorado Springs CITY TOUR (Thursday p.m.; Friday p.m.)	\$9
_____ Flying "W" Ranch & Wrangler Show (Thursday night)	\$12
_____ Falconaires concert (Friday night)	\$4
_____ Royal Gorge Tour (Saturday morning)	\$13.50

Make check payable to SPEBSQSA Mid-Winter Convention and send with order.

NAME _____

STREET _____

CITY _____ STATE/PROV. _____ ZIP _____

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.)

NAME _____

STREET _____

CITY _____ STATE/PROV. _____ ZIP _____

The Life and Happy Times of Alfred Patch

By "Bud" Harvey, 6 River Terrace S.E.
Tequesta, Fla. 33458

In the year of Our Lord 1881 an American song writer named James Bland delivered to music publisher John F. Perry the manuscript copy of a brand new ballad called *In the Evening By the Moonlight*.

About the same time in Leytonstone, England, on the blustery North Sea coast, the wife of a British navy ship's carpenter was delivering a brand new ballad singer called Alfred Patch.

Today, nearly a century removed and a half a world away from that little cottage in Essex, Al Patch is the unchallenged geriatric champion of song, the Oldest Barbershopper in the Universe.

More than that, he's probably the perkier 98-year-old this side of the Ural mountains, or wherever it is those toothless relics of the last Ice Age continue to survive on a diet of yogurt and bean sprouts. Bright-eyed and flicker-quick, jockey-size Al Patch puts you in mind of a sparrow, even to the cock of the head as he tunes you in with his hearing aid. And no yogurt, if you please. Make Al's a Budweiser.

"I think everybody who reaches the age of 80 reads too many anatomy books and worries too much about his aches and pains," he observed recently. "Me, I just worry about having enough beer in the ice box."

Al Patch, the crown jewel of the Sarasota, Fla. Chapter, certainly doesn't worry about his aches and pains. Nor does he care to worry others about them. Dr. Hank Vomacka, an anaesthesiologist when he isn't singing tenor in one quartet or another, or serving as an international board member, or editing the Sunshine District bulletin, delights in telling about

Al's last hospital sojourn.

Al, who's been in and out of the Sarasota Memorial Hospital so many times they're thinking of dedicating a special revolving door in his name, had a close brush with death when he was a 96-year-old youngster. Seems he was being ferried home from the weekly chapter meeting and stepped out of one car into the path of a second which carried him for a first down and left him with a broken shoulder, a shattered knee and various bruises and contusions.

"I was in the wash room the next day," recounted Vomacka, "when another doctor came in and said he had just finished taking the medical history of an old friend of mine, Al Patch."

"Y'know," he said to me, "this man is remarkable. Ninety-six years old and never known a sick day in his life. Never



had any surgery . . . nothing!"

"I looked at him to see if he was putting me on," said Hank, "and then I busted out laughing. I began ticking off on my fingers all his operations — removal of an enlarged prostate the size of a polo ball, then stomach cancer in 1956, bladder surgery, placement of a pacemaker, four or five trips in for emphysema, and on and on. Then I took him by the arm and we marched back to Al's room where I said, 'What's the idea of telling Dr. Kennedy you never had anything wrong with you?'"

Al looked up, his bright little eyes looking sly and cornered, and made a wry face.

"Aw," he said, "nobody wants to listen to your troubles!"

Al Patch followed a zig zag route before homing in on Sarasota in 1953. Born into a very poor but very religious family, Al was a choirboy as a youngster. His father died when Al was only 13 and he had to quit school to go to work as an apprentice bricklayer. Still in his teens, Al enlisted in the British army and served for three years in South Africa through the Boer War. He was one of three brothers who signed up for the duration then went their separate ways, one to Australia, another eventually to America, and the third remaining in Africa.

"We lost touch with each other," Al said simply. "I never saw or heard from either of them again."

A sister, Lily, became a school teacher and made national headlines during World War I when a bomb from a German zeppelin fell on her suburban London school where she was now a principal, killing 60 children and badly injuring Lily.

After three years in South Africa, Al knocked about London as a bricklayer. He was one from his old regiment, the Queen's own Second Essex "Pompadors," designated to serve as bodyguard for Queen Victoria's casket when she died in 1902, escorting it from London's Paddington Station to Westminster Abbey. Having buried Queen Victoria with full military honors, there seemed nothing left for a pint-sized bricklayer but to emigrate, and emigrate he did, first to Toronto for three years, then to the United States in 1906 as a construction foreman in Cleveland.

Al Patch was to return to England twice, first in 1907 to marry the girl next door.

"I bet I'm the only man in the world who ever got to hold his wife in his arms



Al Patch enjoyed the Sarasota Mid-winter last January with an unidentified young pal.

at the age of seven," he said, cocking his head sparrow-like and studying his listener's reaction with a mischievous glint in his eyes. He went on to explain. "When she was born, I lived next door, you see, and I was seven years old, and her mother let me hold the little baby in my arms."

Nineteen years later, Al would come back across the sea and marry the little baby. He brought his bride back to the States, to Gary, Ind., where he had been hired to supervise construction of a water tower for the U.S. Steel Corporation. With that job behind him, Al joined with a co-worker to form a general contracting company, Williams & Patch. The firm flourished for 42 years, until his retirement in 1951.

Al survived economic disaster in the Great Depression of the 1930s. He lost an 85-unit apartment building, but struggled back from adversity to recover the property a few years later.

It was in Gary that Al got back on pitch, singing first with a Gary glee club, then with the "Chorus of the Dunes." But he didn't really get too involved in barbershopping until he settled in Sarasota.

"I bought a home in Sarasota when I retired in 1951," he recalled. "We went back to Gary to pack our furniture, but three weeks later my wife died. So I sold the house and went home to England for a year. But Essex is right on the North Sea and it's bitter cold. My blood had thinned out and I just couldn't take it. I came back to the States, to Sarasota."

Now a widower, Al took up residence at the Hilltop Hotel, owned by Kurt Feustel, a Sarasota Barbershopper who steered him into the local chapter. Al coached and sang a revolving lead with the "Hilltop Four." He explains he sang

"mostly lead because I was the only one who could remember all the words."

Al Patch never distinguished himself as one of the Society's great singers, although he'll still break out in a waver-ing trip through *Bright Was the Night* at the drop of a pitchpipe. It was as a companion and ever-ready chauffeur to the peerage of barbershopping that he earned his modest niche in the barber-shopping Hall of Fame. Back when there was no Sunshine District and the Dixie District embraced everything east of the Mississippi and south of the northern-most still in Wilkes County, N.C.. Al Patch started carting around his favorite quartet, the "Memory Four" of Miami. By a process of evolution, the Memory Four would one day become the "Sun Tones." But, back there in the early 1950s, it consisted of Gene Cokeroff and three other guys — lead Johnny Condon and the Whipple boys, Danny and Johnny on bari and bass.

"The other three all became Baptist preachers." Al grinned impishly. "Gene was the only one who went wrong. They were all students then at Florida State and I would drive up to Tallahassee, pick them up, and drive them to Birmingham or Atlanta or Charlotte, or wherever they were singing."

Returning from a district contest in Birmingham, Patch and the Memory Four were only minutes behind the car driven by Bill Hall, tenor of "The Miamians" and popular president of the Dixie District, when Hall's automobile was involved in a grinding collision near Perry, Fla. It was a crash that left both Hall and his wife more dead than alive, would leave Bill permanently crippled and would eventually shorten his life.

"We followed the ambulance to the hospital in Tallahassee," said Al, "and we were there when they brought Bill out of the operating room. The Memory Four went up to his room and sang for him and Bill was so grateful, just knowing he had friends standing by."

Al then became the jarvey for the "Confederates," driving them in 1956 from Memphis to Minneapolis and international victory, then from Memphis to Los Angeles the following year with the precious trophy in the trunk of the car.

"I'd leave Sarasota at 10 p.m. and be in Memphis at five in the morning," he said, a statement which would cause A.J. Foyt to blanch. Come to think of it, Al didn't specify *which* morning. Or maybe he had his starting time and ETA re-

versed. Either way, he must have burned rubber through Tennessee.

Al paused and stared off into space.

"Busby's gone now," he said pensively, "and so's Wally . . ." His voice trailed off.

But the world's oldest Barbershopper doesn't spend much time counting his yesterdays. There are too many to-morrows to plan for. A veteran of twenty international conventions, Al plans to be there when the clan gathers at Salt Lake City next July.

"I was worried about the altitude," he said, "but I talked with Hugh Ingraham at Minneapolis and he said, 'You used to go to Denver, didn't you?' and I said sure, for several years. So I guess I can handle Salt Lake City. The doctors



Al Patch at age 95 with a smile and that ever-present twinkle in his eye.

say it's okay."

As far as doctors are concerned, anything Al wants, or wants to do, is okay with them. They have a standing house rule at Sarasota Memorial that, when he's in residence, he can have anything he wants . . . beer, whiskey or wild, wild women.

"When I go into the hospital," he chuckled, "and the nurse comes around to ask me what I want to eat, I always tell her, 'Every night at nine o'clock I want a hamburger and a bottle of beer.' And I get it, too."

The hospital nurses are always delighted when Al checks in because "he always brings so much happiness with him."

"I've had a very happy life," he mused. "I guess it's because I love people and they seem to love me."

Maybe that's what they mean by that slogan: Barbershopping is Love.



MUSIC IS THE WAY TO GROW

By International Pres. Ernie Hills

When 1979 goes into the history books, we can all look back and make our own evaluation of just what kind of year it really was for our Society. I hope that for you, personally, it was a very good year, one in which you enjoyed to the fullest your involvement in our singing fraternity. You can wear your membership pin with pride, because your membership in our Society makes you a unique individual. When you realize how few of us there really are, it's no wonder that we are closely drawn together by our common enjoyment of barbershop quartet singing, and it behooves each of us who love it to do all we can to help keep it strong in the years to come.

My main goal this year has been to focus attention on the fundamental underlying truth that our Society's growth is directly related to the musical experience enjoyed by our members. Our appeal to men is for them to have fun singing barbershop harmony on a weekly basis. We can attract and keep quality members in numbers beyond our imagination, if we can somehow successfully provide this experience. Think how big our Society would be now if we had just retained all the men who once joined. Would they have left us if they had been having fun singing? I think not. The retention of the members we have now should be our first priority. I think growth will be inevitable when we once get a strong music program going in every chapter. My "Music Is The Way To Grow" theme attempts to crystallize this philosophy. If it has helped even one chapter, I will consider the program a success.

