

1980

The Harmonizer

OFFICIAL PUBLICATION OF THE BARBERSHOP HARMONY SOCIETY MARCH/APRIL



AWARD OF HARMONY



Award of Harmony Chapter

Chapter President

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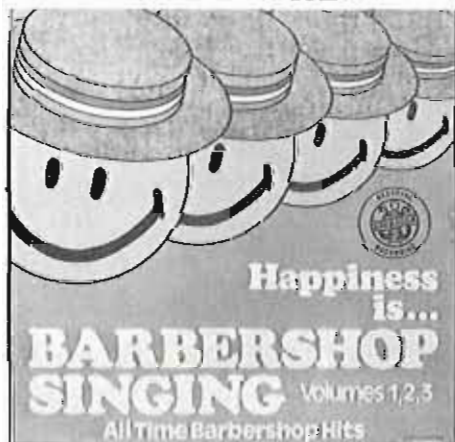
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VOL. III: FOUR RENEGADES: When the Midnight Choo-Choo Leaves For Alabam', SUNTONES: Sweet Adeline, LIVINGSTON, NEW JERSEY CHORUS: Peggy O'Neill, PACIFICAIRES: Swanee, ST. JOSEPH, MISSOURI CHORUS: Do You Remember When? GOLDEN STATERS: Just A Girl That Men Forget, CITATIONS: I'm Sorry I Answered the Phone, SIDEWINDERS: True Love, SCHMITT BROTHERS: Asleep In the Deep, PHOENIX, ARIZONA CHORUS: Rose (A Ring to the Name of Rose), FOUR STATESMEN: The Preacher and the Bear, ORIOLE FOUR: Swingin' In A Hammock.

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The Harmonizer

MARCH/APRIL 1980 VOL. XL No. 2

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

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Cover

The AWARD OF HARMONY, the newest international public relations campaign, presented some of the finest and most powerful publicity we have seen. Though many chapters conducted the program from October through December, others are combining their effort with their annual show or Harmony Month. The nominees chosen by participating chapters were among a spectrum of the "most harmonious" people across the continent. Some of the award winners, along with samples of newspaper coverage, are shown on our covers.

Contributors

Fred Gielow . . . Dave Hays . . . Les Hesketh . . . Burt Huish . . . Hugh Ingraham . . . Bob Johnson . . . Raleigh Mann . . . Ken McKee . . . Dean Snyder . . . Lloyd Steinkamp

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

1981 San Diego, Cal. Jan. 30-31

Features

4 SHOW OF SHOWS HIGHLIGHTS MID-WINTER CONVENTION. Important board decisions and other action taken at Colorado Springs.

6 A FULL MEASURE - AND MORE. A report from the Institute of Logopedics expresses appreciation of Society.

7 "O. K., ORWELL, HERE COMES 1984!" An interesting look into the future of our international conventions.

9 TAKE ME BACK TO TIN PAN ALLEY. A well-known Society arranger interviews gifted composer of barbershop songs.

11 HARMONIZER READER SURVEY. Here's your chance to tell us what you'd like to see in your magazine.

12 TOP ACHIEVEMENT AWARD TO SUNSHINE. One of the Society's smallest districts led the field in chapter achievement.

14 A "REAL PEOPLE" ADVENTURE. An inside look at the "behind-the-scenes" action of a major television show by a quartet.

16 WHAT IS A BARBERSHOP HARMONY FESTIVAL? This new concept for providing more fun in your barbershopping life is thoroughly explained and recommended.

17 SAGA OF THE PIPE. What do you do with your old pitch pipe? A number of ways you might consider for disposition are part of this short story.

Comment

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IMPORTANT NOTICE!

Mail sent to the International Office will be expedited by using P. O. Box 575 above the city (Kenosha, Wis.) and zip code (53141).



Thinking Aloud . . .

Some 15 years ago a private tennis club opened up in Kenosha just a mile south of our home. Kath and I were invited to join. We did, primarily because it had a swimming pool and all our children were at the age where they would enjoy and benefit from the pool. Plus the fact that I love to swim.

Over the years I have found that I'm into the tennis as much as I'm into swimming. I hadn't played tennis since I was a kid, but I've really enjoyed taking up the game again and play as often as I can. In addition I watch a lot of tennis on TV and for the past few years have subscribed to "Tennis" magazine.

A couple of months ago there was an article in "Tennis" by Vic Braden, one of the nation's best known and most qualified tennis instructors. The article contained a couple of paragraphs which I found particularly interesting.

"The winning-is-everything philosophy, unfortunately, seems to permeate almost every part of our society — from big business to Little League to, of course, club tennis.

"But, gee, tennis is only a game. Why mess it up with all sorts of pressure to win? You're supposed to be out there to

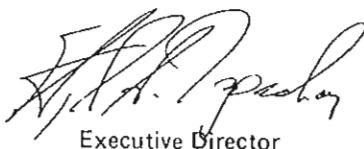
have a little fun, to get some exercise and competition, and to improve.

"That's the key word: improve. It's all you should expect of yourself in tennis — or anything, for that matter.

"If you're a winner, you've earned it. If you're a loser, ditto. You're not as good as the winner. You either haven't paid your dues or you aren't as talented. But I don't think that means you have to feel bad about losing — not if you've given it your best."

This article kept running through my mind as I attended a number of chorus and quartet competitions this past Fall. I saw and heard a few "winners" and a lot of "losers," if you accept the meaning that anyone who doesn't win is a "loser." But that's not the way it should be. Tennis is a game, barbershopping is a hobby. If you improve your singing, if you do your best then you're never a loser.

Oh, I know all about the "nice guys finish last" bit, and "all of life is a competition." And don't get the idea I like to lose — at anything. Just try me on the tennis court sometime (Ed. note — or at a game of bridge). But let's keep things in their proper perspective, whether it's tennis or barbershopping.


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Letters

An Unusual Graduation Gift

As a recent graduate of the 1979 Harmony College, where the emphasis was placed on quartets, I would like to report an incident that made the week-long barbershop experience special for me.

I'm a member of the "Heart of America" chorus from Kansas City, Mo, and live within an hour of the Harmony College campus at Missouri Western State College in St. Joseph. Therefore, when I found that some of my fellow Barbershoppers' flights weren't scheduled out until Sunday afternoon, I decided to take advantage of a rare opportunity. I offered to drive them to the airport Sunday if they would come to my apartment Saturday night for an evening of sight-singing and woodshedding. Needless to say, we had a great time, but there's more to the story.

I'm also the Director of Music at McMurtry United Methodist Church in Kansas City and, therefore, constantly in search of "special" music to add to the services. Well, this particular Sunday's services were very "special" to me because I was able to sing lead in a quartet of Harmony College graduates from different parts of the country. The other members of the quartet were: "Chuck" Lower, Center Square, Pa., tenor; Gordon Lankenau, Lenexa, Kans., baritone; and Bill Hamilton, Sewickley, Pa., bass. This experience proved to be the perfect ending to a great week of barbershop and is one that neither my congregation nor I will soon forget.

David W. Krause

An Invitation From New Zealand

As president of the Auckland Museum of Transport and Technology (MOTAT) barbershop chorus, I extend to all traveling Barbershoppers an invitation to a barbershop rally to be held at our MOTAT headquarters in Auckland on Sunday, April 13, 1980.

The rally will be the finale to two weeks of intense activity by the MOTAT Barbershoppers. On Friday and Saturday (Mar. 28-29) and one week later (April 11-12) the chorus will be singing in a new 3000-seat auditorium as part of the Auckland Easter Show (much like a county fair).

Barbershop harmony got its first real boost in April 1979 with the visit of the

Hawaiian "Merry Macs" quartet; but with the events planned for 1980, it should really take off!

Ken Redwood

Defends Chorus Competition

There seems to be a "ground-swell" (among letter writers and some bulletin editors) favoring some sort of drastic action to cripple, or in some instances to kill, chorus competition.

We hear proposals to limit chorus size, to eliminate choreography, to curtail stage props, etc. Most of what we read and hear on this subject seems to center on the expense of moving a chorus cross country, and the assumption that a chorus which takes competition seriously spends all of its time working on only two songs. It is hard to imagine where such ideas are born, as they all sound like "sour grapes" to me.

During my 26 years of barbershopping I have gone through several job transfers which have availed me the privilege of belonging to five chapters, some large, some small. For the last eighteen years I have been an active member of a top ranked competing chorus. I have also been in several competing quartets. I offer these "credentials" only to indicate that there is a strong possibility that I might know something about the subject at hand.

First, let's look at the subject of expenses. If a chorus is competing on a regular basis, the quality of their singing must surely be adequate to assure them of an ample number of paid shows to bring in most, if not all, the revenue needed to attend conventions.

As to the "two-song syndrome," I say hog-wash! Any chorus good enough to compete at international level is certainly good enough to put on acceptable package shows, which will take care of the above-mentioned expenses. If a chorus is spending all of its time preparing only two songs, then I submit that its members should step back and re-evaluate their entire program. You can practice barbershop craft on twenty songs as well as, or better than, on only two.

As I see it, all of these factors form a circle. Better singing begets more paid shows; which means more exposure; which brings in new members; which enlarges the chorus; which should (according to some people) make you more competitive; which fosters better singing. I subscribe to the theory that "nearly all of our membership and finance problems can be laid at the feet of

better singing."

Regarding Stage Presence, I don't profess to know anything at all about judging, so I will skip right over that and jump right to ENTERTAINMENT. The competition for the general public's entertainment dollar is far too keen for us to just appear and sing. Sure, our blood-relatives may feel compelled to buy a ticket for such a performance, but they alone can't support us. If we are to further barbershopping we must entertain the public. If it seems that a gesture, or a little movement, is called for then so-be-it.

Last, but surely not least, our Society's budget depends heavily on revenue derived from the international convention. How would this money be raised if approximately 1,600 men didn't get to compete? Figure another 1,600 wives and children and you have a pretty good sized market right there. And would Joe (non-competing) Barbershopper take his family half (or all) the way across the country and spend big bucks to see only a quartet contest? Probably not.

Without chorus competition, I think the international convention could probably be held in a local Holiday Inn.

Jim Burgess

Laments Changing Society

Tis a sad day. The "fable" is becoming prophecy. The best choreographers took the championship from the best singers - in a singing Society. King Owen and Lord Rupert are weeping.

If the present membership doesn't want to read about the "song and dance team" take-over trend, then we old-timer square Barbershoppers will simply have to take it - or whatever.

Frankly, I'm puzzled; the "Keep America Singing - Barbershop" pieces I read in the HARMONIZER don't seem to have much effect on the C & J Committeemen. Maybe they will - now.

One more comment, please. That article by John Malloy in the March-April (1979) HARMONIZER was right on pitch; three ringing sevenths with a bunch of overtones to him and his chapter. I hope the C & J men will reread his article - very carefully.

When the barbershop bug bit me a third of a century ago I thought it was the greatest thing on earth - now, I'm beginning to wonder.

Roy W. Redin

Show of Shows

Highlights

Mid-Winter Convention

"The Greatest Barbershop Show On Earth" was the headline in the Colorado Springs newspapers. And so it was. Featuring our champions, "Grandma's Boys," the Silver Medalist "Boston Common" and Bronze Medalists "Roaring 20's" and "Baltimore and Ohio Connection," the Saturday night show of shows climaxed Mid-Winter Convention Week. (The 139th Street Quartet was unable to be present.) The Rocky Mountain District's own Denver "Mile Hi" Chorus opened with a rousing package and the "Classic Collection" wowed the crowd of more than 2300 as local show stoppers. Despite some momentary concern, "Grandma's Boys" and the "Boston Common" fought their way through a snowstorm delay in the area and made it to the performance on time.

Earlier in the week temperatures passed the mid-sixties, enabling many of the early convention-goers to enjoy the dramatic scenery in the mountain regions, with trips to NORAD, the Air Force Academy and Royal Gorge. A hardy group of skiers took to the slopes in a nearby resort area for several days and developed a mini-chorus which performed to cheers at the Saturday night Afterglow. Representatives from Great Britain skied, sang and smiled their way into many lasting friendships. The Colorado Springs Convention Committee, under the chairmanship of Bob Hand, kept things moving swiftly and pleasantly throughout the week of meetings, shows and tours. As always, woodshedders filled the lobby with song, and medalist quartet men were always on hand to fill in a missing part. A particular highlight was the impromptu quartet jamboree featuring a mixture of personnel from "Grandma's Boys" and the "Boston Com-

mon" as the Afterglow closed a wonderful week.

