

Ernie Courant



# ST. LOUIS

31st International Convention  
June 23 - 28, 1969 (See page 2)



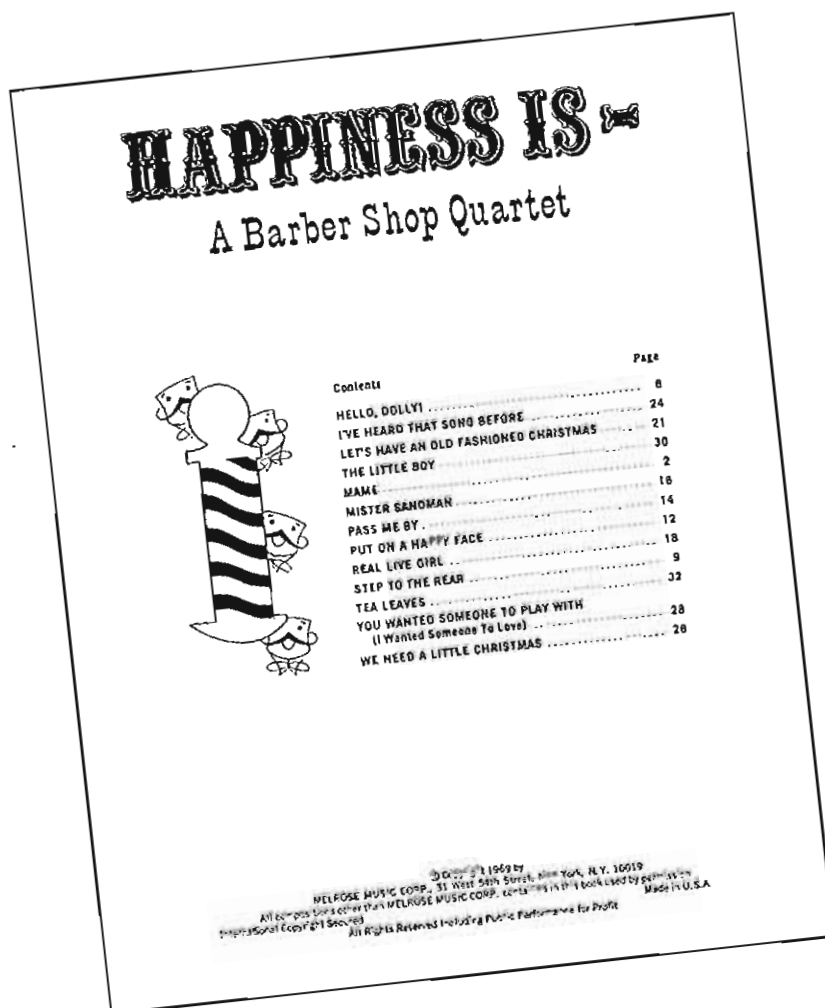
THE  
**HARMONIZER**  
MUSIC COMPANY

DEVOTED TO THE INTERESTS OF  
BARBERSHOP QUARTET HARMONY

MARCH • APRIL • 1969 • VOLUME XXIX • NUMBER 2

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# March-April

VOL. XXIX

1969

No. 2

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# St. Louis Promises Activity-Packed Convention Week

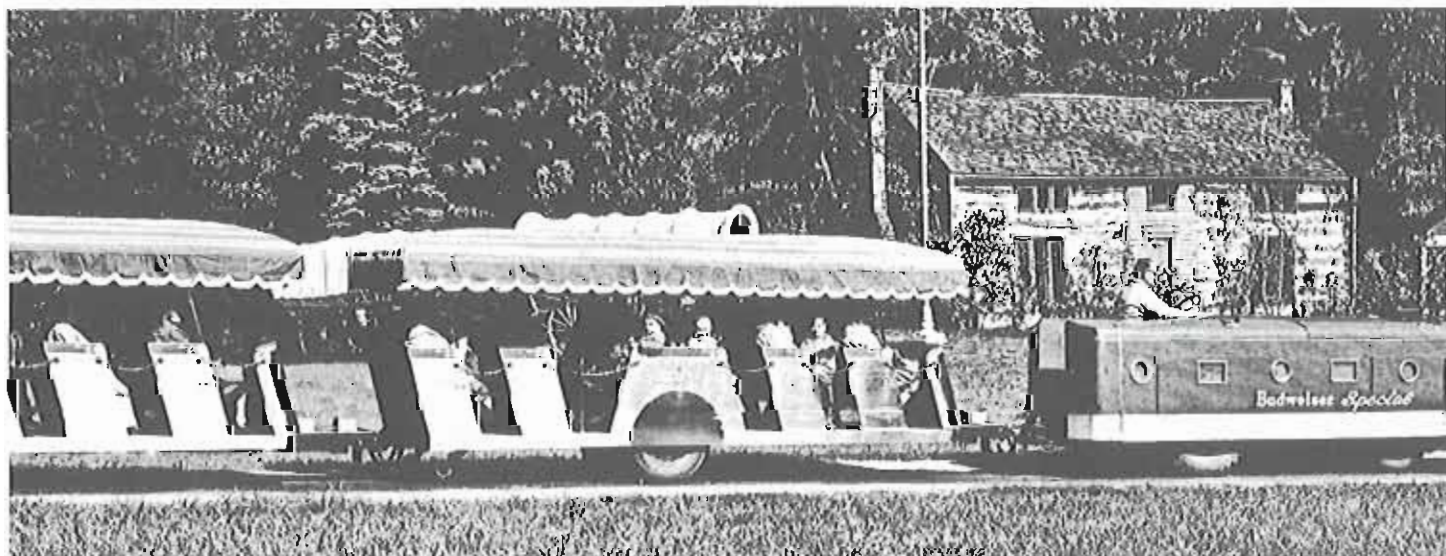


So that everyone you "meet in St. Louis" will not be complete strangers, we want to introduce some of the members of the St. Louis Convention Committee. Seated, from the left, are Walter Portmann, Chorditorium; John Sarson, Treasurer; George Strebler, Co-Chairman; Mrs. Florence Rathert, General Chairwoman; Dr. Norman F. Rathert, General Chairman; Bob Stewart, Co-Chairman and Woody Ashlock, Stage. Standing, from the left, are Bob Darr, Information Center; William Rund, Publicity; Stanley Johnston, Quartet Aides; Harold Sydow, Transportation; Jerry Coen, Stage Co-Chairman; James Graham, Secretary and Dr. J. F. Keough, Registration. Committee members not shown above are Mr. and Mrs. Martin Schiff, Jr., Mrs. Madge Stewart, Al Blodgett, Milt Berghoefer, Julius Goss, John Galloway, Jerry Bach and Jim Doyle.



"Meet Me in St. Looie" June 23-28 for a week full of exciting activities for Barbershoppers and their families. How's this for openers: a Monday night cruise aboard the good riverboat Huck Finn. She's the newest boat in the Port of St. Louis, a replica of stern wheelers of a by-gone era. All-weather air conditioning, completely enclosed lower decks, wall-to-wall carpeting and space galore for woodshedding along the mighty Mississippi. That's on Monday night, so be sure that you get to the Convention early.

Tuesday you'll have ample time to take care of those Convention "chores" (buying gifts for the kids at home, writing post cards, etc.) before the pace of the week picks up. Then, if you're interested in learning more about the historic lore of St. Louis, special bus tours are being arranged for your sight-seeing convenience. The tours will include stops at the Gateway Arch, Melody Museum and other famous St. Louis landmarks. You'll be back in plenty of time, though, to prepare for the Presidents' Ball, one of the outstanding social affairs of the Convention.





On Wednesday, it's family day at fabulous Grant's Farm, a 281-acre tract which was acquired by the late August A. Busch, Sr. and includes land that once was farmed by Ulysses S. Grant, the famous Civil War General and 18th President of the United States. The cabin, built by Grant and occupied by him while he farmed the land about it from 1854 to 1860, still stands as a carefully preserved historical shrine.

Guests touring the Farm are met at the entrance by miniature rubber-tired sightseeing trains that carry 54 passengers each. The trains transport visitors on a tour of the grounds, moving along winding roads past Grant Lake on which swans, ducks and geese make their home.

The tour continues to the Bauernhof, which is the heart of the Farm. It is modeled after the central building of European estates and is a combination stable, garage and barn. Here is kept the noted collection of more than 20 road coaches, gigs, carts and sleighs acquired by the Busch family through the years. The trophy room in the Bauernhof is filled with hundreds of silver cups and ribbons that Busch horses have won in shows throughout the country. The stable houses the outstanding thoroughbred hunting, jumping and coach horses that frequently compete for show honors.

When the tour leaves the Bauernhof, the trains wind through the game preserve, amidst the deer, elk, antelope, buffalo, long-horn steers and smaller game that roam freely among the trees that abound there.

The first scheduled singing activity of the week will take place Wednesday evening at Kiel Auditorium, where the Past International Champion Quartets will strut their stuff. Although the talent for this year's "spectacular" has not been confirmed as yet, it promises to be another outstanding presentation.

Another boat ride is in store for the Barberteens, this one on Thursday afternoon. They'll board the S.S. Admiral, the biggest inland waterway excursion steamer in the country. Imagine: 5 decks, a block long, all steel construction! And they'll have a rock-and-roll band to accompany them on the trip.

While Barbershoppers and their wives will be viewing a parade and taking part in a noon "sing-in" on Friday, their offspring will be on their way to a prominent St. Louis country club for an afternoon swim party. An evening of dancing will complete the day's activities for the youngsters.

The last official social affair of the week for the ladies, the Ladies' Luncheon, is scheduled for Saturday morning. From what we've learned about the plans for this special event, the girls are really in for some pleasant surprises.

The poor men will be left to their own devices during this time, but they'll not fare too badly, either. They can take in the annual Men's Brunch featuring the Logopedics Auction, and this year, as a special added attraction, MISS AMERICA! Yes, men, Miss Judith Anne Ford of Illinois, as charming a "dish" as any man could wish to grace his table, will favor us with her presence.

Put these events together with all the other excitement of the singing sessions and good fellowship and you'll see why everyone wants to meet in St. Looie in 1969. If you haven't sent in your registration, do it now.

A ticket order form for all the special events will be enclosed with Convention tickets to be sent to all registrants sometime around the middle of April.

Follow the arch to the biggest and best Convention of them all . . . St. Louis in June of '69.

## INTERNATIONAL CONVENTION REGISTRATION ORDER BLANK

Date \_\_\_\_\_

International Headquarters, S.P.E.B.S.Q.S.A., Inc.  
Box 575, Kenosha, Wisconsin 53141

Gentlemen:

Enclosed is check for \$ \_\_\_\_\_ for which please issue:

\_\_\_\_\_ Adult Registration @ \$15.00 ea. \_\_\_\_\_ Junior Registration @ \$5.00 (18 and under) for myself and my party for the 31st Annual Convention and International Contests at St. Louis, Missouri on June 23-28, 1969. I understand that the registration fee includes admission to official events; a reserved seat at Quarter-Finals No. 1 and 2, the Semi-Finals, the Chorus Contest and the Finals Contest; a registration badge and a souvenir program. I clearly understand that registrations are transferable but not redeemable.

