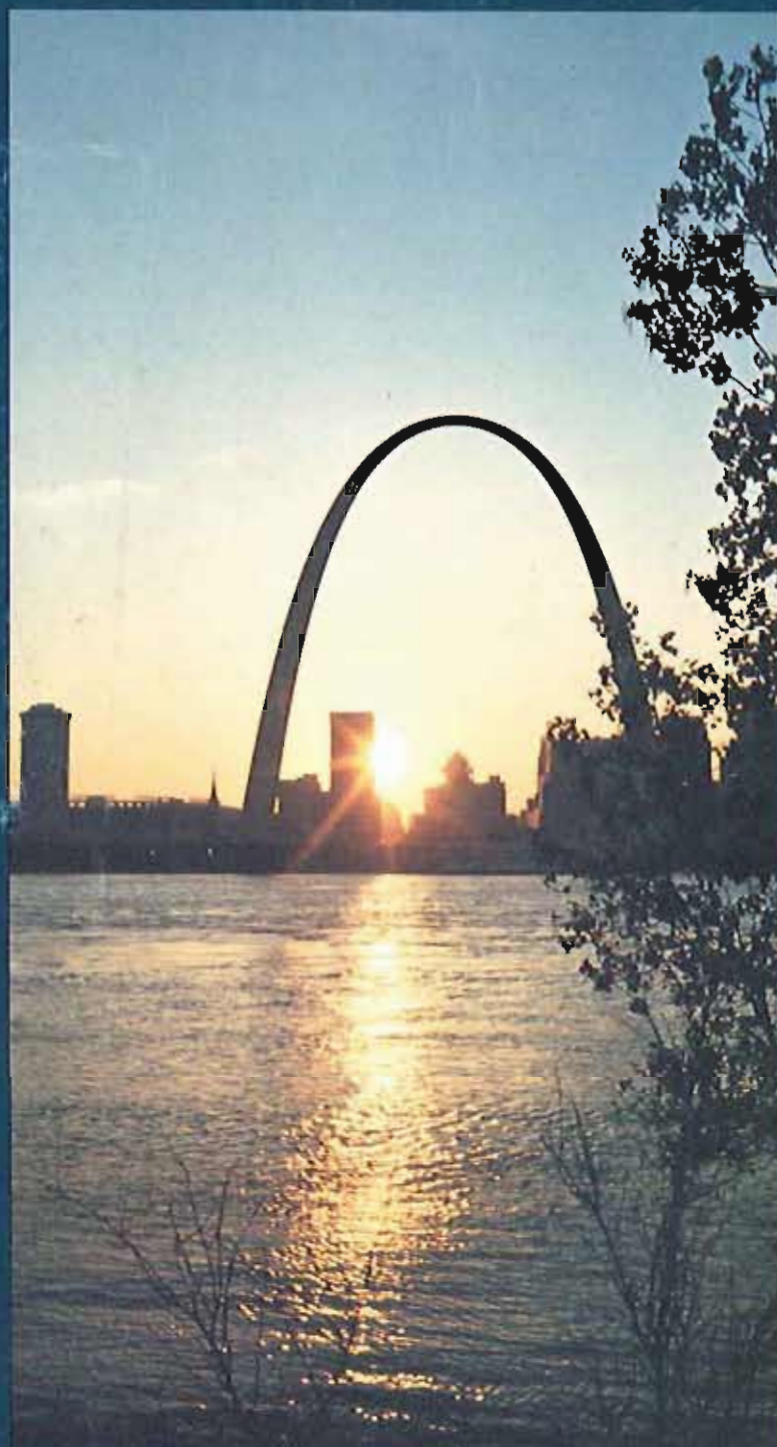




The Harmonizer

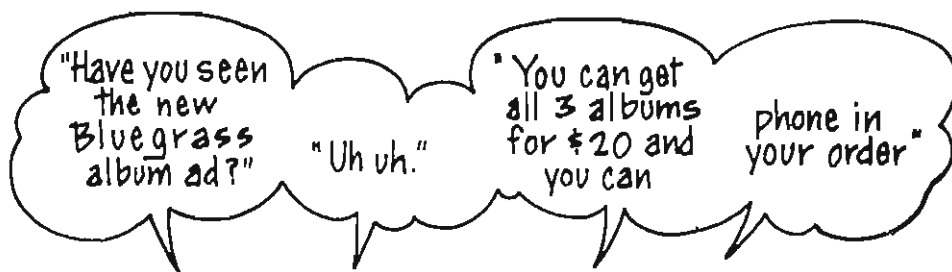
OFFICIAL PUBLICATION OF THE BARBERSHOP HARMONY SOCIETY JANUARY/FEBRUARY 1984

**S.P.E.B.S.Q.S.A.
46th International
Convention and
Contests
— St. Louis —
July 1-8, 1984**



See story page 4

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Contributors

John T. Gillespie . . . Bob Hockenbrough
. . . Hugh Ingraham . . . Eric Jackson
. . . Grady Kerr . . . Roger Morris . . .
Don Richardson . . . Gary Stamm . . .
"Jiggs" Ward . . . Dennis Wofford

Conventions

INTERNATIONAL

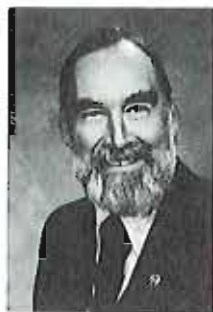
1984 St. Louis, Mo. July 1-8
1985 Minneapolis, Minn. June 30-July 7
1986 Salt Lake City, Utah June 29-July 6
1987 Hartford, Conn. June 28-July 5
1988 San Antonio, Tex. July 3-10

MID-WINTER

1984 Honolulu, Hawaii January 25-28
1985 San Antonio, Tex. Jan. 28-Feb. 2
1986 Tucson, Ariz. January 22-25
1987 Sarasota, Fla. January 28-31
1988 Washington, D.C. January 27-30

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Thinking Aloud . . .

I was reading the sports pages the other day and saw that the Milwaukee Bucks pro basketball team has retired guard Brian Winters' number (I know this is dated, but these things are written when the spirit moves me.) Such retirement of a number is common practice in the world of sports. Which got me to thinking: wouldn't it be nice if we could retire a song to honor some quartet or chorus? Of course I know it's never going to happen. We like to sing the songs too much, but there are certain songs which are associated with certain quartets or performances. For those of us who were there, as far as we're concerned, *no one* else is ever going to sing that song as well again.

For example, do you believe that anyone will ever sing *That Old Quartet of Mine* the way the "Boston Common"

did that Friday night in the final session in Salt Lake City? Man and boy, let me tell you, that was an emotional experience.

Can anyone ever quite sing *Last Night Was the End of the World* the way the "Four Renegades" did (even if they did a little experimentation with the melody line)? Do you really think anyone can come up to the "Nighthawks" singing *Buddy, Can You Spare a Dime*? Course you'd get clobbered for singing it now anyway. Or how about the "Four Rascals' " *Little Pal*? Why would anyone want to do a toy soldier routine after "Grandma's Boys?"

Sure, sure. I know it's never going to happen. If I were in a quartet again, I'd like to sing some of those songs, too. For those who heard the real thing, though, anything else is a pale imitation.

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 Monday-Friday (Central Time)

Letters

Thoughts About The "Keep It Barbershop" Resolution

I'm sure that the "keep it barbershop" resolution is going to get a lot of flak from some quartet member who is going to ask how we can get an audience to listen to us.

But then you have to ask yourself about the style that you are working in. When the "Buffalo Disaster Jazz Band" (me on tuba) plays jazz, we don't throw in a string quartet.

When Pete Seeger does a folk concert they don't throw in a Hi-Lo's vocal.

Each artform has its devotees. And certain artforms; such as opera, have been around for a long time. Jazz, itself, was not recognized for years, and probably one of the most unrecognized, from a popularity standpoint, are a *capella* vocal groups.

They just don't bang down the doors. But when they do, it is because of musicianship. So if any of the members of our *a capella* Society want to draw them in, fill the concert hall, and get a few outside gigs (a few, you're not doing this for a living), do some homework and GET GOOD.

Don Oonahue
Boonton, N.J.

Douglass Article Draws Comment

Hooray for Gordon (Sandy) Douglass for his views in "The Way I See It" in the Nov/Dec HARMONIZER. It's such a pleasure when someone of the higher echelon of our Society agrees with something I have been maintaining for many years. When he referred to "musicality," to me that meant singing the song the way the composer intended it to be sung. He also mentions "tempo" and "dynamics," which is something that has gotten lost along the way. Case in point, one of our finest choruses, "The Vocal Majority," in some of their recordings drop to such a pianissimo that it's impossible to hear. Now this is a great trick, but the song didn't really call for it, so that's all you can call it, a trick.

Now speaking of "tempo," one of the

"biggies," a winner of the gold, and I'm sorry I can't remember the name of the quartet, sang a Berlin song and took such liberties with the tempo it was hard to recognize. I loved them for other things they did, but I hated them for fooling around with Berlin who, in my opinion, is one of the best.

Finally, "stage presence." I've been complaining for years that we are not a dancing Society contest-wise, and there is entirely too much weight put on this category.

Glenn Thomas
St. Petersburg, FL

This morning, in the midst of our traditional Minnesota Thanksgiving snow storm, I received the HARMONIZER. I was particularly interested in Gordon Douglass' discourse in his "The Way I See It" page since it reflected some of the thoughts I've had "in our manner of singing" songs.

The quote "we don't sing good, but we sing loud!" brought to mind an occasion when a chorus did an exceptional job of spinning out the final chord of a song to the point where it was difficult to hear it conclude. On that occasion, I recall former Soc. Music Director Bob Johnson commenting (or was it a growl?): "barbershop was never meant to be sung (that) softly!" At any rate, I assume that we all want to sing our songs well and both loud and soft.

It is certainly true that we have refined our singing immeasurably. Perhaps to the point where we sometimes feel that we are producing sounds in a highly technical fashion, using the 10-90 dynamic range as well as all of the interpretation techniques possible, along with the root and fifth of the chord being brought out while the third and seventh are subdued as the vowels are carefully matched by adjustment to the normal sound produced by the various voices, etc.

It seems, too, that we take unusual liberties with tempo, rhythm and note values in general. We also seem to tend to concentrate in the harmonies created rather than the singing of a song (from the heart?). I, too, have been confused by the unusual break in a lyric phrase ("Because to me she'll always be / as pure as driven snow"). Mac Huff used "if I had my way dear for ever there'd be / a garden of roses" as a prime example of breaking the lyric phrase undesirably.

And there's the trick of going from a dynamic level of 90+ to 10 (or vice versa), whether the lyrics call for such an effect or not.

However, as I thought about my confusion and about the origin of barbershop harmony and those who sang it early on, I wondered whether the singers were more interested in producing the sound that raised goose bumps in their ears than in the "musicianly" more professional approach to the singing of vocal/choral literature.

So now I'm thinking that the singing of barbershop harmony songs might not, indeed, lend itself to what might be termed "classical" musicianship. Perhaps there is a barbershop type of musicianship which fits the barbershop harmony style.

This is not, however, to take exception to the theme of the article — I agree wholeheartedly with much of the page!

Phil Knautz
St. Peter, MN

I have just finished reading an article by Gordon Douglass in the Nov.-Dec. issue of the HARMONIZER published under the caption, "The Way I See It."

As far as I am concerned, Gordon sees it very well. His suggestion that a new "Musicianship" category be established scoring in competition on a par with Sound and Interpretation, and further that the number of points allotted to Stage Presence be cut in half makes more sense than any suggestion I've heard in the last fifteen years regarding the judging system.

I'd like to suggest that any Society member who missed this article go back and read it and consider it carefully. It sums up what we are supposedly trying to do when we perform: present to our audiences a satisfying MUSICAL experience.

Don Kidd
Livingston, NJ

An Invitation

The 4th Convention of SNOBS will take place in Vasteras on the 4th - 6th of May 1984.

Vasteras is a small town situated about 100 km west of Stockholm in Sweden.

We wish all barbershop lovers welcome to the Convention and will be pleased to send you more information if required.

Bo Fritzell, Secretary
Stockholm, Sweden



You can see the Spirit of St. Louis in the sparkling architecture of its skyline dominated by the soaring Gateway Arch. Barbershoppers coming from any direction will be greeted by this monumental symbol of the living spirit of St. Louis, when they converge upon the city for their 46th convention the week of July 1-8, 1984.

St. Louis began as a city of adventure and discovery when it was founded in 1764 as a French trading post. Located at the confluence of the mighty Mississippi and Missouri Rivers, it became the gateway to the western lands beyond. Lewis and Clark launched their two-year expedition from St. Louis. They were followed by trapper, soldier, rail-roader, boatman, gold seeker, settler, and . . . Barbershopper.

The tempo of these early days was the beginning of the Spirit of St. Louis. The city, with its diversity and location, at the population center, uniquely reflects the history and vitality of all America.

St. Louis has the industry and commerce of the north, the cultural and educational interests of the east, and the hospitality, style, and sense of history of the south.

St. Louis began its reach beyond with the river, and today is still reaching — to the stars and the universe. Going back as far as the 1840s, when daredevils were making balloon ascensions, St. Louis has been fascinated with air and space travel. When Charles Lindbergh, supported by the group of St. Louis businessmen, made his non-stop, solo flight from

New York to Paris, the city was established as an aircraft center.

So, it is not surprising that the first spacecrafts to carry American astronauts beyond the earth were built in St. Louis. St. Louisans have continued to be pioneers in medicine, the environment, education, architecture, industry and the arts. While pioneers of the past are remembered, St. Louis is a vital city of the eighties, participating vigorously in the daily dash for the future.