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

A. ADMINISTRATIVE MATTERS

I. Subsidiaries Approved.

In accordance with the international by-laws, the board approved, for 1980, the following official subsidiary organizations: AIC (Association of International Quartet Champions), AICC (Association of International Chorus Champions), Confederate Harmony Brigade, DECREPITS (Past International Board Members), DELASUSQUEHUDMAC (Mid-Atlantic Honor Group), PROBE (Public Relations Officers and Bulletin Editors) and AH-SOW (Ancient and Harmonious Society of Woodshedders). A request for official sanction from the board for NEWCANEWENG (Northeastern District Honor Group) will be granted when their by-laws are finally approved by the Laws and Regulations Committee.

B. CONVENTIONS

I. 1982 Mid-Winter Convention

Bids received from both Hartford, Conn. and New Orleans, La. were turned down by the board because of the high costs of holding a convention in either city. The Executive Committee was given the authority to select the site for the 1982 Mid-winter from other sites which will be presented to them by Comm. Dir. Burt Schindler. The board also authorized the Executive Committee to select future Mid-winter convention sites on the basis of information provided by the director of communications rather than accepting bids as in the past.

II. 1983 Seattle Convention

Because Seattle may not have a head-

quarters hotel in time for the 1982 convention, the board voted to move the Pittsburgh Convention up one year to 1982 and offer the 1983 convention to Seattle.

C. FINANCES

I. Harmony Hall West

The board was pleased to learn that final payment has been made on our loan from Harmony Foundation and that all debts incurred with the purchase of Harmony Hall West had now been retired.

II. 1980 Budget Adopted

The board adopted the 1980 budget of \$2,054,800 which included a \$5 dues increase effective for members with an expiration date of March 31, 1980 or later. Adoption of the budget also provided for hiring two additional men in the communications department, bringing the field services personnel back to three people as it was in 1977.

D. POLICY MATTERS

I. Chartering Chapters

In receiving the report of the Associate Status Committee, the board agreed to change the number of members required before chartering a chapter from 35 to 30. In another action concerning chartering of new chapters, the board voted that all licensed chapters, without exception, must be licensed for a minimum of 90 days before chartering.

II. Installment Dues Payment For New Members

As a result of a suggestion contained in a letter from Johnny Appleseed District Exec. Vice Pres. Jack Wentworth, the board voted to initiate an installment method of paying dues for new members which would require 50% payment of dues upon joining and the remaining 50% six months later. If the new member fails to pay the balance at the end of six months he will be dropped from membership. Installment dues payment applies to new members only and is subject to approval of the individual districts for which dues are collected. New members can, however, elect to pay the full amount when joining; the installment payment plan is not compulsory.

E. COMMITTEE REPORTS

I. Contest and Judging

As recommended by the C&J Committee, the following certifications were approved by the board: Dan Kalbach, ARR (M-A); Al Copp, SOUND (SW); Meyer Press, INT (NE); Steve Dickinson, SEC'Y (NE); Robert Forbes, SEC'Y (DIX); Bob Martin, SEC'Y (CARD); Larry Deters, SOUND (NE); Phillip

Spring Convention Schedule

CARDINAL	Lafayette, Indiana	April 11-13
Richard H. Collier, 2170 Hope Court, West Lafayette, Indiana 47906, (317) 463-2106		
CENTRAL STATES	Kansas City, Missouri	April 25-27
Richard Sutton, 400 Tahoe Drive, Blue Springs, Missouri 64015, (816) 226-5487		
DIXIE	Nashville, Tennessee	March 14-16
Curtis Shoopman, 4727 W. Longdale Dr., Nashville, Tennessee 37211, (615) 834-1580		
EVERGREEN	Great Falls, Montana	April 25-27
Gary French, 1425 4th Ave. S., Great Falls, Montana 59403		
FAR WESTERN	Oakland, California	March 14-16
Gary Larsen, 5328 Manila Ave., Oakland, California 94618, (415) 652-6910		
ILLINOIS	Oak Brook, Illinois	April 18-20
Frank Connell, 289 Claremont, Elmhurst, Illinois 60126, (312) 833-8272		
JOHNNY APPLESEED	Columbus, Ohio	April 11-13
Richard Dickhaus, 1721 Sugarmaple Dr., Columbus, Ohio 43229, (614) 888-8250		
LAND O'LAKES	Mankato, Minnesota	May 2-4
Bruce Gray, 809 West Traverse Rd., St. Peter, Minnesota 56082, (507) 931-2372		
MID-ATLANTIC	Hershey, Pennsylvania	March 7-9
Ed Mathews, 11 East Walnut St., Lebanon, Pennsylvania 17042, (717) 272-6332		
NORTHEASTERN	Newport, Rhode Island	May 2-4
Tom Potenza, 7 King Avenue, Cranston, Rhode Island 02905, (401) 461-5127		
ONTARIO	Peterborough, Ontario	April 18-20
Gerard Byrne, 1014 Albany Court, Peterborough, Ontario K9J 1J2, (705) 743-8650		
PIONEER	Ann Arbor, Michigan	April 25-27
Hubbs Grimm, 8941 Colony Farm Dr., Plymouth, Michigan 48170, (313) 455-9799		
ROCKY MOUNTAIN	Golden, Colorado	April 18-20
Warren Van Meter, 9632 W. Virginia Circle, Lakewood, Colorado 80226, (303) 985-5439		
SENECA LAND	Niagara Falls, New York	April 11-13
Dr. James McDonnell, 281 Mt. Vernon Rd., Snyder, New York 14226, (716) 839-1047		
SOUTHWESTERN	Dallas, Texas	March 21-23
Frank Mahnich, c/o Johnson Controls, Inc., P.O. Box 456, Carrollton, Texas 75006, (214) 386-9508		
SUNSHINE	Lakeland, Florida	May 2-4
Dick Payne, c/o Ware Supply Co., Rt. 3, Box 236, Bartow, Florida 33830, (813) 689-9463		

G. Baker, INT (FW); Bob Dowma, ARR (LOL); Bob Bame, ARR (PIO); Dr. Herman Cohen, SP (SW); Don Challman, SP (LOL).

II. COACHING/JUDGING;

The board received this interim report and recommended to extend the committee's study for another six months.

III. AUDIO-VISUAL

This committee's report was received by the board and the recommendation to request a grant for \$15,000 from Harmony Foundation adopted. (Harmony Foundation later voted to make the \$15,000 grant and the International Office is to recommend how this money is to be spent.)

F. MISCELLANEOUS

I. 50th Anniversary Plans

Noting that the Society will celebrate its 50th birthday in just eight years, the board approved the appointment of a special committee to commence making plans for this important anniversary.

HELP WANTED!

The international board has requested the Communications Department to add two fieldmen to the staff.

Positions involve extensive travel and many weekends in the field. Primary responsibility is for developing new chapters and working with all chapters in assigned districts. In addition, Chapter Officer Training School (COTS) operations and related activities are involved.

Interested applicants should have significant Society administrative experience in chapter and district operations. In addition, outside work experience should demonstrate management ability. Good communications skills are also needed.

The positions will be located in Harmony Hall in Kenosha, Wis.

For applications, contact:

Burt Schindler, Dir.
of Communications,
S.P.E.B.S.Q.S.A., Inc.,
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Kenosha, Wis. 53141



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A Full Measure — and More

Exec. Dir. Hugh Ingraham said it well in 1966 when he wrote the following narration which is used with the Society's service theme, "We Sing . . . That They Shall Speak":

"In the great heartland of our continent . . . in Wichita, Kansas . . . stands the Institute of Logopedics, where each day a battle is being fought against the afflictions which inhibit normal speech. They are many, and one in twenty children are affected. The Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America, 30,000 members strong, is proud to have adopted this Institute as its International Service Project. Across the length and breadth of North America, our voices are raised in song."

Many things have changed since 1966 — certainly the world, in many ways, has grown smaller, Society membership has grown larger and your efforts in service to others have increased significantly.

Since the formal adoption of the Institute of Logopedics as the Society's international SERVICE PROJECT in 1964, a great association has developed . . . one through which Barbershoppers have helped to reach thousands of children and adults with handicaps affecting their ability to communicate. Over the years, individuals from 31 countries and all 50 of the United States have been served. Institute enrollment in 1979 represented 27 states and two foreign countries — Italy and Canada.

Dr. Frank Kleffner, Institute director, applauds Barbershoppers as a vital element in the Institute's total base of support. "Barbershoppers have certainly helped to provide a measure of essential stability during several periods of transition — during times when Institute leadership has been in a state of flux; when third-party funding policies have been altered and, more recently, as state agencies, educational systems and local medical facilities have begun to offer the availability of more services for the handicapped, dictating a shift in the Institute's focus toward the provision of an even more comprehensive program serving the multiply handicapped. Without the support of Barbershoppers it is

doubtful that the Institute of Logopedics could have weathered these winds of change. You have helped tremendously to assure our continuous delivery of services and our dedication to quality."

How have your \$3 million been used? Barbershoppers' contributions have helped to underwrite the training of many children. Your support also has provided: in-service training for house-parents, medical, clinical and education professionals; purchase and maintenance of clinical equipment; and funds for maintaining and renovating the Institute's physical facilities.

You have given of your talents that a full-time research program might be launched this year. To set the stage, Harmony Foundation provided a grant to fund a research planning conference, held in the summer of '79, in which directions for the most productive research program (given the Institute's areas of professional expertise, facilities and client population and the greatest areas of need for increased knowledge in handicapping conditions and their treatment) were developed.

Thanks to your genuine interest in music as a key part of a child's early training, Harmony Foundation has provided graduate music assistantships to

assure that those training to be special education music specialists might have a greater opportunity to quality professional preparation.

Equally rewarding to Barbershoppers should be your impressive role in creating an awareness of the help that is available for those with communicative disorders or multiple handicaps. Because of the tremendous span of your geographic locations and your immense variety of career activities, you have a vast opportunity to create a large audience of knowledgeable supporters.

You have been able to assist in identifying individuals who might benefit from services the Institute of Logopedics can provide, and in helping to properly refer them to the Institute for potential evaluation and/or training. Hardly a month goes by that the Institute doesn't hear from one of your members who is personally in need of therapy or who knows someone who is. We feel that Institute of Logopedics programs have been helpful to several Barbershoppers and their friends.

As others learn of your pride in association with this unique Institute, they have better appreciated your hobby in harmony.

AN OPEN LETTER TO BARBERSHOPPERS EVERYWHERE:

What a thrill to receive on the last day of 1979 the announcement that the contributions of Barbershoppers to the Institute of Logopedics had passed the \$3 million mark!

As the retiring president of Harmony Foundation, I extend my personal thanks, and the deep appreciation of all the Trustees, to each of you for your splendid participation. The way you have taken the children to your hearts should tell the world what kind of people Barbershoppers really are!

A bit of history will tell you something about our support of Logopedics. The Institute was adopted by the Society as its International Service Project in 1964. We crossed the \$1 million mark in January of 1973 — nearly nine years later. The \$2 million milestone was

passed in April of 1977 — just over four years later. And now — we have given the third million dollars in less than three years. That is truly remarkable.

Although I take much personal pleasure in the fact that this accomplishment coincided with the end of my term as president of the Foundation, all of us know that the credit belongs to an extremely active International Logopedics Committee, with Reddie Wright as Chairman; to dedicated district and chapter chairmen all over the Society — but most of all, to the thousands of individual Barbershoppers — like you — who brought about this great achievement.

Thank you.

DICK deMONTMOLLIN
President (Retiring)
Harmony Foundation

There was a fellow named George Orwell who had some far-out ideas about what the world would be like in 1984. I have considered them implausible ever since the days, many years ago, when some political science professor put Mr. Orwell's book on my reading list. In the past few months, however, I've decided there may have been a smidgeon of foresight in the old boy, after all.

I think that 1984 should be the year for the shape of things to come at our international conventions. That is the year for which convention bids are to be considered when the international board meets next July in Salt Lake City.

I can see it now. Prospective convention cities will send their delegations to the board meeting with bids that offer excellent hotel accommodations, convenient transportation, an auditorium of about 3,000 seats (yes, you read it right, 3,000 seats) and television coverage to make the 1980 Winter Olympics look like Howdy Doody.