NAME \_\_\_\_\_ PLEASE  
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CHAPTER \_\_\_\_\_

Registrations for children 18 and under cover:

\_\_\_\_\_ girls, ages \_\_\_\_\_ boys, ages \_\_\_\_\_

Make check payable to "SPEBSQSA"



This is the beautiful Americana Hotel in San Juan, Puerto Rico, site of this year's tour following the St. Louis Convention. You'll enjoy eight days and seven nights in what has been called "the most romantic city west of Verona." April 15th is the deadline for deposits. Get further information by writing:  
POST-CONVENTION TOUR  
Box 575  
Kenosha, Wis. 53141

## San Antonio Rolls Out Red Carpet for Mid-Winter Convention

Under the inspired leadership of Convention Chairman Jack McCaleb, Co-Chairmen Al Feuerbacher and Ben Binford and Chapter President Jack Morris, the "Chordsmen" corralled some 200 Barbershoppers from almost every district in the Society and "laid it on" for a splendid weekend of barbershopping.

There were many highlights. A meeting of the International Executive Committee on Thursday, January 23rd, was followed by the International Board Meeting Friday, the 24th, and a special reception for the Society's Past International Presidents that evening. Saturday, a day of fun and relaxation, included a boat cruise on the picturesque San Antonio River and a Mexican lunch at the La Paloma restaurant on the river's edge. The day ended with a spectacular barbershop show in the beautiful Theatre for the Performing Arts. A near sellout crowd thrilled to the sounds of the 1960 International Chorus Champions, the San Antonio "Chordsmen"; the 1968 Southwestern District Quartet Champions, the "Smiling Irish" from San Antonio and Austin; the "Freeloaders" from San Antonio; third place International Medalists from Los Angeles, Calif., the "Golden Staters"; second place International Medalists from San Antonio, the "Mark IV" and our current International Champions, the "Western Continentals" from Phoenix, Arizona.

Charlie Reed of Seattle, Washington (representing 1970 Mid-winter Chairman Ken Fletcher) was on hand taking copious notes and observing all the special convention activities in preparation for next year.

### WILL ADD TWO MUSIC MEN TO STAFF

The International Board adopted:

1. A program of expanded music services which provides for the addition of two Field Men to work in the Music Education and Services Department and necessary support personnel and equipment to implement the program.
2. A program to meet added administrative operating costs due to inflation.

The two men joining the Music Education and Services Department, headed by Staff Director Robert D. Johnson, will function in all facets of the Society's music program but will be assigned special areas of responsibility in the fields of arranging and quartet development respectively. Under the new program each district will receive approximately six weeks of personal service from this department every year (about two weeks per year from each department member).

Both men will operate from the headquarters office in Kenosha and applications from qualified Barbershoppers (should possess skills in arranging or quartet development) interested in either of these positions should be sent immediately to Staff Director Robert D. Johnson, P. O. Box 575, Kenosha, Wisconsin 53141. All applications should include

a complete resume of personal, educational, business and musical background. Please state salary history and current salary requirements. A recent photo is requested.

### ADDITIONAL FINANCING NECESSARY

These programs will be financed by an annual International Dues increase of \$3.75 effective with the membership year commencing April 1, 1969. Approximately two thirds of the dues increase will provide the expanded music services with the remaining one third covering increased administrative expenses brought about by inflation during the past seven years.

Effective April 1, 1969 (covering all March 31st renewals), International Dues will be \$12.00 per year, including HARMONIZER subscription fee (\$1.50), with no change in the new member enrollment fee (\$3.50). The \$2.00 late renewal fee will be abolished effective April 1st. All currently licensed chapters will be allowed to charter at the current \$8.25 rate if they charter within their license year.



The entire 23-man International Board was present for the January 24th meeting.

It will be much to the advantage of new member prospects to enroll immediately so their applications reach International Headquarters before 5 PM Monday, March 31, 1969. LIFE MEMBERSHIP — which was not increased in cost now becomes an outstanding buy at \$200!

### OTHER BOARD ACTION

1. The resignation of Robert L. Wollangk as Director of Finance and Administration was accepted. He will assume chief executive duties with a trade association February 15, 1969. Qualified applicants are invited to submit resumes containing personal, educational and business experience and qualifications to Executive Director Barrie Best, P. O. Box 575, Kenosha, Wisconsin 53141 immediately. Please state salary history and current salary requirements. A recent photo is requested.

2. A report from the 1968 Special Study Group on Public Relations recommending the Society consider the adoption of an external Public Relations program to cost no more than

\$30,000 was received. The headquarters staff will investigate the possibility of a pilot project for an external public relations program and report back to the Executive Committee.

3. Upon recommendation of the districts involved, the following charters were revoked: Victoria, Texas (Southwestern); Saegertown, Pennsylvania and Jamestown, New York (Seneca Land); Findlay, Ohio (Johnny Appleseed) and Brantford, Ontario (Ontario).

4. The 1968 Year-End Financial Report, reflecting a \$9,800 surplus, was reviewed and happily received by the Board with special commendation to the Cincinnati Convention Committee and headquarters staff whose efforts on the '68 Convention and headquarters operation respectively made it possible to overcome the deficit budget adopted during the Cincinnati Board Meeting.

5. The Board adopted a 1969 Budget based on the increased dues effective April 1, 1969, and anticipating income of \$565,427 and expenses of \$558,552 leaving an operating surplus of \$5,875.

6. Following lengthy discussion, a resolution which would have dissolved Harmony Foundation was defeated by a Board vote of 12 to 11.

7. The Board turned down a proposal from the 1969 district presidents requesting an annual date for membership dues reporting because reverting to this system would seriously affect the Society's cash flow.

8. The Board approved changing the wording of article 3(b) of the Official Quartet Contest Rules to provide that a minimum number of quartets is *not* necessary to conduct an International Preliminary Quartet Contest, nor is it required that the first round of competition be an elimination contest.

9. The "Conditions Pertaining to the Licensing, Chartering of Chapter and Maintenance of Charters" was revised so that the PCR (Possible Charter Revocation) status of chapters with less than ten members for more than two quarters is no longer applicable. This action conforms with policy established by the Board in 1968 permitting quartets from "Associate Status" (less than 25 members) chapters to enter competition and allowing these chapters to have a voting delegate in the District House of Delegates.

10. Although a proposal to limit membership in the Frank H. Thorne Chapter-at-Large to men residing outside a 25-mile radius of a duly chartered or licensed chapter was turned down, the Board adopted a policy providing that all Frank H. Thorne Chapter-at-Large membership applications must receive District approval before membership cards are issued by the Executive Director.

11. Because chapters have been allowed to retain collected International Dues for as long as three months, the Board authorized monthly billing of each chapter in the future for all members reported during the current month. Our present quarterly billing system greatly affects the Society's cash flow. The new monthly billing will not affect the quarterly membership reporting system, however. Each chapter will be notified when the new monthly billing system will become effective.

12. To reduce headquarters administrative detail work, the Board established policy which provides for the following:

- a) All merchandise and supply orders from individual members must be accompanied by payment.
- b) Open accounts will be established for each chapter and district and all merchandise and supply orders for chapters or districts, including officers, must be placed through the respective chapter or district secretary. These orders will

be billed on a monthly basis.

c) Any individual merchandise or supply orders received on a charge basis will be acknowledged and shipped when payment is received.

13. The vacancy on the Harmony Foundation Board of Trustees created by Past International President Rowland F. Davis' death was filled by electing Past International President James Steedman of Kenmore, New York to complete the unexpired term.

## MISCELLANEOUS

President Bob Gall presented the first charter of 1969 for the Sullivan County, New York Chapter to Seneca Land District Board Member Pat McPhillips.

The Logopedics kitty, ably handled by Illinois District International Board Member and International SERVICE Chairman Ken Haack, yielded a total of \$54 for the Society's International SERVICE PROJECT.

Institute of Logopedics Director of Public Relations John Kincheloe spoke to the Board expressing the gratitude of the Institute and the children for the continued enthusiasm and support of Barbershoppers. Logopedics contributions during 1968 totalled \$105,993 for a grand total of \$385,217 since the inception of the SERVICE PROJECT in 1964. For the four and one-half years the Society has collaborated with the Institute, our contributions amount to \$11.73 per member based on our December 31, 1968 membership of 32,846, the highest membership in the Society's 30-year history.

## S I D E W I N D E R E C O R D S



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The "Western Continentals" sing at Past Presidents' Reception.



Hail to the Chiefs. From the left, International Past Presidents Wes Meier, Jim Steedman, Reedie Wright, Dan Waselchuk, Wayne Foor, John Cullan, Joe Lewis and Rupert Hall.



To the music of Los Conquistadores, Barbershoppers cruise along the San Antonio River to lunch at La Paloma.



The Executive Committee takes a music break. Woodshedders include Past President Wes Meier, Treasurer Ralph Ribble, International President Bob Gall and (back to camera) Vice President Wilbur Sparks. Executive Director Barrie Best listens while VP Hal Schultz hides his head.



International President Bob Gall arrives at Palacio del Rio.

# PHOTO PHACTS



Charlie Reed (from Seattle which hosts next year's Mid-Winter) gets tickets and hints from "Chordsmen" Don Wagner, Jack McCaleb and Gerry Chantelle.



Convention Chairman Jack McCaleb (seated) is serenaded by Executive Committee.



Woodshed group includes Southwestern International Board Member "Chuck" Abernethy, far right.



The "Western Continentals," in and out of uniform.

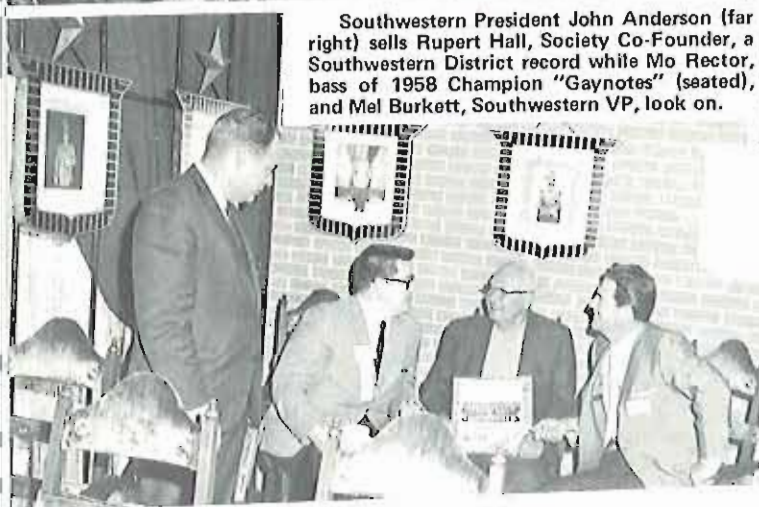




International President Bob Gall opens board meeting.



New IBMs get their pins. Standing, from the left, are Al Maino (Northeastern), Bill Dorow (LOL), John Lawrence (JAD), Keith Axline (Evergreen) and Dick de Montmollin (Dixie).



Southwestern President John Anderson (far right) sells Rupert Hall, Society Co-Founder, a Southwestern District record while Mio Rector, bass of 1958 Champion "Gaynotes" (seated), and Mel Burkett, Southwestern VP, look on.