There are many areas of Society life

which are so successful we can safely identify them as such without waiting for appraisal by the historians. One of these is our current financial situation, which remains strong in spite of continued inflation. This has been accomplished only because of our dedicated staff members, who have held down expenses and kept us within our budget. Next year will be a "break-even" year at best, and you might as well realize that a dues increase will be necessary in the near future. Please encourage your chapter to use the "Pay-As-You-Go" plan, so your membership dues will not become a financial burden to you. I've noticed that many of our members, especially those who are new, don't really understand the necessity for international dues. Please take the time to learn about our International Office; I think you will come to the conclusion that our dues are unbelievably low in the context of the services provided.

Both of our conventions were unqualified successes this year. The Sarasota, Fla., Chapter did a great job of hosting our Mid-Winter Convention, and the International Convention in Minneapolis was one of the best we've ever had. The new convention format was well received and a welcome change. Additional suggestions for improving our conventions are being studied by a committee to make those in the future even more fun for you.

I've signed a lot of new chapter charters already this year, which means our extension efforts are really paying off. Our communications staff has worked closely with these new chapters. Join with me in welcoming the new chapters to our fellowship.

Our music program has been extremely successful. Historians will surely record that hiring Dave LaBar to promote quartet activity was one of our smarter moves. Joe Liles' promotion to Assistant Director of Music was certainly well deserved. Harmony College was again an outstanding experience for those who attended. The entire music staff has worked hard to make '79 an exceptional year, and their support of my "Music Is The Way To Grow" program is deeply appreciated. Thanks, guys. I think you have done a super job.

Our charitable donations seem to be keeping pace with last year's record-breaking effort. I serve on the Board of Trustees for the Institute of Logopedics, and I assure you that they are more deserving of our support now than ever before. Some wonderful things are happening at the Institute, and I think you will see it emerge as a national center for research in its field. You can be proud of our support of this fine institution, and they are very appreciative of our help.

I am sure there are many other areas within the Society that could now be deemed successful, and it is obvious to me that any success we have had this year is really your success. All of you—international officers, board members, committee members, staff, district officers, chapter officers, chapter members, dedicated volunteers at every level—are responsible for what the historians will write about 1979. I believe the report will be outstandingly favorable and I thank you for it. On New Year's Eve I will propose this toast to you: "Because of you, we grew!"

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the way I See It . . .

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

By Ralph Gurley, 2430 Springdale Rd., Apt. 212,
Waukesha, Wis. 53186

With all of the print being allotted to the discussion of membership losses and the pros and cons of competition, I almost hate to be a contributor. However, after reading "The Way I See It" in the March-April HARMONIZER, and after just attending a division-level competition, I feel compelled to bring up a couple of points to ponder.

I happen to be in favor of competition, both for quartets and choruses. If there are going to be guidelines given to us concerning the preservation of our favorite type of music, then there should be some method of determining our success at it. What better way to be measured than by, and in competition with, our peers! I think that having a chorus champion selected at an international contest should be inspiration enough for everybody in our Society to say, "That's how I'd like our chorus to sing!" Unfortunately, too few people get to attend an international contest.

The second point I would like to bring up is musical excellence, or the lack thereof. The quality of our product — barbershop harmony — is not good in far too many cases, and is presented to the general public as a sampling of our Society, also in far too many cases. How can a chapter, or a Society, hope to attract the attention of good singers with a poor musical presentation? Our first consideration as a singing Society should be the quality of the product we're presenting to the public. Musical excellence should be first and foremost in the minds of every member at all times, whether it be in competition, shows, sing-outs, or just woodshedding; and for the Society's sake, especially, during any public performance.

What about "encouragement"

Now you're asking yourself, what about the "E" — encouragement — within the title of our Society? Well, the title "Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America" merely states that we preserve music in the barbershop style, and that we encourage quartets to sing

the barbershop style of harmony. It does not say that because you're a member you have the right to perform poorly in public as a representative of our Society, and possibly DISCOURAGE potential singers from joining our ranks. This will demand a large dose of honesty in the appraisal of our individual talents. If a chapter has some bad voices, as all chapters do, then make the rehearsal hall the place where they have a chance to sing. If you have the desire to sing in a quartet, and if you desire to perform publicly as a representative of your chapter and the Society, then make your music director evaluate your capabilities. I'm sure that if a chapter were to hire a lawyer to represent it in a law suit, a lot of consideration would go into the selection process! That same kind of careful consideration should take place anytime any unit of our Society makes a public performance.

Society needs qualified directors

The growth of the Society seems to be paramount in minds of everyone. If the growth in numbers of members is so important, then I think the Society should begin an all-out program designed to produce more qualified directors. A good director, and subsequent musical quality, has to be the link between gaining or losing members. Place a good director in front of a bunch of mediocre singers, and you'll get surprisingly good results. For some unknown reason, the Society seems more than willing to sponsor new chapters in every nook and cranny in America, presumably in the hopes of gaining the entire population of that area as a supportive group. Unfortunately, not every nook and cranny in America has available a director who is qualified and capable of producing good music. I'd rather see fewer chapters built around a qualified director, than more chapters which are only diluting the available singers our Society will attract. For every newly chartered chapter, there should also be a qualified director of some certification. That way, the Society would know that the chapter they've just

chartered would have a sound musical program around which proper growth would be assured. A manufacturer would never build a new plant unless he was absolutely sure he had a qualified person to run it! The same philosophy should be adopted by the Society. I'd be willing to bet that if more chapters had qualified directors, the Society would attract more good singers, and one of the by-products would just have to be more — and better — quartets and choruses!

Each chapter a separate entity

I guess I haven't said anything about the administrative aspect of the Society, or of a chapter. That's where the amount of time spent on competition or other activity is put into that chapter's perspective. "The Way I See It," each chapter has its own personality, and the amount of time spent on competition is relative only to that chapter. So, each member will have to seek his own level of involvement with regard to competition. Hopefully, every chapter in the Society is structured in such a way as to provide as many musical experiences as it can for each of its members. There is plenty of room for all kinds of singers and all kinds of activities within our Society, but nothing should be more important than the fun we can all have by singing to the best of our abilities!

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Best wishes for an extra special Holiday Season from...

the brand-new Suntones.



A Look at British Barbershopping

By Martin Anderson, BABS P. R. O.,
41 Clendon Road, Bristol 6, United Kingdom

Readers of Pepys' Diary may be forgiven for believing that barbershop music originated in England, since Pepys makes reference to 'Barbers' Music.' However, only in name was there any similarity between the sounds heard in English barbershops 350 years ago and the sounds which greeted the late Harry Danser when he visited America in the late 50s. Harry, of Crawley in Sussex, England, had been a member of a music hall barbershop quartet in his younger days and was surprised and delighted to discover in America a thriving Society dedicated to the preservation of this style of music. On his return home Harry, his two sons, John and Tony, and two friends, Bob Witherington and David Steele, formed a quartet — the "Barbershop Four." This quartet became well known in the Crawley area, singing on shows and charity concerts.

In 1964, the chorus of the East York Chapter from Toronto visited Britain, and their Chorus Director, George Shields, told the Barbershop Four of the benefits and fun to be had within the framework of a chapter or club. That same year, therefore, saw the foundation of the Crawley Barbershop Harmony Club, the first barbershop club in Britain. It wasn't until 1971, however, that any further expansion took place. Jim Ramsey was transferred by his company from Toronto to Newcastle upon Tyne, and Chuck O'Dom of Brighton heard all about barbershop harmony from his brother

Jack, who had emigrated to Scarborough in Canada. Both men set about forming clubs in their own areas. At the same time, airline pilot Gerry Holland of Reading, who had heard barbershop music on his trips to America, was busy organizing a group of friends into action and laying the foundations of the Reading club.

In 1974, representatives from these four clubs — Crawley, Tyneside, Brighton and Reading — met together and decided to form the British Association of Barbershoppers (BABS). It so happened that later that year a party of American Barbershoppers, including a number of quartets, toured Britain, giving concerts in

Now — in 1979 — we number 45 clubs, plus a Club-at-Large, with a total membership of around 1,200.

We held our first Convention in Newcastle upon Tyne in 1974, and our first gold medal quartet was the "Five Bridge Four," whose tenor, Ron Hope, is currently Chairman of BABS. Chorus contests started the following year, with Crawley club taking top honors. The chorus and quartet from the Crawley club have featured prominently in the medal rankings each year, and today they are still the largest club, with around 70 members. However, other clubs are chasing hard and trying to make up for Crawley's ten-year start.

From the start we adopted the Society's system of contest judging. We still retain the Harmony Accuracy and Balance & Blend categories, but are planning to combine these into a Sound category shortly. Earlier this year we set up the Guild of British Barbershop Judges, in order to conform to the system of contest judging practiced by other artistic organizations in Britain. The various stages of membership of the Guild are Applicant, Student, Associate Member,

Current BABS champs, the "Newtown Ringers" are, from left, Don Amos, lead; Bill Hilton, tenor; Paul Wren, baritone; Bob Witherington, bass.



various towns. At the end of each show, Sam Kennedy, who was then working as a Society administrative field representative, invited any would-be Barbershoppers to meet him afterwards, and as a result several additional clubs were established. Also around that time there was a program on TV featuring the "Pacific Aires," which further stimulated interest. This quartet received a particularly warm welcome, therefore, when they toured the country in 1976. However, many current members of BABS trace their love of barbershop harmony back to the film the "Music Man," featuring that great quartet, the "Buffalo Bills." If Sam Kennedy had toured the country with that film instead of waiting until 1974, things might have got started a whole lot earlier!

Member and Fellow, and currently we have about 100 men involved in this judging program.