Now that you are back in your chair, have recovered your spectacles and the grape juice is wiped off your shirt, try to give your careful consideration to the following thoughts which would have inspired even Mr. Orwell.

WHAT DID YOU REALLY SEE?

Where did you sit at your last international convention? . . . your last five . . . or even ten? Chances are, when you got back home you had to fib a bit as you bragged about what you saw. In reality, you probably felt that your registration fee should have entitled you to a notarized affidavit from the international president which attested that there really were barbershop singers on the stage. If you were back of the best 3,000 seats, and two-thirds of you were, you couldn't tell whether the quartets were wearing tuxedos or pinafores.

I contend that Barbershoppers and their families don't enjoy passing time checking for "ring around the collar" of the people sitting in front of them, even while listening to the amplified sounds of the best singing in the world. They don't enjoy sitting in 90-degree heat, being shoved and pushed in the foyer, or walking half a mile to get to a rest room that has a line stretching a mile in the opposite direction.

Let's look at what Barbershoppers really do like. They like a seat in the first ten rows of the auditorium, and if 10,000 of them could have anything approaching that type of accommodation, Mr. Orwell

"O.K., Orwell, Here Comes 1984!"

By John Mulkin,
106 Jeffrey Dr.,
Carterville, Ill. 62918

and I would be relegated to the ranks of those who write fan mail to Howard Cosell.

WE'D LIKE TO BE IN ON EVERYTHING

Barbershop conventioners want to be where the action is; experience exultation in concert with the gang of other dedicated members seated around them; pound the contestants on the back when the session is over; and match their skills of perception and evaluation against the judges and other "experts" who jam the corridors before, during and after the contest.

They want to meet old friends from throughout the geographic expanse of the Society. They want to sing a tag, woodshed an old chestnut, or sing a barberpole cat tune with some other ecstatic devotees of the heavenly seventh chord. Even when they have to worry about nosebleed because of the altitude of their seat, Barbershoppers feel the need to be an integral part of these fantastic gatherings that occur every summer. The proof is that about 10,000 of them do it every year, and the number would probably rise significantly if more would suffer the privations that have become a part of our conventions.

So, the trick is to combine all of the joy while eliminating the anguish, anger and frustration that comes attached to those 7,000 seats imported from the Himalayas. Our convention cities can already provide all the ingredients except the down-front seating, and with the television technology available today — and what it will be in 1984 — I think the answer is there for the taking.

We start with a good auditorium and this means that it will probably have less

than 4,000 seats. We then find some nice, comfortable, large rooms — three, or four, or more — in the immediate vicinity of the contest auditorium. In these rooms we provide closed circuit television, projected on a big screen, at a price per seat that is lower than that for the auditorium. We also make a deal with our hotels so that people who want to pay the price can stay in their own hotel room and watch a barbershop contest on their TV set.

A CHANCE TO PLEASE EVERYBODY

Next, we procure the services of some creative television people. We give them several cameras that are placed in strategic locations in the auditorium and elsewhere, and we tell them to create a new dimension in barbershop contest viewing. How about a camera back-stage, in the wings, or near the pit so that people can see what is going on somewhere other than on the stage and the back of the person who happens to be sitting two rows in front of them?

While some of you may be writhing in agony, this approach shouldn't be considered radical. We long ago accepted technology's solution to the projection of sound, and that, we should all agree, tampers with the most crucial aspect of our art. If we can accept electronic listening, why should we quibble at electronic viewing?

There are those who extoll the glories of sitting in a blinding snow storm at a football game when the temperature is near zero, but there are a lot more, like me, who prefer to sit in a comfortable living room while the TV cameras put the game right in our laps. The arm-chair fans may miss the great fake that the wide-receiver makes on the opposite side of the field, but the guy in the stands doesn't see the grimace that contorts the face of the split-end when he gets rocked by the line-backer.

Television conventions may not be for everyone, particularly those who live with the hope that they will get a seat down close to the stage, but it is a realistic alternative whose time has come. The experiment in Minneapolis left something to be desired, but it was produced on the concepts of the 1970s as to what viewing a convention should be. A little bending of contest dogma . . . a lot of imagination on show production, and who knows? As George Orwell might have said, the time may come for some future convention when we will need only a 500-seat auditorium.

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 Raleigh Mann,
101 Stateside Dr.,
Chapel Hill, N.C. 27514

What can equal a great pipe organ playing a Bach fugue or the Mormon Tabernacle Choir in a thundering rendition of Haydn's "Creation?" Imagine Beethoven's Missa Solemnis in D in Washington's National Cathedral, backed up by a full symphony orchestra. There were 80 in the soprano section alone.

Bigness in musical sound has excited me since I was a child singing alto in church choirs.

As I became a man I discovered also the clarity, precision and fragile beauty that smallness can offer. Schubert's Trout Quintet remains a favorite. Just five instruments. The great Artur Schnabel has said that he wants to hear someone playing that as he dies; it reminds him of heaven.

There is beauty and grace in the haunting balance of the music of the Renaissance.

I learned as a member of a professional chamber singing group that one voice counted very much, and that the corporate sound expands with precision to equal the power and beauty of a large chorus.

Is the secret of beautiful music in its smallness or its bigness? It is neither, of course. Both.

Our Society, which naturally embraces a vast variety of tastes and opinions, nevertheless seems to be evolving to a recognition of that fact.

Until a few years ago some Barbershoppers believed that a good, big man could beat a good, little man. It was a kind of macho attitude, equating a singing competition with a contact sport. But it is not a contact sport, or any kind of athletic contest.

"If a large chorus can sing clearly, it deserves more credit than a small chorus," the feeling seemed to be.

Now we begin to realize that that is a fallacy; a good chorus will follow its director, no matter how big or small it is. A second fallacy has been, "Enough good voices can cover the weaker voices in a large chorus," which concedes that a group can't put forth the best, unified sound, making up for deficiencies.

To suggest a competition among small choruses argues that a small chorus can't or shouldn't compete with a large chorus. Why not? Aren't we competing against high standards of sound, interpretation, stage presence and choice of arrangements?

The "General Assembly Chorus," representing the Research Triangle Park, N.C. Chapter, was only two years old when it competed in 1976 at Nashville, Tenn. with 34 men on the risers. Its sound score was 90. The chorus placed second overall in that preliminary to Philadelphia. The closest sound score was in the 70s.

"That was the beginning of hope for

our (small) chorus," said General Assembly's director, Rudy Partin.

Partin recalled that in the 1960s, Pekin, Ill. won two international titles with about 40 men. No gestures. Just beautiful singing.

Soon after that, choruses became much larger. To have more than 100 men on the risers was not uncommon.

But when Research Triangle Park prepared the General Assembly Chorus for Dixie District competition at Columbus, Ga. this past October, the feeling was not one of competing against large choruses.

"We felt that, if we could score 90 in sound, we must work to bring up the other categories, too," Partin said. "We knew that we had to be consistent in all categories. We were the smallest chorus there."

General Assembly won at Columbus with 27 men, beating Birmingham with 42 men, Nashville with 72 and Atlanta with more than 50, among other large choruses.

"The way I see it," the trend toward emphasis on quality of sound, regardless of size, is a positive one for barbershop- ping.

There seems to have been a change in the judges' attitudes. The men charged with that difficult responsibility have accepted the fact that if a chorus sings a 90 score, it should earn a 90 regardless of its size.

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Let's Program... for fun and growth



By Les Hesketh, Int'l President,
7467 Clifton Rd., Clifton, Va. 22024

The "Let's Program for Fun and Growth" philosophy has certainly caught on, and letters I've received indicate the "thank goodness somebody is finally listening to our plea" theme. In reality, the theme is not new — it's simply that too many of our leaders at all levels have forgotten the importance of constantly checking the benchmarks to see if everything is on course and going according to schedule.

We frequently hear the interesting question "what do you mean by 'fun'?" And often as not you'll hear the comment "fun is different things to different people." No question about it. That comment, in fact, answers the previously posed question. The problem is that a lot of men think they're having fun, but when you get down to the bottom line, they'll admit that's really not true.

The philosophy of developing programs at the chapter level, so we'll all have fun, is addressed to the high membership turnover we're experiencing. Not too long ago I had a discussion with one of our members during which we covered the points mentioned above. This man was expounding on his chapter's great growth and attributing a goodly

portion of that growth to the fact that the chapter chorus was always at, or near, the top in all levels of competition. He pointed to the fact that they had nine more members on contest stage this year than last, "even though 26 of the men on stage last year are no longer with us." Questioning revealed that a very small number of men had moved from the area, and that most of the 26 were still around. I was quick to remind him how large their chorus would have been if they had kept only half of the men they lost and added the nine new members. With that kind of growth, it would only be a short time until we would run out of stages large enough to accommodate our choruses.

Fun IS, indeed, different things to different people. For some, sitting in front of a television set from early morning 'til late night is fun, because that's what they're used to doing. For others, fun is helping the less fortunate in their neighborhood to achieve a better way of life (and there's usually a lot of work attached to this sort of activity). For others, fun is literally beating your brains out in search of the coveted gold medal, to the exclusion of everything else. For that group, it's two to three hours on the risers, week after week, working on the

same two contest songs in the hope of winning the next district or international contest. But if that goal isn't attained, we lose members to something else!

The number of groups which achieve this success is a very small percentage of our total membership, but the rest of us are constantly striving with little, if any, real possibility of achieving the top spot. Most who succeed to that level have a great natural ability or superb musical leadership with which not too many of our chapters are blessed.

I think it's time we stop equating success with achievement on the competition stage. Equate success with a happy, healthy chapter that has a minimum of problems and little membership loss. Program something new and a little different each week, with a large measure of fun, as defined by the majority of your membership, and see what happens. Get ready for your next competition as a part of the chapter's overall program without the all-consuming passion of life or death being the end product. Learn to sing *Love is Like a Dream*, or maybe the 1979 arrangement of *Yona*.

You'll find out that this kind of programming does lead to fun . . . and growth!

New Man Joins Music Department

A Canadian, Lyle E. Pettigrew, will join the International Office staff in the Music Department in July, 1980. An eleven-year member from the Kitchener-Waterloo, Ont. Chapter, Pettigrew will concentrate his activities on chorus de-



velopment and chorus director training in the eight eastern districts during 1980.

Lyle has been a chorus director since 1973 and took his chorus to international competition

in 1978. He is an avid quartet man having sung in three quartets ("Mello Men," "Four Sound Reasons," "Royal Assent" - 1977 district champs and 1979 19th place semifinalists).

Pettigrew graduated from the University of Toronto in 1961 with a BSA in agricultural economics. He was employed until 1966 in agricultural sales and management. Since then, he has been working as a secondary school teacher. He became assistant head of his school's science department in 1968 and has been head of the department of student

activities since 1969.

A six-year voice student at Wilfred Laurier University, he spent four weeks in England last year providing workshops and educational sessions on barber-shop harmony and vocal techniques for BABS (British Association of Barber-shoppers). He has attended Harmony College sessions five times since 1971 and served as district music educator in 1977.

Married, Lyle and wife Sandra have three sons (Scott, Lee and Todd) and a daughter (Pam).

Take Me Back to Tin Pan Alley

By Lloyd B. Steinkamp, Arrangement Category Specialist,
4324 East Darrell Rd.,
Phoenix, Ariz. 85040

How many times have you said, or at least heard, "Gee, where can we go for new arrangements?" or even . . . "There just are no good 'old' songs left to sing." I get these shots a lot, especially at the Analysis and Recommendation (A&R) sessions following each Society contest. Personally, I strongly recommend the Society's music publication program. I believe in it, and it makes sense to use the Society's arrangements in contest. The form is correct, the lyric is correct, the melodic line is correct and the implied harmony is correct. Heck, the only thing needed is your own interpretation and personality and you've got a winner.

But, nah . . . that's not what the troops want. They want something for themselves that no one else is singing. After hearing some of the personalized material in contest, you find out real fast why no one else is singing it! Basically, we're lazy. Come on, own up. We singers want to have those super "charts" handed to us. But we're too lazy to spend a few hours a week in libraries, music stores and thrift stores, where people turn over tons of old music from attics and basements. Harmony Hall still has one of the finest libraries of old music, second only perhaps to The Library of Congress, but who wants to spend a week in Kenosha? Sometimes, not even the staff! (Just a company joke, gang!)