A visit to St. Louis to see the Gas-house Gang or Stan Musial was a highlight of many a youngster's life. Today, with our beautiful 50,000 seat Busch Memorial Stadium downtown, there is more reason than ever to make the trip. Something is happening all year round . . . professional baseball and football.

When it comes to sports, St. Louis is strictly big league with the baseball and football Cardinals, the St. Louis Blues Hockey Club, and the St. Louis Steamers (indoor soccer).

For sports buffs, the St. Louis Sports Hall of Fame, located at Busch Stadium, just 2 blocks from the Clarion-St. Louis (formerly Stouffer's) headquarters hotel, is a must . . . a live action museum of St. Louis sports history featuring murals, films and trophies. The sports heroes of bygone eras in baseball, football, basketball, soccer, golf, bowling and hockey will come back to life.

For those with sporting blood, the St. Louis area features both thoroughbred and harness racing. And, sports car and stock car racing is another highlight of the St. Louis sports scene.

Visiting Barbershoppers can easily step from the present to the past. In the downtown area, fully restored historic landmarks are intermingled with soaring new buildings.

In the shadow of the Gateway Arch is the Old Courthouse, scene of the Dred Scott slavery trial and now a national museum. Nearby is the Old Cathedral, the Basilica of St. Louis, King of France, the oldest cathedral west of the Mississippi River. In close proximity is a packet of riverboats, several of which are national historic monuments.

While on the riverfront you may want to walk along the cobblestone levee where, in 1837, Robert E. Lee, as a lieutenant with the Army Engineers, supervised the installation of pilings which assured St. Louis' location as a river port. You will begin to understand why St. Louis is truly one of the historic centers of our nation.

Forest Park, site of the 1904 World's Fair (with its famous *Meet Me In St. Louis, Louis* invitational song), is the home of the St. Louis Art Museum and the Jefferson Memorial which contains an extensive exhibit of Lindbergh memorabilia.

Or, you may wish to visit some of the historic homes in the area. These homes represent some of the finest architecture in the midwest, including that of the Greek Revival, Victorian, and the Steamboat eras. Much of the architecture of the area reflects its French heritage. An example is the massive City Hall, which was modeled after the Hotel Deville in Paris.

Even if you are not a history buff, you will enjoy seeing the log cabin built by U. S. Grant, former President and Civil War General. It is located on the estate of August A. Busch, Jr. called Grant's Farm, a wildlife preserve.

And, the young and old alike enjoy seeing the many old trains housed in the National Museum of Transport.

Family fun has long been a by-word in St. Louis. For example — where else could you ride to the top of the nation's tallest monument, the 630-foot Gateway Arch? Or, spend a day at the spectacular family entertainment center Six Flags over Mid-America? Or, visit one of the world's largest and most historic breweries? (You'll enjoy this even if you're not thirsty!) Or, see a Broadway production performed under towering oaks on the world's largest outdoor stage?

A good place to start your family fun is with a ride to the top of the Gateway Arch for a breath-taking 30-mile view of the St. Louis area. The Arch is the fourth most attended man-made attraction in the world, surpassing the Eiffel Tower. Under the base of the Arch you can enjoy the Museum of Westward Expansion.

St. Louis hosted the most successful World's Fair ever back in 1904, the Louisiana Purchase Exposition. The site was the 1,400-acre Forest Park. The park has 30 miles of lovely drives, 35 acres of lakes and ponds, and some of the area's best loved visitor attractions.



One of many attractions at 1,400-acre Forest Park, site of the 1904 World's Fair, is this fine replica of St. Louis, who is said to have founded the city in 1764.

Housed in Forest Park is the St. Louis Zoological Park, one of the finest zoos to be found anywhere. It has more than 2,000 animals, birds and reptiles. Children and adults alike enjoy the Zoo with its train rides and animal shows.

Visitors could spend an entire day in Forest Park and still miss some of the many sites. Along with the Zoo, the park is the home of the McDonnell Planetarium, the Jewel Box Floral Conservatory, the Municipal Opera, the Art Museum and the Missouri Historical Society.

Another family favorite is the Missouri Botanical Garden featuring the giant Climatron, the world's first geodesic dome greenhouse. It features plants and vegetation from jungle to desert. Also not to be missed is the largest Japanese Garden in North America.

For the more scientific minded the Museum of Science and Natural History offers a wide range of exciting exhibits including life-size dinosaurs.

And sculpture lovers will enjoy Laumeier Park. Here you can view 40 sculptures by the St. Louis artist Ernest Trova.

For family fun, it's hard to beat Six Flags over Mid-America. Barbershoppers and their families will have ample time to visit the largest family entertainment center in the midwest, with as many thrills, smiles and memories as you can squeeze into your day.

A visit to the National Museum of Transport is sure to please everyone in the family. And no visit to St. Louis is complete without a stop at Grant's Farm, home of the world-famous Clydesdale horses. And, for a hair-raising experience, visit the Magic House where kids from five to 105 enjoy themselves.

At night, along the levee, the cobblestones still throb to the beat of dixieland and ragtime. Here, ragtime piano developed into its finest flower. Fame and immortality were assured when W. C. Handy wrote *St. Louis Blues*. And jazz is still happening. You can hear it every night up and down the levee, emanating from the riverboats. What an atmosphere for a convention of singers — singers interested in woodshedding in the four-part barbershop style.

Elsewhere in St. Louis, hotels, motels and clubs offer all the big-time nightlife a visitor could wish for. Big name entertainers from Hollywood, T. V., and the music world appear here regularly.

There are quiet night spots with panoramic views of the sprawling city, basement discotheques and live bands for dancing away the night.

Of course you've heard of our world renowned 12,000-seat Muny Opera in Forest Park. During the summer months the Muny presents Broadway shows and top name entertainers, under the stars, to sell-out crowds. There is also a six-week series of fun-filled Pops concerts in Queeny Park each summer. But, in St. Louis you can also see Broadway's best, year round, at the American Theatre or at Kiel Auditorium, where all our musical contests and shows will be held. The Repertory Theatre of St. Louis is the fastest growing professional theatre in the United States. And, there are dozens of popular dinner theatres and university plays throughout the metro area.

For something special, go down to the levee and enjoy a hilarious old-tyme melodrama where you can hiss and boo at the villain and cheer for the hero aboard the Goldenrod Showboat.

Everything from charming antique shops to fashionable specialty shops, to large department stores is located throughout the metro area for your shopping pleasure.

The fabulous department stores, with their breath-taking variety of things to buy, are among the largest in the world. Some of the nation's most modern and extensive shopping centers are located throughout the metro area. Just browsing in the many stores is another great way to enjoy yourself.

This is the Spirit of St. Louis . . . a rich history, a vibrant present reflecting the future in America's third century. We invite you to relax, explore and enjoy the Spirit of St. Louis. There'll be enough planned activity to keep everyone more than busy all week long. We'll be detailing more about these special events in future issues.

Remember, though, you should get your registration mailed in soon (see page 23) so you can be part of another of the Society's great conventions . . . that's July 1-8, 1984. Make your St. Louis plans now . . .



HOTELS & MAP

HOTELS	SINGLE (1 person)	DOUBLE or DOUBLE-DOUBLE (2 persons)	DOUBLE-DOUBLE (3 persons)	DOUBLE-DOUBLE (4 persons)	EXTRA PERSON
53 Clarion-St. Louis (HQ)	\$59	\$59	\$59	\$59	
32 Marriott's Pavilion	\$49	\$49	\$59	\$69	
39 Radisson St. Louis	\$47	\$47	\$47	\$47	
50 Sheraton St. Louis	\$48	\$48	\$48	\$48	
1 Bel Air Hilton	\$57	\$67			\$10
22 Holiday Inn Riverfront	\$53	\$63			\$ 9
33 Mayfair	\$50	\$60			\$10
6 Best Western St. Louisian	\$44	\$54			\$ 6
46 Rodeway Inn Downtown	\$30	\$36-39			\$ 6
18 Holiday Inn Downtown	\$51	\$58	\$65	\$72	
41 Ramada Inn Downtown	\$39	\$45	\$50	\$55	
A Kiel Auditorium (Contest Site)					

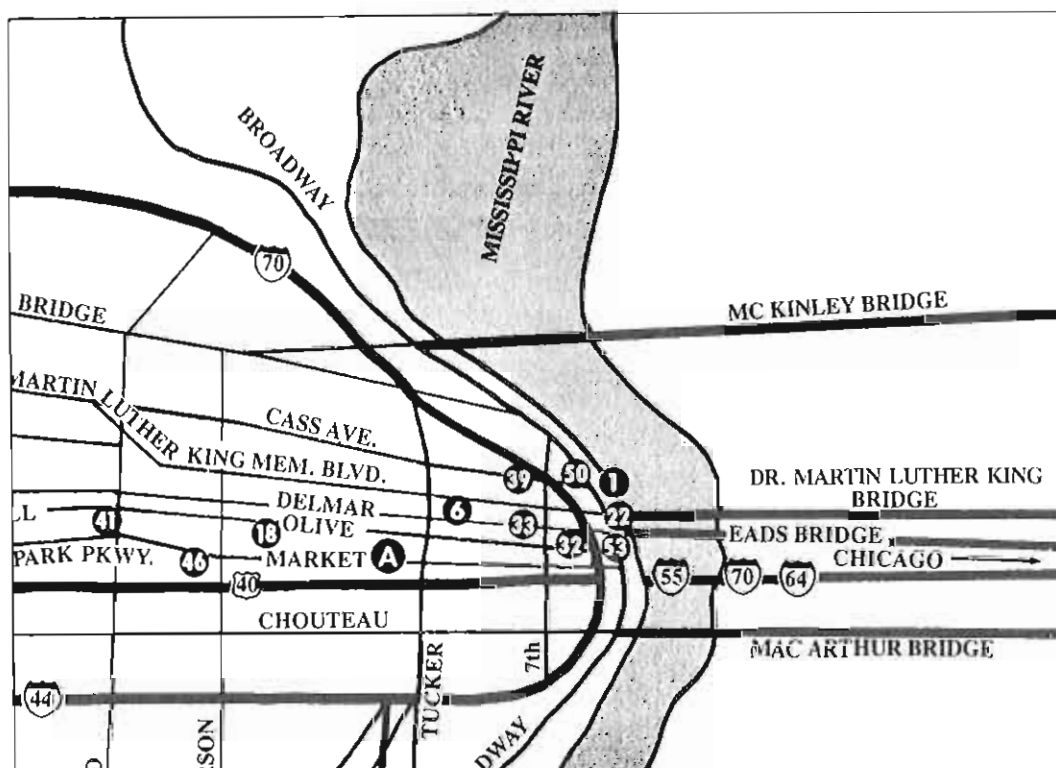
ALL HOTELS HAVE SWIMMING POOLS

GENERAL INFORMATION

Only written application on this housing form will be accepted (phone requests will not be processed). Mail reservations will not be accepted after June 15. Minimum rates cannot be guaranteed at time of confirmation. Accommodations at the next rate will be reserved if rooms at the requested rate already committed. All rates subject to tax.

Please notify the Housing Bureau of all cancellations up to 15 days prior to convention. Within last 15 days make cancellations directly with hotel. (Additional copies of this housing application available upon request at the International Office.)

Additional hotels may be added to our convention plans in the months ahead. The St. Louis Housing Bureau will assign registrants only when all properties on this form are filled.



HOUSING APPLICATION
SPEBSQA INTERNATIONAL CONVENTION
ST. LOUIS, MISSOURI -- JULY 1-8, 1984

MAIL THIS HOUSING FORM TO:
ST. LOUIS CONVENTION BUREAU
S.P.E.B.S.Q.S.A. Housing Bureau
10 South Broadway -- Suite 300
St. Louis, MO 63102

IMPORTANT INSTRUCTIONS

PLEASE MAKE YOUR RESERVATIONS EARLY. Room assignments will be made in the order received. If accommodations are not available at the hotels of your choice, comparable reservations will be made at other cooperating hotels. In order to assist the Housing Bureau to provide the best accommodations for you, please note in the spaces indicated if you would accept another type of room in order to obtain the hotel you most prefer, e.g. you might be able to accept a double bed rather than twin in order to have your primary hotel choice. Or, you may wish to specify rate or location in order to make any changes necessary.

* * * * *

PLEASE PRINT OR TYPE

Please reserve the following room(s); Indicate quantity in space shown:

_____ SINGLE (1 person, 1 Bed) _____ DOUBLE (2 Persons, 1 Bed) _____ TWIN or DOUBLE/DOUBLE (2 or more persons, 2 Beds)

HOTEL CHOICE: No. 1 _____ No. 2 _____
No. 3 _____ No. 4 _____

Please list any special needs: _____

Names of occupants of each room: _____

Date of Arrival: _____ Date of Departure: _____

SEND CONFIRMATION TO: (List one occupant)

NAME: _____

ADDRESS: _____

CITY: _____ STATE/PROV.: _____ ZIP/POSTAL: _____

NOTE: Many hotels require a one night advance deposit. Some require a guarantee on a major credit card for arrival after 6 PM. You will receive a confirmation of your hotel accommodation directly from the hotel assigned to you by the Seattle Housing Bureau. This confirmation will usually note any deposit requirements. If your plans change, please contact your hotel directly to assure correct arrangements.

To Housing Bureau: In order to assign a room, you may make the following types of adjustments:

Room Type _____ Location _____
(Please describe) Other _____

(For Convention Bureau use only)	
RESERVATION FOLLOW-THRU	DATE & INITIAL
Received at Housing Bureau	
Processed to Hotel/Motel	
Received at Hotel/Motel	
Confirmed to guest	
Returned to Housing Bureau	

One-on-One —

With International President John T. Gillespie

By Roger O. Morris,
325 East Wardlow Rd.,
Highland, MI 48031

Plan, Pursue, Participate—Prosper!