What must be obvious to the reader, from all the foregoing, is the tremendous debt owed by BABS to SPEBSQSA for all the help and encouragement we have received right from our earliest days. Our affiliation agreement, signed in 1975, has enabled us to obtain essential items such as music and manuals, as well as other "luxury" items such as recordings. However, it has probably been at a more personal and informal level that we have been able to draw the greatest benefits, both through contacts between the officials of our two organizations, and also between individual members corres-

(Continued on page 31)



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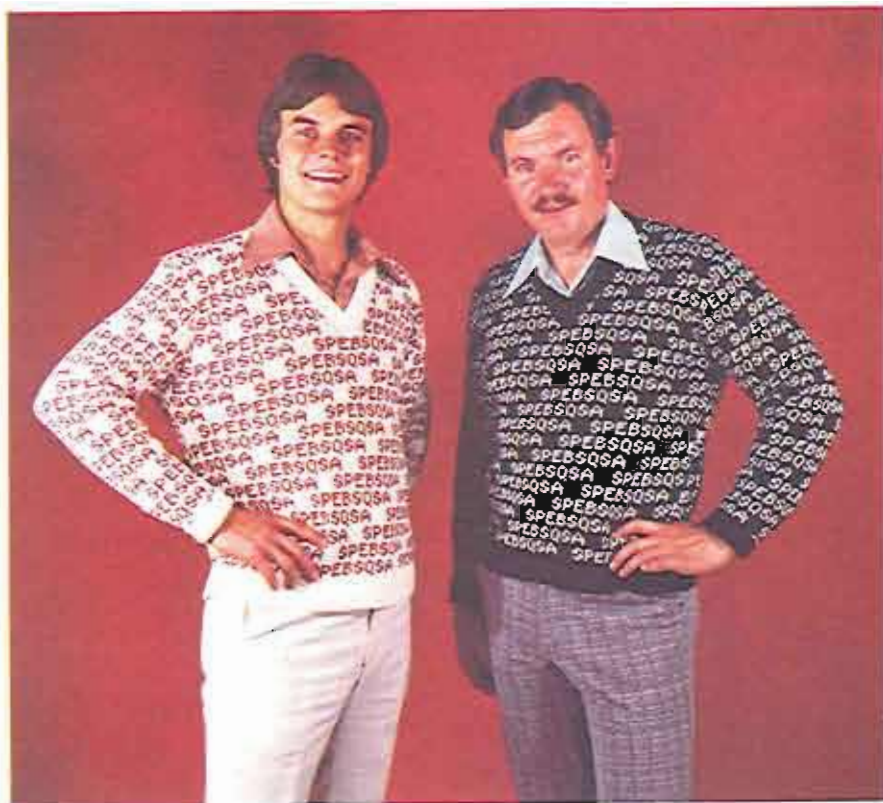


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4th Place Medalists – ROARING 20'S: *Georgia-Georgia Brown Medley*; *St. Patrick's Day Medley*
5th Place Medalists – 139TH STREET QUARTET: *Wild, Wild Women*; *Can You Tame Wild Women?*
6. CLASSIC COLLECTION: *Someone Is Losin' Susan* 7. SIDE STREET RAMBLERS: *Let Me Call You Sweetheart* 8. CHICAGO NEWS: *Tomorrow* 9. RURAL ROUTE 4: *My Mother's Eyes* 10. GRAND TRADITION: *Rock-A-Bye Days* 11. OCCIDENTALS: *How You Gonna Keep 'Em Down on the Farm?* 12. GENTLEMEN SONGSTERS: *Daddy You've Been A Mother to Me* 13. CANADIAN HERITAGE: *Somebody's Coming to My Town* 14. NEW YORKERS: *My Buddy* 15. GREAT LAKES EXPRESS: *If All My Dreams Were Made of Gold* 16. FOUR CRACKERJACKS: *By the Sea/Good Old Summer-time Medley* 17. WONDERFUL DAZE: *Savin' Up the Means to Get to New Orleans* 18. MALE ORDER MUSIC CO.: *A Song for Mary* 19. ROYAL ASSENT: *Ro-Ro-Rollin' Along* 20. EXPRESSION MARKS: *Every Street's A Boulevard in Old New York*

1979 International Chorus Champions – VOCAL MAJORITY, Dallas Metro., Texas (SWD) *How Could You Believe Me – It's A Sin to Tell A Lie/Medley*; *For the Sake of Auld Lang Syne* Second Place: ALEXANDRIA HARMONIZERS, Alexandria, Virginia (M-AD) *I've Found My Sweetheart Sally*; *Margie – No, No, Nora – My Blushin' Rosie/Medley* Third Place: MINNEAPOLIS COMMODORES, Minneapolis, Minnesota (LOL) *Midnight Rose*; *Meet Me In Rosetime, Rosie* Fourth Place: PHOENICIANS, Phoenix, Arizona (FWD) *'Cross the Mason-Dixon Line*; *Loading Up the Mandy Lee* Fifth Place: SOUTHERN GATEWAY WESTERN HILLS, Cincinnati, Ohio (JAD) *If You Had All the World and Its Gold*; *All Aboard for Dixie Land* 6. THE ARLINGTONES, Arlington Heights, Illinois (ILL) *When Lindy Comes Home* 7. DENVER MILE HI CHORUS, Denver, Colorado (RMD) *Mandy and Me* 8. HEART OF AMERICA CHORUS, Kansas City, Missouri (CSD) *Ring Out the Bells in Dixie-land* 9. THE ALABAMA JUBILEE, Birmingham, Alabama (DIX) *Old-Fashioned Girl* 10. SPEED CAPITOL CHORUS, Indianapolis, Indiana (CARD) *Ride the Railroad Tonight* 11. THE COASTMEN, Palm Beach County, Florida (SUN) *If All My Dreams Were Made of Gold, I'd Buy the World for You* 12. WONDERLAND CHORUS, Wayne, Michigan (PIO) *It's Opening Night on Broadway* 13. EAST YORK BARBERSHOPPERS, East York, Ontario (ONT) *On the Old Dominion Line* 14. RACING CITY CHORUS, Saratoga Springs, New York (NED) *Open Up the Golden Gates to Dixieland* 15. ROSE CITY CLOSE HARMONY MUSIC MEN, Portland, Oregon (EVG) *Every Street's A Boulevard in Old New York* 16. SOUTHERNTIERSMEN, Binghamton, New York (SLD) *You Ain't Heard Nothing Yet*

Association of International Champions – 1979 Album

BLUE GRASS STUDENT UNION (1978 Champs): *Whippoorwill – I Told Them All/Medley*; *Midnight Rose*; *Margie – No, No Nora – Rosie My Blushin' Posie/Medley*; *The Auctioneer Song* HAPPINESS EMPORIUM (1975 Champs): *It's Good to Know I'm Welcome in My Old Home Town*; *Sleeping Child*; *My Lady Loves to Dance* INNSIDERS (1976 Champs): *Show Me Where the Good Times Are*; *Redhead*; *Who'll Dry Your Tears When You Cry?* SCHMITT BROTHERS (1951 Champs): *These Will Be the Good Old Days Twenty Years from Now*; *When the Bell in the Lighthouse Rings Ding Dong*; *When Your Old Wedding Ring Was New*

Harmony-Filled Christmas Gifts — The 1979 Champion Albums

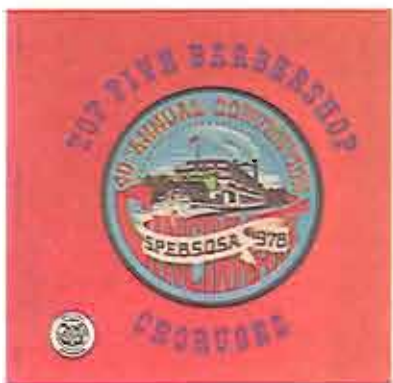




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1978's Top Ten Quartets — BLUEGRASS STUDENT UNION (Champs): Meet Me In Rosetime Rosie; Midnight Rose. **GRANDMA'S BOYS** (2nd Place): When the Toy Soldiers March On Parade; Alabama Jazz Bo Band. **BOSTON COMMON** (3rd Place): We Kinda Miss the Good Old Songs. **ROARING 20'S** (4th Place): Little Pal. **NOVA CHORDS** (5th Place): Looking At the World Through Rose Colored Glasses. **VAGABONDS** (6th Place): Get Out and Get Under the Moon. **BALTIMORE & OHIO CONNECTION** (7th Place): Ride the Railroad Tonight. **RURAL ROUTE FOUR** (8th Place): On the Farm in Old Missouri. **FRIENDS OF YESTERDAY** (9th Place): Down in the Old Neighborhood. **CLASSIC COLLECTION** (10th Place): My Little Silver Lady.
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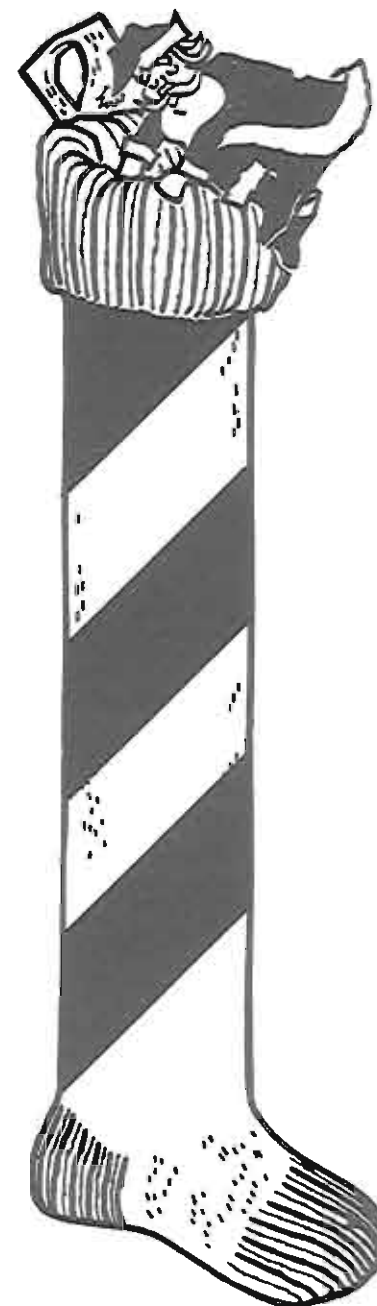
1978's Top Five Choruses — LOUISVILLE THOROUGHBREDS (Champs): Sunshine of Your Smile; Grey Bonnet Medley; Wait 'Till the Sun Shines, Nellie. **DALLAS VOCAL MAJORITY** (2nd Place): Looking At the World Through Rose Colored Glasses; For the Sake of Auld Lang Syne; My Lady Loves to Dance. **CINCINNATI SOUTHERN GATEWAY** (3rd Place): If You Had All the World and Its Gold; All Aboard for Dixieland. **ALEXANDRIA HARMONIZERS** (4th Place): I Tore Up Your Picture When I Said Goodbye; No Wonder I'm Happy. **MINNEAPOLIS COMMODORES** (5th Place): Meet Me In Rosetime Rosie; When I'm Walkin' With My Sweetness Down Among the Sugar Cane.
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Association of International Champions 1978 Album — MOST HAPPY FELLOWS (1977 Champs): Dinah; 'Til We Meet Again. **INNSIDERS** (1976 Champs): If You Were the Only Girl in the World; My Buddy. **HAPPINESS EMPORIUM** (1975 Champs): Back in 1910; Good Old Days. **DEALER'S CHOICE** (1973 Champs): You Can Have Every Light On Broadway; Who'll Take My Place When I'm Gone? **GOLDEN STATERS** (1972 Champs): Mary, You're A Little Bit Old Fashioned; It Must Be That Look In Her Eye. **FOUR STATESMEN** (1967 Champs): The Preacher and the Bear; Let Me Be There. **SUNTONES** (1961 Champs): Baby Face; I Want A Girl. **SCHMITT BROTHERS** (1951 Champs): Let Me Call You Sweetheart; When Your Old Wedding Ring Was New.
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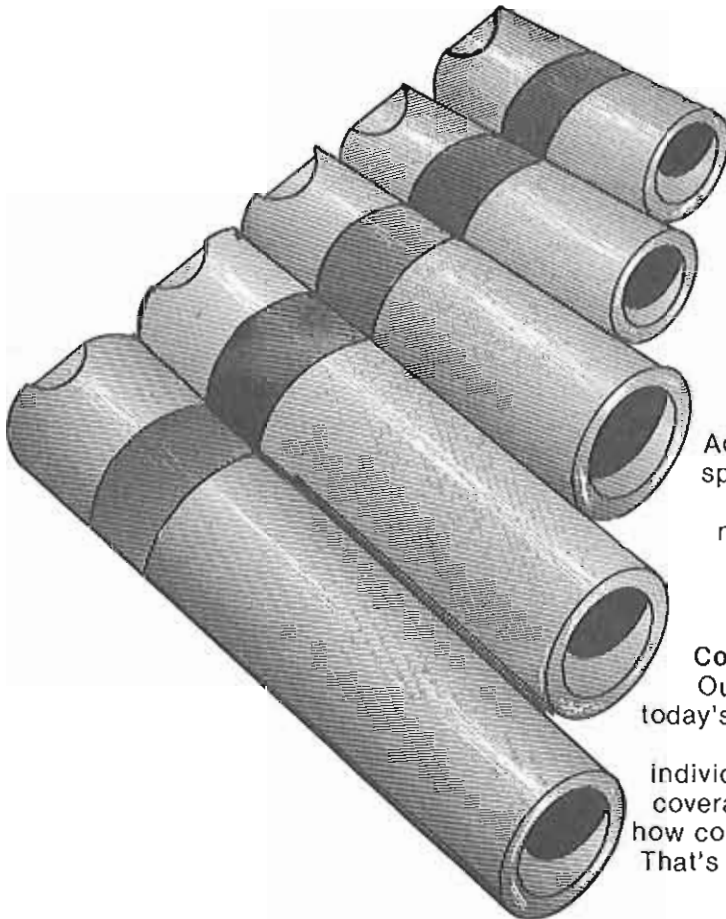
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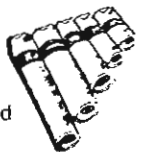
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BSG 11/79