Well, then, if we feel that there are no more old songs left to arrange in the barbershop style, we're going to have to develop our own. And we do have a growing cadre of songwriters within our midst and in the ranks. Surely you've warbled to the songs of Dr. Val Hicks (my mentor), Einar Pedersen and Joe Liles, to mention a few. And we need to encourage that: the COMPOSING of NEW old music. We need more songs that lend themselves to the barbershop idiom and sound like they were written 75 years ago.

Permit me to introduce Dr. Dan Wilson of Scottsdale, Ariz. Dan has a Ph.D. in industrial engineering but his minor was in music! His vocation is mathematics, employed as the Director of Biostatistics and Systems Science of the



Dan Wilson, PhD., director of biostatistics and systems science, has been writing songs since the age of 12. His specialty is barbershop harmony.

Samaritan Health Service Division of Biomedical Engineering. (No, I don't know what that means either, but Dan's calling card is 27 inches wide. I'm impressed easily.) Dan's avocation is, of course, barbershop harmony and, in particular, barbershop composition. He's a 40-year-old member of the Phoenix Chapter, and sings actively with the Phoenixians, twice international chorus champs. Also a fine quartet man, he is singing currently with the "Desert City Four" from Phoenix.

Now, I have tried my hand at original composition, and I might have tried my foot just as easily. It always comes out the same . . . badly. I thought, as an arranger, I needed to pick the brains of a died-in-the-wool barbershop composer to see if we DO have a future for continuing our style of music. Dan has composed and arranged over 100 songs since he was twelve. Although he possesses youth, good looks AND talent (the three things I am learning to despise), I elected to interview Dan for the HARMONIZER. So, you potential song-writers out there, listen up . . .

Q. What kind of background and knowledge should a barbershop song composer have?

A. A writer of barbershop songs should have a strong feel for a "barbershop song" and should know something about arranging. He can then avoid creating melody lines that are non-stylistic, i.e.

too rangy, with awkward jumps, melody on harmony notes, etc. In addition, all songs have "throw away notes" that are needed for transition between the "foundation" notes in the melody line. These throw-away notes often present alternative values that can be used without altering the flavor of the melody, yet choice of the best alternative can simplify the arranger's task. On the other hand, choice of the wrong alternative can create problems for the arranger. As an example, melodies often contain "dip" notes, where you dip down a half tone and return to the note you just left. Depending upon the implied harmony, it may be better to go up a half tone rather than down.

Q. How important is the lyric of a barbershop original?

A. The purpose of the lyric is to create vivid pictures in the mind's eye. In barbershopping, we use stage presence to reinforce the lyric. Therefore, if our lyrics are graphic and tangible rather than abstract, it will be easier to design stage presence for the song, and should be easier to "sell" when performing. Example: "Remember those good old days . . ." is less graphic than: "Remember those good school house days . . ." In the latter, the listener can immediately focus on a tangible image.

Q. OK, Danny, you try to compose barbershop songs instead of just songs. Tell me the difference from the standpoint of a song-writer.

A. When I write a song specifically for barbershop harmony, I try to avoid the use of the minor 7th chord in the implied harmony. The barbershop 7th chord is the foundation of the barbershop style, and a song should contain a predominance of these chords. I think it's also important to note that the song selection is a constraint on the arranger in that he can only do as well as possible with the vehicle at hand. An arranger can do a fantastic job on a weak vehicle yet it won't score well. This means the "arrangement score" really reflects the song selection more than the arranger's talents. Too many Barbershoppers see a low arrangement score and assume that it's the arranger's fault, when in reality he just arranged a song that the competitor requested and maybe did a fantastic job arranging an inherently weak vehicle. Moral: write strong implied harmony, avoid the use of the minor 7th in the implied harmony, be sure the lyric is graphic and in the language of the period

(Continued on page 28)

**All we ask is a stamp, an envelope
and a few minutes of your time.**

11

Top Achievement Award to Sunshine

When the district presidents agreed that district achievement should more accurately reflect chapter activity, a new method of scoring was devised which placed every district, regardless of size, at the same level. Formerly the district with the highest net score was the achievement award winner. Under the new scoring procedure, the total score is divided by the number of chapters in the district to ascertain the average score of each chapter. The highest average score determines the winners.

The new scoring method worked well for the relatively small Sunshine District (in fourteenth place in last year's contest), which had solid membership recruitment (three new chapters), good retention and high scores in almost all the

categories. They easily led the field to become the best district in 1979. The much larger Mid-Atlantic District, first place winner last year, came in second. They were followed closely by the Cardinal District, another small district which jumped from thirteenth place last year to third this year. Here, again, the number of points attained was considerably smaller than the Mid-Atlantic District (and several other districts as well), but the number of chapters involved in achieving those points (23) placed them with a final chapter average score of 81.3 (total points, 1871, divided by 23), barely two full points behind M-AD.

The scoring categories used to determine each district's total points are net membership gain, choruses and quar-

tets in competition, number of chapters holding membership guest nights, use of the Barberpole Cat Program, chapters chartered, number of fifty-or-more chapters, officers attending COTS, delegates attending house of delegates' meetings and chapters publishing regular bulletins.

The top three districts were awarded appropriately designed plaques recognizing their outstanding membership achievement during 1979.

The 1979 Champion Chapter Award was won for the third consecutive year by the Alexandria, Va. Chapter (Mid-Atlantic District) which accumulated a total of 594 points in the Society-wide achievement contest. (See tables below for additional achievement results.)

AVERAGE CHAPTER SCORES FOR EACH DISTRICT

District	Total Points	District	Total Score	District	Total Score	District	Total Score
SUN	102.3	DIX	75.5	NED	65.0	CSD	59.1
M-AD	83.2	ONT	73.1	EVGN	64.8	SLD	55.3
CARD	81.3	FWD	72.6	JAD	64.3	LOL	52.7
RKMT	77.1	SWD	71.1	ILL	61.4	PIO	48.7

International ACHIEVEMENT Winners

PLATEAU ONE (Membership under 30)

Place		
1st:	Fort Worth, Tex.	379
2nd:	Carson City, Nev.	368
3rd:	Fort Dodge, Ia.	353

PLATEAU TWO (Membership 30-39)

1st:	Tuscaloosa, Ala.	546
2nd:	Providence, R.I.	381
3rd:	Pompano Beach, Fla.	369

PLATEAU THREE (Membership 40-49)

1st:	Greater Little Rock, Ark.	480
2nd:	Catonsville, Md.	427
3rd:	Marshalltown, Ia.	387

PLATEAU FOUR (Membership 50-74)

1st:	Mankato, Minn.	536
2nd:	Vacaville, Cal.	459
3rd:	Champaign-Urbana, Ill.	439

PLATEAU FIVE (Membership 75-99)

1st:	Long Beach, Cal.	455
2nd:	Lancaster, Pa.	444
3rd:	Saratoga Springs, N.Y.	442

PLATEAU SIX (Membership 100 or more)

* 1st:	Alexandria, Va.	594
2nd:	Arlington Heights, Ill.	568
3rd:	Buckeye (Columbus), O.	483

*Champion Chapter — Highest scoring chapter in Society.

PERFECT HARMONY...

both on stage and off.



Harmony is an important part of every Barbershopper's life—when you are singing and when you aren't.

The main purpose of SPEBSQSA is to help promote membership harmony on stage—from providing sheet music to arranging competition.

A secondary—and very important—purpose of the Society is to help members achieve harmony in their lifestyle, as well. An excellent example of this purpose is our SPEBSQSA Group Insurance Program.

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City State Zip

A "Real People" Adventure

By Fred Gielow, Baritone, "The Brotherhood,"
33 Park Dr., Woodstock, N.Y. 12498

At the International Convention in Minneapolis last summer, we were told that a film crew would be taking footage for the "Real People" TV program. A portion of our appearance on the comedy show Saturday night might be used on the air. As a result, after the convention I became a rather religious TV watcher Wednesday evenings, hoping to catch a glimpse of the four of us singing and dancing our way across the picture tube.

When the program with the Minneapolis segment was finally aired, my hope was realized. I got a full 13-second glimpse of the BROTHERHOOD quartet on national TV. Though indeed an abbreviated appearance, it was nonetheless exciting to see, and surprising subsequently to receive comments from so many others who had seen us, too. But it was even more exciting a short time later to learn from the Society's Bob Johnson that we were invited to appear on a "Best of Real People" reunion special, due for broadcast Thanksgiving eve. Wow! We were told that instead of 13 seconds, we might have as much as a minute and a half, maybe even two! Wow, again! The show director wanted us in our monk's robes, but what else was desired or expected of us was not revealed.

The only trouble was that we had a schedule conflict. We had already agreed to sing on the Worcester, Mass. annual show during the weekend of the "Real People" taping. ("Real People" is generally broadcast live, but the special was to be pre-recorded.) All was not lost, however, for if we could get ourselves to the Albany N. Y. airport shortly after six o'clock Sunday morning, we could catch a flight to Chicago, then another flight to Los Angeles, and could be on stage at NBC by early afternoon, when taping would commence.

WE HAD A SHOW TO DO

The Worcester show was a complete success. As headliners, the "Bluegrass Student Union" was absolutely superb! I've never heard them sing with such feel-

ing, power and passion. The afterglow wound down about 2:30 a.m. We checked out of our motel three quarters of an hour later, drove directly to Albany, caught our flight, and were on our way!

Linda (it seems everyone connected with "Real People" uses only their given name) had told me we would be met at the airport and transported by bus to the studio. At the baggage claim area in Los Angeles I found Dana, who introduced himself as our driver and led us out to his big Fleetwood Cadillac limousine. This show has class, I thought to myself. We discovered later that our flight had arrived too late for us to catch the NBC-supplied bus.

Dana was an impressive young man. I expected to find a carefree attitude and attire consistent with my image of easy-going west-coast living, but instead found Dana neat and trim in a blue and proper pin stripe suit. His free-spirit character was revealed, however, by the appearance of a small piece of jewelry in his right pierced ear.

Inside the limousine whom should we meet but Stan Lemkuil. Featured on one of the "Real People" shows, he entertained us with a wild assortment of voice-produced sirens, sounds and impersonations for the whole ride to the Beverly Garland's Howard Johnson's. After a quick shower we headed for NBC, this time in a less ostentatious three-seater, green Ford van, driven by Victor. (Nobody there had a last name!)

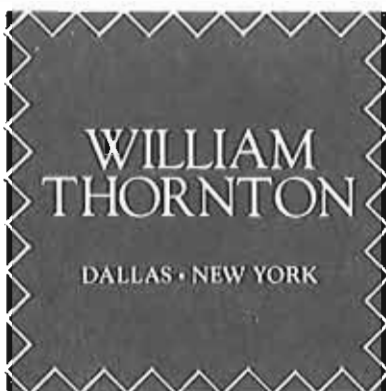
"The Brotherhood's" singing spot was so short the camera almost missed this "action" photo on the TV monitor. From left, are Pete Donatelli, Anton Gross, "Skip" Stevenson, Mike Myers and Fred Gielow.



AT LAST, WE'RE HERE

We were among the last to enter the "Real People" set and sit down at tables arranged party-style in several tiers. I glanced overhead and saw a bright skyfull of stage lights. They were augmented by powerful beacons sitting atop scaffolding constructed at each corner of the set. Cameras were all over the place. Two were shoulder-carried units with a weird assortment of wires, boxes and controls taped to them. Roaming the edge of the studio were two larger cameras mounted on dollies with elevator contraptions that could lift them and their operators high in the air. Another camera was positioned in the very center of the cavernous room, still another rode a dolly at the back and top of the set, and one or two more were hidden behind movable panels at the rear of the stage for use in taking front shots of the audience.

