



The Harmonizer

OFFICIAL PUBLICATION OF THE BARBERSHOP HARMONY SOCIETY JULY/AUGUST 1983

HAWAII

**Our little corner
of the world**

**(Mid-Winter Convention
January 25-29, 1984)**



THERE'S MORE TO MUSIC MAN THAN LIDA ROSE ...

- The Wells Fargo Wagon
- Iowa Stubborn
- Ya Got Trouble
- Goodnight My Someone
- Marian The Librarian
- Pick-A-Little, Talk-A-Little
and Goodnight Ladies



- Shipooopi
- The Sadder But Wiser Girl
- Sincere-It's You-Lida Rose
- Gary Indiana
- Till There Was You
- Ya Got Trouble (Reprise)
- Seventy-six Trombones

...AND THERE'S MORE TO THE BLUEGRASS THAN MUSIC MAN

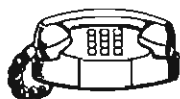


- The Whipporwill-You Dear
Medley
- I've Found My Sweetheart
Sally
- Darkness on the Delta
- Meet Me In Rosetime Rosie
- Midnight Rose
- The Girls Medley
- The Auctioneer Song

- Jeepers Creepers-Them
There Eyes Medley
- Just One Of Those Things
- This Little Piggy Went
To Market
- Please Don't Talk About Me
When I'm Gone
- It's Not Where You Start-Rose
Colored Glasses Medley

- Hi Neighbor
- The Old Songs
- Everything Old Is New Again
- You're The Flower Of My
Heart Sweet Adeline
- In The Good Old
Summertime
- Biff The Purple Bear

- Java Jive
- The Chordbusters' March
- I'm Confessin' That I
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- Sixteen Tons
- Here's To The Winners
- In My Honey's Lovin' Arms
- The Bluegrass Gospel
Medley



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4 AN ATTRACTIVE PACKAGE OFFERED FOR HAWAIIAN MID-WINTER (Jan. 25-29, 1984). Interested in the vacation of a lifetime? You'll be surprised at the prices and plans for next year's mid-winter.

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has a full-time audio-visual employee and another music services assistant.

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Cover

Cover artwork courtesy
United Airlines

Contributors

Dave Bowman . . . Dick Floersheimer
. . . Hugh Ingraham . . . "Bud" Kronen-
wetter . . . Don Richardson . . . John
Schrader . . . "Corney" Smith . . . Dean
Snyder . . . Dave Stevens . . . Dr. Hank
Vomacka

Conventions

INTERNATIONAL

1983 Seattle, Wash. July 3-10
1984 St. Louis, Mo. July 1-8
1985 Minneapolis, Minn. June 30-July 7
1986 Salt Lake City, Ut. June 29-July 6
1988 San Antonio, Tex. July 3-10

MID-WINTER

1984 Honolulu, Hawaii Jan. 25-28
1985 San Antonio, Tex. Jan. 23-26
1986 Tucson, Ariz. Jan. 22-25

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Thinking Aloud . . .

One of the most frequently asked questions I receive, especially from the media, is "Do you sing yourself?" And they're often surprised by my answer: "Not too often, but as much as I can."

I'm sure most of the male staff here would answer in the same way. Although nearly every one of us started as a Barbershopper, as opposed to a staffer, our hobby is now our vocation, and we don't get much chance to do what we joined for in the first place: singing.

For my part this is not necessarily a complaint, merely a statement of fact. One of the biggest parts of my job as executive director is listening to fellow Barbershoppers: their ideas, their complaints, their updates, their problems. I've been aced out of a lot of foursomes by "Hugh, have you got a minute?"

What brought all this to mind was a recent weekend visit to the Johnny Applesseed District where I represented the international president at their international prelims. It was a super blast. Not just because the singing was good, the hospitality all that could be asked for, and I had a chance to see lots of old friends. Mainly because on two successive nights after the contest sessions I got

a chance to do lots and lots of woodshedding. Which got me to thinking: I guess I'm really a quartet man at heart. Which also got me to thinking that the men in our Society who've been involved in quarteting are less likely to leave. They've tasted of that "holy essence."

It's not just the contest types, either, although I think it's healthy to participate in contests. It's the quartet man, even if his quartet never made the night cut at the district. It's the quartet man who's always singing in a foursome whether it be at the chapter, PTA, chicken-and-peas-dinner, or contest level. He's going to find three other guys to sing with, to entertain, to entertain himself. And he'll switch parts to do it — anything to get a group together.

That man you're seldom going to lose from our Society. And we're so much better off because of him. He's the man who's the backbone of the Barbershop Quartet Society.

What's all this leading up to? Nothing, I guess. Except maybe to keep in mind that we should expose as many people as possible to the quartet experience. There's nothing quite like it.

Executive Director

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Letters

Thinks Contests Harmful

I recently attended a singing competition which I found enjoyable until the competition was over and score sheets were presented. Then the bitter comments, disgust and rejection set in. This brings me to the reason for my letter.

Our Society is interested in growing, and many small chapters aspire to become large chapters. However, I feel a big error in improving membership retention is the result of competition improperly approached. Currently that is the case. The result is symptomatic of our entire cultural mentality. If you aren't number one, you are a loser. Harsh, you think?

Later I pondered over why the excitement which preceded the competition was lost to sorrow, anger and rejection in a matter of hours after the end of the competition. The result of this condition is that the administrators, directors and the "backbone" members must work to regain the enthusiasm which was so contagious only a few hours before the competition — an almost impossible task in some cases.

My suggested solution follows: Perform using the rules as established. Announce the "Most Proficient" chorus/quartet. If you like, announce the next four "Most Proficient" choruses/quartets not in any ranked order. Give the respective scores to the choruses/quartets along with the score of the "Most Proficient" score to indicate the areas needing improvement. Judges could then critique the performances as before. Results — no second place, no twenty-fifth place, no losers. The end result is that enthusiasm is still generated and the destructive and often negative results are no longer factors that must be overcome.

After all, lest we forget, this is "the greatest hobby in the world," shouldn't we do everything we can to keep it that way?

Glenn Shaffer
Cheyenne, Wyo.

Is 50,000 Possible?

Perhaps many of you, like me, sometimes wonder if 50,000 members by 1988 is really possible. I am sure we conclude it is — if we can do some of the things we believe need to be done.

I just read an article from THE WASHINGTON POST concerning a survey made by the National Endowment for the Arts. When I read that 2/10 of one percent of Americans "like barbershop quartets best," my first reaction was one of dismay. With all the types of music that out-drew barbershop, I wondered how in the heck we could hope for 50,000.

Then I did my mathematics. Let's leave aside any argument or question we might have about the survey. It is still true that 226,000,000 (U. S. population, 1980 census) times .002 equals 452,000!

Now there's no doubt in my mind that we can reach 50,000 in 1988.

Wilbur Sparks
Arlington, Va.

Asks Age-old Question

I wonder which chapter has the greatest spread in age from the youngest to the oldest member?

In the Durango Chapter we have active members ranging from Alex Northrop, age 9, through Ed Whitney, age 92, for a spread of 83 years. Can any other chapter top that?

Dan Paymar
Durango, Colo.

Liked Birthday Issue

Congratulations on the 40th Birthday of the HARMONIZER! And congratulations, too, for the excellent selection of reprints you made of former articles.

As a Society member since 1959, I had read all these articles before, and in fact have had the pleasure of knowing personally most of the contributors. I believe you captured from the past years, the Society's interests and issues of today:

Keep preserving and presenting barbershop harmonies — maintain and revel in its uniqueness — and KEEP IT CLEAN! Continue to train our chapter leadership but don't get bogged down in administration . . . there should be just enough to keep the chapter running smoothly — so the MUSIC can happen. Strive for a balance between quartetting and chorus activity in every chapter — and, above all, let's not take ourselves too seriously. And remember that in addition to the mar-

velous self-gratification which participation in barbershop singing provides, service to others is a part of our mission . . . "We Sing . . . That They Shall Speak."

Thanks for your continuing efforts to communicate to the membership of the Society which provides the vehicle for one of the most exhilarating and satisfying avocations a man can have.

Bob Royce
Florence, S. Car.

Suggests Asking Champs for Help

Membership retention is a problem in our Society that no one seems to be able to do very much about. It is my belief that if we start afresh to emphasize the purpose of our Society, particularly the "encouragement of quartet singing," the "preservation" and membership retention will disappear.

There are few thrills equal to singing in an organized quartet. Because so much emphasis is put on chapter and chorus activities, little time or opportunity is left for the average member to form a competitive quartet. So, he soon "burns out" and is gone for good.

Those of us who are "hooked" and refuse to quit are confronted with another obstacle to forming a competitive quartet, and that is — an alliance of ex-quartet champions who stick together when forming new quartets (note the members of championship quartets who have combined with other champions both on the district and international level.) I am certainly not opposed to a quartet striving to be the best. Neither am I opposed to ex-champs competing again. However, if the talents and experience of the ex-champs could be used to train novices to sing better, I believe more members would be "encouraged" to sing in a quartet and thus retain their membership. The ex-champs, in turn, could take pride in seeing their eager proteges develop into better singers and possibly into champions also.

Perhaps we should make it mandatory that all new, competing quartets be comprised of at least two novices and not more than two ex-members of a first place district championship quartet. If this won't "encourage" the average chapter member and challenge the pride and ingenuity of the ex-champs, then my 20 years membership in the Society has shown me little about the "ham" that seems to be in most of us.

J. S. (Jim) Patterson
Garland, Tex.

An Attractive Package Offered for Mid-Winter in Hawaii

(January 25-29, 1984)

For the third time in the Society's history, the annual mid-winter convention will be held offshore — in the beautiful State of Hawaii. The actual convention dates are January 25-28, 1984 and our headquarters will be Sheraton's lovely Princess Kaiulani Hotel in the heart of Waikiki directly adjacent to the famous International Marketplace.