Four "Ps" in a pod. Together, as Past International President Sam Aramian would say, they are something! Separately, they also are something.

International President John T. Gillespie, however, likes them all together, and that's how it is going to be in 1984; his design for progress for our Society.

The theme says a lot about our new president. John's keen, well-organized mind and his successful method of operation are products of planning, pursuing, participating—and prospering! He expects this same blueprint to reap a rich harvest of results in 1984.

It is difficult to write about John Gillespie without getting personal. That's how we know him — a warm and very personable human being with a great zest for life and for this singing hobby of ours.

John was born in Niles, Michigan March 11, 1929. He joined the Niles Chapter in 1948. We don't know what happened to Niles that year, but in

June John enlisted in the United States Navy and was assigned to a destroyer for 3½ years.

The barbershop itch was still with him aboard ship, however, where he sang lead in a quartet with three of his shipmates. "We never got around to a name," he says, "but we had many hours of fun entertaining our shipmates, along with an occasional appearance at officers' functions ashore."

When word got back to fleet headquarters of such "carrying on," John was separated from the Navy in May 1952. He entered Western Michigan University in Kalamazoo, Michigan that Fall and graduated with a degree in accounting in 1956.

Two years before graduation he attended his brother Jim's wedding in South Bend, Indiana. Jim, also a Barbershopper, is now a member of the Westland, Michigan Chapter. At the nuptials John met Betty Forrest, best friend of Jim's bride. One wedding led to another, as John and Betty eventually repeated their vows on September 3, 1955.

Professionally John is a partner in the international public accounting firm of Alexander Grant & Company. Professionally, he is also one of the most qualified administrative officers in barbershopping today. His pride in our organization and his delight in singing barbershop harmony are evident to all who know him.

Our new president has served his chapter and the Pioneer District in almost every capacity. He served as district president in 1976 and 1977. As an international board member in 1978-'79, he was appointed to the Finance Committee, where his experience as a certified public accountant rapidly earned him a degree of respect.

The committee, chaired by Past International President Merritt Auman, was charged with restructuring the Society's fiscal affairs at a time when we were faced with many problems. One of those problems was financing the newly acquired Sheridan Building, purchased to provide much needed room for expanding our International Office facilities in Kenosha.

Other members of that committee were Past International Presidents Roger Thomas and Les Hesketh. Together they accomplished the tasks assigned to the committee and are largely responsible for the financial stability we have enjoyed since that time.

John joined the International Executive Committee as vice-president/treasurer in 1981 and served in that capacity in 1982-'83. He was elected to the Society presidency last July in Seattle, to take office January 1, 1984.

A member of the Chapter Officer Training School (COTS) faculty since 1972, John's expertise has benefitted chapter treasurers and officers throughout our Society. He is also certified as a secretary in our Society's Contest & Judging program.

As in most districts, Pioneer District officers are a close knit group, and the wives are part of the close fellowship that has existed through many years. John and Betty have many friends as a

The Gillespies — top row, from left, Andy, Mike, Mary, Pat and John; bottom row — Danielle (Andy's wife) holding Grandson Brett, Betty, John and Margaret Scholl. Greg Scholl, Margaret's husband, was unable to be present for picture.



result of his years of tenure as a district officer. To describe this close affinity to anyone not having served at the district level is not easy. Suffice it to say, the camaraderie is a lasting affair.

Good natured, almost always smiling, and sometimes exhibiting a near-bashful presence, John often seems slightly embarrassed and almost apologetic for the attention paid him. On him it looks good. He "wears well" with people, always quick to give credit and a pat on the back to those who labor in the pits, firm when firmness is in order, and fair to a fault.

Overriding all these attributes is President Gillespie's competency. He has consistently performed his duties calmly and efficiently in every capacity. His talent for planning, organizing and executing is impressive.

When Pioneer people are fortunate enough to convene in Kalamazoo, the Gillespie home is opened to friends and their wives for a late Sunday brunch and refreshments. Betty serves up some of the finest ham and eggs in the Midwest, and the hospitality goes on well into the evening. That's a Gillespie tradition.

Three girls and three boys have kept the lives of Betty and John a pleasure. New grandson Brett, three months old, has brightened their lives as only a grandchild can. Brett is the son of Andy Gillespie, 23, and his wife Danielle. The family lives in Lansing.

Daughter Pat, 27, is a senior at Michigan State University. Mary, 26, lives in Kalamazoo. Margaret, 24, is married to Greg Scholl and resides in Chicago. Mike, 20, also lives in Lansing. This leaves John, 22, still at home to mow the grass and do the chores around the spacious premises on Newgate Road. John, like his father, is a member of the Kalamazoo Chapter.

The Gillespie family enjoys Summer leisure time at their cottage on Gun Lake. John lists fishing as his hobby, along with a little bit of golf (which means "poorly", according to him). A dedicated woodshedder, John didn't mention barbershopping among his hobbies. (That's what responsibility will do for you.)

Did we say it was difficult to write about John without getting personal? Believe it! Pioneer's big family loves this guy, and now we share him with all of you.



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Plan, Pursue, Participate - Prosper!

By John T. Gillespie,
712 Newgate Rd., Kalamazoo, MI 49007

Planning at the international, district and chapter levels has been a part of our Society's operational approach for many years. In the early 1950s, our current Society Historian, Dean Snyder was Chairman of the International Long-Range Planning Committee. In 1982, the international board, under the guidance of International President Merritt Auman, adopted the Society's Five-Year Plan. For many years, our district presidents have documented goals for their administration, and chapter presidents have learned at our Chapter Officer Training Schools (COTS) about the importance of planning through the development of a chapter work plan.

For an excellent "how-to" approach to chapter long-range planning, I urge

you to re-read John Schrader's article in the July/August 1983 HARMONIZER. I truly believe that this material can be used as a "primer" by almost every chapter president. It will help him to lead the music and administrative teams in adopting the chapter's 1984 and long-range goals.

All well and good. I don't think anyone will debate the fact that formal planning is a necessary step on the path to success. But planning in itself won't do much for us. The Plan must be vigorously monitored — pursued. As John wrote in his article, the chapter plan is the roadmap. May I suggest that monitoring, or pursuing the plan, is the fuel that gets us to the destination on the

map — the catalyst in the implementation process.

Implementation of the plan will require another ingredient — participation by all of us. Our support of our chapter's objectives through participating in its activities to the fullest extent possible will assure that those objectives are accomplished.

I am convinced that if we develop our current and long-range PLAN at the chapter level; if we PURSUE the Plan with constant monitoring; if all of us PARTICIPATE in accomplishing the Plan's objectives; then collectively we — our Society — will PROSPER. PLAN, PURSUE, PARTICIPATE — PROSPER!

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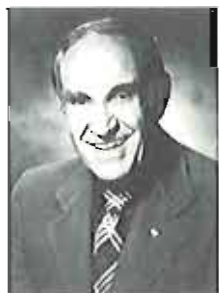


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NEW MUSIC NOTES

By Music Services Assistant Dave Stevens

Before we get into the rest of the new music, a word about the music included in this issue. **THANK YOU** was composed by Californian Dave Briner, a certified Arrangement Category judge and bass of the **MANHATTERS** quartet since 1959. One of the more prolific Society arrangers, Dave has put on his composer's hat this time and written an original barbershop song dedicated to his wife Sally. This is a very personal song, and one your quartet ought to have in its repertoire for those special occasions when you want to acknowledge the wonderful ladies in your lives.

Those of you on the music subscription program (still only five dollars for the next fifteen arrangements) are breathlessly waiting for the next episode in the on-again, off-again status of two songs which were scheduled for release in June (1983) and may see the light of day soon: **ROCK-A-BYE BABY DAYS**, arranged by Lloyd Steinkamp, and **LET'S TALK ABOUT MY SWEETIE**. We finally saw a second proof of both songs in November and have hopefully caught the remaining errors — as of this moment we expect to send both songs out this month . . . but certainly no later than June (1984)!

The big news in the second half of 1983 was the release of the Disney songs, ten singles and a medley for a total of sixteen titles. Here are the songs with catalog number, price, and arranger(s): **WHEN YOU WISH UPON A STAR** (7670 @ 40c, S.P.E.B.S.O.S.A.), **GIVE A LITTLE WHISTLE** (7671 @ 40c, Joe Liles), **WITH A SMILE AND A SONG** (7672 @ 40c, Russ Foris/Dave Stevens), **HEIGH-HO** (7673 @ 40c, Don Gray), **FORTUOSITY** (7674 @ 50c, Russ Foris), **JOLLY HOLIDAY** (7676 @ 50c, Val Hicks), **I LOVE TO LAUGH** (7677 @ 50c, Val Hicks), **A SPOONFUL OF SUGAR** (7678 @ 50c, Russ Foris), **TEN FEET OFF THE GROUND** (7679 @ 50c, Val Hicks), **ZIP-A-DEE DOO-DAH** (7181 @ 50c, Joe Liles — incidentally, not included in our "Show Tune" series because we couldn't see any good reason

not to sing it in contest), and the **DISNEY SONG MEDLEY** (7675 @ 75c, Joe Liles) which includes **MICKEY MOUSE MARCH**, **LET'S GO FLY A KITE**, **IT'S A SMALL WORLD**, **SUPERCALIFRAGILISTICEXPIALIDOCIOUS**, **CHIM CHIM CHER-EE** and **BIBBIDI BOBBIDI BOO**. All the Disney songs were part of the 1983 Harmony College show, "Barbershop Extravaganza," the script for which has been sent to all chapter presidents.

Speaking of "Barbershop Extravaganza," produced and sung by Harmony College students last August, the show introduced a new concept for chapter show format — you should ask your show committee to consider it for the next chapter production. The idea centers on two 25-minute "packages," both of which make excellent sing-out presentations. Learn both packages and you have your next annual show. Another part of the concept of "Barbershop Extravaganza" is aimed at cutting down the interminably long second half of most chapter shows by NOT featuring three headline quartets! It isn't fair to the quartets and certainly not to the audience.

So here's the whole deal: **ACT 1** is "Salute to Disney's Favorite Songs" (production ideas included in the script), **ACT 2** is quartet(s), not to exceed 30 minutes, then a brief intermission. The second half opens with **ACT 3**, which is a quartet, not to exceed 20 minutes, and the show closes with **ACT 4**, "Songs of a Lifetime," which includes **SING OUT A SONG** (7655), **BRING BACK THOSE VAUDEVILLE DAYS** (7542), **SCHOOL DAYS** (8079), **I'M ALWAYS CHASING RAINBOWS** (7652), **I'VE GOT THE TIME — I'VE GOT THE PLACE** (7165), **MEET ME IN ST. LOUIS, LOUIS** (8080), **I BELIEVE** (7667), **I'LL BE A SONG AND DANCE MAN AGAIN** (7654), **ROCK-A-BYE BABY DAYS** (7177), **LET'S TALK ABOUT MY SWEETIE** (7178), **YOU AND I** (7665), **AT THE MOVING PICTURE BALL** (7172), and **BATTLE HYMN OF THE**

REPUBLIC (8509). Both "packages" (**ACT 1** and **ACT 4**) lean heavily on the chorus but also provide plenty of singing opportunities for chapter quartets or double quartets (even small ensembles). This gives each package as much variety as possible, and song assignments are suggested in the script — which is free for the asking (as are twelve other Harmony College show scripts). Just ask for "Barbershop Extravaganza," Catalog No. 4413.

Now to wrap up, here are my opinions on the other songs released in the last half of 1983.

WHO'LL BE THE NEXT ONE TO CRY OVER YOU (7179 @ 50c), arranged by Tom Gentry. The fourth place medalist "Grand Tradition" sang this song in the international contest in Pittsburgh, and it is on the official Society recording of the Top Twenty Quartets of 1982. The song is a "grabber."

IN THE LITTLE RED SCHOOL HOUSE (7180 @ 50c), arranged by new staff man Burt Szabo. Burt made a couple of revisions in this arrangement since he directed the "Orange Blossom Chorus" (Orlando, Fla.) in the international chorus contest in Seattle. Listen to the 1983 Top Sixteen Choruses recording and see if you can spot the changes. This song's a sure-fire entertainer every time.

I'LL NEVER LET YOU CRY (7182 @ 40c), arranged by Lou Perry. Probably not as great a song as "For the Sake Of Auld Lang Syne" but a nice song to sing (it "sings" as they say) and has a kind of special quality to the lyric. "I'll never let you stand in the rain" is a nice thought, wouldn't you agree?

MY MELANCHOLY BABY (7056 revised, @ 40c). Yes . . . after being "out of print" and not available since 1979, this all-time favorite is back again and in a new "outfit." Dennis Driscoll did the fine original published arrangement (1965) of this song, so when we learned the song was again available to us, I asked Dennis to pretend he was in my shoes as

(Continued on page 35)



When S.P.E.B.S.Q.S.A. hit the \$5 million mark in donations to the Institute of Logopedics this past November, many of the students and staff got together to show their appreciation to the Barbershoppers whose support since 1964 has played such an important role in their lives. From all of us, to all of you . . . Thanks!