Harmony College '79-

The Best of Encounters

By R. A. "Dick" Girvin, Editor WESTUNES,
P. O. Box 488, Pomona, Cal. 91767

Six days of total immersion in the presence of the Society's most talented coaches and instructors is a good bit more than awe-inspiring to most. It was, in fact, downright ecstasy for the 634 students at this year's Harmony College in St. Joseph, Mo. in August. The faculty, headed by Dean Bob Johnson (also the Society's Director of Musical Education and Services), included such notables as Jay Giallombardo (Grandma's Boys), Ed Waesche, Harlan Wilson, Ron Whiteside, Burt Szabo, Lloyd Steinkamp, Lou Perry, just to name a few of the 47 specialists on hand, teaching everything from Beginning Directing to Arranging, with Quartet Coaching no small part of the action.

Joe Barbershoppers from all over the Society, England, and Sweden swelled the dorms, cafeteria and classroom facilities of Missouri State Western College almost to the bursting point with enthusiastic singers. Each eager to learn, demonstrate, and take home what was gleaned from this week-long experience, the tenth of the Society's annual mid-summer seminars.

How did the week go? What events took place that so inspired everyone to term the week "one of the greatest of them all?" Let's look at it, one day at a time, and see if the magic is apparent from the dissection.

Day One: "Welcome Class of '79" greeted the arriving students from the front page of the "Harmo-ssourian," the daily four-page bulletin that was prepared to be digested with the evening meal. The arrivals swarmed in: by car, by plane (both commercial and private), by bus, and even a few jogged. Check-in and the issue of notebooks and materials were deftly handled by Jody Garland (Secretary to Bob Johnson and sweet-

heart of every student), and her crew of "front office" support.

The theme of this year's Harmony College was quartet singing — with special T-shirts available to display one's prowess. "Learn all four parts of any song and be a walking quartet" said Dave LaBar, the Society's newcomer who is so totally dedicated to the art form that he now spends full time in the field promoting the four-way life-style. The theme T-shirts were already springing up everywhere on campus. And even on the lawn the big electric sign stated: "Tenor, Lead, Bari, Bass. Welcome all, this is the place."

Food, which is always a high spot of the week-long singout, was even better this year: tasty, plentiful and appetizingly served by the resident college food hand-



ling firm and its student crew. A sumptuous buffet began the series of gastronomic delights that were destined (when added to the traditional "mountain of ice cream" that is consumed by the "students") to add from five to ten pounds per body.

The first general session introduced the faculty to the "students" and began

the series of daily get togethers that served as both an announcement center and fun-singing site. It was here that the "students" heard: "Gentlemen, eat ice cream," by Dean Bob in his best "Indy" manner, and the Great Ice Cream Race was on.

Day Two: Classes begin. The two and a half hour long sessions were conducted morning, afternoon and again at night, ending about 9:30 P.M. with a return to the ice cream scoops. "TV Invades Campus" was the bulletin's headline, reporting on the experimental video taping by TV pros (and Barbershoppers), Phil Lambrinos and Tom Morris, of selected portions of Harmony College. Barbershop Lore, by Joe Liles, in a classroom environment, was one of the candidates for the taping. Another was the recording of all 26 quartets doing their two-song bit (to be used, perhaps, by the C&J program for training judges). Another was a demonstration by Joe Bruno on how to apply makeup. Is this the media for us? Can a video cassette tell the story? The analysis of the experiment is going on now.

Vanilla led the pack at the first turn, with a "dark horse" promised.

Day Three: "T-Shirts Tell The Score. What Is Yours?" was the third day's headline, reporting on the progress of the theme motif. Stamping stations were

manned and impromptu quartets qualified for their checkmarks in the appropriate squares. The shirt has the four parts written in bold letters with boxes for checks beside them. When you learned a part to one of the designated songs, you went to a check station and sang it with three other guys; and if you did it right (or came close), you got

that part checked on your shirt.

Twenty-six quartets were all busily engaged in the coaching sessions with such notables as Al Baker, Gary Bolles and Don Farrell, to name but a few of the more than a dozen who lent an ear and made recommendations. "The 4 Karate Gold" (Ontario) were heard to say, "It's great, but, now instead of having four songs ready for a contest that is only nine weeks away, we have to go home and learn two more . . ."

Vanilla was falling off the pace on the second turn.

Day Four: Wednesday saw the arrival on campus of International President Ernie Hills and Executive Director Hugh Ingraham, just in time for the off-campus bash at the "Belt Ballroom" (ex "Frog Hop Ballroom"). Here they shared in the 1,400 lbs. of roast beef, 1,200 ears of corn, and countless gallons of salad, beans, etc. (including a few suds). President Ernie directed the campus chorus in one of his now famous "Music Is The Way To Grow" songs with a style most befitting his station.

Day Five: The "students" prepared for finals. T-shirts (multi-checked) were everywhere, particularly those adorning the

five BABS members from Great Britain. The weather continued fair and warm with just a trace of rain (Dave Stevens' ever-present umbrella kept the rain away most of the time).

"Vanilla has been covered by most of the field," the bulletin reported, "but here comes the dark horse . . ."

Day Six: The afternoon Parade of Quartets (which were still able to sing) gave everyone a chance to hear all the talent that had been attending quartet coaching sessions. Some fine examples were heard, ably introduced by new MC candidates right out of Doran McTaggart's class. All levels of quartet experience were demonstrated, from the very new ("Crosstown Rivals," Raleigh and Research Triangle Park, N. C., which had been singing less than six months) to the seasoned ("Fancy Dans," Fresno Cal., which have been around for longer than they'll tell), and the well-polished "Good-time Singers" (Sweden) show headliners.

One typical "student" was seen Friday evening in the cafeteria. He picked up his bulletin, read the headline "School's Out" and quickly put it down. Almost tearfully, he was heard to say, "It's nearly over." And it was . . . nearly.

The air was filled with departure lo-

gistics. Singers needing a ride to . . . Barbershoppers needing a part to fill their quartet car enroute to . . . bus schedules, plane and train departures . . . By Saturday noon (Sunday for a few), it was over.

The six days of close encounter with barbershopping is an experience that most describe as "indescribable." "You have to live it," they maintain. Many have stood before their chapters and extolled the pleasures and virtues of Harmony College. Yet, all realize that they, too, fail to accurately describe the warmth of fellowship, the expression of love for fellow-man, the love of barbershopping and the euphoria. "Old timers" like Al Poole (Saugus, Mass.), who have been to all ten "HEP Schools," say they are getting more meaningful and more fun every year.

So, what is the magic? It's there. Indescribable, but most definitely there. Perhaps this is a solution to solve the description problem: attend! If you haven't ever been a student at Harmony College, try it. You will like it! If you have been there, 'nough said!

Who won the Great Ice Cream Race? The "dark horse," of course: Cherry Nut. A total of all flavors consumed was 438 gallons of the cold stuff.