All arrangements, including registration, show tickets, housing and travel will be made through the Society's officially appointed travel coordinator — GTU, Inc. in Alexandria, Va. We have negotiated some unusually attractive arrangements with GTU. For instance, very low hotel rates: standard rooms are only \$49 and superior rooms \$69 a day; this compares with rates of over \$100 a day at most of the other deluxe hotels in Waikiki during the busy winter season.

Air travel will also be a significant bargain — GTU is offering our members a \$20 discount below the lowest saver rate. However, all Barbershoppers should note that the number of accommodations available at these extremely attractive rates is limited — we do expect a sellout in Hawaii — we recommend early reservations.

The accommodations at the Princess Kaiulani Hotel are being held for arrival Saturday, January 21, 1984 with departure on Sunday, January 29, 1984. However, you may specify on your reservations form any desired arrival and departures and GTU will confirm accordingly.

These attractive rates will also include the traditional lei greeting at the airport, transfer to the hotel, and a Pearl Harbor cruise to be offered on Thursday, January 26. (If you've been on the Pearl Harbor cruise before, you can get credit on another tour of your choice; or you can take the Pearl Harbor cruise on another day.)

REGISTRATION AND SHOW TICKETS

The beautiful Neal Blaisdel Center concert hall, seating 2,100 people, will be the location for the Saturday Night Show, featuring the new champs. All persons sending in their registration to GTU, Inc. prior to December 15 will receive preferential seating; GTU, Inc. will record the date each reservation and deposit are received and seats will be assigned in this order. In other words, the first reservations received by GTU, Inc. will get front row, center seats and so on down the line. Registrations are \$18 each and include your reserved seat for the show. The tickets will be held for you at the registration area in Honolulu. On

December 15 remaining tickets will be given to the Honolulu Chapter for sale to their show patrons; so we can't guarantee preferential seating after that date.

Canadians should make their own travel arrangements and book only hotel, registrations, and post-convention tours through GTU. Americans (or Canadians, for that matter) who may be wintering in Hawaii and have their own accommodations on the islands may purchase their registrations (including tickets) from the local chairman whose name will appear in the September/October HARMONIZER.

(Continued on page 6)

The 1,200-room Princess Kaiulani across the street from Waikiki Beach will serve as convention headquarters. Special attractive rates in this beautiful facility will prevail for Barbershoppers during the busy winter season.



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

MID-WINTER CONVENTION — HONOLULU, HAWAII January 21-29, 1984

Make all checks payable to GTU, Inc. and send with completed form to:

SPEBSQSA Coordination Center
c/o GTU, Inc.
720 North Saint Asaph Street
Alexandria, Virginia 22314
Telephone: (703) 836-4888

Full Name of each family member going to Hawaii:

Child's Age

MEMBER _____

Spouse _____

Other _____

CHAPTER _____

Mailing _____ () office

ADDRESS _____ () home

CITY _____ STATE _____ ZIP CODE _____

REGISTRATION (I understand that this includes a ticket to the
Saturday Night Show and admission to the Afterglow!)

() Enclosed is registration fee(s) @ \$18 per person.

() check based on invoice submitted by GTU, Inc.

() Credit Card Name _____

Card Number _____ Expiration Date _____

authorized signature of cardholder _____ date _____

PRINCESS KAILUANI HOTEL

Room type: () double occupancy — I prefer () double
() twin beds.

() single occupancy

Room rate: () standard rooms () superior rooms

Arrival date at Hotel _____ departure date from Hotel _____

Sharing room with _____ (if this
is someone completing a separate form)

AIR TRAVEL (Canadians should arrange their own air travel)

Home City Airport _____

Departure date to Hawaii _____ Return date home _____

Class of Service: () first () Super Coach/Meeting Fare
() East Coast Super Coach

Seating Selection: () smoking () non-smoking

FORM OF PAYMENT FOR AIR FARE:

NEIGHBOR ISLAND TOUR (\$50 per person deposit required)

Please make reservations for:

() Tour A — January 29-February 5, 1984

() Tour B — January 29-February 1, 1984

based on () double occupancy () single occupancy

SUMMARY OF DEPOSITS ENCLOSED

SPEBSQSA Registration fee @ \$18 x

_____ persons \$ _____

Princess Kaiulani Hotel deposit @ \$150

per person x _____ persons \$ _____

Neighbor Island Tour @ \$50 x _____ persons \$ _____

TOTAL ENCLOSED \$ _____

ABSOLUTE DEADLINE FOR RESERVATIONS TO BE RE-
CEIVED BY GTU, INC. — DECEMBER 15, 1983 — Early
reservations are recommended.

WHEN SHOULD I REGISTER?

As early as possible! Based on the extremely low rates we have been able to negotiate, we expect a sellout — thus, the sooner you send in the form to GTU, the sooner you will be protected with choice accommodations and airline reservations.

GTU will confirm receipt of your registration fee and hotel deposit and will send you a complete detailed airline schedule and fare for your approval.

When you get your invoice from GTU, Inc., you may pay for the airline tickets immediately — if you do this you will, of course, protect yourself against expected airfare increases later in the year — or you may hold the invoice and pay it as long as GTU receives payment no less than 45 days prior to departure. They will then send you your air tickets, hotel deposit voucher and receipt and other documents.

MORE ABOUT AIRFARES

In this new era of airline deregulation, airfares are changing constantly. Thus the chart we have shown below represents the current fare levels as of March 1, 1983. If lower fares become available later in the year, GTU will automatically protect you and give you these additional savings. If the fares do go up, then the only way you can be protected is based on making your reservations and having your tickets issued through GTU now.

HOTEL ACCOMMODATIONS IN HONOLULU

The headquarters 1,200-room Princess Kaiulani is right on Kalakaua Avenue across the street from Waikiki Beach. Two types of accommodations have been reserved — standard run-of-the-house rooms at \$49, either double or single occupancy, and superior run-of-the-house rooms at \$69, either double or single occupancy. Reservations must be made through GTU — the hotel will not confirm directly at these low rates.

Special requests such as adjoining rooms, double beds, cribs, etc., should be specified on the reservation form. (The Sheraton Family Plan states that a child of 17 years of age, or younger, sharing a room with parents, will be accommodated free of charge.)

A \$150 per room deposit is required in order to receive confirmation on your reservation. Of this deposit, \$35 per person represents the charge for the

**AIRFARES FROM TYPICAL CITIES — SIMILAR
LOW FARES AVAILABLE FROM ALL MAINLAND CITIES**
(Fares shown in effect March 1, 1983)

| Cities | Normal Economy Class Fare | Special GTU Fare for SPEBSQSA Members |
|------------------|------------------------------|--|
| Atlanta | \$1,019.82 | \$690.84 |
| Chicago | \$1,204.54 | \$626.66 |
| Dallas | \$1,067.00 | \$694.00 |
| Kansas City | \$1,103.20 | \$628.84 |
| Los Angeles | \$ 706.22 | \$296.08 |
| New York | \$1,431.18 | \$505.00 |
| San Francisco | \$ 662.26 | \$356.14 |
| Seattle | \$ 738.34 | \$417.32 |
| Washington, D.C. | \$1,358.84 | \$545.00 |

There are some rules and restrictions that apply to the low fares — complete details from GTU, Inc.

following services: Lei greeting at Honolulu Airport; transfer from the airport to the hotel by taxi or limousine; airport tips; Pearl Harbor Cruise, including transfers from Waikiki; and bellmen gratuities at the hotel both for check-in and check-out.

The balance of the deposit will be credited to your room account when you check out at the end of your stay. Note also that all accommodations are subject to a 4% Hawaii State Tax which will appear on your hotel bill.

To calculate your total cost other than airfare, multiply the number of nights you are staying by either \$49 or \$69, according to the type of accommodations you request, add 4% tax and add \$35 per person for the package described above — that's the total cost plus your airfare.

SCHEDULE OF EVENTS

The Aloha Chapter is busy working on special events, and the schedule will be published in the next issue of *The HARMONIZER*. There's so much to do and see. A lot will depend on what the arrival and departure patterns are. All you have to do is show up and we'll find lots for you to do. Believe me.

VISIT THE NEIGHBOR ISLANDS

After the convention, why not extend your stay in the lovely Hawaiian Islands? On Sunday, January 29, two tours will be offered to afford you the opportunity to experience more of this exciting and varied Polynesian culture and the beauty of its beaches, mountains, flora and people.

TOUR A — January 29 - February 5, goes to three islands . . . Kauai, Maui and the big island of Hawaii — a comprehensive look at all the major sights on Hawaii's three major Neighbor Islands. (Cost per person is \$515 based on sharing double occupancy room).

TOUR B — January 29 - February 1, visits Hawaii's most popular neighbor island — MAUI. Three nights to enjoy all it has to offer (Cost per person is \$219 based on sharing double occupancy room.)

NEED MORE INFORMATION?

Those planning to participate in the neighbor island tours will obviously want to see a complete itinerary and details of the sightseeing and hotel accommodations being offered. You may have other questions and want more information. Just write to GTU, Inc. at the address shown on the reservation form and they will send you detailed itineraries and answer any questions you may have.

* * * * *

**WATCH FOR
PHOTOS AND
COMPLETE DETAILS
OF THE
SEATTLE CONVENTION
IN THE
SEPTEMBER-OCTOBER
HARMONIZER**

* * * * *



Death Claims Dallas Lemmen After Short Illness

The feelings of helplessness and shock which prevailed for the past six weeks among his co-workers at the Sheridan Building and Harmony Hall ended on June 15th, when Director of Finance and

Administration Dallas A. Lemmen died at age 59. Though he seemed to be making a remarkable recovery after 14 hours of cancer surgery on May 26, a cardiac arrest several days later led to his death.