INSTITUTE OF LOGOPEDICS

Perseverance Pays Off

By Grady Kerr, 1740 A Arrodell,
Dallas, TX 75253

"Your 1983 international quartet champions . . . The Side Street Ram . . .!" NO one heard the end of Contest and Judging Chairman Lloyd Steinkamp's announcement as the Seattle international finals audience voiced its approval of the decision in long, loud, thunderous applause. It was the end of the road, seven years of trying to reach the long-sought-after goal, years filled with ups and downs, happiness and disappointments. Though it may seem their pursuit of the coveted gold medals was comparatively short, what transpired during those seven years is the story, one which this writer feels must be recorded to truly appreciate the reality of the quartet's accomplishment.

In 1975, Baritone Dennis Malone's employer transferred him to California, leaving two other members of the "Stage Door Four," Tenor Keith Houts and Lead Jim Law, back in Dallas searching for a bass. As luck would have it, it was not too long after Malone's departure that Bass Earl Hagn appeared at a Dallas (Metro) Chapter meeting. It didn't take long to determine that 6' 5" Hagn was equipped with a set of vocal cords to match his height; though it was Earl's first exposure to barbershopping, several "trios" were anxious to have him become the fourth man in their quartet.

With little assurance that Malone would be returning to the baritone spot, Earl started rehearsing with Houts and Law, and before too long, tapes and music were flying back and forth between

Dallas and California. Just three weeks before a divisional contest, Malone returned to Dallas, and the "Side Street Ramblers" were a reality . . . with a sound that held much promise for the future.

On October 23, 1976, in San Antonio, the quartet made a rather auspicious entrance on the competition stage by capturing the district novice and champion titles on its first try. They were just 90 days old and already setting their sights on qualifying for international competition in Philadelphia in 1977. Many would feel this first appearance on an international competition stage would be an enviable accomplishment, but the "Ramblers" were disappointed with their 28th place finish. Dejected, they worked even harder, and had little trouble qualifying for the 1978 contest in Cincinnati.

It was at that point, though, that things started to change. Lead Jim Law retired from law practice and moved to New Mexico; the quartet was unable to compete in Cincinnati.

Losing a lead can be devastating, but in this case their quartet coach, Bill Thornton (recovering from the break-up of the 1973 champion "Dealer's Choice"), was ready to step into the lead spot. With Thornton singing lead, they broke into the finalist ranks in Minneapolis in 1979. Their seventh place finish that year surprised a lot of people, but not the "Ramblers," who now had their eyes focused on the winners' circle.

In 1980, the quartet tried an innovative approach: why not portray a Civil War theme throughout all three sessions at Salt Lake City? They recall vividly one of the incidents of that contest: the microphone was inadvertently hit by a sword. Overall, the novel idea led to another seventh place finish that year.

In 1981, Thornton took a job in Oklahoma City, and the quartet was, again, without a lead. Once more it was their coach who came to the rescue. This time it was Brian Beck, another alumnus from the '73 champs. But would the ex-champ baritone be able to make the switch to lead?

The results of the 1981 Detroit international contest answered that question conclusively; the Ramblers placed a strong third, claiming for the first time, a bronze medal.

The quartet felt good about preparations for Pittsburgh the following year. They were now working with renowned coach Don Clause, a disciple of developing a positive attitude. They had done their homework well, and seemed better prepared for the Pittsburgh competition from both a physical and mental standpoint. (In Detroit, Hagn was recovering from a bicycle accident and appeared on stage with two broken elbows.) But somehow, something was missing in Pittsburgh. The judges had gold medals for the "Classic Collection," and another set of third place bronze medals for the Ramblers.

Still undaunted, the quartet took a

Kaith Houts and wife



Dennis and the Malone baby



Musician Brian Beck at work.



Brenda, Earl and Heather Hagn.



long, introspective look, determined their various strengths and weaknesses and vowed 1983 would be their year. All four agreed that a total commitment would be the key to their ultimate success. To bolster their stage presence scores (a noticeable weakness in Pittsburgh), they received coaching assistance from John and Tom Sommer, certified judges from Columbus, Ohio. Three-nights-per-week rehearsals were scheduled for several months before the Seattle contests. Only those who have "been there" know the kind of pressure, hard work, sweat and concentration that goes into preparing for three perfect singing sessions.

Singing 21st out of 49 quartets in the Seattle quarter-finals, they tested themselves and the audience with *I Wonder What's Become of Sally* and *Smile Medley*. Tension mounted as the semi-finalists were announced in the order they would appear — 16, 17, 18, 19 . . . and no mention of the Ramblers. Finally, the 20th quartet to appear would be the Southwestern District's favorites.

Heart of My Heart and *Please Don't Talk About Me When I'm Gone* seemed to go well on Friday afternoon. Some of the excitement and stress they had experienced earlier had disappeared. They felt comfortable on stage and confident they had done a good job. It was another waiting game, though, when the ten finalist quartets were named. The Ramblers were the final quartet to be chosen from the top ten — they'd done it again. Another plateau had been reached and another "last quartet" appearance.

A movie director couldn't have placed the quartet in a better or more dramatic position to sing the songs they had chosen for their finals appearance. Knowing this would be a great spot to give it their best "singing shot," they were naturally pleased to be singing last. *Put Your Arms Around Me Honey* and *I'm Sorry I Made You Cry* were built for this occasion. When the four voices started the now-famous tag to their final song in unison, then peeled off into a perfectly balanced major chord at full volume, the audience came to their feet as one in a standing ovation.

Even before the judges' scores could be tallied it was pretty obvious that these guys had just won a contest.

And then Chairman Steinkamp's announcement came: "Ladies and gentlemen, your 1983 international quartet champions. . ."

Meet the "Ramblers"

Baritone Dennis Malone is from Chicago. He began his barbershop career while at Southern Illinois University. For three years he was an assistant chorus director for the Herrin, Illinois (Little Egypt) Chapter. A 15-year member, he has sung with the "Stage Door Four" (1971 Southeastern District Champions) and several other quartets. His musical background is extensive as he works as a piano technician and is also an accomplished pianist. His piano playing talents have been part of the Dallas Chapter's dixieland band and the chapter's annual "Good Time Shows."

In addition to being father of a lovely daughter, he and wife Donna became parents of a girl, Meagan Ruth, on August 30th.

Keith Houts (tenor) has sung in quartets for 24 of his 25 years in the Society. He is best known as a former member of both the "Stage Door Four" and the "Play-bills," both Dallas foursomes. Originally from Tennessee, Keith has lived in Texas for 26 years. A former machinist with now defunct Braniff International Airlines, Keith is among the "retired" and enjoying his hand-built log cabin near Tyler, Texas. Keith and wife Martha have two daughters and two grandchildren.

Earl Hagn (bass) joined the quartet as a rookie, though his musical experience wasn't lacking. Involved in some form of singing most of his life, he has sung in the Texas Lutheran College a capella choir and has performed with many groups and college quartets (one of which appeared in "The Music Man" production several years ago). An accomplished artist, Earl is an exploration draftsman for Atlantic Richfield. He is responsible for the design and creation (from a



Bill Thornton concept) of the masthead for the "Roundup," the district's quarterly publication.

Earl, wife Brenda and daughter Heather live in Richardson, just north of Dallas.

Brian Beck (lead) joined the Society at age 14 and has done just about everything you'd care to sing about since that time. Among a number of quartets in his singing history are the "Soon-aires" (Oklahoma City, Oklahoma), the "Henchmen" (Columbia, South Carolina) and the "Doo Dads" (Dallas), which placed 7th, 8th and 13th in 1968, 1970 and '71 respectively. Brian sang baritone with the "Forty-Acre Four" when they became district champions in 1977. He sang baritone with the 1973 champion "Dealer's Choice" and has shared his singing, writing, coaching and directing talents with a great number of choruses and quartets over the years.

Brian is perhaps proudest of his most recent accomplishment: becoming part of the 1983 quartet champions gave him the distinction of being one of five men in the Society to have won two gold medals. (Others to have attained this honor are Al Rehkop and Glenn Van Tassell (1966 Auto Towners, 1971 Gentlemen's Agreement), Tom Felgen (1965 Renegades, 1981 Chicago News) and "Mo" Rector (1958 Gaynotes, 1969 Mark IV).

A professional jingle singer and musician, Brian's talent and professional attitude have assisted him in his barbershop accomplishments. In appreciation of his numerous contributions to the Dallas Chapter and the Society, he was presented with a gold pitch pipe at a recent victory celebration (and, coincidentally, Brian's birthday).

1983 District Champions

(1) KENTUCKY TRANSFER (Western Kentucky, KY — CARD) John Wood, tenor; Philip Fowler, lead; Tom Morris, bari; Harvay Polk, bass. Contact: Thomas Morris, 3029 Oregon St., Paducah, KY 42001. Phone: (502) 554-2722.

(2) THE NEW SAINT LOUIS VOCAL BAND (Springfield, IL and St. Charles, MO — CS) David Wright, bari; Gale Wickham, bass; Mike Griebel, lead; Jim Flowers, tenor. Contact: James A. Flowers, 7285 Creveling Dr., St. Louis, MO 63130. Phone: (314) 721-4690.

(3) BLUE RIBBON EDITION (Winston-Salem, NC — DIX) Joe Doub, tenor; Mike Sotiriou, bari; Jon Vickers, lead; Brett Pryor, bass. Contact: Joe Doub, 1551 Northwest Blvd., Winston-Salem, NC 27104. Phone: (919) 768-4818.

(4) THE PACIFIC PRIDE (Lake Washington, WA and Portland and Tualatin Valley, OR — EVG) Dan Tangarone, tenor; Bob Swanson, lead; Bud Roberts, bass; Chuck Landback, bari. Contact: Robert B. Swanson, 212 N.E. 87, Portland, OR 97220. Phone: (503) 254-5851.

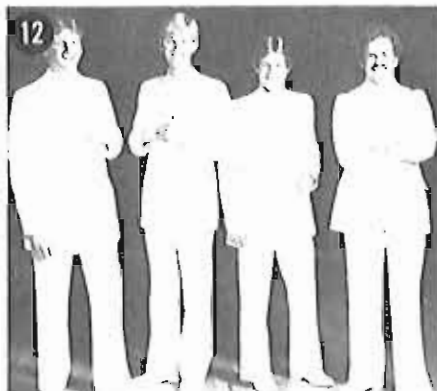
(5) SPECIAL REQUEST (Arcadia, Channel Island, Crescenta Valley and South Bay, CA — FW) Russ Walker, tenor; Peter Beers, lead; Max DeZempen, bass; Russ Hosier, bari. Contact: Max DeZempen, 354B Faust Ave., Long Beach, CA 90808. Phone: (213) 421-5675.

(6) AT EASE (Champaign-Urbana, IL — ILL) Alan Josephson, tenor; Joe Bourke, lead; John Muir, bari; Vern Knapp, bass. Contact: Vern Knapp, P.O. Box 2742, Champaign, IL 61820. Phone: (217) 367-3423.

(7) HARMONY PARTNERS (Pittsburgh, Pittsburgh-North Hills and Shenango Valley, PA — JA) Dave Bash, bari; Al Kolesar, bass; Mike Sisk, lead; Leo Sisk, tenor. Contact: Leo Sisk, 590 Dorseyville Rd., Pittsburgh, PA 15238.

(8) CLASS REUNION (Gtr. St. Paul, Minn — LOL) Erick Strand, tenor; John Dixon, lead; Mike Farls, bass; Rick Anderson, bari. Contact: Richard W. Anderson, Jr., 1329 Pinehurst Ave., St. Paul, Minn. 55116. Phone: (612) 698-3550.





(9) PROS 'n' CONS (Oundalk, MD — MA) Harry Williamson, tenor; Tom Ewald, bass; Kevin King, lead; Fred King, bari. Contact: Harry Williamson, 253 Linden Ave., Wilmington, DE 19805. Phone: (302) 998-3086.

(10) ANYTHING GOES (Concord and Framingham, MA and Providence, RI — NE) Front: Phil Carter, lead; Dick Nees, bari. Back: Rick Ottman, tenor; John MacDonald, bass. Contact: Phil Carter, 9 Puritan Road, Hingham, MA 02043. Phone: (617) 749-5729.

(11) NORTHERN UNION (St. Catharines, ONT — ONT) Dan Wilson, tenor; Larry Nash, lead; Paul Schwenker, bass; Chris McLaughlin, bari. Contact: Larry Nash, P.O. Box 602, Font-hill, ONT L0S 1E0. Phone: (416) 892-2922.

(12) TRI-COUNTY CONNECTION (Wayne, MI — PIO) Mike Woodruff, bari; Tom Conway, bass; Mike Dixon, lead; Rick Sims, tenor. Contact: Michael E. Dixon, 8267 Honey Lane, Canton, MI 48187. Phone: (313) 459-6863.

(13) DUKE CITY QUARTET (Albuquerque, NM — RM) Oave Van Pelt, tenor; Dick Giese, lead; Bill Biffle, bari; Farris Collins, bass. Contact: Richard Giese, 14120 Domingo N.E., Albuquerque, NM 87123. Phone: (505) 294-4697.

(14) ESQUIRES (Warren, Pa. — SL) Daniel Seaman, lead; Paul R. Mahan, tenor; John J. Berenguer, Jr., bari; William Crozier, bass. Contact: Dan Seaman, 7 E. Fairwood, Lakewood, NY 14750. Picture not available.

(15) GATSBY (Dallas Metropolitan, TX — SW) William G. Clancy, tenor; William I. Thornton, lead; Gary Parker, bass; Jason J. January, bari. Contact: Gary W. Parker, 5211 Vanderbilt, Dallas, TX 75206.

(16) THE TENTH PRECINCT (Ocala, FL — SUN) Dave Kolonia, tenor; Steve Dewhirst, lead; Mac Campbell, bari; Steve Loftis, bass. Contact: Dave Kolonia, P.O. Box 247, Lowell, FL 32663. Phone: (904) 629-7397.