It was announced that taping would begin with a series of interviews designed around the question "What has happened to you since your appearance on the 'Real People' program?" My quartet immediately plunged into a huddle for some decision making. There was quick agreement that bass Tony Gross would be our spokesman, but not much agreement on what ought to be said. We wanted to refer to the Society; we wanted to plug barbershop singing; we wanted to acknowledge Barbershoppers all around the country; we wanted to mention our quartet name on the air; and, in addition, we wanted an answer that was both brief and hysterically funny! With the thought that soon tens of millions of viewers would be hanging on our spokesman's every word, the mood of our discussions was not exactly calm or collected. We decided on an answer something like this: "We'd like to tell you that since being on the 'Real People' show, the BROTHERHOOD quartet has received literally hundreds of requests to sing on barbershop shows all over the country! Unfortunately, that



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simply isn't true!" The statement didn't meet all our objectives, but was the best we could do under the circumstances. Tony did a good job with the interview during the taping, so we were disappointed to find none of the interview segments used on the Thanksgiving eve show. Maybe they'll be used on another "Real People" program.

OUR BIG MOMENT

At one point amidst much camera positioning and setup confusion, Skip strolled over to our table and asked our assistance in a "Stay tuned; we'll be right back" announcement. "Can you sing it?" he asked.

"Oh, sure," I said confidently. Skip departed and the quartet convened another panic conference.

"Think of some tags," lead Mike Myers suggested. We tried. Our minds were collectively one big blank.

"What about the endings of some songs in our repertoire?" tenor Pete Donatelli offered, hopefully.

"We've got lots of time," I kept interjecting, unconvincedly.

The *Mother of Mine* tag was the first proposed, then discarded, and after much unproductive head scratching, the tag we

used. Since the lead-off note was out of Skip's range, he sang it with Mike but an octave lower. "Stay tuned," the two of them warbled. Pete, Tony and I chimed in with "We'll be right back!" After it was over I wondered if the chords had come out properly. I wished we could have rehearsed a few times before they turned on the TV cameras. A few dozen rehearsal tries wouldn't have hurt. Skip's microphone was positioned so it captured mostly Skip's voice, a little of Mike's and the rest of us sounded like a background mumble.

For the actual taping of the show, pre-recorded segments were shown on large monitors, while lead-ins, applause and general audience reactions were recorded live action. It took about an hour and a half for the initial interviews (that weren't used), another hour and a half for the show, then an additional thirty minutes or so for retakes, to correct earlier technical or performing problems. In spite of the fact that a large portion of the program was prerecorded, the taping was nonetheless a major production. The "script" appeared to be an inch and a half thick.

After the taping everyone walked over to the NBC commissary for dinner and

more entertainment from "Hot Lips and Finger Tips." We were still in our monk's robes and had high hopes of singing some real barbershop for the real people, but faced with high-decibel music from "Hot Lips" and energetic dancing gyrations from the Sacramento, Cal. grandmother cheer leaders, we sensed that four-part harmony was not then the order of the day, so we confined our vocalizing to just a few songs sung over our ham and turkey dinners at the table. Periodically a man with a portable roving TV camera turned on his flood light and shot some action, including one of our numbers, but heaven knows what will ever become of his tape.

WOULD WE EVER SING?

After some time as the party began to unwind, we began to realize how really unwound we were by then, so we changed into our non-monk clothes and dragged ourselves onto the bus for the ride back to Ho-Jo's. The effects of too little sleep in too many hours were swooping down upon us. Yet, at the motel, the experience was too unique to conclude, so we gathered first in the lobby then in the restaurant for more conversations with the real people. Before

(Continued on page 28)

What is a Barbershop Harmony Festival?

By Bob Johnson, Soc. Dir. Music Education and Services

The word "festival" is defined as: a periodical season of entertainment of a special sort; i.e., a music festival. This, then, is the basis upon which we're adding this new word to the barbershop vocabulary.

It all began in 1977 when the Executive Committee endorsed the barbershop festival concept and requested that the program be presented to the district presidents for discussion. They, in turn, endorsed the idea and since that time it (the festival concept) has grown to become a major part of the music education program in every district.

The purpose of a barbershop harmony festival is to provide experience, education and fellowship. It requires as few as two chapters; and it has already involved as large an area as a division. Metropolitan areas provide a natural geographic location for these festivals.

The program works best when several Society arrangements are selected and sent to the chapters which will be involved; these chapters should learn the notes and then meet at a pre-determined central location to work on the songs under the leadership of a guest director.

TIMING, PLANNING ESSENTIAL

To make it even more interesting, you may want to have an evening program during which individual choruses and quartets perform for each other and/or an audience. The finale for this kind of program would then be provided by the mass festival chorus.

Generally, a minimum of three hours is required for rehearsal of the chorus. That time could be expanded, however, to use as much time as is needed to achieve a good performance level of the songs selected.

The director can be a guest Barbershopper from out of town (an expert), or it could possibly be that each chapter chorus director could handle one song.

It does take careful planning and timing. A chapter involved in a show may

not wish to take on the additional requirement of learning festival music.

Some festivals have charged a registration fee and others have successfully sold tickets to the public. Proceeds from such shows have been used for scholarships to district and international schools, the Institute of Logopedics, Young Men In Harmony, etc.

The program is an outgrowth of the many successful spectacles held around the Society. A well-rehearsed mass chorus adds another dimension to a member's experience beyond his own quartet and chorus.

The fellowship that is a "built-in" feature of this program is unlimited. It is a chance to see and hear other choruses without the needed preparation of a contest. Emphasis on fellowship rather than competition is not all that bad. A festival provides an opportunity to add to your memory bank of pleasurable barbershop experiences, to learn how to do something well and to enjoy it at the same time.

MUSIC DEPARTMENT UP-DATE

During the next two months, Barbershoppers will be able to take barbershop harmony refresher courses in the following districts: Mid-Atlantic (Stevens — March 17-22), Sunshine (Stevens — April 13-19), Ontario (LaBar — April 18-24) and Cardinal (Liles — April 28-May 3).

Young Men In Harmony presentations were made in Ohio (February 7) and Kansas (February 22), and more are scheduled for March and April.

On March 6-8, I will be in Spokane, Wash. as guest conductor of an all-male honors chorus of high school boys at the Northwest Divisional meeting of American Choral Directors Associations. The program is billed as "From Bach to Barbershop," and the boys will appear in concert with four glee club songs and four barbershop arrangements.

In April, the entire music staff will

travel to Miami, Fla. for the national convention of the Music Educators National Conference (MENC). The Society will have an exhibitor's booth, and a program is scheduled for April 11th (the Society's birthday) featuring the "Great Escape" (1979 Sunshine District Champs) and the "Baltimore and Ohio Connection" (1979 third place medalists) plus performances by the Miami, West Palm Beach County, and Broward County Choruses.

Though it might seem early to be making plans for August, now is the time to make reservations for Harmony College, 1980. The dates are August 3-10, and the total fee is only \$200 for the full week (including ice cream).

Finally (and this calls for a trumpet

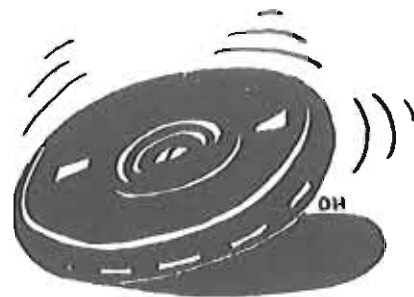


We were warned it would be a "cold day" when the Arranger's Manual was finished, and it would appear that day is here. Mus. Services Ass't Dave Stevens did some final proof reading while complying with President Carter's energy conservation restrictions.

fanfare in B^b), we are pleased to announce that the long-awaited Arranger's Manual is now available. It is indeed a monumental piece of work. It contains over 5000 measures of music examples, and is 464 pages in length. The cost will be \$20. The catalog order number is 4031. Many hundreds of man-hours have gone into this manual. A labor of love, we note that Music Services Assistant Dave Stevens is smiling a lot more since the manual is finished.

Saga of the Pipe

By Dave Hays,
2221 Olive, Apt. No. 1
Cedar Falls, Ia. 50613



Throughout our careers as Barbershoppers we meet many new people and varied and wondrous sights. We share in events that take each of us through the wide spectrum of emotions giving us the encouragement to continue when outsiders might ask why. With us in our joyful journey down harmony lane is an object rarely seen in other musical circles: our companion and true friend — our faithful servant — the pitch pipe.

We rely on our little buddy for the very existence of our musical quality. We are a brotherhood of singers trying to preserve an art form that some critics say should have died with vaudeville. We fight the bad image of drunken noise-makers and poor vocalists; so we need strict musical controls and this is, in part, our need for the pitch pipe.

Alas, our life as a Barbershopper often out-lives that of our little round companion. The pitch pipe is subject to the afflictions of old age such as losing its accuracy. This is just cause for our consideration to replace it with a shiny new one; but, when the time comes, what happens to our faithful old servant?

Hundreds of pipes across the continent

bite the dust each year. Some have been hidden beneath the velvet pocket of a contest uniform worn at an international contest. Some have been kept snugly in a vest pouch while their masters have cheered rest home residents. Some have collected too much dust while others gleamed from almost nightly use.

Each pipe that passes on to obscurity carries with it a vivid and visible history. There's the smooth black surface that once bore the white letterings of the scale but proudly gave in to the regular use and wear of the eager Barbershopper. There's the dent in the silvery plate from the time it was dropped while being fumbled out of a pocket on the contest stage. The "G" hasn't worked since the neighbor's baby found a new plaything. Then there's that scratch near the screw where the screw-driver slipped while trying to clean the lint out of the little prongs inside. There's a little rattle because that prong broke off. Right over the "Bb" there's a set of teeth marks from the time the lead took his pitch on an A.

After such a colorful existence, what can a pitch pipe look forward to when it is retired? The most merciful death could

be a quiet burial in the sack with yesterday's peach pits and banana peels. However, some unknowing Barbershoppers simply drop it inside the drawer behind the socks and the handkerchiefs where it is forgotten for years and its spirit roams restlessly waiting for proper disposal.

Other pipes have been found under the short leg of the dining room table or wedged between window panes that used to rattle. One pipe was seen with a ridiculous face painted on it and placed among plastic flowers for a banquet centerpiece. (Cute only goes so far!) Probably the most humiliating finish for a proud pipe was the recently reported discovery of a black and silver disk being used as a water stopper in the bottom of a potted philodendron.

A person shudders at the possibilities of insulting endings: a bathtub plug . . . a teething ring for the brat next door . . . a snowman's nose . . . AAARRRRGGG!!! Is there no respect in this world?

Let us each endeavor to do our part when it comes time in our musical life to pitch the pipe. Do it quickly and quietly with no ceremony.

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"Tater-Pigs" Project a Winner

By Int'l Vice Pres. Burt Huish,
P. O. Box 1925, Twin Falls, Ida. 83301

During the early part of 1974, the Twin Falls, Ida. Chapter faced a situation that most chapters face at one time or another — an acute shortage of money! They needed risers, new uniforms and travel money for the Fall contest, none of which could be fully covered from their annual show proceeds.

It was a two-year member, Mel Mueller, who was able to get older chapter officers to listen to his idea, one which he felt would be a relatively easy way for the chapter to pick up a few extra bucks.

The Twin Falls County Fair, one of the largest and best county fairs in the state with many food booths sponsored by churches, granges and civic organizations, had one vacant booth available. Mel thought the chapter should pick up the space and sell something. True, it would be hard work for five days but, with everybody pitching in to help, would be worth the time and effort. But what to sell? There were already several booths selling hamburgers, pizzas, tacos, trout dinners, turkey burgers, scones, corn-on-

the-cob and just about anything else you could possibly think of. But Mel had another idea. He recalled that back in the mid-west his family would drill a hole in a potato, stuff it with pork sausage and bake it, with the sausage flavor going throughout the potato. It sounded like a delicious item, indeed, that might just sell well at the fair. After all, potatoes are plentiful in Idaho, and a local meat plant could keep the project well supplied in sausages. Why not give it a try?

And so the Tater-Pig project was born five years ago. After just finishing the fifth successful year, during which many changes have taken place, the chapter still considers the project to be its best "non-singing" money maker.

Increased demands for the product have seen methods of baking up-dated. In early years the spuds were shuttled from home in a foil-lined box on the back of Wayne Schroeder's motorcycle while his wife and daughter-in-law cooked all day. The spuds were then put in a micro-wave oven to re-heat and sell. Soon this

kind of shuttle couldn't keep up with the demand. Last year the chapter purchased a huge oven at a fire sale, and this year added another. There is now a cooking capacity of 400 spuds at a time. The project is grossing over \$7000 over the five-day period, which includes selling over two tons of spuds, gallons of soft drinks, and even an added item, hot bread, heated in a micro-wave oven and sold with a cheese, honey or jam spread. After expenses, the chapter netted nearly \$4000 — not a bad five-day project.