Lemmen came to the Society in 1969 after a lengthy business career in Michigan and Indiana. He has been in charge of personnel, office and property management, marketing and all financial matters.

He served as COTS (Chapter Officer Training School) instructor for chapter treasurers and was responsible for developing the chapter treasurer's manual and many of the financial report forms used by chapters and districts. He was also instrumental in developing the Society's public liability and property damage insurance program as well as a bonding service for chapter officers. It was during his tenure that the Society converted to the use of computers for almost every phase of its record keeping. He was most visible during the international conventions when all registrations, tickets and merchandise sales were his responsibility. In addition, he and his wife, Millie, had operated many weekend Barber-shoppers' Shops during conventions in nearby districts.

An Army veteran of World War II, he served overseas in France with the

114th Division and was awarded the Purple Heart.

He was a member of the First United Presbyterian Church which he served as elder, deacon and choir member; he was on the Executive Board of Southeast Wisconsin District Boy Scout Council; a member of the Order of the Arrow and recipient of the Silver Beaver Award; and local representative to the National Council Boy Scouts of America.

Surviving are his wife, two sons, two daughters, a brother, two sisters and five grandchildren.

The Racine, Wis. "Dairy Statesmen" Chorus under the direction of Stan Spencer sang during a special memorial service honoring Lemmen held at the First United Presbyterian Church on Saturday, June 18. Attending the service were International President Dr. Hank Vomacka and International Vice President-Treasurer John T. Gillespie. Executive Director Hugh A. Ingraham delivered the eulogy.

Expressions of sympathy may be sent to Millie at 905 - 69th Street, Kenosha, Wis. 53140. Memorials in his name may be given to the American Cancer Society or the Institute of Logopedics (addressed to Harmony Foundation, P. O. Box 575, Kenosha, Wis. 53141.).

Chicago News

A BARBERSHOP QUARTET

SPECIAL EDITION

The Chicago News Announce Their Second Recording

The "Chicago News" Quartet, 1981 International Champs, have just completed their second recording....."Special Edition." Featured are ten new songs performed in their own inimitable style. Your

choice of album or cassette. "Have You Heard The News," their original recording is still available in album only. Each album or cassette can be yours for \$8.00 (\$9.50 Canadian). Send your check and indicate the album(s) or cassette you want. Be sure to include your full name, address and zip code for prompt delivery.

**To: Chicago News
739 E. Devon Ave.
Roselle, IL 60172**

The "Chicago News" quartet, comprised of Ray Henders, tenor; Butch Roth, lead; Tom Felgen, bass and Greg Wright, baritone; are pictured with their International Championship trophies and wearing the coveted Quartet Champion Gold Medals. Dick Johnson, graphic designer, not available for picture.

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

Planning to Succeed

By John Schrader,
1305 Meadow Glen,
Valparaiso, Ind. 46383

"People don't plan to fail, they just fail to plan."

This idea is nothing new. All major businesses develop their plans for growth. Successful people you know have probably planned their careers. The Society has finally established its own Five-Year Plan, thanks to the influence of Past Int' Pres. Merritt Auman (see the March/April 1982 HARMONIZER). Why then don't our individual chapters also plan ahead? The answer can be only one of two alternatives. Either a) we don't know how; or b) we are too lazy and apathetic about our hobby.

Once you've read this article, you can't use the first excuse, and I don't think anyone wants to claim the second. Our own chapter had the know-how, and we sure aren't apathetic, so we developed our own Five-Year Plan. Our Plan is our roadmap. We know where we are and where we want to go. We know how long it will take and what roads we need to travel. We can tell how far along we should be at any given time. If detours arise, we know how to get around them.

How can your chapter develop its own Plan? Your president should establish a planning committee with four to six individuals who work well together. The members should have a thorough knowledge of the chapter. Past board members, committee chairmen, BOTYs, etc. are all excellent candidates. It is very helpful if some of them have had previous experience for business, government, their church, etc.

Present Operations Need Careful Scrutiny

First, the committee should establish a time frame for the plan — three to six years is ideal. Second, a critical review of the current chapter position is needed. All aspects of the chapter's operations

**Either we don't know how
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should be examined. These aspects will become the major components of the Plan. Often, they will parallel the various committees recommended by our Society for a chapter's organization. They might include such things as music policy, membership, publicity, quartet promotion, district involvement, etc. This step is vital because it pinpoints where you are now and details your available resources. It is awfully hard to start your journey if you're already lost and don't know "where you're at."

In the third step, your goals should be laid out in black and white. Your goals tell you your destination, e.g., I want to be in San Diego by Friday. They tend to be fairly broad and not easily quantifiable. Some barbershop examples would be to improve the singing quality of the chorus, increase your community service, and adopt a "keep it barbershop" music philosophy.

You now have your destination and starting point. The fourth step is to get from here to there. Each major Plan component labeled in step two should be examined in light of each goal set in step three. This will result in a series of quantifiable objectives for each Plan component. For example, one goal may be to "keep it barbershop." Obviously the music policy component has its major

impact here; but other components are also involved. Under the quartet promotion component, you might decide to use the Polecat program to get 50% of your members into quarteting, while under the publicity component you would use only pure barbershop and no Broadway show tunes on the air if you managed to get a fifteen-minute radio spot to promote your upcoming show.

Measurable Objectives Important

In this fourth step, it is crucial to set objectives that can be measured. The objective by itself is only a road. Quantification tells you which road you are on and how far you have traveled on it. It is better to say, "90% of all the new songs we learned this past year are fit for competition" than to hear "We tried to keep it barbershop."

While working through the fourth step, you will find that various components and goals overlap. Do not avoid this overlapping. It is the glue that holds the components of the Plan together. At times, some of the proposed objectives may be in direct conflict with each other. When this happens, an agreement or compromise must be reached. Look at it as a detour. You can still get where you want to go; it just might take a little longer. Be glad that you found out about it now instead of in mid-stream. It may take several drafts, but by going through this process you will define the inter-relationships between and among the various Plan components and goals. You will constantly find yourself going back and looking at the situation as a whole. You will realize that no one component is more important than another; they all work together to help you reach your goals.

One critical element so far has been omitted from the Plan. As you complete each draft, you need to take stock of

your finances. People rarely travel without some sort of budget to make sure they don't get stranded. For example, more members means more income from dues and higher performance fees, but also create more expenses for uniforms, Logopedics contributions, mailing costs, etc. You may move to a bigger auditorium and sell more show tickets, but your hall rental and pirinting costs go up. The financial plan forces you to think realistically. Cash flow projections are based upon your initial goals. A negative cash flow forces goal changes, which in turn alter your next financial plan draft. Eventually, your goals will be financially attainable. At that point, you have your Plan.

Use Your Plan As A Map

With the help of the Plan, every successive chapter board has a map to follow. Setting up yearly objectives and the implementation procedures to achieve them becomes automatic. An example here can be most illustrative. Say you want to increase your membership from 50 to 75 over five years. You will need to average five additional members per year. But also keep in mind that about 10% of your members drop out each year. Thus you will need ten new people next year — five new ones and five replacements. By improving your programming, you might cut non-renewals to 5%; so two people you thought you would lose stay with the chapter because they like the changes. By planning a couple of reunion nights, one former member might rejoin the chapter. Now you need only seven more people to reach your goal. Your experience shows that you get two to three new members each time you hold an open house. By using the Plan, your PVP and MVP know they should hold three open houses, two reunion nights and improve their programming to achieve a 55-man chorus at the end of the year — right on target. What's more, next year's board has a format to follow and adjust as needed. The important thing is that the course has been charted and the road signs posted to get you that 75-man chorus five years from now.

The Plan defines the purpose of your chapter. It tells you what you need to do, when you need to do it, why you need to do it and where you will be when you have done it. It keeps your organization organized. Our chapter knows where we will be five years from now. Where will your chapter be?



Record Review

By Don Richardson,
2929 N. 15th Dr.,
Phoenix, Ariz. 85015

For years, the "Suntones" quartet has been synonymous with entertainment. Since about 1959, they have been making their music and recording the results. Their tenth album is called "My Fair Lady," and like many of its predecessors, it's well worth the \$8.

The "Finian's Rainbow" medley is the first example I recall of the "Suntones" particular approach to show business and Broadway. It appeared on the album, "Watch What Happens," and the music is still being used today. The album that impressed most of us, however, appeared about twelve years ago. It's called "Somewhere" and it features the "West Side Story" medley. Many of us were forced to acknowledge that this quartet had taken for itself a corner of the stage; they have yet to relinquish it. That record was followed by the one featuring the songs from "Fiddler on the Roof." Then came "The Sound of Music," and a couple of others less successful. But the latest, with lead Drayton Justus of the 1971 "Gentlemen's Agreement" quartet, is "My Fair Lady."

Of course, the songs in "My Fair Lady" are not barbershop vehicles. But when I listen to this great quartet — tried and proved for more than two decades, the aspect of barbershop or not becomes less valuable as a measuring stick. For purposes of analogy, who would tell the "Schmitt Brothers" that some of their songs are no longer barbershop? Not I.

Don Richardson, a Barbershopper since 1965 and a Society member since 1969, has been recording "Close Harmony," a weekly half-hour of barbershop music in stereo since 1972. He alone is responsible for choosing the records to be reviewed in this column, and the opinions are solely his.