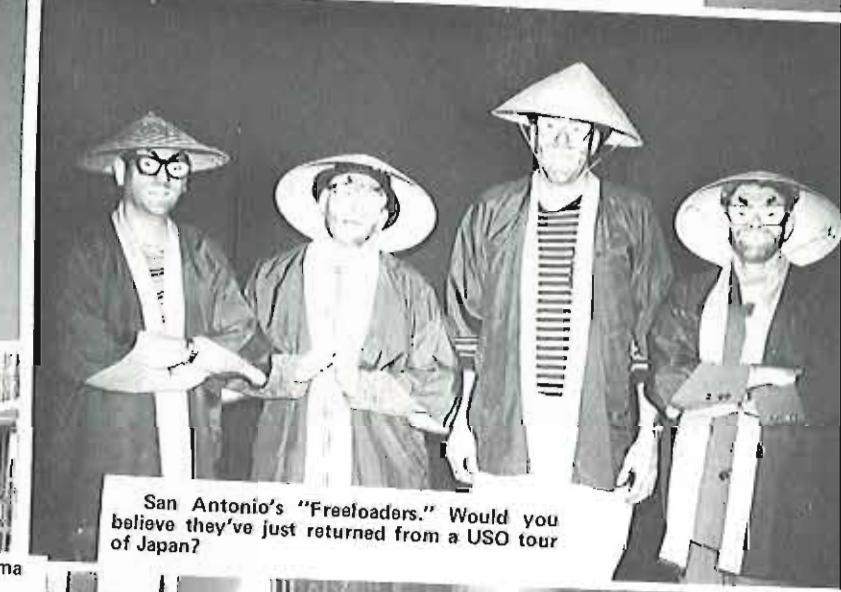


IBMs and Western Continentals enjoy dinner in Tower of Americas 750 feet above the Hemisfair grounds.

# San Antonio Mid-Winter



The "Smiling Irish," current SWD Champs, warm up for the Saturday night show.



San Antonio's "Freeloaders." Would you believe they've just returned from a USO tour of Japan?



All aboard for the river trip to La Paloma restaurant.



Delicious Spanish food at La Paloma, complete with barberpole penatas.



International Historian Dean Snyder interviews "Punoy" Blevens of Tulsa, a man who attended the Society's first meeting and once held the title of "Society Master of Ceremonies." Co-Founder Rupe Hall looks on (right).





## THE INDEPENDENCE THINKER

By International President Robert D. Gall,  
12106 Mar-Bec Trail,  
Independence, Missouri 64052

The San Antonio Mid-Winter Convention has come and gone, and WHAT A SUCCESS IT WAS! Those Barbershoppers and wives fortunate enough to be present were treated to three days of woodshedding, sightseeing and just plain relaxing – all amid the gracious surroundings of old San Antonio. The Convention climaxed on Saturday night with one of the great barbershop shows it has been my privilege to attend. A capacity crowd, in a beautiful auditorium, was treated to the CHORDSMEN (San Antonio Chapter Chorus), the SMILIN' IRISH of San Antonio, the FREELOADERS of San Antonio, the GOLDEN STATERS, the MARK IV and our current International Champions, THE WESTERN CONTINENTALS! My observation is that the entire convention was a *terrific success* and I personally am delighted that we have returned to this format for our Mid-Winter meeting.

All of this fun and fellowship would not have been possible had not the San Antonio Chapter done an *excellent job* of planning and running the Convention. Convention General Chairman Jack McCaleb and Chapter President Jack Morris are to be *congratulated* for a job well done! They, their various committees and all San Antonio Barbershoppers set a mighty tough goal for future Mid-Winter hosts.

The main reason for having a Mid-Winter Convention is to bring together our International Board for the January meeting (during recent years the meeting has been held in Kenosha). Actions taken by the Board in San Antonio will be covered elsewhere in this issue, but I would like to discuss briefly what was probably the most important single action – a decision to raise International dues \$3.75, effective April 1st.

You probably are aware that during the Cincinnati meeting a motion was made to increase dues \$5.00, but action on that motion was postponed. The \$5.00 would have financed the additional cost of one new Administrative Field Representative, two new Music Field Men, an Internationally trained COTS Staff for all districts and would have covered today's higher cost of doing business. This proposal met with mixed reaction, but it soon became apparent to the Executive Committee that the preponderance of opinion was against *specific parts of the proposal*. It seemed that most everyone recognized the necessity for adoption of some increase. The question became HOW MUCH INCREASE AND FOR WHAT PURPOSE.

I'm sure I speak for the entire Board when I say that none of us enjoy asking you (and ourselves!) to pay additional dues, but

at the same time the great majority of the Board feels certain you won't mind paying a small additional amount for VERY WORTHWHILE REASONS. I can't believe that any member will balk at paying an additional \$3.75 (*about 1 cent per day*) for the furtherance of our Society and its goals. Your Board has attempted to increase the productivity and effectiveness of our Headquarters operation and to further enhance our *MUSICAL PROFICIENCY* – all at the *least possible cost*.

Inflation is a topic of the day and we all realize that our organization has not escaped the bite of higher costs – yet we have been asking our Staff to administer *more programs* for *more members* and *more chapters* on a 1962 based income. The dues increase will not only serve to defray the added burden of higher costs, but will allow for incidentals such as cost of living increases, as justified, for *all people* who work at Harmony Hall. I won't go into all the things which cost more today (operation of your own business or your household can be a fine example) but I assure you that *economy is being practiced* and that your Executive Committee and International Board will do all possible to see that your dues are *wisely expended*.

We all know and admire Bob Johnson, and I'm sure we look forward to his visits to our areas. What many of us forget is that Bob's job is *much more* than a periodic visit to each district – he is responsible for our entire music program, with all its ramifications. This includes new music, Chorus Directors' Schools, HEP Schools, Quartet Schools, recording, record keeping for our Judging Program and much more. WE ARE A MUSICAL ORGANIZATION with some 33,000 members – MUSIC IS OUR REASON FOR EXISTENCE. Is it logical to ask one man to do an efficient job of administering our musical program – BY HIMSELF? The majority of the International Board felt it advisable to expand this facet of our Member Services. A large portion of the dues increase will go to finance the addition of two men to Bob Johnson's department – plans call for their hiring by July 1st. Personally, I think this is a step that will directly benefit every member of our Society.

I sincerely hope that you will endorse the Board's action in voting additional dues, and that when the time comes for you to pay the added \$3.75, you will consider it a contribution to what we all are attempting to do – to PRESERVE and ENCOURAGE BARBERSHOP HARMONY.



# THE HISTORIAN'S CHAIR



By  
Dean Snyder  
International Historian  
1808 Hunting Cove Place  
Alexandria, Virginia  
22307

## THE SAN ANTONIO EXPERIENCE

From the standpoint of the Society's Historian, and as a participant or observer in a great number of our Mid-Winter Board meetings since 1950, it should be said that January's San Antonio meeting illustrated well the process of decision-making in our organization and both the legislative acumen and the inherent good will of our chosen representatives as revealed in the debates and the votes taken.

The decision on the International dues increase is a good example. It has been said that death and taxes (in this case, dues) are inevitable and that most people are opposed to both. Vigorous argument was anticipated on the pros and cons of the dues question and it happened just that way.

However, President Bob Gall has since written, "I can't recall a meeting where so much *productive* discussion was engaged in by all concerned." The Historian would agree.

The procedure which led to the vote is important. First, there was thinking ahead and the expression of this through correspondence among members of the International Long-Range Planning Committee well over a year ago. This crystallized in an initial proposal by then President Wes Meier on April 30, 1968, followed by vigorous Board debate at the Cincinnati Convention in July and a decision to table the matter until it could be referred to the districts. District leaders and each district's House of Delegates were then asked for views and comments. An explanatory letter went to all district presidents on August 30, 1968, and to all chapter presidents on October 3, 1968. Following this, and in careful consideration within the International Executive Committee, the original dues increase package of \$5.00 was scaled down to a \$3.75 recommendation to come to the Board at San Antonio.

We all know that costs of doing business, costs of family support and costs of our churches and clubs have escalated. For many members, salaries and wages have also risen — although sometimes not in the same proportion. It might therefore be expected that our International operations would be caught in the same spiral and cited as a reason for increased dues. But this alone might not have been convincing. Were economies being practiced at Kenosha? Were additional services really needed and would the dues increase support them? Just what did the package include — specifically, not in generalities?

To the credit of the headquarters staff and the International Executive Committee these questions had been researched carefully. Both Director of Finance Bob Wollangk and Director of Music Activities Bob Johnson appeared before the Board at San Antonio to answer questions (very much like witnesses before a Congressional Committee considering new legislation). An attractive feature of the package included the proposal to upgrade the Society's musical expertise through the hiring of

two additional, professionally — skilled "music men." A correspondence course for our members in barbershop craft might be developed jointly with one of our leading universities, and it was further stated that programs to introduce barbershop music to junior and senior high schools were planned. These ideas were discussed thoughtfully by the International Board members in the light of preserving and enhancing our heritage as a musical organization.

Some Board members felt committed to a district position already expressed; others felt free to view the needs of the Society as a whole and to vote accordingly. President Gall presided in a skillful and cordial manner and succeeded in giving every man ample opportunity to state his thinking in a fair and open hearing. Finally, the vote came and the will of the majority prevailed.

This is not the first time in our history that troublesome issues have arisen. There was lively debate in the Board meeting at Grand Rapids in 1942 over a dues increase from fifty cents a year to two dollars. Deac Martin, former Historian, has written concerning this as follows: "It is no wonder that the proposal precipitated a debate all in the spirit of good clean mayhem. The vote was a tie. Joe Stern (Secretary-Treasurer), who had not voted, was honestly on the fence, fully cognizant of the necessity for the increase, yet fearful of the consequences. 'I was afraid we would lose all our members,' he confessed. President Admas ruled that the Secretary-Treasurer must vote. Stern then voted for the increase and later said, 'I think in retrospect how disastrous it could have been had I done otherwise.'" (Adapted from Ten-Year History, page 52).

Two lessons — one old and one new — can be learned from the San Antonio experience. The new lesson is not to "railroad" a proposal through to a quick vote before it is thoroughly and carefully researched by our headquarters staff and the Executive Committee (and sometimes by outside counsel, as in the Kearney Report), accompanied by opportunity for the districts to react, and then followed by full and free debate among the International Board. An important decision may take a year or more to fulfill these requirements, but the time will be well spent in so doing.

The second lesson is an old one in our Society. It has happened many times: When the debate is over and the decision made, we rally round each other, blow the pitch pipe, lift our voices, and dissolve controversy in a song.

And so as a matter of historical record, let our future leaders refer back to the San Antonio experience and profit by the lessons learned as this Society builds strength upon strength and goes forward in tune with the times.



# Studying the Barbershop Style

By Mike Senter, Bass, 3rd Place Medalists "Golden Staters"  
7172 Hawthorn Avenue No. 104, Hollywood, California 90046

Most students of American music agree that barbershop harmony is one of the few folk music forms indigenous to the United States. Its roots are traceable back to 15th century Europe when almost all barbers were musicians. Their shops were decorated with portable instruments hung on the walls for use by waiting customers or for their own use to while away the time between customers. Literature of the period is full of allusions to "Barber's music."

In the 18th century European barbers widened the scope of their services to include blood letting and periwig making, consequently letting their musical skills wane. Their American counterparts, however, had not followed them in these new ventures and maintained their musical associations. No matter how barbershop style singing may have started, we do know that it eventually came to be practiced in the neighborhood barbershop and, hence, the name.

In 1938 O. C. Cash founded our S.P.E.B.S.Q.S.A., Inc. which soon grew to be the world's largest male singing organization. He, apparently, was more amazed than anyone when his "barbershop harmony" organization spread like wildfire and grew as it did.

One may easily wonder whether or not we are still practicing a folk music form when we have approximately 33,000 members, a 30-year history of contest discipline and a constantly expanding music education program. One part of the definition of a "folk music style" is that it originates with the "folk," or non-professional singer, singing ad lib harmony, and we maintain much of that flavor today even though the influence of the professional arranger is currently very much in evidence.