The money is important, of course, but an even better side benefit is the tremendous fellowship that develops among the guys working the booth. They stand, ten at a time, side by side, with an occasional opportunity to sing a little four-part harmony to the crowds waiting to purchase TATER-PIGS. A new spirit of closeness is very evident since this activity was inaugurated five years ago. We think it's a darn fine project and worthy of consideration by other chapters in need of money.

Crowds wait for hot "tater pigs" and other delicious goodies at the Twin Falls, Ida. Chapter's Fair booth. In photo, lower left, member Al Iverson places rack of spuds in oven; right, a quartet attracts and "sells" barbershop harmony. (Two men in center of the quartet are Burt Huish, left, and Mel Mueller, "father" of the money-making project.)



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By Dean Snyder, Assoc. Historian,
1808 Hunting Cove Place,
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HISTORICAL NOTES

The purpose of these Notes is to bring together some little known or sometimes forgotten facts and oddities concerning barbershop tradition and the Society and its members. Comments and contributions are invited for future HARMONIZER use. Items should be of Society-wide interest.

Long-time members and Society history buffs were surely surprised to read on this page, last issue, that Founder O. C. Cash was listed as the first president of the Society. This was an obvious editorial mistake. Cash (in a spirit of good fun) never called himself anything other than "Third Assistant Temporary Vice-Chairman." Our first president was Co-Founder Rupert Hall. The first four Society presidents in order of succession were: Hall, Dr. Norman Rathert, Carroll Adams and Hal Staab, and three of them *did* play the violin. The other one, Carroll Adams, was a vocal soloist as a young man. The author of these *Notes* telephoned Mrs. O. C. Cash in Tulsa to apologize for not giving her late husband his proper title, and, lo and behold, Corrine Cash spoke up to say that "O. C." *also* played the violin — a fact never before appearing in Society history. Cash often wrote in his HARMONIZER column of the "Blue Jacket Cornet Band" in his boyhood hometown, but it had heretofore been supposed that the old-fashioned cornet was his favored musical instrument when he wasn't harmonizing in a quartet. (Note: Anyone knowing of the musical instruments played by others of our illustrious past international presidents, please notify the author of this page and we will carry these stories later.)

The Society has had a board of directors since the first annual convention and contest in Tulsa, Okla., June 2-3, 1939. During the first several years board members were "designated" by the Founder, O.C. Cash, based (presumably) on correspondence indicating a willingness to serve. Board duties (if any) were nominal. The first recorded meeting of the board (at which minutes were kept) took place at the Society's first Mid-winter meeting in St. Louis, January 18, 1941.

Members of the Society's board of directors in the first several years were often well-known celebrities from show business, sports, or politics. Among them were: Bing Crosby, Pat O'Brien, Bob Hope, Joseph Bentonelli (Metropolitan Opera singer), Tommy Gibbons (boxer), Sam Breadon (owner of the St. Louis Cardinals), and Governor Ralph Carr of Colorado. Governor Al Smith of New York was on the panel of judges at the Society's second annual quartet contest at the New York World's Fair, but he was not a member of the board.

Ring Lardner, one of America's favorite sports writers and humorists of an earlier day, once wrote a short story about a baseball player who remained in the Big Leagues, despite poor playing, simply because he was needed to sing baritone in his team's barbershop quartet. Had Lardner lived (he died in 1933), he undoubtedly would have helped to publicize the

Society. A friend wrote of Lardner: "He was a barbershop virtuoso of no mean attainment."

The program printed in advance to drum up attendance at the Society's first annual quartet contest reflected typical O.C. Cash humor. Two quotes: (1) "The necessary evil of convention registration will take place on the mezzanine floor, Hotel Tulsa. Barbershoppers will be vaccinated, ear-tagged and tattooed so that they can be returned to the herd if lost, strayed, or stolen . . ." (2) "Final convention jamboree . . . gang singing, novelty quartet performances, baying at the moon, etc. . . . ends when the last tenor, lead, bass, or baritone drops from sheer exhaustion." There was good singing, but also a lot of laughs in the early days. O.C. Cash and his associates were full of fun.

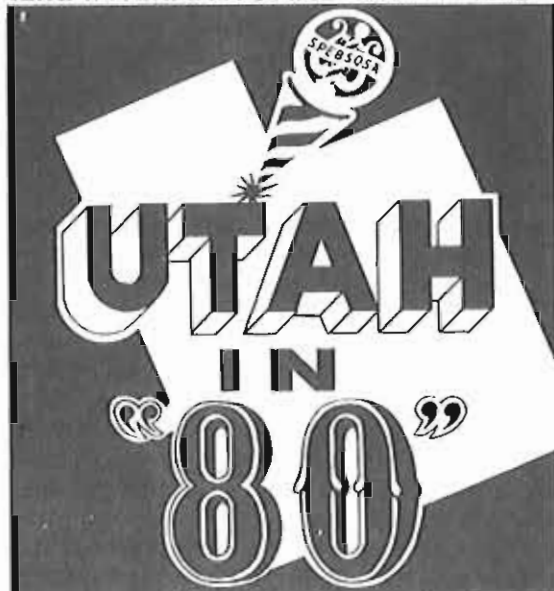
The Society's theme song, *The Old Songs*, consists of the first four measures of a male quartet arrangement by Geoffrey O'Hara titled *A Little Close Harmony* and was published in 1921 by the Boston Music Company. O'Hara, a prominent composer and musicologist of his day and a founder of ASCAP, was for many years director of the New York City Chapter chorus.

A honky-tonk piano player named "Mister Jefferson Lord" was the chief character in the lyrics of a song published in 1910 with the title *Play That Barbershop Chord*. Undoubtedly quartets were singing close harmony in that day, but we have no record of any quartet ever singing that particular song.

The first book of barbershop arrangements (containing also many swipes and tags) was written by Sigmund Spaeth and published by Simon & Schuster in 1925. This book is a collector's item today, as is the enlarged second edition published in 1940. Spaeth was the author of many books on music and for many years was a regular columnist in the HARMONIZER under the heading "The Old Songsters."

The Society's first printed publication was a compilation of the lyrics of 76 popular songs with the title "Let's Harmonize." It came close to causing a lawsuit by the music publishers since copyright permission had not been obtained at press time. The publishers soon recognized, however, that the Society was — and would become — a large asset in the revival of popular songs. Today the presentation of an ASCAP (American Society of Composers, Authors and Publishers) trophy is a feature of each annual convention.

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EVERGREEN	17,031	7.84
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ILLINOIS	20,552	9.98
JOHNNY APPLESEED	37,433	13.37
LANO O'LAKES	38,368	11.38
PIONEER	14,787	10.25
MID-ATLANTIC	56,791	10.45
NORTHEASTERN	26,191	8.25
ONTARIO	8,148	4.80
SENECA LAND	13,611	10.50
SOUTHWESTERN	15,501	9.05
SUNSHINE	17,504	13.33
ROCKY MOUNTAIN	9,756	8.63
ALL OTHER SOURCES	31,489	
	419,805	

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Share the Wealth

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ANNIVERSARY OF SHARE THE WEALTH . . . this issue is the thirty-third year that this column has been published. Every editor has struggled to give the membership new and usable ideas on how to make barbershopping more fun in chapters and hence increase the fun you get from our wonderful hobby. Because of the diversity of our chapters, not every word may apply to your own chapter. Our only hope is that you will find a word of inspiration in these articles that will bring a fuller joy in your barbershop life. We now receive about 100 bulletins from around our Society (the copies you send to the HARMONIZER at the International Office are not forwarded on to "Share the Wealth"). Will you please add "Share the Wealth" to your mailing list and send any thoughts you might have to my attention using the address appearing on the masthead of this column? We will use your ideas in this department and give you the credit for "sharing the wealth" with us.

INTERNATIONAL CHAMPION AND FOUR MEDALISTS NAMED . . . you may be asking yourself how this can be done in March? These international winners are not in the singing category but in the chapter financial support area! Each year almost every chapter in our Society has at least one show for which the members are asked to sell tickets and advertising. Over the past year (1979) your editor has been able to single out some of our best salesmen from the bulletins received weekly. Among the best are:

Harry Goldstein, Miami, Fla.	\$2,112
Cotton Jaroszewski, San Antonio, Tex.	1,385
John Allen, San Antonio, Tex.	1,352
Rick Ogden, Miami Fla.	1,144
Jim Bisang, San Antonio, Tex.	1,115

Isn't it interesting that two of our chapters had the five best salesmen in our Society. The question you might be asking is how did they do it? Every one of these top selling Barbershoppers maintains a list of prospects and past ticket and ad patrons which they cultivate all year long! Selling is not difficult if you know where your customers are, but it takes work all year long to do it. We will

publish the top ten for 1980 in the March-April 1981 issue of the HARMONIZER . . . will you be on that list? If you sell over one thousand dollars in tickets and advertising send "Share the Wealth" your name and let us know how you did it.

BARBERSHOPPING IS A TOOL . . . so Maurice Nunas, in the Moncton, N.B. Canada "Sharps and Flats" writes: "What makes this hobby we have in common so wonderful? A hobby may be considered a tool; a tool is something you use to achieve a desired effect or result. For us, the effects or results are manifold. Barbershopping gives us self-fulfillment, provides an outlet for pent-up tension and pressure, gives us a forum for creative expression, and has other innumerable varied benefits. Most of all, it's fun! This fun just doesn't happen by itself; it must be created and fostered by each and every one of us. The tool, our hobby, does not use itself. The tool is intrinsically passive. The tool waits for you, waits until you decide it is appropriate for achieving the goal you intend to attain. You are the one who must use the tool. To get more out of barbershopping (or any other hobby for that matter) you must look for and find the useful effects that the tool helps you achieve. You can then say to yourself, I like what I see happening; I want more of that to happen." This infers emotional commitment. In 1980 let's find at least one good reason why it can be done.

HOW DO YOU KEEP YOUR SHOW RUNNING ON TIME? . . . Tam Helzer, long-time member of the Dallas "Big D" Chapter, has run chapter shows for over twenty years and has several ways to maintain show time control. Following are some positive ways to keep a show running on time:

1. Publish the planned time of the show (two hours) so both audience and performer have the information;
2. Put a large clock on stage facing the performers;
3. Install a system of three hidden lights at edge of center stage within view of the performers. A green light

is go; amber denotes three minutes left and a red light, one minute. A flashing red light signifies overtime. At this point an MC should take over and thank the act and get them off the stage. Try these ideas and see if it doesn't help you run your show

THERE'S A SLEEPER IN THE LIBRARY! . . . Ira Williams, Editor of the Abington, Pa. "Keystoner," reminds us that one of the greatest books published by the International Office is overlooked by many because of its title. This neglected book has more hints and clues; more "dos" and "don'ts"; more general and specific information about the skills of barbershopping than any other of the Society's publications. The "sleeper" is the "Quartet Coaching Technique Manual." The average Barbershopper has a limited amount of musical training, and even if you have no interest in singing in a quartet, you will find the above book will help you to maximize your enjoyment of our hobby. It takes time to know and develop the basic skills and this book will give you a good running start. As long as you are ordering the "Quartet Coaching Technique Manual" (No. 4085 @ \$1.05); why not also buy the "Basic Barbershop Craft Manual" (No. 4034 @ \$3.40). Both are great.

STRANGER IN THE CHAPTER? . . .

No, just a new member not wearing his name badge! Most chapters insist on name badges to identify each member and the part he sings. This is a great help in acquainting all the older members with the new, and to save those with bad memories (like your editor) the embarrassment of not remembering the names of our newer members. The nameplates can be kept on a board located by the front door of the meeting room and should be worn by each member attending any chapter meeting. This is also a good way to keep track of those in attendance; all the membership vice president has to do is to look on the board to see whose badge is not removed and mark the records accordingly. About 75% of our chapters use some sort of an identification system . . . what does your chapter use?