The familiar songs are included here in a performance that takes ten minutes. They are *On the Street Where You Live*, *I'm Gettin' Married in the Morning*, *With A Little Bit Of Luck*, *I Could Have Danced All Night*, *I've Grown Accustomed to Her Face*, *Wouldn't It Be Lovely*, and *Show Me*. In addition, the quartet sings a medley of two songs from the forties (I think), *Elmer's Tune*, and *Sam's Song*. There are two songs by way of the "Gentlemen's Agreement," *Great Gettin' Up Morning*, and *My Way* which will allow those historians among us to compare the two quartets. Of course, those people who own all of the "Suntones" records will listen to see if Drayton sounds like Bob Franklin. He doesn't. They'll want to know if the quartet still has it. It has.

Like the "Buffalo Bills" and the "Schmitt Brothers," the "Suntones" have been around long enough to earn the right to define barbershop harmony for themselves, at least partially. No, many of the songs would not be acceptable in contests, but yes, they certainly are entertaining. That's important.

To order "My Fair Lady" (or any of the other nine records), send \$8 for the first album, \$15 for any two, \$21 for any three, \$26 for any four (\$4 for each additional record or tape) to Sunrise Records, P. O. Box 15736, W. Palm Beach, Fl. 33416-5736. Specify album, 8-track, or cassette.



Preserve

Educate

Persevere

By Int'l President Dr. Hank Vomacka,
1881 Rose St., Sarasota, Fla. 33579

As most of you know, the first part of my slogan is PRESERVE and the last part is PERSEVERE. What that adds up to is something many of us have been harping on for years (sometimes with fading hopes): KEEP IT BARBERSHOP!

I must admit, after attending several district conventions this Spring, I am beginning to be encouraged that the word is starting to get around. Of course, you would expect to hear contest barbershop during the contests, and I did. Not only did I hear barbershop, I heard GOOD barbershop and most of the songs (I wish I had kept a record) were Society published arrangements. Have you looked at the Arrangement scores of all the contests? They are up! Oh, occasionally you'll see where someone just doesn't want to get with the program, or is trying to test the system, and ends up with a minus score. On the whole, though, the scores are better than ever.

Most startling, and most pleasing, even the acceptance songs of winning quartets and choruses were good barbershop. I didn't hear a single country/western or gospel acceptance song in the bunch. I'm sure it will still happen somewhere; but that must be due to ignor-

ance, and means we have not done our job of educating some quartet or chorus director. Too often the winning chorus sang the same two songs they had sung in the contest as acceptance songs, leading to suspicion that they only knew two songs. I hope that wasn't true.

Now if we could just EDUCATE our show and comedy quartets to the fact that barbershop entertains, and GOOD barbershop entertains even more, we would be in sight of our goal to Keep It Barbershop. Too many of our show quartets think that slapstick and non-barbershop covers up poor singing and is entertaining to our audiences. Nothing could be further from the truth. Just look and listen to some of our top-flight comedy groups. Good, well-performed comedy combined with good barbershop is mighty entertaining. The best groups don't depend on slapstick, they depend on good singing combined with good comedy. The "Most Happy Fellows" won the gold medal by combining good barbershop with good comedy. And you can name others which have come close. What I'm saying is you don't have to sing poorly to be funny, and you can be funny with good barbershop.

Too many of our comedy quartets

copy other comedy quartets. Unfortunately, what was funny with one group becomes embarrassing when done by a different group. During a recent show several outstanding quartets all produced the same supposedly humorous gimmick. This was the "shy guy" routine and, done once it would have been fine. Done by all of them, it got a bit boring and embarrassing. It was as if we could not produce comedy except by slavish copying.

The "three against one" routine is also funny if done well. If every quartet had a Keith Houts ("Side Street Ramblers") or a Gene O'Dell ("Friends of Yesterday") it would be great. But that's not true . . . and the well-used "three against one" routine doesn't seem so funny anymore.

One last suggestion for comedy quartets: far too many think that everyone in the quartet is funny, when only one, or at most, two, can do comedy.

An unfunny man trying to be funny is sad. Look at your act, guys, and either sing songs in a humorous manner, or sing humorous songs; but whatever you do, sing them well.

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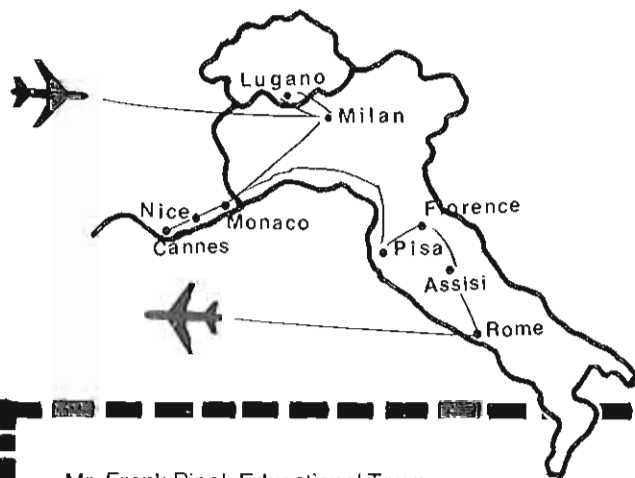
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"The Wax Museum": An Exercise in Masochism

By Dick Floersheimer, 43 Orchard Rd.,
Florham Park, N. J. 07932

If there is one trait in the Livingston, N. J. "Dapper Dans" that can be counted on with the certainty of tomorrow morning's sunrise, it is their maddeningly complacent ability to snatch success from the very maw of failure.

At midnight on the Tuesday before the show, I came home from the pre-dress rehearsal in a mood as despairing as an ant at a Scottish picnic. The songs had sounded only mediocre in quality. Enthusiasm was only a word. Some chorus members were still furtively glancing at others in hopes of gleaning a clue about the next step or gesture. With few exceptions, the costumes in the barroom and beach scenes looked like "Twenties Nite" in Iran. Even worse, when I nixed some chorus members' costumes as non-stylistic of the turn-of-the-century period we were attempting to recreate, they grew truculent, refusing to make some necessary corrections. The piano accompanist didn't show up as expected. Some of the principals with speaking parts were less than proficient in their recollections of the actual lines, and some principals didn't show up at all. The smoke machine, essential to the comedy theme in two scenes, had been cancelled. The barroom tables hadn't been built. Pope Julius' crozier and miter hadn't been made. Only one woman bather in costume showed up (no more ever did show). Through my own goof, no props had been brought in.

Indescribably contrary things were

occurring or not occurring all over the rehearsal. My wife said I talked in my sleep that night about moving to the Falklands.

Things Seemed to Get Worse

Thursday night's dress rehearsal resembled the out-takes for "Apocalypse Now," although I thought I could detect a subtle attitude change about costumes. A few of the hold-outs had quietly improved their non-descript period attire into something closer to 1900 street-wear. The non-bathers in the beach scene wore a lot more white than had the Tuesday night bunch.

But the foam around Technical Director Condit's mouth was still there, and Show Chairman Brame still toiled in grim silence punctuated by occasional screams at unlucky chorus members who unknowingly trod upon his art work. Memories failed on lines. Costumes were incomplete. Principals again didn't show or

"We Dapper Dans have a naive belief that we can always make things come out right no matter what the odds..."



were very late. Wonderfully, the Thomasens had produced the two barroom tables, perfectly wrought. John Russo's costumes were superb, and Linda Russo and Miss Jennie Russo became two charming and enthusiastic museum patrons. The stage crew's scenery changes were smooth and quiet.

But the bright spots were still outnumbered by the wrong things that were happening. To vex us further, people who hadn't volunteered to help with the show before were suddenly full of suggestions about what we should have done, plus stories about what other chapters had done with great success.

This Would Be My Last Effort

I went home after Thursday night's rehearsal completely resigned to the fact that I was responsible for producing the worst show bomb in the Dapper Dan's 26-year history. I also vowed to my bride that "The Wax Museum" represented my last Livingston show involvement for a very long time. Jeanne, a Dapper Dan clairvoyant from way back, opted to wait until all the returns were in.

I got to the school on Friday night determined that at least my quartet's contribution to the show would be as good as I could make it. I grimly put on my barber costume, gritted my teeth and waited for 10:30.

And then some astonishing things began to happen. Warren Boin appeared with a miter he had made for Pope



Gary Stamm

Burt Szabo

Gary Stamm became the Society's first full-time audio-visual employee when he reported to work at the International Office on June 15. Under the direction of Music Education and Services Director Joe Liles, he will be manager of audio-visual services; he will be working immediately on the Seattle Convention film and other educational training films.

Originally from the mid-west, Stamm joined the Champaign-Urbana, Ill. Chapter in 1971 after graduating from the University of Illinois with bachelors and masters degrees in communications.

He sang both tenor and bari in the "Good Measures" quartet until moving to the West Coast in 1976. He was involved administratively and musically in Champaign-Urbana and the Downey, Cal. Chapter, his present chapter. He was chosen "Barbershopper of the Year"

Julius that looked better than something fashioned by a Vatican tailor! (His Holiness, Jerry Fleischer, looked so Catholic that he began hearing confessions in the lobby phone booth!) Tom Smith's costume turned out wonderfully real and complete! John Lindon was so convincing as "Mother" that the cast bought him a Mother's Day gift! All the barroom characters looked good and sounded even better! Jim Mallett was Professor Wilkes! Amazingly, the props were all there! The scenery was complete and together! The bathing suits and other beach attire were colorful and authentic looking, and everybody in the scene was smiling and confident! Even better, they really knew the words, the gestures and the dance steps! The quartets sounded wonderfully good! I heard the audience actually laugh and applaud! This couldn't be the same gaggle of misfits and malcontents who had given me ulcers earlier this week! But it was! The show was going great! The audience actually liked it!

We Had Done It Again!

Backstage, Brame's ashen complexion began to show some rosy blotches, and Condit's diarrhea stopped. When I weakly expressed my astonishment to some of

Two Men Added to Music Staff

on four occasions (once in Champaign-Urbana and three times at Downey). He was certified as a stage presence judge in the Spring of 1982.