Another part of the "folk music style" definition is that it is "passed on by word of mouth." The early European musicians who formulated many of the classical academic rules of harmony were a clannish group and not at all interested in having just anyone practicing their art form. They discussed their trade of composition and arranging verbally, committing none of their rules to writing, and only a chosen few were taken into the group's confidence.

Having been associated with our current contest judging system as both a judge and competitor, I find my experiences much akin to the European musician who was let into the "group." I have debated the unwritten fine points of the Arrangement judging category since joining the judging program in 1958. Every so often we would have a "change of the guard" and a new International Arrangement Category Specialist was appointed. It usually took about a year for the new word-of-mouth revelations to filter down to the local men, but eventually we were all involved with the current points of emphasis. The point of all this is that we certainly live up to our folk style heritage and pass much of our teachings on by "word of mouth."

This last summer I had the rare privilege of being part of a week-long seminar with 14 of the Society's most prominent

arrangers. We spent a full week doing nothing but arranging and having seminar sessions in which we analyzed arrangements and discussed the academic fine points of barbershop. After the week was over we had produced approximately 104 arrangements and I had gone through one of the most exciting educational experiences of my life. The rapport and feelings of camaraderie between men who had previously been, at best, casual acquaintances was something you had to see to believe. Yet with all of our good intentions, cooperation and rapport, I came away from the sessions with a feeling of frustration because we had made, in my opinion, little or no headway toward attaining a definition of the barbershop style.

Arriving home in a somewhat evangelical fervor, I accosted the head of the Cal State Vocal Music Dept's thesis committee and bombarded him with a non-stop review of my week in Kenosha and the life-or-death need for me to make my Master's thesis topic a study of "The Definition of the Barbershop Style for the Purpose of Contest Adjudication." After a moderate amount of debate he agreed and I immediately took my hands from his throat and let him get up.

Another step toward my goal came on December 14, when I had the opportunity, as bass of the "Golden Staters," to sing on the Chicago Area Barbershop Chapters' (CABC) Show which put me within a figurative stone's throw from Kenosha and the Society's International Headquarters (if not a stone's throw it was a heck of a lot closer than Hollywood, Calif.) From Dec. 15 through 22 I spent my time rummaging through the fascinating collection of barbershop history maintained at Harmony Hall. We have phonograph recordings of almost all our Society's Medalist and Champion quartets and choruses plus an abundance of recordings of "authentic" pre-Society quartets. After spending several days listening to these older recordings, I can accurately report that our roots are not as humble as I had thought. We had some very good quartets in our earlier years and, in fact, some of the pre-Society quartets did a job that would be creditable today. The style may have changed somewhat but the quality was there.

The entire Harmony Hall staff bent over backwards to make me feel at home and showed the hospitality that I have learned to recognize as a barbershop trademark. Using a questionnaire I had devised prior to the trip, I interviewed Bob Johnson and Barrie Best and received some valuable aid in making my project more understandable and complete. I was delighted to find that these men, working with our Society seven days a week, could still get as deeply involved and as excited about some aspect of our singing as any of the rest of us enlisted men.

HARMONIZER Editor Leo Fobart has a bound collection of all the HARMONIZERS and "RE-CHORDINGS," predecessor of the HARMONIZER, that have been published. Browsing through these gave me a wealth of articles on barbershop craft that cover almost any area of barbershop you can imagine. It was really amazing to discover how meaningful and timely some of the articles written in the '40s and '50s would be today. I had



# 1969 International Preliminary Schedule

District	Location	Dates	Chairman
CARDINAL	Louisville, Kentucky	April 18-20	James A. Wilson, 9508 Tiverton Way Louisville, Kentucky 40222
CENTRAL STATES	Waterloo, Iowa	May 2-4	Ivan Yoss, 2222 Rainbow Drive Cedar Falls, Iowa 50613
DIXIE	Spartanburg, South Carolina	March 21-23	Jack Bornstein, c/o Ramada Inn Spartanburg, South Carolina 29302
EVERGREEN	Everett, Washington	April 25-27	Dr. Clinton D. Vandall, 1 North Ridge Rd. Snohomish, Washington 98290
FAR WESTERN	San Diego, California	March 21-23	Gene Hartzler, 4841 West Mt. View Dr. Apt. 25 San Diego, California 92116
ILLINOIS	Rockford, Illinois	April 18-20	Ed Holt, 723 Reynolds St. Rockford, Illinois 61103
JOHNNY APPLESEED	Defiance, Ohio	March 21-23	Fran Seibert, 914 Warren St. Defiance, Ohio 43512
LAND O' LAKES	Winona, Minnesota	May 2-4	Mike Hengel, 113 Sarnia East Winona, Minn. 55987
MID-ATLANTIC	Scranton, Pennsylvania	March 7-9	Art Winkler, 946 East Elm St. Scranton, Pa. 18505
NORTHEASTERN	New Haven, Connecticut	April 25-27	Mike Strianese, 7 Hurlbut Drive East Haven, Connecticut 06512
ONTARIO	Toronto, Ontario	April 11-13	Sid Moyle, 97 Jeffcoat Dr. Rexdale, Ontario
PIONEER	Saginaw, Michigan	April 25-27	Moe Weaver, 708 Marsac St. Bay City, Michigan 48706
SENECA LAND	Buffalo, New York	April 18-20	Robert Borsh, 537 Mt. Vernon Blvd. Hamburg, New York 14075
SOUTHWESTERN	Houston, Texas	Feb 28-Mar 2	Ron Bradley, 1941 Lexington, Apt 2 Houston, Texas 77006
SUNSHINE	Cape Canaveral, Florida	May 2-4	Carey Pritchett, 408 N. 4th St. Cocoa Beach, Florida 32931

to laugh at how little we have really changed throughout the years. In the December, 1951 HARMONIZER Deac Martin discussed problems like "too much chorus ... or ... not enough catch-as-catch-can singing ... or ... not enough preservation of traditional barbershopping." We hear the same subjects brought up today and Deac's conclusions are probably still just as valid. O.C. Cash, in one of his "Founders Column" articles of the early '50s says, bless his heart, "You all know that I say pitch 'em high and sing 'em loud." From this outstanding piece of grass roots wisdom he goes on to discuss the fact that he had been hearing criticism that our International competitors were singing too many ballads...almost to the exclusion of the rhythm tunes. I'm sure that we can agree that we are still facing that situation today, whether or not you consider it a problem.

I had a chance to watch some of the contest films we have available and the receptionist had to "shush" me when I booted all the quartets that topped the "Golden Staters" (that falls in the category of hissing the villain and cheering the hero). These films are a must for people who miss conventions or masochistic contest losers who want to go over the "game films."

After the week was over I had quite a bundle of material to sort out and mull over in preparing the final drafts of my barbershop questionnaires. On my way home I stopped off to kick the subject around with Lyle Pilcher, whom I'm sure most

will recognize as an outstanding arranger and coach, and we ended up talking for about 15 straight hours.

In order to really make this a truly democratic study I felt that the conservative element should be heard from and spent an afternoon and evening with Val Hicks. In addition to giving me invaluable aid with my questionnaire, he loaned me his barbershop file which contains many earlier studies of various sorts.

From all of this I have compiled four questionnaires which cover several aspects of the barbershop style and judging procedures. The questionnaires are entitled "Barbershop Sound" (for H. A. and B. & B. judges), "General Barbershop" (for everyone on my list), "Active Judges" (all candidate and certified judges in the four auditory categories) and "Arrangements" (for Arrangers and arrangement judges). If any of you feel that you would like to take part in this project please contact me and let me know which of the above questionnaires you would like. I will send out any section, other than the section limited to "Active Judges," as long as my supply lasts.

I hope to make this study as comprehensive as possible and may eventually provide a definition of the barbershop style that reflects our members' thinking and allows us sufficient latitude to grow as an art form.

# I Learned to Live With the Seventh Chord

## ... and Love It !

By Mary Malona,  
155 Greyhorse Road,  
Willow Grove, Pennsylvania 19090

I should really title this brief history of the distaff side of barbershopping "I MARRIED A BARBERSHOPPER AND LIVED TO TELL," because the great voice I married was well indoctrinated into barbershopping before we even looked into each other's eyes. I could write chapters about how I was compared to a ringing chord but that part of my courtship is quite private. (I didn't know what a ringing chord was so our courtship was very, VERY private. Only GOLDEN THROAT knew what he was saying. It was almost like dating someone who spoke a different language.)

In seven years I have become well acquainted with ringing chords, competing choruses and quartets. As often as I can, I travel with GOLDEN THROAT and I thought it might be interesting to someone (anyone) to learn what it's like to tag (another barbershop phrase) along.

For weeks before the Mid-Atlantic Convention last October our household was preparing for The Competition. About this same time I picked up a nasty cold and an acute case of bronchitis, and if you sing at all you can imagine how GOLDEN THROAT tried to avoid me. It's hard enough on the emotions being left alone so the quartet can practice, but when the star of your galaxy looks at you and takes his bedroll to another area you know who or what won that competition. The last two days before competition are beyond description. I thought after seven years, three children and four quartets, I was well

Mary Malona is 29 years old, has been married for seven years and has three children. She has a degree in Art from Penn State University, where she worked on the school newspaper and was elected to Phi Beta Kappa in her senior year. Husband Jack (who'll no doubt be known as "Golden Throat" from now on) sings baritone in the "Classics," current Mid-Atlantic District Champions.



organized, but when I found myself in the Bellevue Stratford lobby, with my hair in curlers and no dress to wear Friday evening, I thought I must be a nut. Most often you'll not meet anyone in the hotel lobby while registering, but this old curler head met everyone she knew. (I even dress up for the diaper man.)

When GOLDEN THROAT and I got to our room, I had visions of soaking in a nice hot bath for two hours while the quartet ran through a few. We opened the door to our suite. Such a great job of interior decorating the staff did with a broom closet you wouldn't believe. The only way they could have put a tub in the entire room would have been to stand it on end! I managed to lull away the time putting on my face. You wouldn't believe the character lines I have to hide. GOLDEN THROAT called as soon as the mask hardened and we met in the lobby.

Then we went to eat. Wives, if you're overweight and want to reduce fast, get your husband in a quartet immediately. You see, these guys are so nervous and spend so much time practicing they can't eat a decent meal. Friday evening was better than previous contests, though. We sat down for our hamburgers. (Next convention I'm going to get a little cart and sell hot dogs in the lobby to the quartets.)

The most interesting part of a quartet competition is watching the beautiful men get dressed. A list is sent to each quartet member telling him what he is to wear, and so help me, I don't think Miss America worries as much about whether all her ruffles are showing; if his eyebrows are right; how high the bow tie should be; if the creases break in the pants. Mercy! I have had the distinct pleasure and gone through the terrible agony of watching GOLDEN THROAT putting on lipstick. It takes all the control I can muster not to break up. When things get dull at your house give your husband a tube of lipstick then sit back and get ready for a good laugh. In fact, invite a few close friends in — you'll never tire of this game.

After this final check the quartet mysteriously becomes four bachelors, and the wives must swallow their tranquilizers, get to the place of competition and sit back and listen. Our quartet sang third so the tenseness was short lived. I never ask anyone how they think the quartet performed — I know — I sing every note with them, and it's harder on me than the boys because I can't feel the sound. Now comes the Great Wait. "Didn't they sound marvelous," I ask of anyone who looks as if he heard a klunker. What can they say? I really enjoy the wait to hear who will sing Saturday night. Talking to, and kissing, people I haven't seen since Cincinnati (meeting new people is really my bag). Three packs of cigarettes and a few beers later the M. C. says they've (my heroes) made the "cut." Now the pressure is really on.