"Phoenicians": The Class of '83

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

What does it take for a barbershop chorus to be judged the best of over 800 competing choruses? For the "Phoenicians" it took dedication and commitment. It took the proper songs. It required handling all the logistics for 105 men. It demanded expressive singing from tender, personal lyrics, to full-throated, full-bodied exuberant exhilaration. It needed the camaraderie that comes from sharing a group experience in striving for a goal. It required fine-tuned, precision showmanship. But most of all, for the Phoenicians to win the international chorus contest in Seattle in July, 1983, it took class.

How did it all come about in 1983 that the Phoenicians won the international chorus contest for a third time, only the fourth chorus to win more than twice? It began in the early part of 1982 when the chapter board and music committee committed themselves and the chorus to winning the Arizona-Southern Nevada Division chorus contest, preliminary to the district contest in Pasadena in October.

A search for songs was begun. They had to be just right, perfect vehicles for a chorus the calibre of the Phoenicians to demonstrate to the judges that the chorus was excellent. For the division contest in Prescott the music committee settled on *The Barbershop Strut*, and a song by Irving Berlin, *You Keep Coming Back Like a Song*.

Since there were only four choruses competing in the division contest, and the Phoenicians outnumbered and overpowered the other competitors, they won easily. But the district contest in Pasadena would be much harder. The "Peninsula Chorus" was fresh from a fifth place finish at the international contest; they wanted nothing better than to beat the Phoenicians. The Whittier "Choralaires," the Riverside "Citrus Belters," the "Fresno Gold Note Chorus" — all could represent the district well, too, and all wanted to be the first to beat Phoenix.

Knowing the level of competition, the music committee decided to keep Irving Berlin's *You Keep Coming Back Like a Song*. For the second song they chose an original by member Dan Wilson, *I Found My Little Miss Right*. The Wilson song was very difficult, incorporating *Strollin' Through the Park* and *I Found a Million Dollar Baby in a Five and Ten Cent Store* in a medley. Still Lou and the committee members knew it would take challenging music to win that contest.

After several weekend rehearsals and a weekend workshop, the chorus was ready for Pasadena. And after the contest, the Phoenicians chorus was again named Far Western District Chorus Champion, entitled to compete in Seattle against the fifteen other district chorus representatives.

Convinced that their musical package still wasn't strong enough, Lou urged Dan Wilson, Fraser Brown and Gary Steinkamp to look for other vehicles. Dan wrote another song instead. This one he called *Play a Vaudeville Song Tonight*. It, too, was challenging, but as soon as Fraser Brown began

teaching it to the chorus, there was a general feeling that this was the song that would allow the chorus to win. Coupled with *I Found My Little Miss Right*, it could be the key.

To be a winner is unbelievable for me! I joined the Society fifteen years ago, but I never thought I would achieve a first place medal. I still look at my medal and say, "I'm a winner."

It also felt good to say "Thank you" to those who approached me in Seattle instead of "Congratulations" as in the past.

Joe Sprincz, 1983

One of the major elements instrumental in the Phoenicians' victory was the "Phoenician University." Conceived and administered by Associate Director Gary Steinkamp, it provided the impetus for chorus members to learn more about their type of music and to put that learning into practice.

The Phoenician University required from thirty to forty-five minutes at the beginning of every chapter meeting for a structured introduction to the components of barbershop harmony. For class sizes that were reasonable, the chorus was divided into three, so there were three different sessions or classes every night. Each week the groups rotated until at the end of the three weeks every man had had a chance to experience all three classes.

Gary and the music committee called on the Phoenicians' experts to teach the classes. Lou Laurel taught interpretation, song selection, and telling a story, among others; Carl Dockendorf, Al Lindseth and Mike Laurel did stage presence; Gary, Fraser Brown, Al Mau and Dan Wilson taught sound and vocal production, ear training, and rhythm training.

Beginning in the Spring, sectional rehearsals were set up so men could meet with others singing the same part in small groups to learn their music and to match voices better. Then small, or mini, rehearsals were set up for all four parts, so the men could sing their parts with the others. Every man of the 104, who eventually sang on stage, had to pass a notes and words audition by recording his part during the chorus rehearsal. Finally by the first of June, the chorus was set, the music was learned, the men were ready. All that was needed was to bring it together. Could it be done in only five weeks?

The many hours of rehearsing enabled me to enter the competition with a feeling of total confidence and the belief that we were ready for our finest performance.

The moments before hearing the Phoenicians announced as number one were the most suspenseful I've ever experienced. When the Phoenicians were

named number one, tears of joy and the resultant emotion caused the ultimate high for me; this was an experience of a lifetime which I hope to be able to repeat during the coming years. The hard work was such a minimal price to pay.

Pete Reilly, 1983

The schedule called for a weekend workshop on the campus of Embry-Riddle Aeronautical University in Prescott. The men were bused to Prescott Friday night and began singing early Saturday morning. This continued until Saturday evening. It resumed Sunday for a total of 13½ hours over the weekend. The music team that weekend included director Lou Laurel; music committeemen Fraser Brown and Dan Wilson; stage presence experts Paul Graham, Carl Dockendorf, Al Lindseth and Mike Laurel; interpretation expert Phil Winston; and soundmen Gary Steinkamp, along with Brian Beck from Dallas.

It all came together that weekend in Prescott. Nobody said they had the international contest won, but even the old "pros" who had two gold medals already knew that if they performed as they should, they would be hard to beat.

Now it was time for the logistics team to take over. Fortunately, they hadn't waited. In November, following the Pasadena victory, P.R. Vice President and President-elect Mike Hatfield flew to Seattle with Al Lindseth to survey the layout of the town, check out hotels and decide where the chorus would best be housed. Upon their return, they recommended the Park Hilton Hotel.

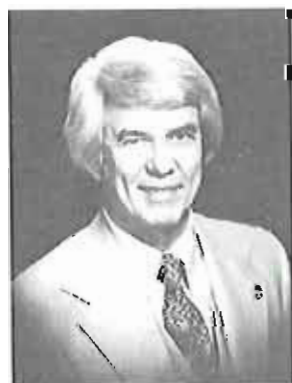
Then following the regular Wednesday night rehearsals and chapter meetings, the weekend rehearsals in June, committee meetings to modify the white tuxes of the chorus (handled by the "Choral-Aides," the women's auxiliary group), regular weekly music committee meetings, and the picnic on July 3rd, it was July 6th, time for the chorus to fly to Seattle.

President Hatfield had been working hard to organize the campaign for Seattle. He asked for suggestions from the chorus for a slogan and got a winner from Bob Taylor. Taylor commuted from Las Vegas — 300 miles each way — to sing with a chorus of winners. Bob's suggestion was "The Class of '83."

I've spent over seven years in the Society, and this was my first time on the international stage. To win the gold was simply a mountain top experience for me! The entire organization is superb.

Russ Bennett, 1983

On Wednesday evening in Seattle, the Phoenixians dined with the Scarborough "Dukes of Harmony" who were also trying for their third victory. Both choruses sang, along with



An international president in 1962, the Phoenix Chapter was fortunate when Lou Laurel was transferred from El Paso, Texas to Phoenix in 1966. He had directed the El Paso "Border Chords" to the international chorus championship in 1964, and eight years later became the only man in the Society to direct choruses from different cities to championships. A certified judge in Interpretation, Lou has served on the category Board of Review.

several top quartets, including the Phoenix Chapter's own "Remember When"; the "Grand Tradition," a medalist quartet from San Diego; and "Chicago News," a past international champion. It was an evening of good singing, fellowship and pride, meant to supplement the feeling of class.

The rehearsals Thursday and Friday seemed to say what the old pros like members Scotty Clark, H. T. Traylor and Dee Harris — all of whom already had two gold medals — were already saying; the Phoenixians could win again.

The planning and organizing done for our stay in Seattle was superb.

The thrill of winning the championship for the first time is tremendous. I still get goose bumps just thinking about it. I take great pride in telling others of our accomplishment and of my feelings.

Waiting at the curb for the bus back to the hotel Friday evening, I ran into two singing buddies from my former chapter in California. It's great fun to run across friends at these competitions — old times and old memories — wonderful happy times.

Ed Barber, 1983

Saturday morning the chorus gathered at 8 for coffee and donuts before warm-up at 8:30. Then they climbed aboard the Phoenixians Express — red and white buses decorated with 2½' x 14' red and white banners — to go to the convention center to sing through their songs on the contest stage. Then the buses returned them to the Park Hilton for a brunch arranged for their convenience.

Members of the chorus were overwhelmed to see the banner Park Hilton General Manager Peter Pappas had arranged. It read "World Champion Chorus." And this was before the contest. How could they lose?

An explosion of energy and emotion came with the realization that we were the champs. That high has subsided, but a glow of satisfaction remains. I think our chorus won because we went back to musical basics while retaining our eagerness to be inventive showmen. We learned from our losses. Winning feels better, but losing is more instructive. I feel both proud and humble that this year we were the certified instructors.

Jack Mauney, 1976, 1983

Then the final preparations began. First, put on make-up. Then warm up and rehearse one last time. Then take the uniforms onto the buses and ride to the convention center. Then get dressed. Make sure all of the props are handy. Then it was time to go to the ready room. The sound was the best it had ever been in the warm-up room, and one man standing on the fifth row who could see the left side of the chorus peripherally said he couldn't see a single unsmiling face. Maybe all of those admonishments were paying off.

Then it was time for the 104 men and their director to line up for the stage. Resplendent in their immaculate white tuxes with shocking pink trim, they knew they looked good. They knew they were ready. They knew nobody could beat them except themselves.

(Continued on page 36)

Where Are They Now?

By "Jiggs" Ward, 343 Bailey Ave.,
Pittsburgh, PA 15218

The date — June 12, 1948 — the place — Oklahoma City, Oklahoma. The finalist contest was just over and Past International President Charlie Merrill was about to announce the medalists: "In fifth place, the FOUR SHADES OF HARMONY from Terre Haute, Indiana; fourth place, from Pittsburgh, the WESTINGHOUSE QUARTET; in third place, from Oakland County, Michigan, the CLEF DWELLERS; our runner-up from Chicago, the MID-STATES FOUR; and our 1948 international champions, from Pittsburgh, the PITTSBURGHERS!"

We couldn't believe what we had heard. Just to make the top five was far more than we had expected. After all, we had only been together for about 18 months. During that time, though, we had worked our "tails" off — and thought of nothing but the contest. We had suffered through 86 grueling rehearsals preceding the contest. Above all, the late MOLLY REAGAN had been our mentor; we could not have won the gold without his arranging skills, guidance and advice.

It hardly seems possible that 35 years have passed since that never-to-be-forgotten night. It's even more noteworthy to report that the original four who shared that memorable experience are still living and, for the most part, in reasonably good health. We are proud, too, that we are all still members of the Society and very much interested in what's going on.

Needless to say, we were happy to learn that HARMONIZER Editor Leo Fobart was interested in tracking down some of the remaining champions. (Actually, with the recent death of Bob Holbrook, lead of the 1941 champion CHORD-BUSTERS, we are now the oldest complete champion quartet.) It didn't take long to contact the rest of the quartet, all of whom seemed excited about providing information concerning their

present status. What follows is a brief run down on the PITTSBURGHERS of today.

Tenor Harry Conte reached his 75th birthday this past October. He still resides in Pittsburgh and is a member of the Greater Pittsburgh Chapter. A teacher until his retirement in 1975, Harry keeps in shape by working out several times each week at a nearby racquet club. Keeping in shape, physically, has been a habit of Harry's since his college days, when he was a member of the University of Pittsburgh boxing team. He has a new grandson and swears the boy already knows the tenor part to *Sweet Roses of Morn*.

Tommy Palamone, lead and "kid of the quartet", is 67 and, like Harry, lives in Pittsburgh. He retains his membership in the Greater Pittsburgh Chapter and sang with the "Pittsburgh Four" until Tom O'Malley's death a short time ago. Retired since January of 1983, Tommy was an inheritance tax appraiser for the Commonwealth of Pennsylvania. He is on the board of directors of a local golf club and, when not with his two grandchildren, can be found on the golf course. Tommy hasn't missed a convention since 1946. He is taking lessons on the bass fiddle "just to have something to do."

Bass Bill Conway will soon be cele-



From left, Conway, Palamone, Conte and Ward — October, 1983.



1948 Champs — "Pittsburghers" (Conway, Palamone, Conte and Ward).

brating his 69th birthday. Bill spent many years in the sales division of the Life Saver Company. However, in 1964, after undergoing throat surgery, he was transferred to the company's distribution center at Canajoharie, New York, where he worked until his retirement in May 1980. While the surgery may have deterred Bill's involvement in barbershop singing vocally, it actually increased his participation in the administrative affairs of the Schenectady, New York Chapter. He has served as stage production manager for chapter shows and has also produced several Sweet Adeline shows. He spends a great deal of time with his three grandchildren. (Bill says he considered a move to Albany to overcome the difficulty he had spelling Canajoharie and Schenectady.)

Baritone John "Jiggs" Ward, now 75, has worked as an investigator for the chief attorney's office, Veterans Administration, until retirement in 1973. Also a member of the Greater Pittsburgh Chapter, he writes a regular column for the chapter's bulletin, "The Pitch-Burgh Press." With three grandsons involved in wrestling, he has served as official scorer and photographer for many matches. He also follows closely the career of a granddaughter, who is making her "mark" as a ballerina. He recently became a great-grandfather.

Though the quartet doesn't sing any longer, they have kept in close contact through the years. Frequent letters and phone conversations enables the four to check on the health and welfare of each other. There have been several reunions over the years (the latest last October) where the events of past years get a thorough rehashing.