An experienced audio-visual man, Stamm worked as production assistant at the University of Illinois movie production center; head writer at Chanute Air Force Base Audio-Visual Center and for five years as director of the educational division at Hanna-Barbera Productions. He was most recently employed as writer-director at the Trainex Corporation.

Gary, his wife Ruth, and two girls, April and Liesl, ages seven and three respectively, are now living in Kenosha.

Burt Szabo reports to the International Office on July 18 to begin work as a Society Music Services Assistant. He will be training chorus directors and working in the Society's music publishing program along with Dave Stevens.

Though Burt has been singing barbershop harmony since he was 14 and in a high school quartet, he didn't join the Society until the early 50s.

An experienced music educator, Burt majored in music theory at Ohio State

University and received a doctorate in music at Michigan State University. His teaching career includes positions at Western Michigan (four years), Edinboro State College (three years) and the University of Central Florida, where he has been associate professor for the past twelve years. Throughout his career he has taught music theory, composition, orchestration, sight singing, ear training and music appreciation.

An active composer, he has written chamber music, symphonic scores and a variety of choral works. His arranging skills are well known in the Society; active in the contest and judging program, he has been International Contest and Judging Chairman and an Arrangement Category Specialist.

He has been Sunshine District Music Educator and has served on the Harmony College faculty.

Burt has directed choruses in Kalamazoo, Mich.; Erie, Pa.; and led the Orlando "Orange Blossom" Chorus into competition in Seattle.

A sailing enthusiast and a collector of music related stamps, Szabo will be making his new home in Kenosha.

the Dapper Dans over the show's incredible turnaround, they looked at me owlishly and inquired if I had expected otherwise.

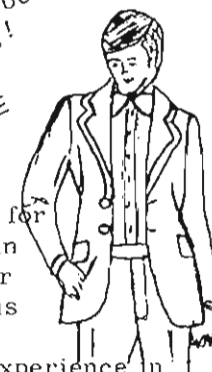
We Dapper Dans have a naive belief that we can always make things come out right no matter what the odds, a belief further strengthened by every successful show we turn out. Surely some self-assurance is healthy, but lately it seems that we are all counting on this belief, blithely letting tasks go until the last moment before coming through, or letting someone else do the work. For the stalwarts like Brame and Condit, charged with responsibility for the success of the show, this complacency brings them only nervous prostration and ulcers. And, although I can joke about it now, I lost some sleep this time around. Our luck can't hold out forever, and if our attitude doesn't change, I suggest we light a lot of candles for Divine intervention in our future endeavors.

Comparing notes after this year's show, Condit and I admitted that we are both getting too old to endure this self-inflicted torture every year. But then we agreed that, since we are also both devout barbershop masochists, we'll probably do it again . . . if we can just stop twitching!

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NED's Alton Bay Jamboree Gets Stronger After 33 Years

By Dave Bowman,
55 Bell St.,
Nashua, N. H. 03060

Every chapter has to have its own identity. Maybe it's a winter sleigh ride, a boat cruise or a pilgrimage to the Calico Gold Mine in the upper Mojave Desert of California.

These conclaves are the fun break for we who compete and exert ourselves in many charitable functions all year long.

For the past 33 years, the Northeast District has backed into what has become a perpetual arrangement at Alton Bay, N.H. on beautiful Lake Winnepesaukee. In 1975, Charley Pace of Nashua's "Granite Statesmen" headed the Jamboree Committee. The past three years, Archie Hughes has energized the project for the Nashua chorus, creating a gee-whiz summer weekend for the district's barbershop families.

As with most events that are eternally etched in our minds, this gathering just "happened." Back in 1949, Bill Marsden, a member of the Norwich (Conn.) Chapter, had a camp at the bay. Eight carloads of fellowship fellows made the pilgrimage and the Jamboree was hatched. Feeling nautically inspired, nine of these note-ringers boated to Leon Young's camp at Minge Cove, seven miles up the bay, where they proceeded to serenade Leon and guests. Next on the widely acclaimed concert tour was Finethy's wharf. At dusk, the winds are down and the sound really travels across water — much to the delight of the summer campers. The next day, all the revellers ended up at Downing's Landing and it has been ever thus.

Lester Downing and his charming wife Aida appointed themselves official hosts and enlisted the Jaycees to plan future events.

It was with their help that the "Alton Bay Jamboree" became an annual event. By the fifth year, every Downing in Alton

was pitching in to help the show raise the \$1,000 which went to the Wolfboro Hospital. Year six saw singers from Needham, Reading and Boston, Mass. plus New Hampshire's Nashua, Laconia and Providence, R.I. The rain that year provoked the original thought that indoors would be better — so the town hall was opened. Just as the entire cast was blasting the last chord of "Keep America," etc., most of them found the right pitch and then it happened. The entire back of the stage let go, dropped and cracked the whole back wall of the hall. (That's the power of harmony!) The following year saw a new high school and this is today's site for the Saturday show.

No chairs, tables, air conditioning or summer time amenities. Here's over 2,000 guys and wives standing around in a parking lot most of Saturday, August 7 just woodshedding.

How does it happen each year? Sometime in the early spring, five or six guys

The "Adventurers" (Ed Chacos, Al Gustafson, Ronnie Menard, Joe Kopka) as they appeared at Alton Bay in 1975.



from Nashua meet in Alton Bay with Queen Mother Aida Downing, her family and the Jaycees. This time, someone said that a TV thing might be interesting. Not knowing any better, we approached Channel 11-PBS in Durham, N.H. for coverage and, sure enough, we were taken up.

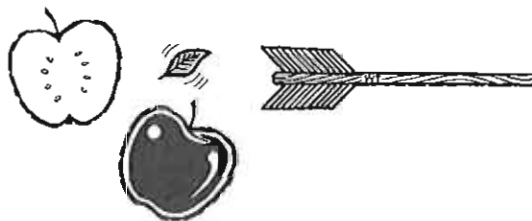
Now what do we do? Someone said call Robb Ollett, our public relations oracle at the International Office in Kenosha. Film, literature and phone calls ensued from our headshed. This was a great example of three-cornered mutual boot-strapping. After getting a feel for our highly structured Society and its support systems, the PBS station decided to go for the show.

A July survey trip was arranged for the photo team, hosted by the Jaycees. Friday, August 6, a 14-man team arrived in a large mobile studio. Saturday, a boat was assigned to the film crew (one or four) to cover the two-hour afternoon parade of quartets entertaining from the

You could always find the gals drumming up money for the kids at the Institute. That's Aida Downing (left), who's done much to perpetuate the Alton Bay Jamboree.



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middle of Alton Bay. By the way, there's a gazebo in the middle of the bay. Scores of boats stopped, along with other craft (inner tubes, paddle boats) whose crews basked in the harmonic ambience of past NED Int'l Board Member Ronnie Menard's talent show. (Try running a show sometime when you depend on boats to scurry the performers to and fro. It's different!) Then there was the helicopter hustling our followers. Two very sharp pilot-type Jaycees (again, the Downings) related to the mercenary aeronaut as to how he wasn't doing too much for OUR cause and next thing we knew, the camera crew was treated to a vertical dimension of our festival. Then the lake

steamer, Mount Washington, made the dock nearby to the accompaniment of a saluting quartet.

Over the years, this gala has evolved into OLD HOME WEEK, with a fireman's barbecue and a host of week long activities.

Need I say it was hot and humid? When your local PBS shows this one-hour film, you will see a capacity crowd filling the high school gym one hour before show time. Adding to the standard August heat were the batteries of TV lights. These dedicated fans didn't seem to mind.

You know, the excitement of TV crews running around town all day was a show in itself. At one observation, I noticed the producer sitting on top of a motor home, recording the full moon to the sound of some great woodshedding.

During the evening three-hour show at the gym, the producer was directing three floor cameras while putting their pickup into stored tapes. It was necessary to put a monitor in the back parking lot for the crowd who couldn't get seats. All were awed by the smooth efficiency of the 14-man crew. What a gung-ho bunch!

Channel 11 PBS ran this film again in their March fund-raiser. Then it became available in the catalogs of your local PBS.

We received great mileage December 11 by staffing the phone bank for five hours of the fund-raiser. The compliments indicated that we raised more money than any other show or crew. The actual air time for the phone crew was ten minutes each hour. When the sales pitches stopped, the phones stopped within seconds. We were asked to stand by with live quartet action, but time budgets did not permit. Stalwarts who showed up in Durham, N.H. for the phone chore were from Lawrence, Mass. and the New Hampshire choruses; Portsmouth, Hanover, Concord, Laconia and Nashua.

A cute digression that we were able to get aired was a 55-second jingle by the "SALT WATER TUFFIES," which do a hand puppet harmony tuned to *Give My Regards to Broadway*. Next day, it was played several times.

Sometime after March '83 promo films will be cut for advance input to your PBS, provided you tell them about this great show.



BABS

Convention Highlights

10-Day Tour of England

By Omer "Bud" Kronwetter,
33 Oakshore Drive,
Cleveland, O. 44108

When I heard these fellows sing *Back in Dixie Again* and *I'm Alabamy Bound*, I felt like Pharaoh keeping the Chosen People from the Promised Land! Anyone listening to them would be convinced that they had been born and bred in the Deep South, but were now being kept far away by force. It's hard to believe that only a few of these British Barbershoppers have ever seen North America, much less the "land of cotton," and not one in a thousand ever expect to see it. But you know they love it.