GOLDEN THROAT decides we should retire early. One weekend in 52 we get away from the kids and we go to bed with the chickens. Next morning we get up with them. For weeks I'd been planning to sleep in. About 10:30 we eat breakfast, and if anyone saw what I ate they would think I was storing up for a seven-year famine. Sometimes GOLDEN THROAT gets so excited we don't get a chance to eat until we hit the hospitality rooms around midnight.

The chorus competition was great, but every passing hour GOLDEN THROAT kept getting more and more on edge. A friend offered to take me to dinner that evening and at 2:00 p.m. this sounded great. At 4:00 p.m. GOLDEN THROAT barked with gusto "why can't we eat the way we always do?" So I apologize to my friend and end up having great hamburgers for supper. We ate with the other members of the quartet and what the tenor did to a salad and a cup of tea shouldn't happen to weeds. He stabbed, cut, mixed, added water and left it for the waitress. I kept hoping the one bite GOLDEN THROAT had



wouldn't stick and cause a klunker.

Again we retired to our broom closet and dressed. The makeup was easier tonight and my big kick was putting eye liner on four grown men. Each thought I was trying to extricate their eyes for the Lion's Club Eye Bank.

Over to Convention Hall I went with two orchids on me and two on my lap — three for the other wives. I was never given an orchid before, so trying to cover my pleasure and be cute, sophisticated and suave, I said, "If the quartet doesn't come in first I'll eat my flowers." I had more reason than that to hope they would win. Ever live with the fear of having to spend the rest of your life with a GOLDEN THROAT that didn't quite make it? Shades of Willie Lowman.

My neighbors sat through the quartet agony with me. It was really great having them there. One friend is a Johnnie Cash fan and when he said the quartet was great I knew we were in. When they announced "The Men About Town" had won second place I clapped and yelled and cheered as if I were married to Cal Sexton, their lead. Now I knew the CLASSICS would be first and I ran like a fool backstage to give GOLDEN THROAT a kiss. He wasn't there so I kissed everyone I knew and some I didn't. WE WERE DISTRICT CHAMPS! I sincerely apologize to everyone I kissed and talked to after that thrilling moment. I was really turned on. After that the "Classics" sang and I listened until 6:00 a.m. We slept a little and left the hotel at eight o'clock to get home to get the kids to Sunday School.

Now life around home will run a little smoother until March. Til then every Saturday I'll try to get a sitter for three kids from 4:00 p.m. until 4:00 a.m. After all, girls, anyone can take care of your children; only you should take care of your husband.

## International Service Project (Institute of Logopedics)

District	Nov.-Dec. Contributions	Since July 1, 1964
CARDINAL .....	\$ 298.31	\$ 13,662.54
CENTRAL STATES .....	498.84	23,317.61
DIXIE .....	976.25	9,447.90
EVERGREEN .....	681.93	11,777.19
FAR WESTERN .....	3,923.53	39,005.06
ILLINOIS .....	1,306.00	31,730.12
JOHNNY APPLESEED .....	2,880.38	27,607.40
LAND O' LAKES .....	2,402.41	27,858.72
PIONEER .....	274.74	15,168.15
MID-ATLANTIC .....	1,920.19	43,868.74
NORTHEASTERN .....	724.00	21,317.37
ONTARIO .....	(2,037.10)	14,641.20
SENECA LAND .....	960.10	20,992.70
SOUTHWESTERN .....	135.00	15,245.51
SUNSHINE .....	1,005.50	13,989.33
HARMONY FOUNDATION ....	—	10,938.41
OTHER RECEIPTS .....	3,343.57	26,337.04
O. C. CASH MEMORIAL .....	252.00	18,412.18
<b>TOTAL .....</b>	<b>\$19,545.65</b>	<b>\$385,217.17</b>

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# Barbershop Harmony Week

**APRIL 7-12, 1969**

Why "Harmony Week?" Simply this: to weld together for one week during the year all the potential publicity which is inherent in a Society such as ours. For one week during the year let's combine our efforts to tell people across the continent what a great Society we have: singouts, publicity in the papers, spots on radio, quartets or a chorus on TV, department store window displays, singing for school assembly programs or in churches, film showings at service clubs, anything to make the people in your community more aware of S.P.E.B.S.Q.S.A. and what we represent.

International President Bob Gall, a very active quartet man himself, is making a special plea to quartets in behalf of Harmony Week. It is his fond hope that every organized quartet in the Society will make at least one public performance during "our" week. He feels strongly that quartets, especially, can do a most effective job of showing the people of our communities that through song we have something to offer that's worthwhile, fun and good for the community and the nation.

Around about the 15th of February the annual Harmony Week Kit went out to each Chapter President. The kit contains, among other things, sample news releases and spots which can be used for radio and TV. But the big "plus" again this year is the "Flintstone record." Bill Hanna, originator of the Flintstones and a Far Western District Barbershopper, has again given us permission to use this record which contains one 60-second and one 90-second spot featuring the voices of Fred Flintstone and Barney Rubble plus part of a selection by the Schmitt Brothers, 1951 International Champions. The spots all pertain specifically to Harmony Week and the Society. Take them to your local radio station (the one which has helped you the most in the past) and we'll almost guarantee that they'll be used.

If your chapter has a Public Relations Officer it would probably be a good idea to turn the Harmony Week Kit over to him when it arrives. If not, then someone else should be assigned the specific responsibility of using the kit to obtain publicity for your chapter and the Society in your community. Just make sure that *someone* does *something*.

It's also appropriate that during this week when we remember the founding of our Society that we remember too another historic occasion in the SPEBSQSA history book: the adoption of the Institute of Logopedics in 1964 as our unified service project. It was just a few years later that Co-Founder Rupert Hall suggested that we honor our founder Owen C. Cash during Harmony Week by setting up an O. C. Cash Memorial Fund. The idea has proved so successful in the past that it's being continued this year — but with a slightly different twist.

Prior to "Harmony Week, 1969" every member in the Society will receive a letter inviting him to participate in the O. C. Cash Memorial Fund. Each letter will also contain a self-sticking label. Those who donate a dollar to the O. C. Cash Memorial Fund will be asked to sign their name on the label and return it to Harmony Hall. All these signatures will then be affixed to a mammoth roll to be displayed at the International Convention in St. Louis.

Not only that, but those with signatures on the roll will have the opportunity during the St. Louis Convention to have their



Fred Flintstone and Barney Rubble will join the Harmony Week bandwagon again this year as they hit the air-waves with a special Harmony Week message. The famous cartoon character is shown above as he presented a special award to Los Angeles Mayor Sam Yorty and accepted a Harmony Week Proclamation from the Mayor.

pictures taken with some of the Society's elite. (Co-Founder and First International President Rupe Hall has already agreed to pose.)

Just one more thing about "Harmony Week, 1969": the date.

It's April 7-12th. Let's sing one for O. C. — and tell the world about it!



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

## ASSOCIATION LIFE INSURANCE . . . FOR MEMBERS AND THEIR DEPENDENTS

	1 Unit	2 Units
Members .....	\$4,000	\$8,000
Spouse .....	\$1,000	\$2,000
Children .....	\$ 500	\$1,000

### Semi-Annual Premium Per Unit Premium Based on Age at Entry and At Attained Age

Age Last Birthday	Member Only	Member and Spouse	Member, Spouse and Children
Under 30	\$ 6.05	\$ 7.00	\$ 8.39
30 to 34	7.00	8.25	9.54
35 to 39	9.15	10.00	12.07
40 to 44	13.00	16.00	17.19
45 to 49	19.50	23.00	25.66
50 to 54	30.00	37.00	38.98
55 to 60	47.00	58.00	59.95
*60 to 64	72.00	88.00	89.40
*65 to 70	112.00	133.00	135.30

Number of Units Desired  
 One     Two

I Desire to Pay My Premium  
 Annually      
 Semi-Annually   

\*These age brackets are included only to inform members what their future premiums will be. Only members to age 59 are eligible to apply. Coverage, however, is continued to age 70.

### APPLICATION FOR ASSOCIATION LIFE INSURANCE

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

Member's Age \_\_\_\_\_ Date of Birth Mo. \_\_\_\_\_ Day \_\_\_\_\_ Yr. \_\_\_\_\_ Height Ft. \_\_\_\_\_ In. \_\_\_\_\_ Weight Lbs. \_\_\_\_\_

1. Print Full Name First \_\_\_\_\_ Middle \_\_\_\_\_ Last \_\_\_\_\_

2. Home Address Street \_\_\_\_\_ City \_\_\_\_\_ State \_\_\_\_\_

3. Full Name of Beneficiary First \_\_\_\_\_ Middle \_\_\_\_\_ Last \_\_\_\_\_ Relationship \_\_\_\_\_

4. Check only one of the following plans. Please insure me for:  
 Member Only     Member and Spouse     Member, Spouse and Children     Member and Children Only

5. If applying for dependents coverage: Spouse height \_\_\_\_\_ weight \_\_\_\_\_

The beneficiary for spouse and dependents shall be the Insured Member in all cases. Yes    No

6. Have you (or your dependents, if applying for dependents coverage) consulted a physician, undergone surgery, or been advised to undergo surgery within the last three years?    

7. Have you (or your dependents, if applying for dependents coverage) ever had, or been told you had, heart trouble, high blood pressure, albumin or sugar in your urine, Tuberculosis, cancer or ulcers?    

8. Are you now performing the full-time duties of your occupation?    

9. If you answered "Yes" to question 6 and question 7 or "No" to question 8, indicate below the nature of the illness or injury, duration, severity, with dates and details.

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I represent that each of the above statements and answers is complete and true and correctly recorded and I agree that they shall be the basis of the issuance of insurance by the North American Life and Casualty Company and that said Company shall not be liable for any claim on account of my disability arising or commencing or death occurring prior to any approval of my request for insurance.

Date \_\_\_\_\_ Signature \_\_\_\_\_

**DO NOT SEND MONEY—A STATEMENT OF PREMIUM WILL BE MAILED TO YOU WITH CERTIFICATE**

Mail Completed Enrollment Application to:

Group Insurance Administration Office—Joseph K. Dennis Company, Incorporated  
 Suite 1027—Insurance Exchange Bldg., 175 W. Jackson Blvd., Chicago, Ill. 60604

# "We Sing to Free Each Youthful Soul..."

(Words taken from the song, "We Sing That They Shall Speak,"  
written by Ontario District Barbershopper Clarence Burgess.)

Peace and tranquility and security and hope were the messages sent to friends from Barbershoppers who used the Institute Christmas Card, "Cathedral at Dusk," created by Ontario District's "Ruth." Until recently, "Ruth" had never experienced any of the expressed emotions in her own life.

When less than a year old, "Ruth" had an illness accompanied by a high fever which caused brain damage. At about a year of age, her parents learned she also had a severe hearing loss. She was past 11 years old when her parents and Ontario Barbershoppers teamed up to send her for examination to the heart of the North American continent, The Institute of Logopedics in Wichita, Kansas, UNIFIED SERVICE PROJECT of S.P.E.B.S.Q.S.A. She was one of the very first "Barbershop Children" adopted and helped by the new philanthropic project, WE SING... THAT THEY SHALL SPEAK.

"Ruth" was what might be referred to as a "speechless" child, using her voice only to make seemingly meaningless noises in an attempt to gain attention. Vocalizing had become so constant as to constitute a social embarrassment in public. As help was sought for her, varied diagnoses and recommendations were recorded. One diagnosis indicated a "schizophrenic" personality. Another recommended lifetime "custodial" placement. Few suggested habilitation as a possibility. This is not a new story to those at the Institute who have seen so many children frustrated by the inability to communicate their wants and needs. Many times, release comes to them only through unacceptable social behavior. It is a cry for help which is recognized by too few.