The quartet is anxious to learn of many of their friends among the past champions and is looking forward to reading stories similar to theirs in future issues.

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Singing in the South (Pacific, that is)

By Eric Jackson, 5604 Rosehill St.,
Philadelphia, PA 19120

First, I was shocked at how ignorant I was about New Zealand. I knew they had barbershopping there, and New Zealand is just a little place, right? So when I had the chance at a visiting professorship at the University of Otago for six weeks, I wrote to my contact in the city of Dunedin requesting he arrange for me to "pop through" to Auckland to bust a chord or two some Friday evening. Wrong. It is a 900-mile car ride plus a two and one-half hour ferry ride from Dunedin to Auckland!

Trouble. Some folk could possibly manage for a week or two without barbershopping, but for six weeks? My wife Merry Ann put her foot down on this one. No, we could not cancel the trip. So what could we do? As luck would have it (isn't life wonderful?), my professional contact in Dunedin, a wonderful gentleman just happened to sing in two choirs. When he heard the seriousness of our predicament, he assembled nine singers who were waiting for us when we arrived, all set to sing some of the old songs. Well, did we get an eye- (and ear-) opener. Not only were these men all great singers, in addition two of them were currently

singing in a barbershop quartet called the "Royal Dunedin Male Choir Quartet." One of the guys, Les Bonar, had been a Society member for about fifteen years, and really enjoyed the experience. During that one pleasure-filled evening we all agreed that we were definitely depriving the local citizenry if we did not put on a show. So there we were — four weeks to prepare from scratch for Dunedin's first barbershop show.

My friend got the show sponsored by the University Music Department as a lunch-time lecture/demonstration of barbershop music. The guys placed ads in the local papers, sent out fliers, and sold over 200 tickets at \$1 each. We wore black pants, white shirts and bow ties (sound familiar?), and one of the men borrowed straw hats (boaters) from a local theater company.

The "Southern Chordsmen" (naturally) sang three songs, with choreography. (We used *My Wild Irish Rose* to demonstrate the four parts we sing.) I gave a brief lecture on the barbershop style and our Society, and we (sneakily) played a tape of a recent international champion chorus over an excellent sound system,

which blew the audience out of their seats. What a wonderful experience it was for us all! We got to witness barbershop harmony as heard and experienced for the first time. Personally, I was flooded with memories of ringing that first chord years ago, and noticed again the closeness and fellowship that our hobby engenders, as if by magic. We were all rather sad when it was over, but as it turns out, it wasn't over, as we shall see in a moment.

Meanwhile, Les Bonar, bass of the "Royal Dunedin Male Choir Quartet," had invited Merry Ann and me to meet his quartet and their wives. We were astonished to find in his living room a huge stack of barbershop recordings and a pile of music, including most of the old "Songs for Men" series. Many of the arrangements were by Les himself. How incredibly at home we felt a mere eight or nine thousand miles from Dixie. Need I tell you that we sang in all different combinations into the wee small hours of the night? We actually started "just one more . . ." pretty early, but New Zealanders have remarkable stamina.

The next day (groan), my friend informed me that we had been invited to do a spot on a local television news documentary program. About a week later we resurrected the "Southern Chordsmen" at the television studio and had the chance to strut our stuff one more time. It took two hours to tape a ten-minute segment for the program (exciting, under the lights). Unfortunately, the next day Merry Ann and I took off on our return trip home, so we never saw the spot aired.

Fortunately, our first stop on the way home was in Auckland, the hotbed of barbershopping in New Zealand. We had been invited by the chapter's "mover-and-shaker," Ken Redwood, to spend the chapter meeting on Friday night with the chorus; and this was followed by a party on Saturday night. What can I tell you? The chapter meeting was a true eye-opener. Chorus director Gary Taylor, a fairly new Barbershopper who has definitely caught the "bug," put the men through their paces: about 30 singers doing barbershopping just as we do, and with a very warm and sensitive flavor that seems to be characteristic of New Zealanders. They did repertoire and craft, learned some new material and promoted quartet singing. Then they asked me to coach a little, which was a real privilege. (Ah, if only my own chapter would give me the same rapt attention.) And when it



Shown left, Ken Redwood, Auckland Chapter founder with Gary Taylor, musical director. Lower left, Chapter organizer Harvey Brown with Les Bonar, Dunedin 15-year Society member. Below, the "Southern Chordsmen" in "Hats off to Barbershop," with author Eric Jackson directing.




was all over, a few of us diehards hung around and sang, and sang, and sang. . .

The next day, Ken and Carol Redwood welcomed us, fed us, showed us some of the wonderful sights of Auckland, and when we ran out of steam, allowed us to collapse into an armchair and listen to "Boston Common" and "Classic Collection" recordings. Tough life!

In the evening it was time for a huge Saturday night bash at the home of Tony and Sue Roberts. About thirty Barbershoppers and their wives congregated for a very special evening of food, drink and harmony. The singing was continuous and everywhere; musical instruments (horn, guitar, piano) in one room, and four-part harmony in another. Any everywhere, a wonderful welcome for Merry Ann and me, and a genuine thirst for information about barbershop theory and craft, the Society, contest rules and membership and recruitment. (Thank goodness Merry Ann was there to handle the tough questions.)

And suddenly it was over. Our ride was waiting, and about twenty brand new friends squeezed on to the front porch, in the dark, and softly sang a barbershop farewell to us.

Reflecting on the trip, I am left with a greater sense of the scope that barbershopping represents. I'm now more aware of the opportunity it provides to come together with strangers and be in complete partnership with them in just minutes.



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In meeting with the quartet in Dunedin and the chorus in Auckland, I was staggered by how widely-flung our hobby is. I started to think of recruitment of Society members in a new way, that is, in terms of the magnificent opportunity it is for *them*, rather than the benefits we members accrue from having others join.

It's hard to express this sense in writing, and I don't want to get overly significant about the hobby — but to get so close to people in such a short time is to transform our whole experience of an overseas trip, or of a local get-together. Barbershopping is, indeed, love. Maybe *that's* what we should tell prospective members!

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Everything New is Old Again

By Gary Stamm, Manager, Audio-Visual Services

Why does a Society, dedicated to preserving the simplicity of four male voices joining together in traditional harmony, need to get involved with Saticon tubes, four-track recorders and cut-a-way shots? It doesn't.

It doesn't, unless the Society's members thirst to learn more about their hobby and work at improving their vocal, performing and administrative skills to derive the maximum pleasure from their art form and pastime.

S.P.E.B.S.Q.S.A. has moved into the 20th century in many ways, and one of these was born in 1979, when President Ernie Hills appointed Jim Vliet, Phil Lambrinos, Sam Kennedy, Lou Sisk and me to an audio-visual study committee. Guidelines suggested by that committee, further input from the International Office staff, grants from Harmony Foundation and donations from 1981 Harmony College students all helped purchase video and audio recording equipment. This equipment was used by staffers Robb Ollett, Dave LaBar and Lyle Pettigrew, under then-Director of Music Education and Services Bob Johnson, to produce the first two Society educational video tapes.

Since 1979, the international quartet and chorus contests have been video taped, and additional video taping has taken place at the annual Harmony

Colleges. Member-volunteers Dennis Burcher, Fred Street and Phil Lambrinos have helped greatly in these endeavors.

With the adoption of 1982 International President Merritt Auman's Five-Year Plan came an ongoing commitment to audio-visual production. Besides designating yearly educational audio-visual productions in the music and administrative areas, Year Two, (1983), of the Five-Year Plan called for the addition to the International Office staff of a full-time professional audio-visual person.

The main thrust of the audio-visual section will be to produce educational audio-visual materials — video tapes, audio cassettes, slide shows and films — to support the music and communications departments. The materials will most likely be of two varieties. Some will be program segments used by Society field men and volunteers, as part of their presentation. Other programs will be designed to teach an entire concept without an instructor present.

Video programs will be prepared on subjects that can best be learned by seeing demonstrations or examples. The emphasis will be on well scripted video with solid production techniques, not razzle dazzle special effects. It is hoped the video tapes will be bought by districts or chapters and used at meetings, schools, etc. The programs will also be avail-



able to individual members, however, as some may want their own copy to study.

Video subjects on the drawing board include woodshedding, a quartet performance package plan, body language for directors, rehearsal techniques for quartets, how to run an Open House guest night, basic choreography, a history of barbershop harmony, program ideas and many more. Our plan is to release four to six video programs per year.

We are proud to announce that we have just released two new video programs. One is Dave Stevens' 1983 Harmony College presentation, "What Are We Trying To Preserve." The other is, "On with the Makeup! On with the Show," a demonstration to teach makeup application. (Look for details on ordering these in the next HARMONIZER or write or call the Society merchandising department.)

We will also produce audio cassettes as an inexpensive means of presenting a variety of subjects. Many of you have seen or used self-help cassettes and know they can be interesting and effective learning "tools." Our goal is to release about four of these per year. These programs, of course, will be in addition to the present Barbershop Preview cassette program.

Our aim is to produce quality educational, audio-visual productions in areas where education is needed and desired. These productions can only be effective, however, if they are used properly. We will inform you through Society publications, about what materials are available.

We will explain how the materials are to be used. This includes identifying the target audience, listing the learning objectives, explaining the operation of the appropriate playback equipment, suggesting the best forum for usage (personal study, chapter showings, weekend school presentation, etc.) and follow-up activities and suggestions.

We will continue to video tape the international contests for archival and historical purposes. Writing and over-



One thrust of the audio-visual program is the development of educational video tapes. Audio-Visual Services Mgr. Gary Stamm is shown left reviewing the new Make-up video tape.

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seeing the production of the convention highlights film will be my responsibility.

Over the years the Society has amassed a great number of audio tapes, films and video tapes. There is a real need to catalog and properly store these materials. When this has been done, I will serve as librarian for these valuable archive and stock footage materials.

Several districts have purchased their own audio-visual equipment which is being operated and managed by capable volunteers. The equipment is being used to video tape contests (one copy is legal under copyright laws as an archival-educational tool) and to aid coaching sessions. Hopefully, we will soon set up a communications network to share ideas and suggestions, standardize contest taping and pass along copyright information. For districts with no AV capabilities, we will be available to help get them started.

Another exciting duty will involve serving as on-staff advisor for show scripting and productions. Our annual shows have always been an important part of our Society, yet we have never really devoted ongoing help from the International Office in this area. We hope to help make our chapter shows more enjoyable for our audiences and mem-

bers by utilizing proven entertainment techniques. One goal is to establish a team of show production specialists from all over the Society. Another is to publish tips on scenery and set construction, sound, lighting, etc. These services will be offered in addition to the newly released Show Production Handbook (Stock No. 4081).

Members who are audio-visual professionals and would be willing to share their expertise (and possibly equipment that is at their disposal), contact me with background information on your specialties so that a master file can be prepared. A similar list for show production specialists would be excellent. This information can also be sent to me at the International Office.

We will constantly be looking into new AV horizons. One exciting possibility is teleconferencing (simultaneous video coverage of regional meetings or conventions via satellite). How about beaming the International Convention into regional hotel ballrooms? COT Schools or mini-HEP schools might be naturals for teleconferencing. We are also looking into the feasibility of offering for sale Society produced video tapes of the international contest as we currently

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- I'm Alone Because I Love You
- What I Did For Love

SIDE 2

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- The Sweetheart of Sigma Chi
- Music Man Medley
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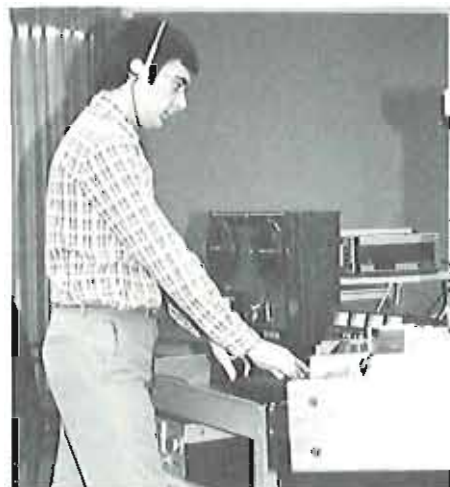
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offer phonograph records. A similar venture by an outside producer in 1982 was not financially successful.

The audio-visual section will constantly be redetermining its direction because of new AV developments and new paths the Society chooses. We always welcome and encourage your suggestions and comments.

A pitch pipe laying on top of a video tape recorder? Why not? You'd be surprised how harmoniously they can co-exist.





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.

Early in our history it became fashionable for local SPEBSQSA chapters to use part of parade proceeds and other income to provide music scholarships to deserving graduates of the local high school. This practice not only rewarded promising young talent, but also brought the Society to the favorable attention of local music educators. Many of these awards had happy endings. Here is a case in point: In honor of its Founder, Joseph E. Stern (National Board Member and Secretary-Treasurer of the Society in the early 1940s), the Kansas City Chapter, in 1965-66, provided scholarship aid to Steve Leone, son of chapter member Frank Leone. How did it pay off? Steve is now chorus director of the "Heart of America" Chapter. Not only is he adept at chorus leadership and choreography, but he is an excellent quartet singer (a four-part man) and has been an international quarter-finalist. Are there any other music scholarships that have paid such equal dividends? (*Author's Note: I am indebted to Dennis Taylor of Kansas City for the Steve Leone story.*)

Chorus competition on the international level struggled to win official acceptance in the 1950s. At its 1956 Denver Mid-winter meeting, the house of delegates (then the Society's legislative body) defeated a motion to discontinue the contest, but agreed to resubmit the proposal at the June Minneapolis convention that year — at which time the decision was favorable to continue the international chorus contest. Thereafter chorus competition took on a new dimension and today it provides one of the most exciting and colorful parts of the annual convention week.