What they really love is barbershop singing and anything related to it. I don't know what they did ten years ago, before barbershop harmony was introduced to England, but I think those involved with it today couldn't live without it. They sing our songs (in our strange language, idiom and pronunciation) with such feeling that one would swear they were born to it. To translate this to the American scene, one must imagine an American chorus singing something like "I've got a lovely bunch of coconuts" in pure Cockney with such sincerity and style that the audience would believe they were all native Londoners. Of course, when they speak it is a different matter. As Gerry Holland, our guide-host (and a past president of B.A.B.S.) quoted us Americans, "How come we can understand every word when you sing and nothing when you talk?"

This feeling of sincerity was my greatest impression of our ten-day trip to England, the highlight of which was the Tenth Annual Convention of the British Association of Barbershop Singers at Warwick (pronounced Warrick) University. Equally great was my impression of the true friendliness and warmth of the welcome we received.

We had a day and a half before the convention to rest and/or visit such places as Shakespeare's Stratford-on-

Avon, Warwick Castle (parts dating to 1068), and Conventry with its rebuilt Cathedral, all of them within easy bus-range.

In England such conventions cost about one fifth as much as they do over here. The reason is that they are held at colleges and universities during the annual month-long spring holiday; no motels, hotels, restaurants, convention centers, or other such expensive trappings are involved. Convention guests were assigned (single) rooms in the temporarily vacated dormitory buildings, all meals were served in the cafeteria-style dining rooms, and we had full use of all the facilities, including meeting and rehearsal rooms, auditorium, extensive lounges and, of course, the bar! The staff were (British verb) hotel trained and happy for the month's work versus a layoff. Yes, there is a bar adjacent to the lounge area, open during regulation hours, but staying open much later than the 2230 curfew imposed on pubs.

The convention itself was well planned and extremely well conducted, especially considering it was only their tenth. On Friday afternoon, with last year's medalists as mike-warmers, the top sixteen quartets had their semi-finals, followed



by a quartet from Holland as mike coolers; great barbershop with no accent! Friday night's Showtime presented several past-champion quartets and choruses, plus the 1982 Ladies Quartet medalists, topped off with our own "Boston Common," which got the greatest reception ever, and deservedly so.

On Saturday the top sixteen choruses competed, followed later by the six quartet finalists. Saturday night's show had some prior years' winning choruses and quartets, the 1982 Ladies Chorus champions, the 1980 medalist quartet from Sweden, and again the "Boston Common" got a tremendous ovation.

The Afterglows ("2230 onwards") on both nights were in the great lounges, covering two floors, the wide corridors and two bars. These affairs, at least to me, seemed much different from the average American variety, many of which have degenerated to sit-down dinners or catered New Year's Eve-type parties. These were strictly informal, with no admission charge and no scheduled entertainment. Part of the fun was fighting your way to and from the bars (each twenty footer serving about 500 people with five or six bar-persons). Food was available here also; what the British call



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"pub-grub" varies from pizza and meat pies to simple sandwiches and chips. (The favorite was cole slaw on a roll!) In drinks, pints of ale or lager were most common, although the bars were complete and well stocked. For the Americans, and other odd types, each bar had a bowl with about 20 ice-cubes, and a couple pitchers of water, these had to be refilled only a few times a night. Quartets and choruses were being made up everywhere, separated by only a few meters; many sought out coat rooms and vestibules to achieve better balance and "ring."

Sunday morning's Closing Ceremony was preceded by another fine Showtime and another chance to cheer our "B.C." Typically the last item on the (Sunday) Programme of Events was: "1330-Bar closes." Sunday afternoon we were taken about 40 miles south to Reading (pop. 140,000) where we were loaded with history and charm and wonders for the next seven days. Instead of hotels and restaurants, we stayed with families in their homes; they furnished all our meals (including picnic lunches for coach trips). This was not only more reasonable and enjoyable, but there can be no better way to know the people. Several of us

were lucky enough to stay in barbershop homes.

Our travels for the next six days took us through beautiful countryside to a great variety of places. With London only 40 miles east, we spent two separate days there, visiting such places as Westminster Abbey, Westminster Cathedral (different teams), Picadilly Circus (no tents and the only clowns are the tourists), the shops, the Tower of London, the shops, St. Paul's Cathedral (pronounced Sinpofes), the Underground (called the Tube), the shops, Covent Garden (not really a garden and the only tomatoes were wearing mini-skirts), a score of museums (musea?), the shops, the theatres and all that makes it the greatest city in the world.

We spent a day in Windsor, including a visit to the Castle — with the Queen herself in residence and the band playing. Another day we marveled at the 4000-year-old science that erected the Stonehenge monuments without computers — or wheels. Later that day we saw the oldest working clock in England (1386) at Salisbury (Sohlsbry) Cathedral, an incredible structure. We made a trip to Hampton Court Palace, built by Cardinal Wolsey and given as a gift to Henry

VIII, though it didn't prevent him from being sentenced to hang. We spent a fine day in Bath, where the Romans in 400 or 300 B.C. made a social affair of the hot tub, and Beau Nash and Beau Brummel (or was it Bo-diddly?) did the same in the 18th century. And one day we went to Oxford — the ultimate goal of the cream of Britain's youth. Thirty-five separate colleges, each complete with church and faculty, but no tuition charge. Once you pass the entrance exams your career is assured. Care to try it?

Tuesday night we attended the weekly meeting of the Reading Barbershop Harmony Club and had a super (pronounced syoupr, not sooopur) time. Again their intensity and sincerity amazed us. On Thursday night some of us went to the L.A.B.S. meeting (obviously the British Ladies Association of Barber Shoppers couldn't be called BLABS.) We were truly impressed with their precision and interpretation of the barbershop style, particularly since they have only been in existence seven years.

More than ever before we concentrated on the meaning of the words when we joined them in "Keep the Whole World Singing!"



New Music Notes

By Dave Stevens, Music Services Assistant

The music in this issue is the increasingly popular **EVERYBODY WANTS TO GO TO HEAVEN**, written by Lou Perry, the "Tucson Troll." The 1982 International Champion **CLASSIC COLLECTION** has been singing this novelty number recently as part of their regular show repertoire and it never fails to evoke a great audience response. Our thanks to Louis P. Perry for sharing his talents with us.

Since the publishing program got side-tracked for several months, the music subscribers only received six songs in the first six months of 1983.

GEE! BUT I HATE TO GO HOME ALONE (7173), arranged by Dennis Driscoll. A fine, uncluttered bit of business that lets the song come through as it should. If I had to pick one word to describe this one, it would be *sonorous*.

DON'T CRY, LITTLE GIRL, DON'T CRY (7174), as arranged by Earl Moon, may upset some of you who have been singing the woodshed version that has been around for many years (since 1949 that I'm sure of). But once you get used to the correct melody (and words) you may come around to our way of thinking — that it's better. Not easier, but better!

I'LL NEVER WRITE A LOVE SONG ANY MORE (7175) is another hit from the Harvey Donnelly/Joe Liles song-writing team. The West Towns chorus from Lombard, Ill. sings this song on the 1982 "Top Sixteen Barbershop Choruses" (official Society recording from the Pittsburgh convention). If you're looking for "possibilities for interpretation," you need look no further.

THE GIRL IN MY FANTASY (7176) is another neat one from another combination of writers: Frank Marzocco and Joe Liles. These two have come up with a "Mary" song that is really not "just another Mary song." We think you'll like this ballad and even less experienced groups will sound like champs when they sing it.

ROCK-A-BYE BABY DAYS (7177) will remind you of "My Mammy" in the verse, so that's a good start for any song! Our International Contest and Judging Chairman Lloyd Steinkamp has done a fine arranging job on this one. If you don't happen to have a song in your repertoire with "cabin door" and "Swanee shore" or "sing the lullabies" and "mammy" — then this is just what the doctor ordered.

LET'S TALK ABOUT MY SWEETIE (7178) may be a song that rings bells with those of you who have official Society quartet records back as far as 1961. The "Four-Do-Matics" brought down the house with it at the Philadelphia convention and put it on the record that year. We made several unsuccessful attempts to find out who did the original arrangement — so if you know whose work we fiddled with, let me know. I think it's a great song and the melody is correct in this version.

The six releases are all forty cents each and good for contest too — how can you beat that! Speaking of forty cents, we are going to have to raise the price of the music subscription program soon — I don't know when or how much, but of the fourteen songs now "in the works" (in various stages), eight of them will be at fifty cents. So get your \$5 in right now before the increase.

There were three songs included in your **HARMONIZERS** so far this year: Jan/Feb issue was "School Days" (8079), arranged by Burt Szabo; Mar/Apr was "You'll Always Be Part Of That Old Gang Of Mine" (7668); May/June was "Meet Me In St. Louis, Louis" (8080), another fine Burt Szabo arrangement. My guess is that "Meet Me In St. Louis, Louis" will not score quite as well in a contest situation as "School Days," but both are certainly acceptable.