"Ruth" was one of the lucky ones. With help from Barbershoppers, she found a place which, through long experience, had developed a total habilitative program using many avenues of approach to communication, each correlated with the others and reinforcing each other. With children such as "Ruth," failures are weighed against successes, pluses against minuses, and habilitation is planned with the nucleus of the habilitative program being in a possible "success" area.

"Ruth's" minuses were severe hearing loss and brain damage. Her pluses were in perception, awareness of color, shape and depth. Her creative talent had been apparent from the age of three when she drew recognizable articles which she saw around her. The Creative Art program was included in her total

habilitative program as a "success" area which could be used to help her in all of the other programs designed to bring communication. When a perfect apple is produced, can one say it was a particular branch upon which it was attached that produced the result? Or must one consider the soil, the fertilizer, the amount of sun and moisture which together produced the perfect result? The Institute believes the latter to be true.

Language is the tool by which species can understand themselves and their environment and share their understanding with others of like species. Only the homo sapien has progressed from oral communication to written communication. Primitive man, before standard symbols for objects and abstract feelings were developed, used various art forms to record the history of their culture. Drawings scratched into the walls of caves were the earliest of these "written communications."

In the Clinical Arts program (sometimes referred to as Creative Arts; at other times Functional Occupational Therapy, or research, according to the purpose it is to serve for the individual child) the child may be given the opportunity to express his feelings, thoughts and questions through various creative media such as drawing, painting or working with clay. The child gains confidence in his ability to communicate, to create tangible and recognizable expressions of the thoughts and feelings which are inside him, and this confidence may help him to learn to express himself orally. The products of his labor give him something to talk about, thus utilizing his newly learned communication.

For the child with a visual perception problem, working with three dimensional object in ceramics will help him to understand what he is "supposed" to see, not what he thinks he is seeing. Who is to say whether a "b" is a "b" or a "d" unless someone explains the difference and teaches us to "see" the difference? Following step-by-step instructions in order to create something beautiful helps a child understand to a greater degree the "how to learn" process in the classroom; eye-hand coordination and manipulative skills of hands and fingers taught in Occupational Therapy are reinforced in working with clay or drawing (Functional Occupational Therapy).

"Ruth" had the native talent and knew how to use the tools of creativity. But she needed the creative art program to help her understand the results of the use of the tools as meaningful expression of thoughts and ideas which, in turn, helped her to progress in other areas of her total habilitative program. In her "Cathedral at Dusk" she expressed the feelings of peace, tranquility, security and hope which she gained through her newly-found understanding of her talent and her newly-acquired ability to use vocalization NOT to gain attention, but to communicate with those around her.

The beautiful Christmas Card was the result of Barbershoppers' own humanitarian creativity of providing the opportunity for a child like "Ruth" to find the meaning of her existence in an habilitative program which includes such opportunities as expression and interpretation in a Creative Art setting.





# You, Too, Can Win a Bulletin Contest

By Chuck Nicoloff, 1968 Bulletin Editor of the Year  
4505 Thorntree Lane, Rolling Meadows, Illinois 60008

The Society, and more particularly, PROBE (Public Relations Officers and Bulletin Editors), has been extolling the importance of a chapter bulletin for years. It's true that the chapter will survive without the bulletin, but so will the man survive who loses his right arm. Obviously the chapter with a bulletin is far better off, as is the man with two arms. In reality, the bulletin is the right arm of the chapter — it merely need be functional enough to serve the purposes of the chapter. Amateur radio operators communicate just as well on home-made ten-watt transmitters as those with 500-watt sophisticated jobs. While it may be gratifying to edit the best bulletin in the Society, it is far more important to edit an effective bulletin in the service of your chapter.

Of course it's easier to talk about an effective bulletin than to edit one. The ingredients to be found in a good bulletin are well defined in the Society's manual entitled "Better Bulletins for Better Chapters": — content, appearance, good taste, etc. These ingredients are meaningless, however, unless the editor has the "desire" to do a job. Without real desire, his effort will probably be inadequate. This is especially true of the editor with little writing and publishing experience. Desire will compensate for so many other shortcomings. Many editors do not have a great deal of ability, but "God bless them," they have the desire to do as well as their time and talent will allow — and we must salute them for their effort.

Just as the successful supervisor, manager or executive is noted for his ability to achieve his success through others, so can the bulletin editor. Take a hard look at your membership. You can find many guys who will jump at the chance to contribute occasionally. Use these people — solicit their help. It won't be easy — but rest assured, it is much easier than doing it all yourself.

Being basically a very efficient (lazy) person, my first thought was to get as much help as possible. A secondary motive was to compensate for my lack of writing ability by getting some good copy from others and as much variety and many divergent viewpoints as possible. Response was amazing. FRED TULLAR, a former editor of our chapter publication, the ARLINGTONER, agreed to write human interest articles. FRED, our great bald eagle, is a warm, friendly, quiet fellow (except while singing), and I think his articles give the ARLINGTONER great warmth.

The assignment of news reporting went to our one and only barber, CRAIG HUOTARI. CRAIG was a natural for this. Being a barber, he never stops talking or climbing up and down my frame for editing his copy. I'd fight back, but we Russians have never been able to beat the Finnish. Anyway CRAIG is — like funny — almost everything he does is funny, except singing — and that's not so funny.

The bulletin mailing job went to RUSS VOGEL, as Circulation Manager. RUSS is a real conscientious bari and a fun

guy, willing to do what is needed.

This was the winning team that put the ARLINGTONER on top of the heap in 1968. The story hardly ends there, however, I think a large share of the success must be credited to the great Arlington Heights chapter. The first few issues caught on and the chapter really got behind us. Sufficient money was appropriated to allow us to get good typed copy and printing. As time went on, more and more members got into the act. They seemed to consider it an honor to be asked to write an article, although my connections with Mayor Daly might have had some bearing. To this date, approximately 25 to 30 men have contributed articles. NOT ONE SINGLE MEMBER REFUSED TO PITCH IN!

Most of the foregoing is directed toward bulletin editors. Now here are a few words for Mr. Bulletin Reader.

Give your editor your support. If he asks you to make a written contribution, try to help him out. In fact, surprise the poor guy now and then and just volunteer.

Encourage him! It's customary to congratulate a quartet, your chorus director, your president, etc., but what about your editor? Sometimes he works harder, and invests more time for the chapter than anyone else — but appreciation is often lacking. We can't tell you how much we were motivated to do a better job by the wonderful encouragement provided by fellow members in and out of the chapter.

Then there is a little matter of money. After all the writing is done, your bulletin has to be typed and printed. Whether it be ditto, mimeo, offset, or what have you, a certain cost is involved. Quality appearance costs money. Your editor may write some of the finest copy in the Society, but it is of little value if one can't read the final printed copy. We constantly see what would otherwise be fine bulletins, except for poor quality paper, typing, printing or a combination of all three. You probably wouldn't consider placing a beautiful painting in an old beat-up and cracked frame. So give that editor of yours some money so that his labor of love has a fitting frame.

If you read between the lines you might have learned what it takes to win a bulletin contest. Just in case you didn't get the picture, let me sketch it briefly again.

More than anything else, it takes "desire" — desire by the editor to do a good job and BE OF OUTSTANDING SERVICE TO HIS CHAPTER. If the editor can do that, he's half way there and everything else he does will instinctively be right. He can't do it alone, however. He needs each member's support and encouragement. He needs money enough to show off his work in a nicely printed form. Equally important, he needs encouragement — many pats on the back.

The success of a chapter is a team effort. Without complete cooperation, your annual show, your chorus and all your chapter's functions will not be too successful. And neither will your bulletin.



# SHARE



# the Wealth

By Charlie Wilcox  
Send your ideas and pictures to:  
1050 West Galena Ave., Apt. 801,  
Freeport, Illinois 61032

LO, THE TIME OF THE YEAR DOTHT APPROACH when there shall be great wailing throughout the land of barbershop harmony . . . in hamlets and cities, at crossroads and remote places. For it is the time when the laggard and the dullard and those of inconsiderate natures shall cause all of the scribes to wax indignant and rise with the eloquence of righteousness and set forth the evils which befall chapters where there has been lack of sufficient zeal in the disposal of ducats for various and sundry shows, concerts, etc., produced in the name of the singing society. (Phew!)

Yes, verily, there abideth too much of such nonsense within this Society of letters: S.P.E.B.S.Q.S.A., Inc. But, have heart. Here and there a strong man arises and with ideas, a cracking whip and determination, he goeth forth and leadeth his flock out of the wilderness of complacency into the green pastures of prosperity and happiness. Many of you already knoweth full well of what we speak. However, take heed. Note what happens when a leader leads.

Now, in the towns of Allentown-Bethlehem, Pa. there liveth such a guy. Most appropriately his name is Guy Christmas and he came forth long before Christmas bearing a gift for his chapter. A gift we may all share because, as this guy, Guy Christmas, wrote:

"Allentown-Bethlehem's Annual Show had never been a sellout. All receipts reached their highest in 1967, but I was sure we were appeasing ourselves with the same ticket sales year after year. Selling to: the brother-in-law, druggist, choir members, office associates, butcher, baker, electrician, etc. Our members were not reaching for new contacts or for guests. To do so meant approaching the new family down the street, the owners of the new gas station, the new supermarket manager, even a city official or (if excuse were needed) the new secretary. Yes, we were stuck with the usual routines and then coming up with what we so grandly termed 'the big sell.'

"But in 1968 I was determined to sell out our two-night show at Allentown's Lyric Theatre and I used a subtle approach with the members. I had an idea that we could reach a mere 1% of the population and jam them into our show. As usual, we had top talent in our 65-voice 'Chorus of the Lehigh Valley' and quartets such as the *Confederates*, *Top Hats*, *Sea-Sons* and the *Soundsmen*. However, with the two weeks to go we had too many tickets unsold and I put my idea to work. As members came into the meeting room they were greeted with such signs as:

IF YOU SIT DOWN  
AND SIT . . . AND  
DON'T GIT UP AND  
GIT . . . YOU CAN'T  
TELL 'EM TO SELL  
'EM!



'SPEBSQSA . . . has a better idea' and, 'I dreamed I went to the Lyric and it was sold out.' We also checked the ticket balance and found that it would take an average of seven more tickets per man (which they all got). The gimmick took hold and the chapter started swinging."

So, what happened at Allentown-Bethlehem of Mid-Atlantic District. Guy told us: "On Friday night we had 26 seats left and five for Saturday. Saturday sold out and we recorded a new high in every department: attendance for each night, total attendance for two nights, gross receipts and net receipts." As Show Chairman Don Fehl relates: "The momentum created for future years was well worth the effort we made."

O.K., Guy Christmas. Thanks for Sharing the Wealth. Just in case any reader doesn't get the drift of this message it isn't at all complicated. Just this: be dedicated, be enthusiastic. Stop talking *about* it and sell. We think it's a great way of changing that old question of "Why don't *they*" to "Why don't *we*." Thanks, Guy, for proving that the guy who gets the exercise gets the experience and the profit.

A CERTAIN (OLD SCHOOL) PLAYWRIGHT once had something to say about a good deed shining forth as a bright star in a dark sky. (Or something akin to it.) It is true, too. We have just had an example of old-fashioned honesty in business that shone forth as one of those super-trouper spotlights on a coal-black stage. It happened this way.