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Lloyd Steinkamp, current director Scottsdale, AR, chapter

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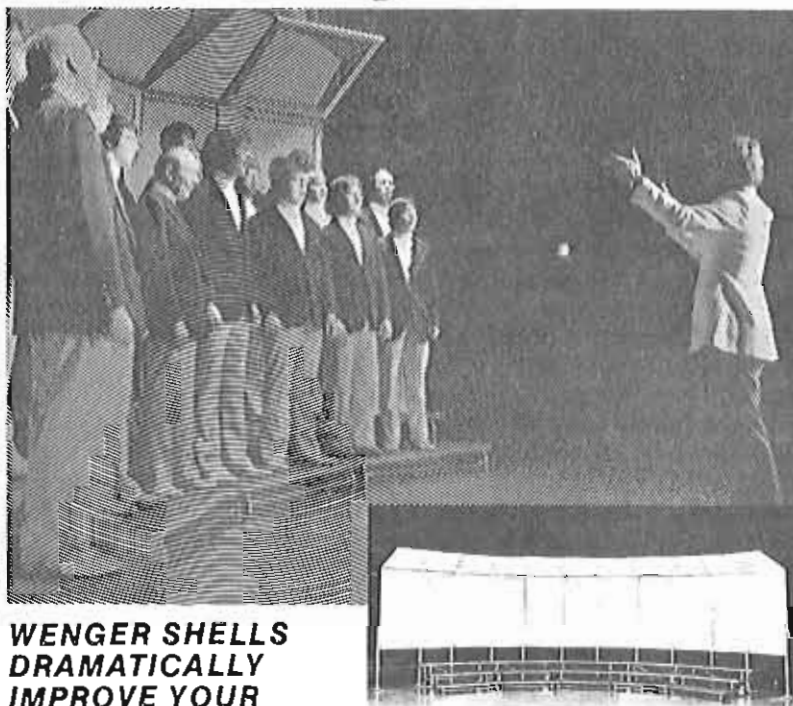
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News About Quartets



The "Mid-Day Express" (Middleton and Dayton, O.) took their act to a local supermarket to advertise the chapter's annual show and a Garage Sale. Singing, from left, are Carl Woodrow, bari; Dick Baker, bass; Marco Crager, lead; and Chris Millard, tenor.

To the men of the Lancaster, Pa. Chapter, the 1976 international champion *Innsiders* will remain true champions in every sense of the word. With less than twelve hours' notice, the Houston, Tex. quartet gave up a weekend planned with their families to replace the Silver Medalist Boston Common (Kent Martin was hit with laryngitis) as headliners on the Lancaster show. For the *Innsiders* it was a day that started well before eight in the morning and didn't end until nearly three the next morning. Incidentally, it was only the second performance the Boston Common has had to cancel in eight years! Not too shabby a record, we'd say.

Does the name Dick Grapes mean anything to you? Society history buffs will remember Dick as the original baritone of the 1950 international champion Buffalo Bills. Though Dick was no longer with the quartet when they became Broadway and movie stars in "Music Man," he has obviously remained very active on the sports scene in North Tonawanda, N.Y. He was recently presented the city's football "Hall of Fame" award as "someone who, over the years, has done much to help support and promote North Tonawanda football." Grapes has been known as the "Voice of the Lumberjacks," having served as announcer for all home football games for the past 20 years.

The "Music Man" continues to be a

great vehicle for our quartets as we move into the 80s. Three of the 1960 champion Evans Quartet (Pres, Turk and Jack) were joined by cousin Bob when the quartet appeared in a Salt Lake City production of the famous show last October. (It was the third time the quartet has appeared in "Music Man.") In Portland, Ore. the Rumble Seat Revival (Ted Strang, lead; Leon Jourofman, tenor; Al Bolliger, bari; Reid Stewart, bass) appeared with actor Donald O'Connor as Prof. Harold Hill.

Singing ambassadors of song, the Fancy Dancs (Peninsula, Cal.) will be winging their way to New Zealand this Spring (Mar. 26 - Apr. 13) trying to stir up interest in barbershop harmony as a follow-up to the activity started by the Hawaiian

"Merry Macs" a year ago (see Letters, page 3).

What better place to present harmony in song than the 34th United Nations Ambassadors' Dinner held last Sept. 19 in the Grand Ballroom of the Waldorf Astoria in New York City. With 1,000 dinner guests in attendance, including officers and directors of some of the largest corporations in America, our 1978 international champion Bluegrass Student Union, introduced by U.N. Secretary General Kurt Waldheim, performed in true champion style and left their audience buzzing. Though the formal part of their entertainment duties were over, the quartet continued to receive requests for songs later in the evening. Our thanks to Tom Magarro ("Cracker Jacks" bari), who acted as official chauffeur and unofficial tour guide for the BGS and was kind enough to provide us with this report.

The Keystone Congregation, 1979 Mid-Atlantic District Champs, have said goodbye to bass Doug Watson, who has moved to Texas to further his career in horticulture. Though it has taken a bit of "doing," the quartet has been able to fulfill all singing commitments, having picked up Paul Kline (ex-"Classics" and "Friends of Yesterday" bass) as bass.

One of our Society's more famous members, William Hanna, senior vice president of Hanna-Barbera Productions (producers of "The Flintstones," "Yogi Bear," etc.), shared a song with "Et Cetera" as the quartet entertained at the Hanna-Barbera employees' picnic. The Downey, Cal. foursome's version of "Hard Hearted Hannah" highlighted the performance. Tenor Gary Stamm (far left) is director of the Educational Division at Hanna-Barbera. Others pictured below are, from left, Joe Palmquist, lead; Hanna; Sam Feenstra, baritone; and Tony Bonafede, bass.





The All-World Award, highest award given to Kelvinator sales people throughout the world, was presented to the 1951 champion "Schmitt Brothers" (Manitowoc, Wis.) last December by Marion L. Weaver (left), president of Kelvinator Commercial Products, Inc. The quartet has participated in numerous Kelvinator sales programs. They also provided the wedding and reception music when Joe's daughter Elizabeth Ann was married in Westfield, Wis. on December 29th.

They're planning on competing in the prelims and are available for future bookings. Contact: Mark A. Sanders, 107 Old Airport Rd., Douglassville, Pa. 19518 — Phone: (215) 385-7166.

The Canton, O. Supreme Chord Decision was featured on a local "Canton Community Calendar" radio show. The quartet pre-recorded the half-hour show which included songs and information about the Society. Members of the quartet are Don Anderson, tenor; Neal Oxman, lead; Jerry Hughes, bass and Roger Ford, bari.

As a result of its singing activities in behalf of the "Forgotten Children's Fund" during the recent Christmas holiday, the Close Harmony Tradition (Seattle and Lake Washington, Wash.) was selected by KIXI radio and Northwest Orient Airlines as winner of the "Citizen of the Day" award. On January 21, 1980 radio announcements of their singing contributions (a five-hour tour of local restaurants added \$400 in donations to the Fund) were made five times during the day and evening. The quartet (Bob Mahoney, bari; Dick Merritt, tenor; "Chuck" Benson, bass; Warren "Mitch" Mitchell, lead) has been a part of the fund-raising activity each year since 1976, though not always with the same personnel.

Good news from the Southwestern District, and the Sound Association quartet, which has regrouped with ex-staffer Mac Huff singing bass along with Tommie Young, tenor; Rick Sonntag, lead; and B. D. Harrington, bari. They will be making their first official show appearance on the San Antonio "Chordsmen" show on

March 15th and will be competing in the prelims the following weekend in Dallas. Available for shows, they can be reached by contacting Rick Sonntag, 15403 Airole Way, San Antonio, Tex. 78232 — Phone: (512) 494-2213.

Another Southwestern District foursome, the Wonderful Daze, will be singing in the Dallas prelims with a new bass. Paul Melancon of Baton Rouge, La. is replacing Allen Gasper, who has moved to Waco, Tex. to continue his music education as a graduate student. This word from contact Art Swanson, 9709 Robin Lane, River Ridge, La. 70123 — Phone: (504) 737-5766.

A Knoxville, Tenn. foursome, The Gents, did a 30-second singing spot for an "Energy Management" film sponsored by the University of Tennessee at Knoxville. Though the quartet does not appear on the film, which will be shown nationwide, they will be heard. Members of the "Gents" are Eddie Scruggs, tenor; Robert Eubanks, bass; Tom Magette, lead and Luke Lindsay, bari and contact (1115 Henrietta Dr., Knoxville, Tenn. 37912).

A lot of quartet experience in a new Illinois District group, the Tin Pan Allies, with Doug Wehrwenn singing tenor; Bob Briedert, lead; Joe Sullivan, bari; and Don Bagley, bass. Bagley is contact man and can be reached at 951 Banbury Rd. Mundelein, Ill. 60060 — Phone: (312) 949-8698. Another Chicago-area quartet, the Crosstown Connection, is back in business with a new lead, Ralph Brooks. Jim Shubert is their contact and can be reached at 6153 S. Maplewood, Chicago, Ill. 60629.

And yet another quartet from the Chicago area, the Gaslight Gang is now official and "in business." Four chapters claim this new foursome which has Dave Ehst (DuPage Valley), singing tenor (who formerly sang with the "Sound Revolution" — NED); Bob "Easy Street" Tilton (Aurora) on lead (ex-"Fortissimos" and "Escapades"); singing baritone is Bill Brander (Arlington Heights), formerly with the "Gold Coast Four" and "Four Party Line"; and Warren J. "Buzz" Haeger (Lombard) singing bass (ex-"Keynten," "Fortissimos," and 1965 champion "Four Renegades"). The quartet's goal is to have fun and entertain at the same time. Haeger is contact man for the new foursome and can be reached at 921 North Spring Ave., La Grange Park, Ill. 60525.

After reading that Wisconsin's Gov. Lee Dreyfus popped into the dressing room of Ragtime (the Governor was formerly Chancellor at the Univ. of Wis. — Stevens Point) after the quartet's appearance on the Madison, Wis. Chapter show, we were surprised to learn that the quartet is disbanding as of April 20, 1980. After four years of singing (and three years of competition) other priorities and personal commitments led to the quartet's break up. They were very active on the LOL show circuit and will be missed by many.

Happy with the \$1,537.26 they received from Plattsburgh, N.Y. chapter members, the "Four Star Revue" are shown below as they cashed the check which helped defray the quartet's expenses to Minneapolis last summer. "Revue" members, from left, are Barry Smith, bass; Andy Soulia, lead; Walt Rivers, bari; Gus Ayers, tenor.



Chapters in Action

By Leo Fobort, Editor



The famous William Warfield is shown left as he sang "Old Man River" with the Champaign-Urbana, Ill. Chorus providing the choral background. Two performances by the legendary star drew standing ovations and several curtain calls. Warfield is a staff member of the Univ. of Illinois School of Music.

Val Hicks Appointed Consultant

Dr. Val Hicks, well-known Society arranger, composer and certified arrangement category judge, has recently been appointed a consultant to the Smithsonian Institution on a music recording project. According to an announcement appearing in the "California Community and Junior College Association News," the Smithsonian, as part of their continuing effort to develop recording anthologies of musical Americana, is now beginning a study of barbershop quartet singing. Hicks, who is a music instructor at Santa Rosa Junior College, will help choose the musical examples and write the album notes for this historical study, which will cover the years 1900-1930.

YMIH Seminar Held in Miami

Junior and senior high school students in the Miami area were part of a barbershop seminar and clinic held on January 25. Headed up by Fred Anton, Miami YMIH Chairman; Gene Cokerof, of Suntone fame; and Dr. Howard Doolin, music consultant for the Miami school system, teachers were asked to have quartets attend an afternoon quartet training session with Gene. An evening performance included a student chorus, a student chorus mixed with the "Miamians," the "Miamians" as a chorus, and several fine quartets from the chapter and the local Sweet Adelines. We found the details concerning the clinic in the Miami "Tropic Notes."

YMIH activities in the State of Florida

received a great deal of publicity in the September, 1979 issue of the "Florida Music Director," official publication of the Florida Music Educators Assoc. and Florida State Music Teachers Assoc. Coverage included a cover and three pages devoted to a program presented in Tallahassee which brought the music educators, high school quartets and choruses together in a competition. Sunshine District YMIH Chairman Jim Fuller was the man in charge. A similar story appeared in the Nov. - Dec. 1979 HARMONIZER.

Did You Know?