... A Quartetman Reflects

By Scott Smith, "Sky Tides" Quartet,
PSC Box 5088, Elgin AFB, Fla. 32542

SUNDAY, AUG. 5, 1979

Wow, this sure is a long drive. Wonder if it will be worth it? Sure hope we aren't the worst quartet there; but I know we certainly won't be the best. Probably forgot something at work, but I'll have to forget the office this week and just hope my voice holds out. We finally arrive and check in at Missouri Western State College. Nice campus. First thing is dinner, with the traditional daily newsletters. Our quartet is listed as one of those present. Also, we're wearing T-shirts with our name and SKY TIDE across the back. At least we'll be noticed (maybe that's a mistake). We are not good enough to be in the spotlight. Later is a meeting with all the Harmony College students. Dr. Bob Johnson introduces the staff; there's as much barbershop talent here as is at the international convention. Emphasis is going to be on quartet singing, and our quartet

was introduced. A personal goal for all this week is to learn all four parts of one of the "Music Is The Way To Grow" songs.

MONDAY, AUG. 6, 1979

Well, this is our first day. Regular classes in the morning three hours long. Each of us is taking a class we are interested in and which will give us something to take back to the chapter. Then it's lunch and on to the quartet coaching session. My voice doesn't really feel warmed up. We start off singing *The Showboat Came To Town* and are really nervous. We naturally get a lot of criticism, and it's hard not to take some of it personally. We have to go through six hours of this a day? By night, we feel we don't have anything left.

TUESDAY, AUG. 7, 1979

Wow, I never realized there was so

much to proper singing. I always thought that it was something others were lucky to be born with. We sure have an awful lot to work on — sound and interpretation plus stage presence. We unofficially decide to concentrate on sound and interpretation. We are getting tired of doing "Showboat" and "My Home Town" (incorrectly, of course) and probably so is the "OLDE TOWNE HARMONY" — our brother quartet from Fresno (coaches work with quartets as teams). A great bunch of guys: Jim on lead, Tom as bass, Mac singing tenor and weird Harold, the bari. We're picking up their songs and they're picking up ours.

WEDNESDAY, AUG. 8, 1979

More of the same type of coaching; it is really evident that the coaching staff here knows what they're talking about. As far as barbershopping goes, they're the
(Continued on page 32)

Everything You Wanted to Know About

By Burt Schindler,
Society Director of Communications

"I sent my registration in way last summer . . . and here I am in the top row of the balcony. How come?" "Why can't I ever get a front row seat?" "My housing request went in the day The HARMONIZER came in the mail. Why can't I get into the Headquarters Hotel?" "What numbskull picked this place to hold a convention? You can't get everybody into the auditorium!" Have you ever asked these questions? Well, you're not alone. Many members wonder just how things are planned for an International Convention. Let's take a look at some of the "behind-the-scenes" activity and, hopefully, we'll answer some of these questions.

Let's start with the selection of the convention city. Each year several cities, along with their local chapters, "bid" for the International Convention. Each city's Convention Bureau recognizes the tremendous potential of filling hotels and auditoriums and restaurants during one of the slowest periods of the year (the last week in June and first week in July). Each city highlights its best features in a very detailed bid form that includes auditorium costs, hotel room commitments, sightseeing opportunities, etc. Bidding chapters commit specific numbers of workers and working support. Then a thorough site inspection of all facilities in each of the bidding cities is made by a member of the International Staff. The auditorium is completely checked for seating capacity, sound conditions and location. The proposed Headquarters Hotel is reviewed for available function space to accommodate the 40 meetings and activities regularly scheduled during convention week. All other hotels are visited to determine suitability for our needs. If shuttle bus arrangements are required, these are checked.

When all site inspections have been made, a summary of facilities, estimated costs and other pertinent information about each of the bidding cities is pre-

pared and submitted to the international executive committee at their Spring meeting. The committee then selects three cities to present to the international board, which makes the final determination during the annual convention.

Sites chosen four years in advance

All this activity takes place *four years* prior to the time the convention is to be held. Due to the massiveness of our conventions, a four-year time factor is necessary to "nail down" dates and room commitments. Sometimes our situation changes in the interim. This has happened lately in cases where auditorium facilities were approved by the international board on the basis of convention attendance at the time the site was selected, and then that number increases dramatically. For example, when Minneapolis was selected four years ago, our convention attendance was averaging around 7500. The Minneapolis Auditorium seated about 8500 and that was right on target . . . four years ago. In the meantime, however, our conventions started attracting many more . . . 10,000 in Cincinnati, for example. But the commitments had been made and there was no chance to change locations. There are contractual obligations made when dates are agreed upon and space is then reserved for us.

After the international board makes its choice of a convention city four years in advance, things quiet down a bit. The real activity in a convention city starts during March of the preceding year. That's when the first meeting with all committee chairmen is held to cover responsibilities and outline operations. There are 30 standing committees for each convention, with more than 140 people involved in all phases. Subsequent meetings are held in September, January, April and the week immediately prior to the convention.

Where will you sit

Now, let's get into the matter of seat-

ing assignments. The first opportunity to register for an International Convention is when the registration form appears in the May-June issue of The HARMONIZER one year in advance. All registrations received from that time through the fifteenth of July each year are placed in the "draw." (The draw was established several years ago to eliminate people standing in line at the convention — sometimes for days — in order to obtain low registration numbers and thereby up-front seating.) The executive committee established a maximum of ten registrations per name to be placed in the "draw." After July 15th, the draw is actually executed by simply pulling registrations out of a container and assigning numbers in the order they are drawn. Obviously, this means that the registration number is strictly a matter of chance at this point; and it is entirely possible that early registrants may be assigned high numbers. (We'll explain why later.) After the draw is completed, all incoming registrations are assigned numbers on the basis of date received regardless of quantity.

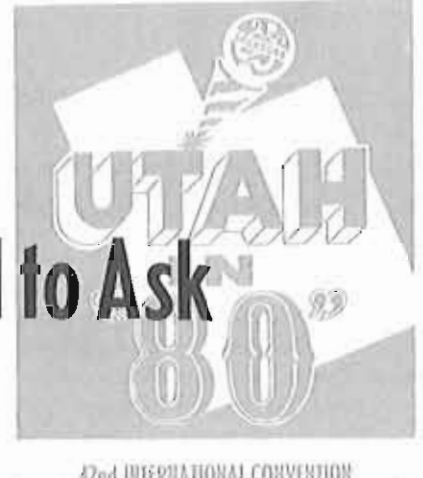
Registrations are then fed into the Society computer system and printouts and data processing cards produced. Each card lists the total adult and junior registrations ordered under one name. These cards are then used to actually assign seats.

Seat assignment begins in March. Each card is processed in numerical order and seats are assigned on that basis, generally. Naturally, some seats are specially assigned to accommodate past international champion quartet members and some Society officers. Competing quartet and chorus members are usually located by sections as their registrations are received. Mostly, though, seats are assigned on the basis of number.

A new problem

While the draw eliminated one problem, it has now created another. For example, the draw for the 1980 convention

Conventions . . . and Were Afraid to Ask



in Salt Lake City is the largest ever — 4,926 registrations. (This means that 4,926 people registered for next year's convention before July 15th either at the Minneapolis Convention or by using the registration form in the May-June HARMONIZER.) The auditorium in Salt Lake City will seat between 9,500-9,800 people (depending on configuration used after the stage is built and bad sight line seats eliminated). That means simply that more than half of the available seats for next year were in the "draw," and although every effort will be made to give these people best possible seating, every seat *cannot be up-front!*

Another point to ponder is the fact that we literally have to guess at the number of registrations to hold back for competing chorus members. We have 17 choruses coming for sure, and possibly eighteen, including retiring champions and mike testers. The competing quartets and their families will have to be accommodated, too. Last year we withheld just 400 seats for competing quartets. That meant approximately eight seats per quartet, one man, one wife, no more. A bit tight, but it worked.

If we examine these figures a bit more closely, we come up with some startling conclusions. Almost 5,000 registrants in the draw, plus 17 choruses (an average of 150 registrations per chorus — 2,550), plus 400 for competing quartets, we reach a total of 7,950. This leaves a net total of about 1,550 registrations yet available. Another sell-out situation seems in the offing.

Tickets mailed early in April

The actual mailing of registration tickets starts in early April. It takes place at this time so that we can mail out the special events brochure in the same package. (It takes about two months from the time of the January meeting with the host committee to finalize plans for special events and print the brochure.)

Probably one of the most important

items to explain is the matter of convention housing. In essence, the International Office does not get involved with housing requests. They are all processed through the host city's Convention Bureau Housing Office. This is part of the service offered by the host city in its bid.

Housing always a problem

The first release of the official housing form usually appears in either the November-December or the January/February issue of The HARMONIZER. Normally, this is the only way to obtain housing. As you may have suspected, there are some exceptions. The international executive committee decided some years ago that competing choruses should be permitted to order room blocs ahead of the general membership in order to ensure that each chorus is housed in one place for rehearsals and transportation convenience. With sixteen choruses ordering large room blocs, many smaller properties are soon filled. These housing requests are processed by the Convention Bureau on a date-received basis. Ordinarily, no chorus is allowed to request the Headquarters Hotel. The chorus housing requests can absorb as many as 1,200 rooms right off the top, and because they are usually submitted first, they ordinarily take up much of the preferred space in hotels near the headquarters.

A flood of early housing requests comes in right after The HARMONIZER lands at your house. This always puts the Convention Bureau into a tizzy, because they are still trying to fill chorus requests, and the general membership requests start to build at the same time. The housing forms are date-stamped; but if 500 arrive on the same day, somebody is number one for that day and somebody has to have number 500; and hotel assignments will be made on that basis. In addition, the Housing Bureau attempts to accede to requests for twin rooms and double-doubles as they appear on the forms. Unfortunately, hotels

simply don't have all of their rooms in the "mix" we need. Hence, a request for a twin that might have been placed in a nearby hotel has to be switched to a facility several blocks away because the hotel requested is now out of twins. Therefore, it is possible that even the fifth request on your housing form cannot be fulfilled — because the type room you have requested, such as a twin or double-double, has been taken by previous registrants. The hotel may still have plenty of singles, suites or doubles available, but the Housing Bureau can only try to comply with your basic request for a certain type of room.

Is there any way to beat the housing system? Yes, there is one way: note on your housing form some choices in the type of room, and indicate whether room style or hotel location is of prime importance to you. For example, if you request a twin bedroom, let them know that you would be willing to accept a double bedroom instead if your hotel choice has one available. That gives the Housing Bureau some leeway in handling your request. On the other hand, trying to go around the Housing Bureau and making direct reservations on your own usually leads to chaos, as all hotels to be used by our convention are required to accept only reservations placed through the Housing Bureau. Plus the fact that if you don't go through the Bureau you don't get our special convention rate.