We ordered a small item from a New York manufacturer. The price was \$5.00 but nothing was said about mailing costs so we added another fifty cents to cover "postage and handling." It happened that the manufacturer didn't sell at retail but passed my order on to a retailer and also wrote a courteous letter telling me about it. In due time I received the item and the next day a check for thirty-two cents to cover "excess postage paid."

So what's peculiar about that? The only peculiar thing is that I'm not sharing *that* wealth with you. (Or am I?) But such things are not the general habit these days. It cost the company money to write to me about my order. It cost the retailer money to pick up the item, wrap it and mail it. It cost him more to write the authorization for the check, write the check and mail it. But let me ask you: What do you think happened to the image of those two concerns. Who do you think I will remember when in need of similar merchandise, and most of all . . . who gets the word of mouth advertising, the valuable kind. Albert Weiss of New York and B. Altman (who filled the order) can have me speak for them any day. And what does that have to do with Sharing the Wealth?

Simply this: Too often do we forget good manners and courtesy? We do it after our shows or other public appearances. We forget to thank janitors of schools or theatres; we forget to



write a letter to the newspapers, the radio and TV stations, the man who bought program advertising, the box-office crew and ticket stations, the people who usher, the paid stage crews and a score of helpers. Yes, even if they get paid, it doesn't hurt to be polite. It pays to be courteous *to the courteous*. As always, it is the little things that count. If you accept everything as your due . . . you are making no impression . . . to talk about. If a couple of big concerns can afford to be polite and honest over thirty-two cents, then we can surely afford to be polite and honest with those who supply services we need and that help us sell our produce. . . services for which we frequently pay nothing.

We have a few chapters who really do things for their program advertisers. You know where those big oak trees come from so start planting a few acorns. Know your friends after the show as well as before. Try it. Courtesy, too, is wealth.

**LET'S CALL THIS A COWTOWN CAPER.** . . Cowtown being Fort Worth, Texas. Also the place where Al Smith, Past International President of the Society, lives (Surely AFR Chet Fox and Communications Director Hugh Ingraham remember those steaks that Al served when we stopped off on our way to the San Antonio Convention. Well, Hugh should because he got most of mine because of a diet.) But the caper we speak of is from COWTOWN CAPERS, bulletin of the Fort Worth Chapter. M. R. Long is the editor and he says he found a real nugget in a H E P (Harmony Education Program) school. We quote:

"With our modern age nearly every one of us can obtain the use of a tape recorder. It is recommended that you use one. Such recorders are much too honest in their reproduction of our singing to let us hide behind false excuses. The usual remark made by those hearing themselves for the first time is: 'You sound like yourself but I don't sound like myself.' This is convincing evidence that we do not hear ourselves as others hear us."

Ah, editor Long, would that Bobbie Burns were living now to see that we may see ourselves as others see us . . . if we but look; that we may hear ourselves as others hear us . . . if we will but listen, (Careful, you wags; we can carry that to the sense of smell, too. We've heard some of those chords that vibrate but do not ring.) Sometimes, if we looked and listened . . . we would also stop.

While the idea of using tape recorders for our choruses and quartets is not new we can renew our use of them frequently. New members will enjoy it and profit too. Novice quartets should compare their work with champions. When listening to playbacks remember that you are to act as a critic. Be honest and be tough and the guy to pick on is the one in your skin.

Editor Long quotes other things he learned at H E P and adds: "A man can learn to sing better and then. . . he has more fun."

In case you doubt it you should read what dozens and dozens of bulletins say about it. Editor Long runs a paragraph or two on the H E P schools in every issue. Nice sharing.

**DURING THE PAST THREE MONTHS WE'VE SEEN** five bulletins that sang the same song. Different arrangements but all adding up to the title: "Let's All Get Together Once More And Be The Chapter We Used To Was."

We found all of these chapters old enough to be out of high school. At one time they were going well and didn't see any reason to change in any way. "Let well enough alone" was their battle cry; especially when they had any suggestions from International Headquarters or their district officers. So, they

continued along their merry way and had fun until they realized that sleeping sickness had taken many members; some had moved away; show customers were not as plentiful. Now they don't sing out as often as they did fifteen years ago. So now they've decided: "Let's All Get Together and Be The Chapter We Used To Was." But it's tough to start all over.

Why is it so tough? Have you listened to any recordings lately? Any of the real *old* ones? Hear any difference between then and now? Yeah? Same arrangements on some of the songs? Sure! But we are learning, aren't we? Yes, sir; and we've also learned that we can sing for others. We can sing for more than our own fun. We *should* learn that we have to keep after old members, get new ones and constantly be looking for new guests. We should urge new members to be better than we are.

One way to accomplish this is to get up from that soft cushion and do what we *can do to improve*. If all of the quartets and choruses that go into competition can do it. . . why can't you? If chapter after chapter has learned that: "We Sing . . . That They Shall Speak" will enhance chapter stature. . . why can't yours. If scads of chapters find they can get new members by performing real acts of community service . . . why can't yours? Your hobby won't change; it will still be barbershop. . . better Barbershop. It's O.K. to wish, but work is still a good fairy godmother.

**OUR LOCAL RADIO STATION** carries one of those catch-all programs called "Party Line" where the discussion is led by the listeners, who furnish topics, questions and, every so often, the answers.

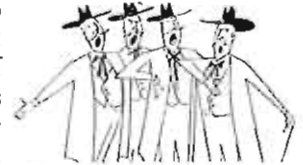
Recently a lady called in requesting information on hominy; asking how it was made and how to cook it. Surprisingly, this call produced an immense amount of chit-chat which seemed to be endless until one Tom Schultz (ex-chapter president, area counselor, also good lead, tenor, bari or bass) came on with this suggestion: "If the lady wants first class 'Hahmony' she should call for a fine southern barbershop quartet!"

**THERE HAVE BEEN SOME CHANGES** in arrangements. The song may be the same but a part of a chord may be different. Missing one note will provide a queer and unwanted sound. One portion of an address may send your bulletin, show flyer, even letters to file 13 or back to the sender.

Every week the postman saves the labors of many of you from oblivion. He knows my name and where I hum barbershop melodies to myself. But if it wasn't for him I'm quite sure that items addressed to old places of residence would never make it. Several bulletins still arrive for "Senior Editor of PROBEMOTER," a position I held about five years ago.

Now, somewhere, I've been reading about too much being spent on postage. I'll agree. Especially when I have to shell out money for postage-due items returned marked: "Moved, left no address," etc. The next week I get a letter wanting to know "where - - - etc., is the mail I was supposed to get from you" and *this* has no address. The mail room at Harmony Hall must go nuts trying to keep all of us happy and harmonious.

Come on, guys, keep your mailing lists up to date and don't depend on your secretary to know you've moved and sent in your new address. Do it yourself. Old Uncle Sam will supply you with some cards for the purpose. . . but you have to pay the postage. Want to tell me you haven't heard I changed my address four years ago? Forget it. . . look at the head of this article.





Many who have heard Bob Johnson inspire a group of Barbershoppers have remarked: "He should have been an evangelist." Well, he almost *was* a missionary.

After graduating from high school in his native Irwin, Pa. (where he'd studied the piano; was active in the band, orchestra and chorus; sang in a church quartet; and was a member of a trio with its own radio program) he entered Allegheny College in Meadville, Pa. as a medical missionary student. Unfortunately for the mission fields, but fortunately for barbershopping, Bob was the only freshman to make the college choir and its leader persuaded him that music should be his vocation.

In order to study music he transferred to State Teachers College in Indiana, Pa. and in 1940 was graduated with a B. S. in Public School Music.

His first teaching assignment was in New Wilmington, Pa., and it was a very important one. For there he met Betty Baker, now Mrs. Robert D. Johnson.

From New Wilmington he went to Ferndale, Pa. and then into Uncle Sam's navy where he served as an "Aerographer" (weatherman) at a seaplane base in Okinawa before being discharged in 1945.

He returned to Allegheny College to gain an M.A. in education and become part of the college faculty, teaching all facets of music. During this time he spent his summers as musical director at a boys' camp on Lake Champlain, N.Y. and one summer at the famous Interlochen School where he studied towards his doctorate.

It was also during his stay at Allegheny that Bob first became exposed to the Society, singing in a quartet with two boys whose father was a member of the Pittsburgh Chapter. Later Bob became instrumental in forming the Saegertown, Pa. Chapter and for a while was the director.

In 1951, however, he moved to Baltimore as head of the music department at Patterson Park High School. He also did considerable "moonlighting" with choirs and industrial choruses, even acting as community song leader with the city band when it gave concerts throughout Baltimore. It was during one of these sessions that he met Barbershopper Walt Martin (now a member of the Elgin, Ill. Chapter) who was in the service in Baltimore. He persuaded Bob to again become interested in the Society and, as a result, our current Director of Music Education and Services became a charter member and director of the Dundalk, Md. Chapter. This was in 1956. The chapter grew to be the largest in the Society and in 1961, in Philadelphia, Bob took 157 of them on stage to win the International Chorus Championship.



Their Viet Nam tour in 1967 was surely a highlight in the barbershop lives of Bob Johnson (far right) and the "Midnight Oilers."

Less than a year later (Feb., 1962) "the call" came from Kenosha and Bob became the Society's first Director of Musical Activities. This past year saw his responsibilities expand and his title changed to Director of Music Education and Services.

He's very proud of his family which includes daughter Jill, now in college, and son Robert, Jr., a graduate of West Point and currently a Captain and studying in an advanced artillery school in Fort Sill, Oklahoma. Following in Dad's footsteps, he's about to join the local chapter — a bass, naturally.

Being a bass at Harmony Hall is no badge of merit for R.D.J., Sr. (not with FitzGerald and Steinkamp in the wings) but Sweet Lovable Old Bob does have the honor of being the only Grandpa on the headquarters staff. Her name is Laura Anne, and just ask Gramps to show you her pictures!



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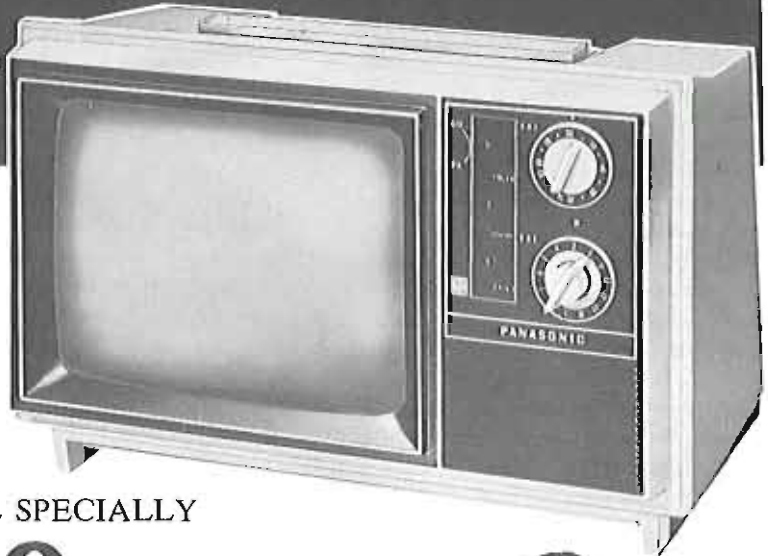
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# I see from the bulletins...

By Leo Fobart, Editor

If this department seems a little short of material it's not because your editor hasn't been reading bulletins. We're still reading about 20 per day and, incidentally, we're seeing many "new faces" and names of new editors.