We now have a Barbershopper-of-the-Month certificate available for presentation to the man judged by your chapter to have made the most noteworthy contribution to the chapter during the month. Offered in packages of twelve, they can be purchased each Fall for use the following year. The

North Dakota Gov. Arthur A. Link joined Barbershoppers Brad Heinzer (far left), bari; Malcolm Ritter, bass; and Jack Eakman, tenor in a song while the Bismarck-Mandan, N. Dak. Chorus provided the background. A four-part harmony buff, the Governor has called on the chorus and quartets to perform at official state dinners at the Governor's Mansion on numerous occasions.



certificates are printed on rich-looking golden parchment-tone paper and are even more elegant when enclosed in a black and gold plastic frame. The unframed certificates (Stock No. 5406) sell at \$11.95 (a package of 12); framed (Stock No. 5407) at \$32.95. Recognition is still the name of the game, and what better way to show it.

Logopedics Received \$5,000

A gift to the Institute of Logopedics of \$5,000 was recently received by the Sunshine District from Mrs. Ruth Brown as a memorial to her late husband, Sheridan E. (Sherry) Brown. "Sherry" was known throughout the Society as an arranger and had been a member of the Warren, Pa., Sarasota and Venice, Fla. Chapters. Before his death in 1978, he was chairman of the Expansion Fund Committee (responsible for raising funds to purchase expanded facilities in Kenosha).

RX For Ticket Sales!

If Dr. Bernie Milton is as good an MD as he is a ticket seller, he's got to be among the very best. Bernie, a three-year member of the "Q" Suburban Chapter (Hinsdale, Ill.), has been the chapter's leading ticket salesman for the past three years. This year he set a record unequalled in the chapter and will surely challenge the Society's top ticket sellers (see "Share the Wealth", page 22). He



All but four of the 31-man Johnny Appleseed Barbershop Singers, the group which toured Romania last Fall, are shown left as they concluded their program in Akron, O. at the JAD Convention in October, 1979.

sold over 1,000 tickets — this included tickets for both afternoon and evening performances — and turned in over \$3,000. We don't know what his secret is, but can only suspect he keeps a big hypodermic needle in full view when he treats his patients at ticket-selling time.

A Rather Large Day

Take one properly cleared annual show, with plans and talent nailed solidly, reschedule one district convention for the same weekend and what have you got? Panic, naturally! It all happened to the Elmira, N.Y. Chapter, which now claims the distinction of being the first Society chapter to ever have its chorus compete in an international preliminary contest on the same day as its annual show. It all began when scheduling problems with the convention facilities forced the Seneca Land District to move its Fall convention ahead one week. Now the problem became Elmira's. The district was cooperative, though. They agreed to waive the registration fee and to allow the chorus to have its choice of singing position in the contest. (Their request to pick a position in the contest results was denied, however.) In order to make the competition on Saturday afternoon in Olean, N.Y., two hours away, the Elmira contingent had an 8 a.m. departure time. After learning the bus they'd planned on using had been vandalized, and there was no other bus available, they mustered vans and station wagons to make the trip. They were ready to sing in second position by 1 p.m.; then it was back off the risers, get changed, remove make-up and head for home. By 6:30 that evening they were again getting made up and dressing, this time for their 8 p.m. show. Even though the show M. C. showed up just moments before the show was to start, everything else went very well . . . including the afterglow, the after-afterglow, etc. (They never did mention the outcome of the chorus competition. Surely they deserve some kind of a medal, though, for perseverance if nothing else.

Helps Olympic Athletes

The Bloomfield, N.Y. Chorus, under the direction of Frank Szente, was part of a benefit show on October 28, 1979 to help the 1980 United States Olympic effort. Also included in the performance were the Bloomfield Civic Chorus and the Symphony Orchestra.

Offers Sound Approach to Competition

The Music Committee of the Willmar, Minn. Chapter includes a report of its



"Programming for fun and growth" is the name of the game in Int'l Pres. Les Hesketh's Chapter. That's Pres. Les (third from left) singing bass with the "Nervous Nellies" — all part of the Fairfax, Va. chapter's FANNIE (Fairfax's Annual Nervous Novice Inspirational Extravaganza) program.

meetings in a "From the Music Room" department in the chapter's bulletin ("Kandy-Rapper"). We liked what we read after their first meeting in 1980, during which the music program for the year was planned, and the philosophy of competition, and its value to the chorus, was debated. They came up with the following conclusions-

1. Competition has been of value and has helped to continually improve and educate chorus members and leaders.
2. Our primary goal is to entertain our audiences (and ourselves), and the contest helps us toward that objective.
3. Our general approach to the contest should be toward entertainment and enjoyment rather than competition to

win, and with that attitude we will probably do better in the long run.

4. The judges are there to help us with the objective of better entertainment; we need their input, but we cannot take them too seriously!

With those points in mind, they agreed to proceed to work toward competition on March 15 and shows on April 11 and 12. Sounds like these men know exactly where they're going and what route to take to get there.

Like Scholarship Program

Continuing a program that began in the Manitowoc, Wis. Chapter many years ago, fifteen students from area junior and senior high schools were awarded scholarships to attend one of many summer music camps to further their musical education. Chosen each year by their respective band or vocal music instructors, these young people received money from the chapter to pay for half of their tuition. Though records are not available prior to 1972, since that time 85 students have received a total of \$3,265.50 in scholarships. An enviable record, we'd say. The information came from their award-winning bulletin, "Hi-Lites."

Winter Olympics and Barbershop Harmony

Local chapters and Sweet Adelines groups were part of the 1980 Winter Olympic activities held at Lake Placid, N.Y. in February. Barbershoppers joined a very select group of entertainers in presenting their slice of Americana to the International sports community.

Taking part in the six concerts were the Kinderhook and Plattsburgh, N.Y. Chapters and the Burlington, Vt. Chapter.

Music Scholarship Appreciated

The Pocatello, Ida. Chapter has instituted an annual scholarship award in the amount of \$150 which is contributed to the Idaho State University Scholarship Fund.

the night was gone, we had talked to the Salem Witch, Laurie Cabot; Omar the Beggar; Astonishing Neal; Ma Bean ("When you ask Jesus into your heart, you have everlasting life"); Dr. Stephen Kaplan, Vampirologist; Joseph Plus, the mad hugger (his were real bear hugs!); Wrong-Way (Robert) Wooten; "Yo-Yo" Lesa Worley, the truck driver; and many more. They were interesting people. Some had inspiring tales to tell, some had wild concepts to peddle, all had stories that stand as brave testimonials to America's individuality and freedom of thought.

In the aftermath of our adventure, the four of us pondered the part we had played in the production. We lamented that barbershopping had not been given greater emphasis, but we were proud of the convention segment used. According to the technician who edited the material, although 7000 feet of film were exposed in Minneapolis, only about 100 feet were used on the show. Of the real people we met, many spoke with lavish praise about that barbershop segment.

It was a wild "Real People" experience. We flew out Sunday, flew back on Monday. For a few short hours we romped about the NBC studios and pretended to be TV stars. The producer paid \$2280 for our air fare alone, to get four Barbershoppers on the show. Each of us was shocked some weeks later to receive a talent check in the mail. One somewhat muddled *Mother of Mine* tag for the cameras and we got ourselves a tidy piece of pocket change plus a myriad of memories.

Although we didn't have a chance to perform any of our favorite show numbers for the TV audience, we did have a chance to, in effect, represent barbershopping on the program. And that was not only thrilling, it was also significant, I think, for it demonstrates barbershopping's national appeal. The barbershop quartet is a great American tradition and it continues to entertain the American public, even in an age of jet planes, network television and the likes of "Hot Lips and Finger Tips!"

Ed. Note: A member of the Poughkeepsie, N.Y. Chapter, Fred Gielow is a free lance writer who has just completed a book about barbershopping titled "Laughter, Love, and a Barbershop Song," to be published shortly.)

addressed by the song. If the song is an "historical" one, be sure the history is correct and consistent. If it's a love song, keep the reference to love on a high level and don't get too personal. Street language is advocated for today's pop tunes, but it is inappropriate for barbershop songs. Another consideration: we need at least twice, maybe three times as many uptunes as ballads, so get in the habit of writing driving uptunes like *No New Tunes*, *Dust Off That Old Pianna*, etc. Medium tempo tunes are O.K. in moderation, but these tend to be more characteristic of the 30s dance band tempos.

Q. Dan, how many Barbershoppers like yourself do you think are writing "new" barbershop songs out there in the hinterlands?

A. Wow! I have no idea. And that's really a problem. I think we need a coordinated song-writing effort.. I'm convinced that if we are truly going to preserve barbershop harmony, then we should be doing more to develop potential song-writers in the Society. Our Society music schools are fine, but there needs to be a mechanism for interchange of ideas among song writers. There needs to be a forum where lyricists and melody writers can display their wares and possibly collaborate. Our present system allows for publication only of barbershop arrangements, which means a writer must have a melody, lyric and arrangement before he can introduce it to the world. With the alternative forum, we may find more songs being generated through collaboration.

So there you have it . . . and Dan Wilson still wonders how many of you barbershop song-writers are out there in no-man's land. Take a look at his recent composition and arrangement, *I'm Off to See My Sweetness*, included in this issue. After you've sung through the song, you might want to get in touch with Dan, and offer your comments on his song and perhaps some thoughts and suggestions concerning this interview. Even better, you might want to send him a note of encouragement. (Golly, he'd really like that!) The mails are still delivered in Arizona in spite of all the Indian uprisings. You can reach him by writing Dr. Dan Wilson, 5402 East Pershing Ave., Scottsdale, Ariz. 85254.

Bargain Basement

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

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

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FOR SALE — 38 uniforms (Southern Colonial style) gold fedora hats, gloves, spats, reversible cravats and ties, gold pants with brown stripe and brown coats. \$15 set. Contact: Jerry Fuller, Niawa Star Route, Park Rapids, Minn. 56470 — Phone: (218) 732-4326 (Home) (218) 732-5227 (Bus.)

NEEDS OLD HARMONIZERS — have chapter and area project going and need HARMONIZERS from the years 1943, 1944, 1945 and 1946. Should you have one, two, three or all sixteen issues, let me hear from you. Will answer all correspondence. Write: William B. Watson, 201 Maple Ave., LaPorte, Ind. 46350.

FOR SALE — Approx. 70 uniforms, lime green coats, black trousers and bow ties. Coats \$15 and trousers \$5. Interested choruses should contact: Al Tasker, 3218 So. Clinton, Sioux City, Ia. 51106 — Phone: (712) 276-4072.

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 - ✓ Coaches Workshop (5 hours per day)
 - ✓ Introduction to Coaching
 - ✓ Beginning Chorus Directing
 - ✓ Advanced Chorus Directing
 - ✓ Staging a Chorus
 - ✓ Beginning Physics of Sound
 - ✓ Advanced Physics of Sound
 - ✓ Song Writing
 - ✓ Quartet Workshop (limited to 25 quartets)
- New: Saturday Night Show (limited)**
One-Hour Electives

NEWS LETTER

WILKES-BARRE, PA. CHAPTER November 1979

Program - 1979



YOU'RE INVITED...

Singers Give First Harmony Award



'Award of Harmony' By SPEBSQSA to Orla

'Award of Harmony' Stated by Local Singing Society

FWB Barbershoppers Hold Awards Event

SOCIETY FOR THE PRESERVATION AND ENCOURAGEMENT OF BARBER SHOP QUARTET SINGING IN AMERICA



Frank Toomey receives Barbershopper Award of Harmony

Resident honored by Quartet

Amherst Singers Seek Candidates for Award



Shearer recognized for service to community

Group Names John Shearer Citizen of Year

REVIEW



Barbershop group seeks top citizen

Still seeking first citizen

Skokian Betty Petroski receives Award of Harmony

Award of Harmony candidate search continues



Quartet group names ex-chancellor winner of Harmony Award

Quartets to honor citizen for creating civic harmony

Person with 'special harmony' sought by group

Valley Harmony Meet

Award of Harmony candidate search continues

Barbershoppers initiate award

Barbershoppers Seek Nominees For Award

Barbershoppers honor Virginia Gallagher

Barbershoppers present award

Barbershoppers select 'Citizen of the Year'



Bancroft Presents Award of Harmony



Laconia Barbershoppers Honor John H. Bancroft

Harmony award candidates sought

Coast By E

Citizen of Year Search

JUS E
1507 NORMAN PLACE
FULLERTON CA 92631

y to Car

Barber Shop To Give Service