In the Song Writing class (1982 Harmony College), instructor Val Hicks and the men in that class created a dual-purpose song that fills a real need. Take another look at "You'll Always Be

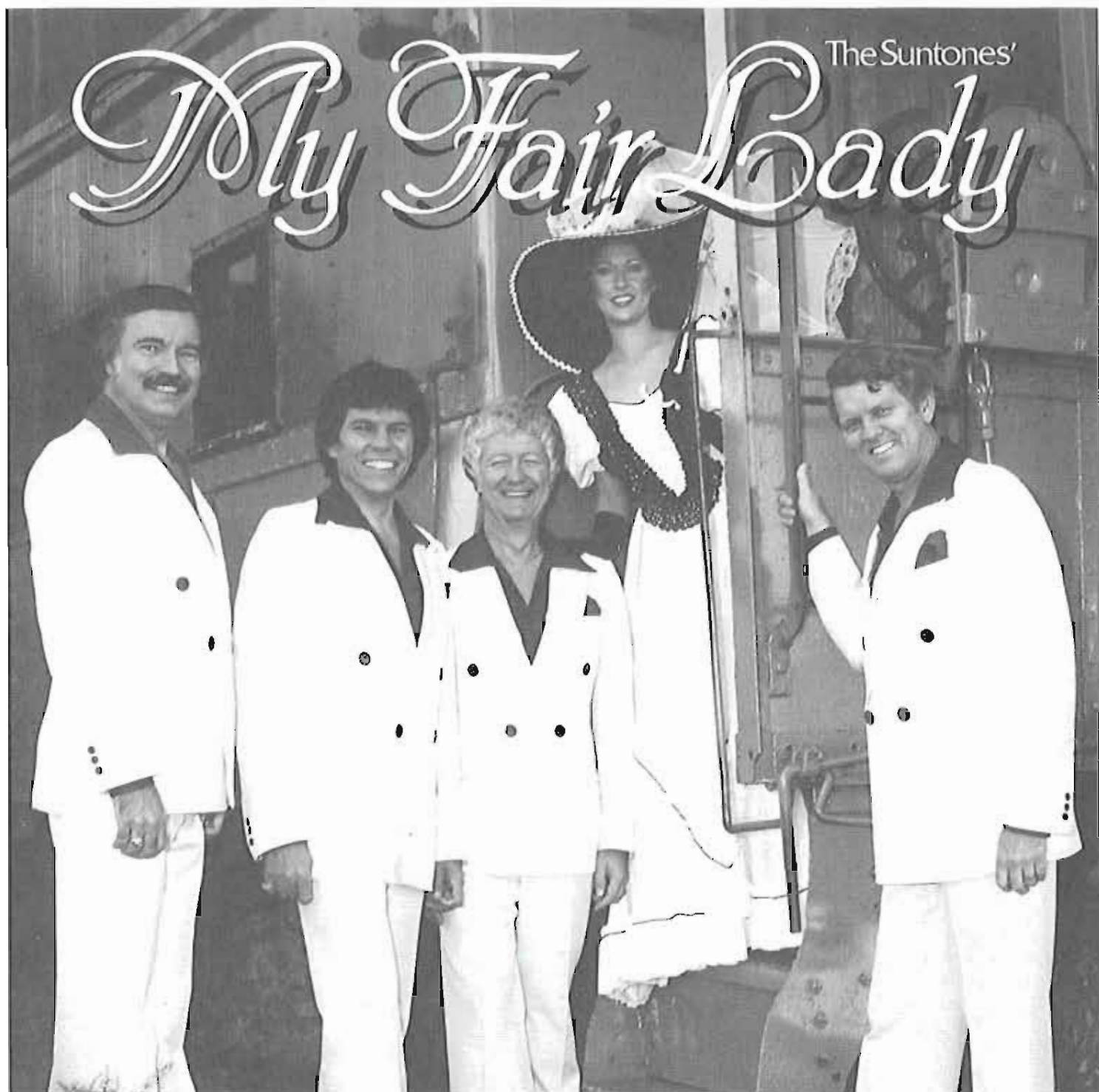
Part Of That Old Gang Of Mine" and you'll see that one lyric is appropriate to sing for a chapter member who is moving out of town. A little "we'll always remember your voice and your smile" is great for a sort of "farewell evening." The other lyric is very appropriate for a memorial service for a deceased Barbershopper. We have one other song, incidentally, for a memorial tribute: "Fare Thee Well" (7609). Both songs are now available for those once-in-a-while emotional situations.

Finally (!) here's the latest scoop from our Director of Music Education and Services Joe E. Liles — just as he wrote it:

"At Harmony College this August 7-14, 1983 we will have a new show package of songs from The Land of Disney. We have been working for over two years to finalize clearances from publishers who own these great songs. We researched literally hundreds of songs to find those that would adapt to the barbershop style and would be familiar to the general audience.

"We are very proud of the package of songs that made it through the final editing. The following song titles, all new arrangements, will be in the show: Zip A Dee Doo Dah, Fortuosity, Ten Feet Off The Ground, Give A Little Whistle, When You Wish Upon A Star, With A Smile And A Song, I Love to Laugh, Jolly Holiday, A Spoonful Of Sugar, Heigh Ho and a Medley: Mickey Mouse March, Let's Go Fly A Kite, It's A Small World, Supercalifragilistic-expialidocious, Chim-Chim-Cheree and Bibbidi Bobidi Boo.

"The Disney Corporation was very specific in saying that we can NOT USE THE NAME OF WALT in publicity or programs. We are allowed to use only the title Salute to Disney's Favorite Songs or instead of the word *Salute* we could use *Tribute*. We are not allowed to advertise it in such a way that it appears to be a production of the Disney people."



Countless miles and days are gone but the sun still shines and the song goes on.

The Suntones' new album, the first with Drayton, features a medley from "My Fair Lady" which inspired the album title. The other songs, for example "The Story of the Bells" and "My Way", were chosen because they seem to inspire audiences all over the country.

As always, a savings is offered when buying more than one recording. Any single album or tape-\$8; any two-\$15; any three-\$21; any four-\$26; any five-\$30; and each additional \$4 each. Orders shipped 4th Class. Please allow 3 to 5 weeks.

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| AFTERGLOW | | | |
| KEEP AMERICA SINGING | | | |
| A TOUCH OF GOLD | | | |
| FIDDLER | | | |
| WHERE IS LOVE | | | |
| MY FAIR LADY | | | |

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More Than Talk...

Each day during the summer, the Institute's Camp Logos comes to life with the laughter and shouts of children enjoying the experiences of summer camp.

Camp Logos, about a half-hour's drive from the Institute, was designed to provide communicatively handicapped children with the same summertime activities as their brothers and sisters. For the younger children, a camping day begins at 8:30 in the morning, and ends when they return to the Institute about 3 in the afternoon. For some of the older students, overnight camping is part of the experience.

Patient, loving teachers, speech therapists and volunteers become camp counselors for these three months. They open up a whole new world for the children — a world of caring for baby animals, swimming in the camp's pool, fishing and canoeing on the Four Mile Creek that runs by the campgrounds and helping small hands work the arts and crafts projects.

For these students, Camp Logos is not just summertime fun. It's also a continuation of the therapies that are so important to handicapped children. Language skills are integrated into almost every activity, as are the living skills that are so vital to leading normal, productive lives. Camp Logos is not only open to the Institute's regular enrollment, but also to students who need a summer program that carries on the progress that they strive so hard to make during the regular school year.

Thanks to the dedicated staff who put up with the heat, humidity, poison ivy and mosquitos, communicatively handicapped children have the opportunity to enjoy camp as all children do during the summer months. For these children, Camp Logos is not only an important part of their total learning experience, but it's also big smiles, a little sunburn and lots of fun.

Learning about nature and wildlife is a new experience for many of the Institute's summer students who attend Camp Logos.



To the relief of the staff and volunteers, when the weather is really hot, the children soon insist on heading for the swimming pool.



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| | |
|--------------|----------------|
| CARD | \$ 6,190 |
| CSD | 908 |
| DIX | 2,655 |
| EVER | 4,178 |
| FWD | 20,500 |
| ILL | 5,548 |
| JAD | 10,401 |
| LOL | 10,627 |
| PIO | 4,371 |
| MAD | 25,741 |
| NED | 19,685 |
| SLD | 6,758 |
| SWD | 6,936 |
| SUN | 8,650 |
| RM | 4,055 |
| Others | <u>4,240</u> |
| TOTAL | 141,443 |

NOTE: 5% increase over last year
— same date.

NASHVILLE SEEKS DIRECTOR

The Nashville, Tennessee Chapter of 25 men located in one of America's most beautiful and enjoyable places to live seeks the services of a qualified music director. The "Music City Chorus," currently ranked third in the district, was an international competitor three times in the late 70s. The chorus desires to reestablish its international level performance and has good potential to attain this goal. It has excellent music support people including a certified Sound judge who serves as coach and advisor. Despite its size the chapter is a close knit group, believing that fellowship is also an important part of Society life. Contact: Charlie McCann, Box 40960, Nashville, TN 37204, (b) 615-292-5343, (H) 790-1691.

SOMETHING NEW FROM THE BOSTON COMMON

The Boston Common, with Tom Spirito as lead, has released their newest album. Called "That Old Quartet of Mine," it's a tribute to quartets, and to every person who has ever sung in one.

Of course, the song by the same title is included on the album. So are such solid barbershop arrangements as "Roses of Picardy," "You Must Have Been a Beautiful Baby" and "Sweet Adeline."

It also includes the favorites "Dear Hearts and Gentle People," "Walkin' My Baby Back Home," "Don't Blame Me" and, like the previous three Boston Common albums, a token tenor solo.

The record sells for \$7.00 (U.S.), and all Boston Common albums are now available on cassette tape for \$8.00 (U.S.). Please include 95¢ for postage and handling for each album or tape. (Add \$2.00 in Canada.)

"That Old Quartet of Mine" is a full stereo recording. Make check or money order payable to:

The Boston Common

111 Summer Street
Hingham, Massachusetts 02043

Other Boston Common albums are: "In The Heart Of The City," "Many Happy Returns" and "Smilin' Through." Please specify your selection.

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



By Dean Snyder, Assoc. Historian,
1808 Hunting Cove Place,
Alexandria, Va. 22307

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.

The Society is presently incorporated under the laws of the State of Wisconsin as a non-profit organization, and has been since shortly after our headquarters moved from Detroit to Kenosha in the 1950s. But earlier incorporations were first in Oklahoma, and then in Illinois.