An address change can create a problem

There are a few other techniques that can make your convention planning easier. For example, we send all registration tickets out via United Parcel Service (UPS). Sometimes UPS cannot deliver to a Post Office Box number and they are returned to our office. If possible, give a street address on your registration form. Another point, if you change addresses before April, please notify the International Office separately

(Continued on page 32)

Tallahassee 'Experiment' Successful

By Jim Fuller, Chairman YMIH Program, Sunshine District,
1817 Medart Dr., Tallahassee, Fla. 32303

How would you react? You're at work, the phone rings and your district president asks, "How would you like to be chairman of the Young Men In Harmony Program (YMIH) for the Sunshine District?"

My thoughts in those first few anxious moments started with "Now what do I do?" Our Society has a magnificent program which can develop "ear training" and "sight reading." But how do I interest the music educators? How much red tape must I cut? Could I develop something that could be done in any city, county and throughout the district? I am to direct the promotion of a program which introduces the singing of barbershop-style music in schools everywhere. What a thrill, what a challenge!

When my chapter president was informed I was appointed, he asked if I would hold that same chair for our chapter. Since the Tallahassee (Fla.) Chapter for several years had sponsored a Young Men In Harmony quartet contest, I elected to contact one of the local music educators who had been involved in this contest.

Over lunch we discussed the current chapter implementation of the program. Recognizing our "County School System" has no superintendent of music, I felt at ease discussing the program with a single music educator. Should we continue to be satisfied with the current style program which involves perhaps five to six quartets, or should we enlarge the program to include choruses? We decided this new concept should be discussed at length with all educators taking part in the decision.

The next step was to establish a meeting time and place convenient to all. Because there was no County Superintendent of Music, I personally telephoned all five music educators. They were invited to an evening discussion of the YMIH syllabus, which introduces technical aspects of barbershop music to the music educator at a professional level. Each

teacher was given a syllabus. They were offered the challenge of an Intramural Barbershop Singing Contest involving choruses as well as quartets. Each school selected twenty-five copies of five songs listed in the syllabus. Our chapter volunteered one member to each music educator to assist him with any problems. Additionally, our chapter agreed to handle all off-stage labors except ticket sales. Proceeds from the ticket sales were to be distributed equally among the participating schools. The program has been fondly called "The Tallahassee Experiment."

On the night of the contest, 160 young men (comprising four choruses and five quartets) competed. Music adjudicators were selected on an impartial basis from the handbook of the "Florida Vocal Association." (*A membership roster from an appropriate music association could be the source for potential adjudicators.*)

An audience of nearly 1,000 parents, relatives and friends witnessed the contest on March 2, 1979. Many had never heard barbershop music before. Immed-

iately after the contest, the music educators came backstage to thank us for introducing a new "fun" style of music. The results have since generated many new members for their choral departments. Prizes were given to the winning chorus and quartet in the form of "traveling trophies" for the schools and medallions for the quartet. The winning chorus and quartet were invited to appear on our annual show. The winning quartet was given an all-expense paid trip to be "showcased," along with two quartets from other chapters, at our spring district convention.

One week later, these same young competitors entered their school system's district festivals, each school earning a "superior" rating for its efforts. The music educators attributed much of their success to the YMIH contest. They related their students were able to support their notes, hear their parts better and, as a result, projected a more confident sound.

The contest was video taped in its entirety and the master tape stored. A dubbed condensed tape, combined with the rules, has been incorporated into a workshop. The workshop is designed to involve more high school students in singing barbershop style, rather than to teach the technical aspects of barbershop music. The first of these workshops was given June 4, 1979 in Ft. Walton Beach, Fla. with music educators and chapter YMIH chairmen in attendance. Educators and Barbershoppers from three counties took part.

Shown in top photo is the Leon High School Chorus, director, Ray Kickliter, winner of the Tallahassee Barbershop Chorus contest. Below right is the winning quartet, the "Touch of Class" from Lincoln High. Shown left is Jim Fuller, author and chairman of the Sunshine District's YMIH Program.



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(current bass of Howls)

"Absolutely fantastic!"

Don Challman, Past LOL President
(current lead of Howls)

"The Who?"

Lloyd Steinkamp (former Society
Field Representative)

CONTACT

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

The results of the "experiment" have produced far greater dividends than anticipated. The school's calendars for 1980 already include a repeat of the event, with invitations being extended to high schools from two adjoining counties. The president-elect of the Florida Vocal Association has expressed a desire to support the implementation of the "experiment" throughout the State of Florida. In addition, the Board(s) of Director(s) of the "Florida Vocal Association" and the "Florida Music Educators Association" have approved the following demonstration event for the "Annual F.M.E.A. Clinic/Conference" in Tampa in January, 1980. A student body chorus of 200 voices will be made up from several local high schools. "The Barbershop Harmony Singers" will provide, from nearby chapters, a chorus of equal size. The music already selected from the Society's library will include *The Star Spangled Banner*, which will be performed by the entire group.

It is the sincere hope of everyone involved in this effort that the youth will share an experience they will not soon forget. Further, by this exposure, they will find one or more ways to utilize their voices all their lives.

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Award of Harmony Program Launched

A review of past efforts toward significant publicity indicates that our prime coverage potential revolves around contests (with special attention to our international competition), Harmony Month and annual shows. Except for the impact of one-time coverage for some of these events, we have not been able to develop a sustained awareness of Society activities and programs.

In order to create a sustained international program, we must create a news event that will capture attention in the media . . . and one that has the potential for on-going coverage as a high point is reached.

Our forte, as Barbershoppers, is nostalgia and good works. To capture a factor with which our Society can be identified, the international board of directors has approved this completely new public relations program.

The AWARD OF HARMONY is to be presented each December to a person selected from your community who best represents, through his or her life and efforts, the truest meaning of "harmony."

The recipient could be someone who has aided children in the community, one who has given time and talent helping others through personal assistance, one who has built a clubroom for disadvantaged youngsters, one who has served old folks as a volunteer . . . in essence, one who has made harmony in the community.

Each chapter would honor the recipient at appropriate ceremonies to which the press and local television would be invited.

Why have this program?

Each chapter, and thereby the Society, can become identified with the presentation of a significant award which merits media coverage. The on-going nature of the program (an *annual* Award of Har-

mony) would serve to keep the Society's name and its activities before the public in a way to enhance the image of "Barbershoppers."

A program of this nature justifies a constant stream of news releases to press, radio and television, since the award is for "good will" and community "harmony" — thereby giving the newscasters a "good news" story.

Here's how the program works:

Candidates are suggested by the public in each community. The names are reviewed by a selection committee made up of two Barbershoppers and three community members (preferably not public officials). Special ground rules for consideration are established by the community selection committee with constant updates on committee events being presented, through releases, to the press corps.

This stream of publicity builds the community to the high point — a special ceremony during either a regular chapter meeting, open house program or supper banquet.

A complete manual filled with proposed timetable, sample releases, varied ground rules and other details, has been sent to chapter presidents and district officers. In most chapters, the program is already being used while you read this article!

Each chapter is encouraged to modify the program to fit its locale. Planning and a dedicated selection committee will make this a very powerful program.

In addition, the impact of *every chapter in the United States and Canada* presenting the Award of Harmony will guarantee the largest outburst of publicity for the Society we have yet achieved.

Wouldn't you like to be a part of an international "good news" story?



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Chapters in Action

By Leo Fobart, Editor

That's a Lotta Heart

An item in the Minneapolis CHORD-INATOR called our attention to the fact that our convention hosts this year have had a great community service project going since 1950. For the 29th year, the "Commodores" presented their annual contribution to the Special Research Equipment Fund of the Variety Club Heart Hospital, bringing the total amount over the years to \$175,911.74. The Society is proud of this fine tradition carried on by a great chapter.

More About AH-SOW

Over 100 members of AH-SOW ("Ancient & Harmonious Society of Woodshedders, Ltd.") met Thursday morning during the Minneapolis Convention to celebrate their recognition as an official subsidiary of the Society. Founder Charlie Nichols (Honolulu), Vice Presidents Avery Hall (Houston), and Tom Helzer (Dallas) reviewed the progress of AH-SOW since it started two years ago in Philadelphia. They stressed the importance of being visible at all Society gatherings to promote more ear singing among four members. To coordinate the growth of AH-SOW in all districts, VP Avery Hall will be the executive director. "Bud" Hillier (Kenosha, Wis.) is the new administrator (Sec'y-Treas.) and will maintain membership records. VP Tom Helzer will continue to handle PR and develop program and promotion ideas for use by district directors. AH-SOW members who did not have a chance to renew their membership at Minneapolis are urged to contact their AH-SOW district director. The renewal fee is \$5 for two years and includes a plastic emblem badge complete with songs to sing and the directory and newsletter which will be mailed to members following enrollments at the Fall district conventions. For additional information contact: Tom Helzer, 8560-89 Park Lane, Dallas, Tex. 75231 - Phone: (214) 692-1746.

New Fund-Raising Idea

The Pueblo, Colo. "Sunsational" Chap-

ter has found a painless and enjoyable way to raise money for the Institute. They've made several informal (woodshedding) appearances at a local Pizza Hut and picked up a sizeable amount of change on donations. Next, they moved to another Hut in a nearby city and, after entertaining customers, picked up 50 cents for every pizza sold while they were singing. One Pizza Hut manager placed an ad in the local paper, attracting a larger crowd and increased donations in cups placed throughout the Hut. They've found managers of these establishments most cooperative and friendly and suggest other chapters may have the same good results.

Where to Sing and Eat in San Diego

They missed getting the information in on time for the chapter directory but want everyone (especially visitors) to know that they do have a "Harmony-for-Lunch Bunch" in San Diego which meets on the first Wednesday of the month at the "Bonanza Restaurant," at Oregon St. and El Cajon Blvd., North Park Area, San Diego, Cal. For further information contact Paul Schmidt at (714) 565-7041 or Tom Costello at (714) 298-8095.

Chapter Busy During Frontier Days

This year marked the fourteenth consecutive year of participation in the week-long activities of Frontier Days by the Cheyenne, Wyo. "Wyomingaires." Their award-winning float appeared in three of the four parades and the chapter made several special singing performances during the week, including the annual non-denominational Sunday services at St. Mark's Episcopal Church, an integral component of the week's festivities.