AH-SOW, otherwise known as "Ancient & Harmonious Society of Woodshedders," has a roster of nearly 400 woodshedders, including many of the most respected names in the parent SPEBSQSA. Rumor has it that our British counterparts have in mind an organization to be called SO-WHAT ("Society of Woodshedders, Harmonizers and Taggers").

The Society's Mid-winter meeting in Washington, D. C. in January 1950 was outstanding in several respects. For example, an international "quartet clinic" was conducted for the first time. The advance announcement stated: "Maurice Reagan, the Society's most authoritative authority on barbershop quartets, will conduct a clinic at the Statler headquarters hotel. Visiting quartets will sing while being phonographically recorded (*Author's Note: Cassette recording had not yet come into vogue*). Reagan will then criticize and the recording will be played back to emphasize his points of advice and comment. All Society members are invited to observe the clinic procedure."

The Southwestern District leads all districts in the total count of quartet and chorus champions since our first contest in 1939. SWD has won 15 times. The Illinois District is in second place with 12. Overall, the Society has had 45 quartet winners and 31 chorus champions.

International convention registrations cost \$10 in 1954. In 1984 the tab will be \$40. At whatever price, the convention ticket is a marvelous bargain — as any attendee will testify.

The art of "woodshedding," on which so much of our early history was based, is still widely practised. To many members it is "fun-singing" to the "Nth" degree. Elsewhere on this page our subsidiary organization known as AH-SOW is mentioned. We also have an excellent publication titled "Woodshedding Folio." It is a 34-page how-to-do-it manual and an accompanying cassette tape. This is the current status. But how many remember that back in 1958 an earlier group, known as the "Woodshedders Guild," had a brief existence — with a registration fee of \$1.50 to provide a pocket identification card and a folio of 12 specially selected songs suitable for woodshedding? This historian cannot find any of this earlier material, including what were called "operating rules" of this unique organization (for reference see HARMONIZER issues of May 1958, page 7, and July 1958, page 28). Does any reader have copies of this earlier material to contribute to our archives?

In the 1940s there was pro-and-con discussion of the need for an international house of delegates in which each chapter would have a voting delegate. A modified version of this plan came into being in 1953 to include all past international presidents, all district presidents, and the international executive committee and board of directors. The House of Delegates was to be the Society's legislative body, with the International Board serving as the managerial body with general oversight of Society affairs. This concept did not work too well in actual practice, and the International H of D was dis-established at the Hartford, Conn. Mid-winter meeting in 1960. The H of D plan is still in effective use in each of the districts, however.

The District Presidents Forum is held annually at the International Office in Kenosha for leadership training and forward planning. The first sessions for this purpose were held in 1954 during the administration of International President Berney Simmer while our international headquarters were still located in Detroit.

What is believed to be the largest HARMONIZER ever published is the 78-page issue of March, 1950.

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Preservation Hall alive and well!

By Bob Hockenbrough, 4150 Deyo,
Brookfield, IL 60513

There's been a lot of sawing, hammering and splashing of paint on the Lower Level of Harmony Hall recently. And the end result is a dream come true. That's right . . .

PRESERVATION HALL is a reality! The first phase of our International Barbershop Museum Project is completed. It's the beginning of a quality and growing Museum that will preserve our heritage and enhance the stature of our Society through the years.

International President Hank Vomacka and the international board stand solidly behind the idea. At the annual meeting in Seattle they made the Museum Committee a standing committee. They approved the position of a "volunteer" Museum Director. They also approved the expenditure of \$15,000 from the Museum Fund for the launching of this first step.

A SUPERB DESIGN

The design of the museum is the work of Past International President Dan Waselchuck of Appleton, Wisconsin. Dan's skillful conversion of the existing space has produced a real gem and sets a tone consistent with the atmosphere of our International Office building.

On July 21, 1983 committee member Robb Ollett of our International Staff let a contract for construction to the State Construction Corporation of Kenosha, Wisconsin, and our project was under way.

A DREAM COMES TRUE

The idea of a barbershop museum has been around for a long time.

In 1941, the late Deac Martin of Cleveland, Ohio, one of the Society's elder statesmen, called for our headquarters to be . . . "a treasure house of barber shop harmony . . ."

In 1957, Past International President Jerry Beller of Evansville, Indiana, also deceased, voiced the idea of a headquarters that could become a museum that would show the relationship between popular music and our great barbershop music.

And in 1978, then Assistant Historian Dean Snyder of Alexandria, Virginia kept the dream alive by proposing "a museum in Harmony Hall where memorabilia from the early days could be appropriately displayed."

Well, the dream's come true. We've kept the faith. We have our museum. Small to be sure, but it's a great start with plenty of room to grow and expand.

A GOLDEN ANNIVERSARY

The year 1988 marks the Golden Anniversary of our Society. And it is the hope of the Museum Committee that an expanded Preservation Hall be the highlight of that celebration. But there is much for us to do. We have the space ready. Next step is to build and install the display cases and panels. Then the memorabilia must be organized, catalogued and displayed. We need the services of a volunteer museum director. And we still need money.

??? — 37,869 — ???

The support thus far has been encouraging. We've received around \$30,000 from some 131 contributors. And that's a fine start. But 131 contributors out of a membership of 38,000 . . . ? that leaves 37,869 of you who haven't yet pitched in to help this most important project.



Workmen from State Construction Corporation installing drop ceiling in museum.

YOU CAN HELP

There are three things we need. One is memorabilia. If you have in your possession, or know of material of historical value, drop a line to Director of Communications Robb Ollett at our International Office. He will advise you where to ship it.

If you are interested in the volunteer Museum Director position, or know of someone who is, likewise send the information to Robb.

And finally, we need money to continue the start we've made. Use the coupon below and send a check for \$20, \$50, \$100 or whatever to the Museum Fund, SPEBSQSA. Do it today, PLEASE? It's tax deductible, you know.

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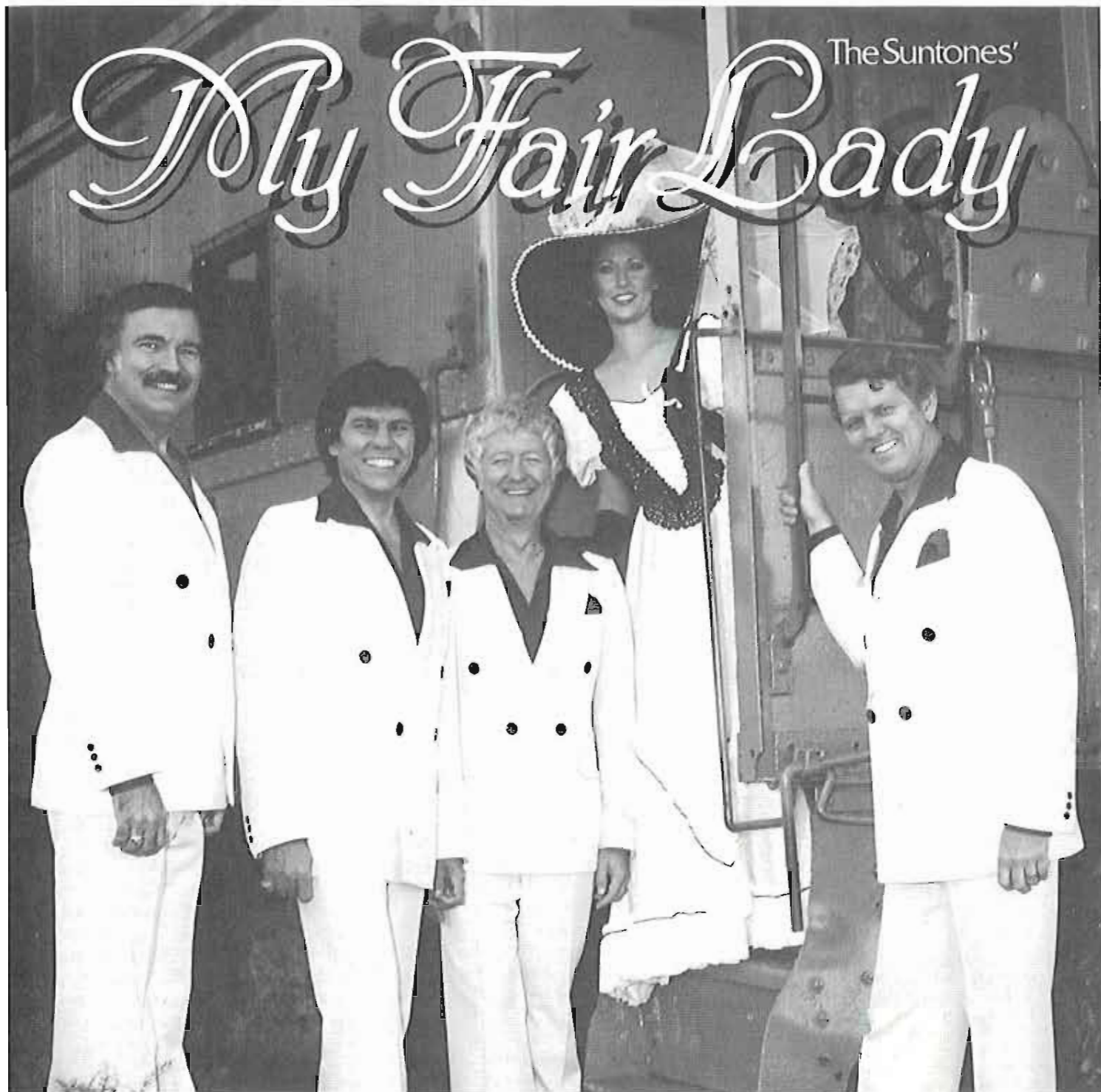
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and all Executive Committee



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.

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MY FAIR LADY			

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A Community Fair appearance by the "Antique Music Revue" seemed to puzzle the young lady pictured above, who seems to be saying, "May I sing too?" Members of the Canton, Ohio foursome (from left) are Don Anderson, Tom Remark, Darryl Flinn and Ralph Shonk.

News About Quartets

"Me and Three Other Guys" (Norfolk, Virginia) headlined the entertainment at the Camp Kirby Clambake in Upper Black Eddy, Pennsylvania this past Fall. Camp Kirby is a summer camp for hearing-impaired young people and holds its annual fund-raising clambake following Labor Day. Quartet members, from left, are George Martin, Paul Hicks, Virg Albert and Don Krudop.



We've often thought about starting a "stop that rumor" department, and perhaps this is the time to start, since rumors have, indeed, been flying. Here they are in the order we've heard 'em: (1) Grand Tradition is breaking up; true, but we expect to see another quartet emerge from this break up. (2) Glenn Van Tassell has left Detroit and Center Stage is calling it quits. Not so, says Glenn, who is doing some work in Grand Rapids, Michigan, but the quartet remains intact and is rehearsing regularly. (3) A move by Bass Bill Cody has forced Vaudeville into retirement. Bill Cody may have made a move, but the quartet is still together and booking shows as always. That's all for now, but we're sure there'll be more in the future (aren't there always?).

John Devine, 1984 President of the Association of International Champions, reports the following officers for this year: Vice-President, Hank Brandt (Grandma's Boys—1979); Secretary, "Buzz" Haeger (Four Renegades—1965); Treasurer, Bob Dowma (Happiness Emporium—1975). Any correspondence can be sent to President Devine (Innsiders—1976) at 18118 Mountfield, Houston, Texas 77084.

The Sound Association has two new members (Ted Philippus, tenor; and Chris Buckingham, baritone) and a brand new "show package" which they're ready to take "on the road." Along with veterans Rick Sonntag and Mac Huff, the quartet promises to be back in international competition this Spring. In the meantime, they're ready for show dates and can be reached by contacting Rick Sonntag at 15403 Airole Way, San Antonio, Texas 78232 — (512) 494-2213.

Another new Southwestern District foursome with some familiar faces is Gatsby (Dallas Metro). Bill Thornton (Dealer's Choice and Side Street Ramblers) and Gary Parker (Dealer's Choice) have joined forces with Greg Clancy and Jason January (Class of the 80's) to form the newest foursome from the "Vocal Majority" chorus. Just named Southwestern District champions, (see photo page 17) Gary is the contact and can be reached at 5211 Vanderbilt, Dallas, Texas 75206.

Here's a change in a former three-time

finalist quartet from the Central States District. Don Kahl has replaced Everett Roth, original tenor with the Rural Route 4. Kahl sang with the 1981 Central States champion "Corner Quartet." The quartet now calls Kansas City home and can be reached by contacting Calvin Yoder, RR 2, Box 317-A, Garden City, Missouri 64747 — (816) 862-8343.

Among the new faces in quartets we may see in St. Louis this summer will be Ron Rank, who has replaced Lynn Hauldren as baritone in the Four Henchmen, current eleventh place semi-finalists from the Chicago area. The quartet's contact man is Thom Hine, 4090 Mason Drive, Hoffman Estates, Illinois 60195 — (312) 991-3199.

It's great news to hear that some of our past champion quartets are returning to singing activity, as is the case of the 1971 champion *Gentlemen's Agreement*. Back in business with Al Rehkop on tenor; Drayton Justus, lead; Greg Backwell, bari; and Bob Whitledge, bass; they can be reached by contacting Drayton Justus, 4176 S. Pine Island Rd., Davie, FL 33328 — (305) 472-1329 (see ad page 25).