Articles of Incorporation were filed in Oklahoma on June 30, 1938 within three months after the initial meeting of the new Society. There were ten incorporators (including Founders Cash and Hall) named as a "Board of Sing-chronizers," i.e., "directors," certified as having been elected on June 20, 1938. The first meeting of the "Sing-chronizers" was directed in the incorporation papers to elect officers and adopt By-laws. But there is no record of a "national president" until Rupert Hall was so elected at the first national convention in 1939. Early certificates of membership (there were no chapter charters until later) were signed by O.C. Cash as "Founder and Permanent 3rd Asst. Temporary Vice Chairman." Society business was conducted in a most informal manner, and if By-laws were adopted by the "Board of Sing-chronizers," our archives contain no record of such action.

On June 4, 1945 the Society was re-incorporated in the State of Illinois. Although no record exists, it may be assumed that the Oklahoma incorporation was relinquished as of that date. Phil Embury of Warsaw, N.Y. was Society president and is the only one of the Illinois incorporators still living. Phil has recently written as follows: "About our second incorporation, Frank Thorne (then first vice-president) put it through with the help of his company's lawyer . . . As I recall, Frank determined that Illinois had a better set-up for a non-profit organization than Oklahoma." The Embury letter continues: "Frank did a lot of things for the good of SPEBSQSA that may have long been forgotten. He was a great executive, whose talents benefitted our Society in many ways." (Ed. note: *Frank Thorne is the only member ever to serve as international president and also to have been a member of an international championship quartet.*)

The first Society convention in Tulsa, June 2-3, 1939, drew from other towns and cities about 100 self-appointed "delegates" for a total attendance of 150. Compare that with the attendance today at our annual conventions. A precise count is always hard to make because pre-paid registrations are supplemented by local one-time attendees. Hugh Ingraham, present executive director who has managed more annual Society conventions than anyone else, is authority for the statement that no other convention has topped the San Francisco gathering in 1976 when 10,300 members and guests were present.

The quartet clinic idea began in the District of Columbia Chapter on November 28, 1948, followed by two subsequent clinics held at the chapter level. At that time the chapter had 18 organized quartets. The D.C. chapter then sponsored an invitational clinic at the Society's Mid-winter meeting in Washington, January 20, 1950. The International C & J Committee first took notice of the quartet clinic idea by bulletin dated December 27, 1950. First Society-wide recognition of clinics was by bulletin to district presidents, September 29, 1952. First mention of an "Arrangers Clinic" appears in the HARMONIZER for March 1952. The clinic idea and the barbershop craft idea were among the most promising Society program developments in the late 1940s and early 1950s. The first responses were mild, but enthusiastic acceptance soon followed. These were early beginnings in the musical education of the general membership. Your associate historian was heavily involved in promoting these developments.

Those who have served as international presidents of SPEBSQSA are a revered group. During the first 25 years of our history 20 men occupied the presidency. Today only seven of these older leaders survive — the most recent loss being Ed Smith (Int'l President 1952-'53), who died in March 1982 at age 84. Of the presidents who served during the formative first ten years of Society history, only Phil Embury and Charlie Merrill survive — both of whom retain an active interest in Society affairs.

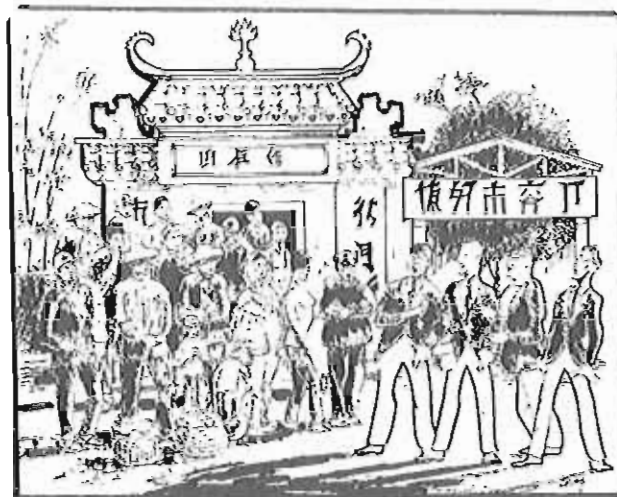
When Carroll Adams became Society president in 1941 the assets of SPEBSQSA amounted to *only* \$105.47, plus some office supplies, membership certificates, etc. Society income for the period September 1, 1941 to December 31, 1941 was \$439.48 and Society expenditures for the same three-month period, \$290.25. These were the "little acorns" from which the "great tree" we now know as our international Society has grown.

Another senior quartet has surfaced with members totalling in age more than 250 years. This one is "The Cape Cod Choral Company" — total age 264. They have sung with the Cape Cod Symphony Orchestra and played the quartet role in the "Music Man" — Bob Thornley of East Harwich, Mass., reporting. The quartet contributes 20% of its income to Logopedics and joins twelve other senior quartets previously reported on this page.

Historical quotes: (1) *A historian is a man with time on his hands — that's his job.* (2) *An institution without historians would be as crippled as an individual with amnesia.*

"Hong Kong Express" Tries Harmony China-Style

By Cornelius "Corney" Smith,
5218 Old Mill Rd.,
Riverside, Cal. 92504



(Line art drawing by author.)

"Anybody here who would like to take a trip to China?" That was the way Riverside, Cal. member Bob Paschke extended the invitation to his fellow-Barbershoppers. You see, Bob belonged to another singing group, the 60-voice John T. Hamilton Chorale, and they had been invited to appear in concert in Hong Kong over the recent Christmas holidays. Bob had received permission to invite "three others" along if he so desired, and it was at that time the "Hong Kong Express" was born.

The challenge of bringing barbershop harmony to China, perhaps for the first time, was more than Roger Chausse, tenor; Mel Edwards, bari; and this writer, "Corney" Smith, lead, could resist; we were happy to join Bob in his travel adventure. We remembered reading of Society quartets singing in Japan, Korea and Vietnam, and wondered if any quartet had ever tried out four-part harmony in Red China.

Once we arrived in China, we had plenty of time for sight-seeing; we visited beautifully structured temples, rode on junks and sampans, traipsed through exotic market places, jostled through tiny streets in 1000-year old walled villages and even took the tram to Victoria Peak. Here we sang and ate sumptuous food as though we'd never eat again.

In a holiday-crowded shopping arcade in Hong Kong we spotted a revolving barberpole, a perfect back drop for our songs and we burst into song. Our rendition of *When You Wore a Tulip* . . . brought a lady running from a beauty parlor shouting, "Who's singing that wonderful music? Are you Americans?" We answered her with more songs, and she soon joined us as we continued our street concert singing *My Wild Irish Rose*.

Now a crowd started to gather as shoppers and shopkeepers rushed out to the street to see where these unusual sounds were coming from.

We found Hong Kong to be a superb city, easily one of the most fascinating on earth. Name anything you would like to buy and you'll find it here. There are lavish, elegant, superlative shops, as well as many specialty stores selling silks, woolens, tapestries, rugs, leather goods, etc. There are brilliantly lighted shopping arcades, plazas, rotundas and centers from one end of this remarkable Crown Colony to the other. At Christmas time, especially, there are probably more festive decorations than one might see in any large city anywhere. There are Santas, reindeer, angels, bells, wreaths, Christmas trees and other suggestions of Yuletide displayed in brilliant lights on building exteriors, 20 to 40 stories high. The effect at night was breath-taking.

Then we crossed into the Peoples Republic of China, where the streets are almost devoid of vehicular traffic. No individual in China may own a private car. There are a few "official" cars around, and now and then you see a beat-up half-ton pickup, groaning overloaded down the road. There are more bicycles than you can count. Everyone walks or rides a bike. Markets are open air and primitive, featuring fresh garden produce, ducks and geese. Roads are laced with ruts and bumps. Road gangs work with sledge-hammers, crow-bars, picks and shovels, men and women alike, sometimes as many as a hundred. One of our party observed: "Women libbers, take note!"

Everyone dresses almost alike, with blue padded cotton coat and trousers and the familiar red army cap. Shelves in stores are bare. There are no theaters,

drive-ins, fast-food places, or anything remotely resembling western civilization. The hammer and sickle banner is displayed prominently in store windows; you know without question you're in a foreign country.

The happiest sound you'll hear (including barbershop) is when you recross the border and the guard stamps the "whump-whump" on your passport after looking at you for what seems like a year.

We crossed into China from Macao and continued our tour through to Gongbei, Qianshan, Sanxiang, Shiqui, Cui-Heng and Xiangshou. In Xiangshou we sang in a restaurant after wrestling diligently with chop sticks over myriad bowls of exotic chow followed by some pretty fair tasting Chinese beer (Yuchaun, brewed in Beijing-Peking). Our music program consisted of our chapter's *B-Flat Medley*, and, encouraged, we continued with *Mandy Lee*, *For Me and My Gal* and *Alexander's Ragtime Band*, all complete with on-the-spot stage presence. How did our newfound Chinese friends react? At first, incredulous; next, bemused; then appreciative, and, finally, wildly enthusiastic. Guests and restaurant workers came charging up the stairs; cooks and bottle-washers zoomed out of the kitchen; waiters and waitresses crowded about and the applause was loud and long.

Does all that mean we're a great quartet? Nope, it simply means that barbershop harmony is truly unusual, and it will very likely have a similar effect on new audiences anywhere.

It was a super experience for all of us, one which we shall long remember. For the "Hong Kong Express" *Keep the Whole World Singing* has taken on a new meaning: a deeper sense of appreciation for that inspirational motto song.

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SWIFT CURRENT, SASKATCHEWAN . . . Land O' Lakes District . . . Chartered April 26, 1983 . . . Sponsored by Regina, Saskatchewan . . . 31 members . . . William J. Hicks, 65 7th Ave. N. E., Swift Current, Saskatchewan S9H 2N2, President . . . Hoffman J. Powley, 1008 Sydney E., Swift Current, Saskatchewan S9H 1T7, Secretary.


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