Another Fund-Raising Idea

The Lake Washington "Skippers" (Kirkland, Wash.) were trying to raise funds to transport their chorus to the Calgary competition in October. A display ad in their bulletin, THE SKUPPER, read as follows: "FOR SALE - 1923 model 'T' four-door sedan - \$4,500. This restored

beauty features a Ruxtel axle and loves parades. Sales proceeds go to the Jim Nold fund for travel to Calgary." Wonder if they sold the car?

Institute Cards Available

The 1979 Institute Christmas greeting cards sell for \$8.50 per package (25 cards and envelopes). Imprinting is available for an additional \$1 per package, if ordered prior to December 1. Write: Holiday Cards, Institute of Logopedics, 2400 Jardine Drive, Wichita, Kans. 67219. Order now!

Special VIP Seating Sells for \$25!

It sounded like a weird idea, but George Hildreth, president of the Canton, O. Chapter, convinced the rest of the chapter they could sell 50 special VIP seats to their show at \$25 each and raise some money for the Institute. It didn't take long for the idea to "take hold," and they ended up selling 35 of these VIP tickets for a total of \$875 for the Institute. (They added an additional \$325 to make up the difference for the 15 unsold tickets and sent a check for \$1,200 to Harmony Foundation.) They're now sold on the VIP ticket selling plan, though, and believe it can be even more successful next year. The buyer of this special ticket was entitled to the following:

- 1) A deduction from his taxable income for his donation;
- 2) A VIP parking space (20 cars in a 200-car parking lot ensured unscratched car doors);
- 3) Special seating - AAA-1 prime - front, center;
- 4) Recognition on the show and in the show program;
- 5) Afterglow ticket, which included their first drink and food;
- 6) Lapel flowers and corsages;
- 7) Invitation to the After-Afterglow . . . which lasted until nearly 7 a.m.

Needless to say, the Canton Chapter has started something they hope will spread throughout the entire Society. Incidentally, only six of the 35 tickets sold were purchased by chapter members!

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Information Available at All Hours;

The El Paso, Tex. Chapter maintains a 24-hour answering service where information concerning the chapter's meeting time and place is available on an around-the-clock basis. The number is 542-3242.

Society In the News

The *TWA Ambassador Magazine* features a two-page story on the Society, the Minneapolis Convention and our champions, "Grandma's Boys" and the "Bluegrass Student Union." The October issue is on all TWA flights here and abroad right now . . . The magazine section of the St. Louis *Post Dispatch* (circulation, 250,000) carried a four-color photo of the "Counterpoints" and a lead story, "From Barberpole to Concert Hall," publicizing the annual show of the St. Louis Suburban Chapter . . . and the September issue of *Airmen*, official magazine of the U.S. Air Force, included a feature story, "The Hewey Harmony," a story about one of their members, Sgt. Don Hewey, a member of the "Merry Macs," an Hawaii-based barbershop quartet which recently completed a 15-day singing tour of New Zealand.

Chapter Sends S.P.E.B.S.Q.S.A-Gram

In an effort to keep everyone active this past summer, the Florissant Valley (Mo.) Chapter sent what they called an SPEBSQSA-Gram with the following message: "PLEASE DON'T TAKE THE WHOLE SUMMER OFF! WE'RE DOING LOTS OF FUN THINGS!"

For Our Sightless Members

One of Johnny Appleseed's members, a reader for the Cleveland Association for the Blind, has offered to provide a free reading, cassette recording and mailing service, initially for the HARMONIZER, for our sightless members. Anyone knowing of a sightless member who would like to take part in this program, please send their name and address to the editor of the HARMONIZER, 6315 Third Ave., Kenosha, Wis. 53141.

Church Singers Busy

The Chapel Chorus of the Lombard, Ill. Chapter filled their area churches with hymns sung in the barbershop style this past summer. Starting on June 3, they made a church appearance every Sunday until August 26 — a total of fourteen Sunday church performances, and an

introduction to barbershop harmony to a great many new listeners. We saw their busy schedule in their NOTES FOR THE MUSIC MEN bulletin.

Another Great Tradition

It was 1962, when the Louisville "Thoroughbreds" made their first singing performance on the Crusade for Children telethon. Sponsored by a local radio and television station, the telethon raised \$156,000 for handicapped children in their area — and the great champion Louisville chorus made its seventeenth consecutive appearance as part of the Crusade.

And Away We Go!

Though 50 members of the "Miamians" Chorus waited out a two-hour delay, they finally made a singing appearance about midnight at Jackie Gleason's birthday party at the Diplomat Hotel before an audience of 1,000 (including former President Gerald Ford). "Suntones" tenor Gene Cokeroff arranged the singout. The "Suntones" are long-time Gleason favorites and have been part of Gleason's parties many times in the past.

News About Quartets

In their never-ending quest to improve the calibre of their singing, the Note-Wits, one of the Society's most enduring comedy quartets, recently announced their 20th personnel change. After ten years with the group, Fred Steinkamp has retired from the quartet and has been replaced by Richard "Doc" Sause, former bari of our 1967 international champion "Four Statesmen." The popular M-AD foursome has already done several shows with "Doc," and the reviews have been unanimous: "It hasn't done much for their singing, but it's sure made 'Doc' a funnier guy." Others in the foursome are Steve Delehanty, tenor; Dick DeVany, lead; and Ed Keller, bass. Any chapter intrigued by the prospect of seeing a former international champion singer running around in knickers, togas, track shorts, lederhosen, etc., should contact Ed Keller, 147 Oakview Ave., Maplewood, N.J. 07040 — Phone: (201) 763-1989.

A member of two past Cardinal District champion quartets, the "Fun-tonics" and the "Mid-Americans," Jack Whitsett, a long-time member of the Muncie, Ind. Chapter, passed away on July 17, 1979.

Another prominent quartet man, Clair Defrew, who sang with champion quartets in both the Illinois ("Villageaires" — 1950) ("Varieties" — 1963) and Far Western Districts ("Californians" — 1971), passed away in California on June 21st.

Sounds like the two-night show held on Sept. 28-29 in Rancho Penasquitos, Cal. was some kind of reunion of the old champion "Pittsburgers" and "Midstates Four" quartets. Presented by the Rancho Bernardo Chapter, their "Parade of Champions" featured the "Pittsburgh 4" ("Pittsburgers" Tom O'Malley and Tom Palamone) and "Memories & Madness," ("Midstates Four" bari Forry Haynes and tenor Bob Mack) along with the 1952 medalist "San Diego Serenaders." In addition to these 1948 and '49 champions, former "Midstates Four" lead Marty Medro was emcee and "Buzz" Haeger, of the 1965 Champion "Four Renegades," was song leader.

One of the Society's top quartets, the Canadian Heritage (Scarborough and East York, Ont.) will sing their last show in Erie, Pa. in November. Together since 1973, the quartet has achieved semi-finalist ranking in competition in all but one of those years, placing as high as twelfth and thirteenth during the past four years. In 1976 they were with the Society tour group which presented shows as they toured England and Western Europe. With several outstanding radio and television commercials to their credit, they won the coveted "Gold Bessy" award (best Canadian TV commercial) in 1978. The "Heritage" sang on countless chapter shows throughout Ontario and in other Canadian provinces as well as for many chapters in the U. S. Business and family commitments have made it almost impossible for the quartet to maintain a suitable schedule of practices and show appearances. Members of the retiring foursome are Ed Russell, tenor; Wayne Atkinson, lead; Bob Whiffen, bass; and Ray Danley, bari. We'll wager these names will be seen again in other quartets before too long.

The Allied 4, comedy-variety quartet from the Chicago area, has announced a personnel change. Bass Dick Munter is no longer with the quartet. Current bari Dave Walker has moved to the bass spot and Bill Carbon is the new baritone. Bill and Dave both belong to the Hobart, Ind. Chapter. Others in the "Allied 4" are Fred Sellers (Arlington Heights, Ill.), tenor, and George Stybr (Chicago No. 1, Ill.), lead. George is contact man and can be reached at 160 W. Third, Coal City, Ill. 60416—Phone: (815) 634-4356.

Fran is the new contact for the 1951 champion Schmitt Brothers and can be reached at Box 214, Two Rivers, Wis. 54241 — Phone: (414) 793-2666.

Newest of the senior citizen foursomes is the Singin' Gran-Pas from Pompano and Ft. Lauderdale, Fla. Lew Shonty (3011 N. Ocean Dr., Hollywood, Fla.

33019) is contact man for the quartet which has Orrin Copp, tenor (age, 85); Al Christianson, lead (age, 87); Peter Chiarelli, bass (age, 75); and Shonty, bari (age, 78).

The Chord Motor Co., 1978 Central States District Champion quartet, was the featured entertainment at the Council of State Government meeting in Omaha, Neb. on July 10th. Feature speaker of the evening was presidential hopeful John Connally of Texas, whose message was directed to government officials including congressmen, senators, governors and mayors. The quartet also sang for the League of Municipalities a short time ago.

In an effort to enhance the image of former district quartet champion members and, perhaps, encourage them to continue their barbershopping activities, Dan Jordan, lead of the 1978 Far Western District champion Grand Tradition has founded the Association of Far Western District Champions (AFWDC). The new organization is dedicated to the memory of the following deceased members of past district champion foursomes: Earl Parker, Tommy Weigel, "Budd" Boyle, Dick Montgomery, Don Plumb, Bob Scott, Jim Powell, Mike Senter, Jim Asolus and Clair Defrew. Patterned after the Association of International Champions (AIC), members will wear their champs badge at all Society functions and encourage all Barbershoppers, both old and new, to sing with them. Members are urged to be present at the past champs' breakfast, which will be held twice a year, in the Fall and Spring. All will be invited to participate in a past champions' show which will be held in connection with the convention to help raise funds for Logopedics, the Quartet Travel Fund and the AFWDC. Though we understand there are similar organizations in other districts, this is the first we've learned of an official district organization. The results of the establishment of the new association have been encouraging thus far, with many past champion quartetmen getting back into singing, some of them after 15 years or more!

(BRITISH BARBERSHOPPING —
from page 14)

ponding and visiting across the water. At your international conventions and harmony colleges you will now regularly find a small band of British Barbershoppers, and in the opposite direction we have been very pleased to welcome several top SPEBSQSA names over here, including Bob Johnson, Val Hicks, Lyle Pettigrew and Greg Lyne. Amongst SPEBSQSA quartets which have visited us we particularly remember the "Four Statesmen," "Pacific Aires," "Dealer's Choice" and — freshest in our memories — the "Innsiders," which just completed a highly successful tour. And three of our Gold Medal quartets — the "Barrytones," the "Fortunairs" and the "Newtown Ringers" — have taken the British barbershop sound to your shores.