The Arlington Heights, Illinois Sept./Oct. "Arlingtoner" sang the praises of two quartets from their midst. The Sounds of Senility were awarded the Illinois District's prestigious "Ed Wilson Trophy" for outstanding service. The Schizo-Phonics were singled out for their audience-devastating appearance in the Fall contest, where they sang a package consisting of *Sweet Adeline* and *How Can I Miss You If You Won't Go Away*. Dressed in undertaker costumes, displaying deadpan faces and carrying a casket with a rising corpse, had the judges and audience alike in "stitches." The mood for this package was set by the Arlingtones in the audience — who softly sang *Amazing Grace*, while four lovely lady mourners, appropriately dressed in black, were escorted slowly to their seats. The hilarious act didn't win any prizes, but brought the audience to its feet.

With only two years of retirement under their belts, the Circle W. Four is back in business with Walt Eibeck, lead and John Power, bass, of the old Westinghouse-Circle W. Four, singing with Chet Langford, tenor, and John

Gaberlein, bari, both experienced quartet men. The entire foursome has over 100 years of quartet singing behind them. Contact for the quartet is Walt Eibeck, 1109 Edward Drive, Pittsburgh, PA 15227 — (412) 882-5731.

Spreading the word of barbershopping to thousands of people on the streets of New York City during the opening ceremonies of the South Street Seaport Historical Restoration were Captain Billy's Whizbang with Tony Molaro (singing for bass Andy Smith) singing along with Bill Kruse, Mark Bentley and Steve Herte. From the Westchester County Chapter, the quartet spent the entire week entertaining in shops, alleyways, rooftops and on bouncing, portable stages. They picked up some donated fees along the way, ten percent of which were sent to the Institute of Logopedics.

Here's an idea we hope catches on with every quartet in the Society. The Roadrunners (LOL) realized back in 1979 that performing to four bare walls in a pre-show warm up session was a terrible waste of a great natural resource. Since that time, they have done their pre-show warm ups in nursing homes. It has become part of their contract agreement (gratis, naturally) that the host chapter make arrangements for a warm-up performance in a nursing home prior to every show. To date (October 1983) they have entertained in 127 nursing homes. The quartet's "long suit" is humor, and they miss the spontaneous laughter and applause of a regular show audience. Yet, when they leave these nursing homes, people reach out to make some contact with them and quietly say "thanks." The Roadrunners urge other quartets to share this experience. They say it's a difficult performance, but it brings a lot of sunshine into the lives of many people who have really earned these rays of sunshine. Contact for the quartet is Ken Agre, 8200 Emerson Ave. So., Minneapolis, MN 55420.

A performance at the Des Moines (Iowa) Community Playhouse Box Social by the Accidental Arrangement featured several other acts, one of which was Cloris Leachman, star of stage, screen and television. Ms. Leachman taught the quartet a song (*Milking the Cows*) then joined with them, directing them at times and providing her own bit of choreography as she saw fit.

Century Club

Chapters which are over the 100-mark as of Nov. 30, 1983

Whittier, Cal.	192
Dundalk, Md.	169
Alexandria, Va.	169
Minneapolis, Minn.	157
Scarborough, Ont.	156
Dallas Metro, Tex.	153
Cherry Hill, N.J.	151
Houston, Tex.	151
Lombard, Ill.	150
Phoenix, Ariz.	146
Kansas City, Mo.	128
Peninsula, Cal.	126
Louisville, Ky.	123
East Aurora, N.Y.	121
Riverside, Cal.	120
Buckeye (Columbus), Ohio	119
Livingston, N.J.	118
San Diego, Cal.	117
Sarasota, Fla.	115
Dupage Valley, Ill.	114
Fresno, Cal.	113
Westchester County, N.Y.	113
San Antonio, Tex.	113
Grtr. Indianapolis, Ind.	112
Rochester, N.Y.	112
Eugene, Ore.	112
Arlington Heights, Ill.	111
Manhattan, N.Y.	111
Grand Rapids, Mich.	110
Honolulu, Hawaii	108
Burnaby, B.C.	107
Maumee Valley, Ohio	107
Western Hills (Cincinnati), Ohio	106
Bryn Mawr, Pa.	105
Harrisburg, Pa.	105
Akron, Ohio	104
Calgary, Alta.	102
Fairfax, Va.	102
Denver, Col.	101

The 1953 champion "Vikings" celebrated their 30th anniversary at a special party in Rock Island, Illinois last Fall. Local television covered the reunion which brought together, for the first time in ten years, Bob Maurus (Rock Island), Bruce Conover (Austin, Texas), Bob Livesay (East Moline, Illinois) and Bob Lindley (Elmhurst, Illinois).



New Chapters

HARMONY, MINNESOTA . . . Land O'Lakes District . . . Chartered September 20, 1983 . . . Sponsored by Winona, Minnesota . . . 33 members . . . Frank Browning, Harmony, Minnesota 55939, President . . . Phillip Burkholder, Harmony, Minnesota 55939, Secretary.

FERGUS FALLS, MINNESOTA . . . Land O'Lakes District . . . Chartered October 17, 1983 . . . 30 members . . . Art Feustad, RR, Fergus Falls, Minnesota 56537, President . . . Mike Johnson, Clitherall, Minnesota 56524, Secretary.

VICTORIA, TEXAS . . . Southwestern District . . . Chartered October 19, 1983 . . . Sponsored by Houston and San Antonio, Texas . . . 40 members . . . Kenneth F. Woodring, Rte. 1, Box 42, Edna, Texas 77957, President . . . Tom F. Heinzen, 203 Roanoke Dr., Victoria, Texas 77904, Secretary.

COLLINGWOOD, ONTARIO . . . Ontario District . . . Chartered October 25, 1983 . . . Sponsored by Barrie and Owen Sound, Ontario . . . 32 members . . . John Saunders, 62 Lockart Red., Collingwood, Ontario L9Y 2L3, President . . . John Robinson, 38 Sproule Ave., Collingwood, Ontario L9Y 4L5, Secretary.

MUNCIE, INDIANA . . . Cardinal District . . . Chartered October 31, 1983 . . . Sponsored by Marion, Indiana . . . 30 members . . . Don Tobey, 2028 S. Clark St., Muncie, Indiana 47302, President . . . William Antal, 4801 Camelot Dr., Muncie, Indiana 47304, Secretary.

Men of Note-ability

The following men have brought new members into the Society since the Man of Note program began.

(15-19 members)

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 Monty Duerksen Flint Hills, KS
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 Stephen J. Mondau Tacoma, WA
 James E. Hawkins Tucson, AZ
 Jim Zuur Santa Rosa, CA
 Bill Woolsey Pomona Valley, CA
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 Francis Frye Winchester, VA
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 J. Bedford Wooley, Jr. Binghamton, NY
 Robert D. Balch Rogers, AR
 John W. Loots Tulsa, OK
 Frank Huggins Gtr. Little Rock, AR
 Robert B. Perkins Miami, FL
 J. Burton Gibney Davenport, IA
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 Lloyd M. Felt Pomona Valley, CA
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 Oliver C. Leonard Pensacola, FL
 Gerald J. Maxfield Utah Valley, UT
 Joe Trousedale Sacramento, CA
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 Fred King Dundalk, MD
 Robert Krodal Norwich, CT
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 Andy McCann Windsor, ONT
 Jim Stone Shreveport, LA
 Buz Smith Sonora, CA
 Judson Harris Porter-La Porte, IN
 Richard Malloy Columbus, IN
 Lowell E. McCulley FHT Southwestern
 Lynden D. Levitt Mt. Rushmore, SD
 Paul A. Extrom Portland, OR
 Norman Peters Columbia Basin, WA
 Ralph O. Bishel Whittier, CA
 Vincent Purrello Brooklyn, NY
 Russell E. Speicher Stroudsburg, PA
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 William J. Davidson Ocala, FL
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 Roy N. Fenn FHT-Cardinal
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 Robert A. Allen San Mateo County, CA
 Charles Campbell Tristatesmen, MO
 Jerry Drloff Peninsula, CA

NEW MUSIC NOTES — (from page 12)

editor. This meant looking over all the arrangements we had on file and deciding if he should up-date and revise his old one. He decided that a combination of his and Ed Waesche's arrangement would be just the ticket, and that's why the dual credit for arranging appears on this new version.

A GIRL WHOSE NAME BEGINS WITH "M" (Catalog No. 7543 @ 20c), a song written by Eric Jackson and Rob Hopkins. You have been reading Eric's articles on "interpretation" in the HARMONIZERS during 1983. Rob is an arrangement judge and a member of the Harmony College faculty. A really neat and unusual idea makes this song fun for the audience and singers alike.

GOOD NIGHT, LITTLE BOY OF MINE (7544 @ 20c) is another "Little Pal" song by barbershop composer Einar N. Pedersen from New Orleans. When Einar showed his song to Val Hicks, Val asked if he could arrange it. So here is a touching ballad which combines the talents of Einar and Val — hard to beat.

So there you are — twenty-six songs released last year and we hope even more than that in 1984. Happy New Year!

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I transferred from a small barbershop chapter in Kansas in 1971, just in time to win with the Phoenixians in Santa Monica. Then the next summer I was an international champion. It was exciting to win again in 1976, but this year's victory was especially satisfying. I'm proud to be a Barbershopper, and especially I'm proud to be a Phoenixian.

Don Richardson, 1972, 1976, 1983

They hurried onto the stage, set the props, got ready, and it was time. The five minutes raced by in a frenzy of emotions, ending much too soon. Then the men changed into street clothes and stood in small groups talking quietly, waiting for the end of the contest and the announcement.

Finally the chairman of the judges approached the microphone. He announced that only sixty-five points separated the first from the fifth place chorus. (One hundred and five men prayed silently.)

Then he announced, "Fifth, Cincinnati Western Hills, Ohio." (Cincinnati had won in 1973, and they were a perennial medalist chorus.)

"Fourth, the Houston Tidelanders." (Houston, too, was a strong contender, having finished as high as second.)

"Third, Lombard, Illinois." (it was only the second year for Lombard, but already they were a two-time medalist.)

"Second, the Scarborough, Ontario Dukes of Harmony." (Could it be? Some Phoenixians began to celebrate but the older members thought, "There are eleven other groups in the contest.")

"And your 1983 international chorus champion, the Phoenixians."

Pandemonium broke out wherever there were Phoenixians. No man could keep from raising his voice, from hugging and shaking hands, from rejoicing with his fellow Phoenixians. The dream had come true, all of the preparation, all of the planning, all of the hard work of rehearsing over and over again, all of the bone-crushing repetition had now paid off.

No man who was part of the experience will soon forget what that victory was like. The men who already had two gold medals said this medal was the sweetest. In 1972 it has been a margin of 123 points; in 1976, 67 points; but this year, it was only 14 points, a miniscule difference considering the 1,500 earned. Still no member of the Phoenixians complained. *One* point would have been sufficient. So they didn't win the sound category, so they didn't win arrangement or interpretation, they won stage presence solidly, and they were competitive in all categories.

Later that night, as part of the "Saturday Night Show" and as the new international chorus champion, the Phoenixians sang four songs. They did their best to show the audience of Barbershoppers that they had earned their glory.

In the past, my wife Barb has been able to predict pretty well what our final ranking would be before the judges made their announcement. This time she told me it was too close to tell.

While I'm elated that I now have a third medal, I can empathize with the other fifteen "winning" choruses and wish them well in the future.

John Fenner, 1972, 1976, 1983

Dan Wilson, a prolific composer and arranger from Phoenix, was responsible for both the songs sung at Seattle. Dan says, "The thrill of having one's own creations performed by this talented group and winning top honors is difficult to describe. These memories will be with me forever."



After the Saturday Night Show, they were bused back to the Park Hilton where they hosted a hospitality room. Engraved invitations had been mailed to all international and Far Western District dignitaries. Jack Barton served as emcee and host, and he played to a full house. Only hours before, the room had been the scene of a concentrated warm-up rehearsal; now men relaxed with their loved ones and enjoyed the music provided by some of the best quartets in the Society.

All that remained on Sunday was to fly home, reveling in the afterglow of a truly manly effort which paid off. What can be better than working totally for a goal, knowing you've earned it, and then actually achieving it?

To say I'm a winner is a proud statement of satisfaction. But to say "I'm a winner" three times is something I never dreamed of. Being a member of the Phoenixians Chorus has been and always will be a very enjoyable part of my life. May I be blessed with the ability to sing that others may speak for many more years to come.

Quentin "Spike" Myers, 1972, 1976, 1983

As international champions of the Society, the Phoenixians would be on display — on stage — all year long. They would be expected to perform and sing as the true champions they were. They couldn't let down now. And they wouldn't. That slogan Bob Taylor coined has struck home. "The Class of '83" didn't intend to let anybody down, especially themselves.



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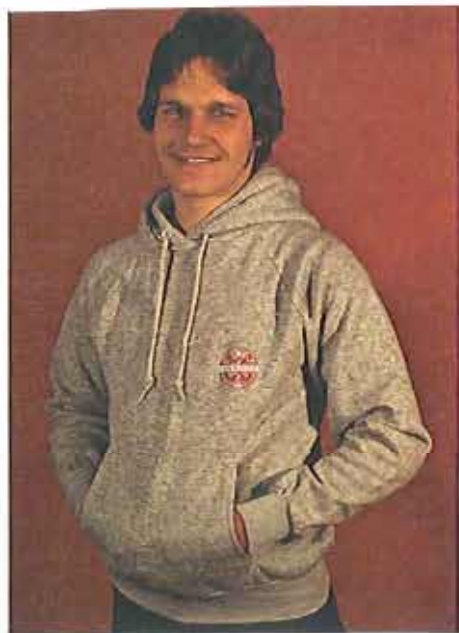
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