I would like to assure any SPEBSQSA members, who are contemplating a trip to the UK, that they will find a very warm welcome awaiting them in all our clubs. Unfortunately, we are not yet in a position to be able to arrange tours for choruses and quartets, but we would certainly be glad to provide all the necessary information and a copy of our directory, and to publicize details in our monthly bulletin. Two of your chapter choruses are currently planning trips for next year and arranging joint shows with our clubs. We are also looking forward to a possible return trip by the "Innsiders." Individuals planning trips may be interested in joining H.E.C. — the Hospitality Exchange Club. This is designed for any SPEBSQSA and BABS members who (a) would be willing to host visiting Barbershoppers from across the Atlantic; and (b) would like to be hosted when making visits themselves. The club was started earlier this year and already visits have been made by members in both directions. Our monthly News Sheet (shortly to become the Harmony Express) is also available to members of SPEBSQSA at \$5.50 per year (air mail).

Finally, may I record a 1,200-voice "thank you" to SPEBSQSA from BABS for all the generous help you have given us over our first five years — without which we might now just about be getting to grips with Wild Irish Rose (and that's if we'd been able to steal a copy from somewhere!) I hope we'll be seeing many more of your members visiting us over the coming years and I would be glad to answer any personal inquiries and provide any further information.

(CONVENTIONS — from page 23)

that you have a convention registration. Although your chapter secretary may send your address change in the routine manner, the computer may not always catch that information for the separate bank maintained for convention registrations.

Another problem area arises when your registration has been ordered in a bloc by someone else. The person whose name is on the registration form will receive all of the tickets ordered in his name, and it then becomes his responsibility to distribute them. Be sure you stay in touch with the person who ordered your registrations.

Possibly the toughest part of the seat assigning operation is caused by the hundreds of requests from those who wish to be seated together. When these requests come into the office separately, there is very little that can be done to fulfill these requests. Each registration form is assigned an individual number and seats assigned in that order. We will try to handle these requests by making notes on each registration data processing card, but in order to seat separate orders together, it is necessary to "bump" the individual holding a lower number registration up to the higher one requesting the seating. This is done to prevent unfair seating assignments to those in between.

Sorry, no refunds

Refund requests come into the office from time to time, and we are required, by decision of the international board, to turn them down. As stated on each registration form, registrations are transferable, but not refundable.

One final thought . . . how to thoroughly enjoy your convention . . . participate in everything. Your registration badge is the key to practically every event on the official agenda. You are warmly invited to attend the international board meeting and almost every other meeting on the schedule. The Chorditorium every night is your own special "Afterglow" and open to every badge holder. There are some exciting "workshops," such as "Meet the Music Men," Public Relations Officers' and Bulletin Editors' forums; the newly approved AH-SOW subsidiary will give you a wonderful opportunity to woodshed with other members. Most districts and many choruses have their own hospitality rooms on Friday and/or Saturday evenings. Stop in and meet

New Chapters

GUNNISON, COLORADO . . . Rocky Mountain . . . Chartered September 14, 1979 . . . Sponsored by Montrose, Colorado . . . 38 members . . . Joe P. Vader, Rte. 2, Box 7, Gunnison, Colorado 81230, Secretary . . . Bruce Bye, Box 480, Gunnison, Colorado 81230, President.

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ABOUT THE MUSIC IN THIS ISSUE

In October of 1978, our Music Department asked composer/arranger Mike Senter for permission to publish *Sing Me a Good Old Song* (quartets and choruses have enjoyed singing previously released Senter compositions *Back in Those Days Gone By* and *Whatever Happened to Mary*). Mike graciously consented and helped edit the final version of his great song just prior to his sudden death in May of this year.

some old friends . . . or make some new ones. Your youngsters will find plenty of fun and fellowship in the Barberteens' Room, and the Ladies' Hospitality Room is always loaded with activities and conversation. To sum it up, your international convention can be one of the finest vacations in your life with the best friends you'll ever know. As a desk clerk in Minneapolis said, "It's wonderful . . . these folks really like each other."

(REFLECTIONS — from page 21)

best in the business. Tonight we have a big dinner downtown — lots of food, lots of fun, lots of meeting new friends and, of course, lots of singing.

THURSDAY, AUG. 9, 1979

Some of our voices are tired this morning, and I feel like maybe I shouldn't sing. But the coaches teach us to sing correctly so as not to ruin our voices; I feel as if I have received a revelation. Everything the coaches have been telling us finally makes sense and many of our questions have been answered. To think I didn't want to spend the money to come to Harmony College. It's worth every penny.

FRIDAY, AUG. 10, 1979

Our last day of classes. It's been a very long week, but also very fruitful. Dr. Bob (head honcho) decides to put on a parade of quartets this afternoon before dinner. We're excited because we will be on display to show some of what we've learned this week. We talk it over and decide to do "Showboat." This is our first time in front of about 700 Barbershoppers. We are nervous, but we realize that all of them want us to do our very best; so we really enjoy ourselves on stage, and they applaud. Each of the other 24 quartets has its chance, with the last quartet being from Sweden. Even though they sing in Swedish, we understand it as barbershop harmony, which seems to be quickly becoming a universal language. By the time we close with *Keep the Whole World Singing* there are few dry eyes in the theater, and the closeness of all Barbershoppers is really felt. Later tonight there are hospitality rooms everywhere for quartets (organized and pick-up) to display their best. We talk to students ranging from young kids to international medalists. Everybody this week, especially the faculty, has been great.

SATURDAY, AUG. 11, 1979

Harmony College is a unique experience. A lot of people come back just to see old friends and make new ones. I think whether you are a serious Barbershopper or sing just for the fun of it, you should go to Harmony College. The harmony of Harmony College refers not just to singing, but also to the fellowship among Barbershoppers. It seems to me that barbershopping, as a hobby, becomes more fun the more you know about it. So, see you next year at Harmony College.

PUBLISHER'S STATEMENT

STATEMENT REQUIRED BY THE ACT OF AUGUST 24, 1912, AS AMENDED BY THE ACTS OF MARCH 3, 1933, JULY 2, 1946, AND JUNE 11, 1960 (74 STAT. 208) SHOWING THE OWNERSHIP, MANAGEMENT, AND CIRCULATION OF THE HARMONIZER published in January, March, May, July, September and November at Kenosha, Wisconsin, for September 30, 1979.

1. The names and addresses of the publisher, editor, managing editor, and business managers are: Publisher, Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America, Inc., 6315 Third Avenue, Kenosha, Wisconsin; Editor, Leo W. Fobart, 6315 Third Avenue, Kenosha, Wisconsin; Managing Editor, None; Business Manager, D. Lemmen, 6315 Third Avenue, Kenosha, Wisconsin.

2. The owner is: (If owned by a corporation, its name and address must be stated and also immediately thereunder the names and addresses of stockholders owning or holding 1 percent or more of total amount of stock. If not owned by a corporation, the names and addresses of the individual owners must be given. If owned by a partnership or other unincorporated firm, its name and address, as well as that of each individual member, must be given.) Society for the Preservation and Encouragement of

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5. The average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the 12 months preceding the date shown above was: (This information is required by the act of June 11, 1960, to be included in all statements regardless of frequency of issue) 36,600.

Leo W. Fobart, Editor

International Service Project (Institute of Logopedics)

	July August Contributions	Since July 1, 1964	Per Member	
			1979	1978
CARDINAL	\$ 589	\$ 104,309	\$5.00	\$6.65
CENTRAL STATES	2,421	187,213	1.95	3.95
DIXIE	4,987	119,470	8.00	6.07
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FAR WESTERN	5,054	351,416	5.62	5.67
ILLINOIS	2,052	184,082	4.17	4.18
JOHNNY APPLESEED	5,194	193,344	5.79	3.29
LAND O'LAKES	2,286	253,853	3.82	4.99
PIONEER	976	107,414	5.05	3.58
MID-ATLANTIC	6,054	411,665	4.78	4.06
NORTHEASTERN	4,707	171,338	4.97	4.03
ONTARIO	1,664	90,584	3.31	3.22
SENECA LAND	1,376	113,867	5.46	4.81
SOUTHWESTERN	1,932	101,750	1.93	2.44
SUNSHINE	1,534	101,458	6.64	4.17
ROCKY MOUNTAIN	1,367	13,492	4.21	4.14
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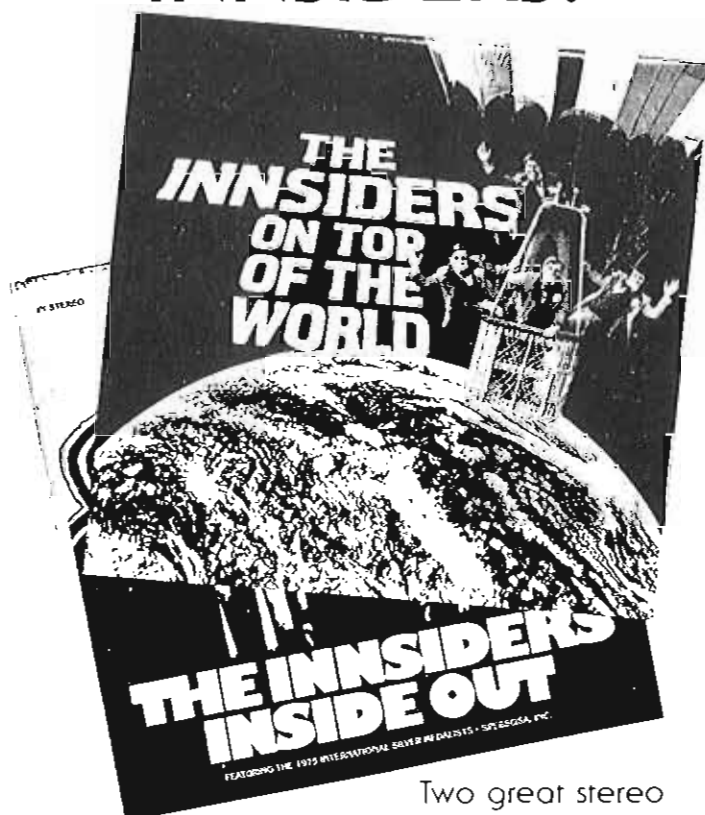
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