Speaking of "new faces" we wonder how many will notice the new look in this issue of the HARMONIZER. Most of the copy was typeset with new equipment right here at Harmony Hall, and we're certain someone will notice the slight change in type faces. The new equipment, in addition to handling routine typing assignments, will enable us to typeset all the copy for our manuals, brochures, etc. in the future giving them a much more professional look and affecting considerable savings in overall paper consumption. So, if you find some unusual errors in this issue, please bear with us, and remember that we're trying to get ourselves squared away in a brand new field of endeavor.

Even though we can certainly be proud of the fact that since 1964 we've contributed nearly four hundred thousand dollars to our UNIFIED SERVICE PROJECT, the Institute of Logopedics, we wonder how much better we might have done when we see the remarkable accomplishment of the Minneapolis Chapter in support of their "pet" project. As the date for their annual show nears, the Minneapolis "Chord-Inator" (Editor Dick Plaisted) calls attention to the fact that this year's effort could put them over the \$100,000-mark in contributions to the "special equipment fund" for the Variety Heart Hospital in their city. Their goal this year is \$7,000 from contributions and show profits which, when added to the \$93,000 raised in previous years, will bring them to the \$100,000 total. The Minneapolis Chapter is to be commended on this great achievement.

When you consider that just one chapter has done such an outstanding job, we wonder whether our support of the Institute is merely a token effort. Wouldn't it be wonderful if our chapters could operate solely on dues income so that the proceeds from our annual shows could go entirely to support our

SERVICE PROJECT? Just think of the fantastic amount of money we could provide and the tremendous good we could do. Oh, well, I can dream, can't I.

\* \* \*

A paragraph in "Harmonews," bulletin of the Woodstock, Ont. Chapter (Editor W. D. "Der" Markham), has this interesting bit of philosophy: "Remember, if your chapter is *coasting* along, beware... you can only *coast* in one direction."

\* \* \*

Neophyte bulletin editors, or those who may be thinking about becoming bulletin editors, will be interested in the fine article in this issue (page 17) by the winner of the 1968 "Bulletin Editor of the Year" (BETY) award, "Chuck" Nicoloff of the Arlington Heights, Ill. Chapter. His well written article, "You, Too, Can Win a Bulletin Contest," points out quite graphically the importance of having a chapter bulletin and serves to inspire and help those who are presently editing a bulletin.

\* \* \*

Charlie Lesswing, whom we haven't seen around since the days he was editing "Smoke Signals" for the Seneca Land District, appears now as editor of the "Buffalo (N.Y.) Billboard". "Doing Your Own Thing", which follows, came from his bulletin and sounds just like him: "Doing a thing on 'Doing Your Own Thing' is one of the things we've been wanting to do while it's still the thing to do. Everybody's doing their own thing these days and anybody who's anything knows that our thing is barbershop harmony. Speaking as an individual, our thing is writing about our thing, the our in the latter case, of course, being collective, or something.

"One of the things about our thing is that it sometimes conflicts with other things, which is to say, other people's things or our other things.

"To summarize this thing it can be said - as it has been said about other things - 'You can do some of the things, all of the time, and you can do all of the things some of the time but you can't do all of the things, all of the time.' To put it

another way, 'It don't mean a thing if it ain't got that sing.' The thing we'd like to bring out is that a Barbershopper said it best when he said, 'If you're too busy to thing, you're too busy.' You'll note that among other things, our typewriter lisps, but that's another thing." Yes, Charlie's back and we're glad (we think).

\* \* \*

The "Right Pitch," bulletin of the Greater Atlantic City, N. J. Chapter, contained the following advice for "Mr. Average Member": "Please don't wait to be asked. When you see a hustler who is burning the candle at both ends for barbershopping and is about to burn out, light your own candle, because many hands make work light. And believe me, 'Many Brave Hearts are Asleep in the Deep,' and a drowning Barbershopper is a pitiful sight. So Beware, Be... ee... ee... ee... ware... and lend a hand, matey."

\* \* \*

Bulletin Editor and Administrative Vice President Bob Allen resorted to poetry in his "Peninsula Pitch" (Redwood City, Calif.) for January. He said good-bye to 1968 in the following manner:

"Goodbye, OLD YEAR, adieu, farewell -  
Your pensive days are through.  
For some, thank God you've rung the knell  
And we are done with you.  
Your anarchists laid waste to schools  
and FREEDOM tried to stop;  
But none of these unworthy fools  
Could alter Barbershop.  
For we assembled peacefully,  
Our FREEDOM VOICE unfurl'd,  
And spread the word of harmony  
Throughout a troubled world.  
We bid farewell to you, OLD YEAR,  
And pray, in your demise,  
That Truth may always persevere  
And young folk become wise."

And he had this greeting for 1969:  
"So now we face a brand new year  
And hope that Freedom's key  
Will not again be lost to fear  
And hate to tyranny.  
We have no pickets, have no strife,  
No boycotts, guns, nor tanks;  
Just harmony prevades our life,  
And for this we give thanks.

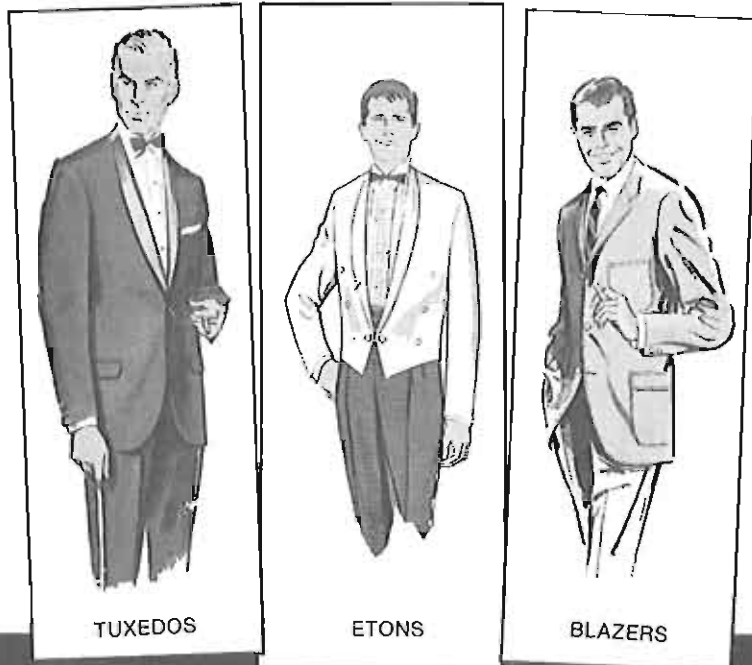


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Such was the case during the November 4th rehearsal of the Wilkes-Barre, Pa. Chapter when the chorus gave a surprise "congratulations in song" to Director Jim McClelland on the occasion of his becoming a proud father.

As Jim entered the rehearsal hall he was greeted by "You're As Welcome As The Flowers In May" ... substituting "she's" for "you're" ... in tribute to his newborn daughter, Heidi. The photo at right is self-explanatory and leaves little doubt that "it was a girl." Chapter Public Relations Director Bill Zdancewicz is shown pushing the carriage containing the "new musical note" in the McClelland family, as proud "papa" Jim looks on with a happy smile.



Barbershoppers have a goal,  
And for this all should strive:  
Gather 'round the barber pole  
And sing to stay alive.  
Our sails are set; our guiding crew  
Is navigating fine.  
Just do *your* part; we promise you  
A blast in Sixty-Nine."

\* \* \*

We read some glowing accounts about Christmas sing-outs but think the "daddy of them all" is the one which appeared in the "Sarasota Tag Rag" (Sarasota, Fla.). Their chapter performed on Christmas Eve at the Faith Lutheran Church in their

city. Apprehensive at first about the idea of having Barbershoppers provide the music on this most important church holiday, church members were most appreciative and laudatory in their comments after the performance. In addition to providing the Society with a most unusual "first," Sarasota Barbershoppers were also able to contribute \$107.00 to the Institute of Logopedics as a result of their "Christmas sing-out." This is surely added proof that if you're trying to create a respectable image in your community you'll be

taking a step in the right direction by bringing the traditional religious music, in barbershop style, to your local churches.

\* \* \*

Official word from W. Paul Acton, Manhattan, N. Y. Chapter Secretary, informs us that the Manhattan (N. Y.) Chapter has changed its meeting place from St. Peter's Lutheran Church to the Liederkrantz Club, 6 East 87th St., New York City. New York visitors looking for a night of barbershop will find singing action every Tuesday night at the address shown above.



# Ten Districts Host '69 COTS

By Chet Fox  
Society Administrative Field Representative

The 1969 International COTS (Chapter Officers' Training School) schedule has been completed and the series judged to be a resounding success. Expanded from a "Pilot Program" presented for the first time in 1965, the sessions this year served the Johnny Appleseed, Cardinal, Illinois, Seneca Land, Ontario, Dixie, Sunshine, Southwestern, Land O' Lakes and Central States Districts.

Attendance at this year's schools reached an all-time high and men who have attended in previous years seem to be the best salesmen for the program.

A common comment which appeared on many of the Evaluation Questionnaires prepared by the "students" at the close of each school suggested that attendance for incoming officers be mandatory. It is their feeling that nominating committees should determine whether or not a prospective chapter officer is willing to attend these valuable training sessions before placing a man's name in nomination.

Chapter officers who have attended the schools more than once have found their second or third training period as valuable as the first.

Another comment frequently heard, and this is rather surprising considering the rather heavy "class schedule" (nearly eight hours), is that many men would like to spend even more time in class.

Still others have suggested that "refresher" courses, if it were possible to have them, in the middle of their administrative year would have great value.

Since their inception every attempt has been made to keep the schools "fresh" and to provide a completely knowledgeable faculty. Much of the credit for the success of the entire program must go to these dedicated men who have given freely of their time during many weekends to serve as faculty members. Following are the men who served on the 1969 Faculty:

#### Chapter President Instructors

Wilbur Sparks, International Vice President

Warren Bowen, Dixie District President

Bob Royce, Past Mid-Atlantic District Exec. Vice President

#### Administrative Vice President Instructors

Ralph Ribble, International Vice President-Treasurer

Leon Avakian, Mid-Atlantic International Board Member

Roger Thomas, Land O' Lakes District Exec. Vice President

#### Program Vice President Instructors

Dee Paris, Mid-Atlantic Exec. Vice President

Warwick Deuel, Seneca Land District Area Counselor

Bill Hofstetter, Ontario District PR Committeeman

#### Secretary Instructors

Ken Haack, Illinois District International Board Member

Plummer Collins, Seneca Land District President

"Sev" Severance, Past International Vice President

#### Treasurer Instructors

Glendon Fisher, Dixie District Treasurer

Wayne Adair, Southwestern District Treasurer

Karl Haggard, Johnny Appleseed District Treasurer

#### Musical Director Instructors

Bob Johnson, Director of Music Education & Services

Earle Auge, Director West Towns, Ill. Chorus

Len Bjella, Director Cedar Rapids, Ia. Chorus

Serving as "deans" of the schools, and also instructing the combined district officers and area counselor classes, were Headquarters Staffers Chet Fox, Lloyd Steinkamp and Bill FitzGerald.

It's interesting to note that not only were the faculty members well qualified to teach their respective subjects, but also that most were quartet men and over half had served their chapters as musical directors.

The curriculum, prepared by the headquarters staff, encompassed not only successful programs and practices with which they are familiar, but also included suggestions made by students attending school and the volunteer faculty members as well. This collaboration led to several innovations which were part of this year's sessions. Because many men believed it would be valuable to develop a better understanding of the inter-relationships existing between various chapter offices, combined classes, audited by chapter presidents, for musical directors and administrative vice presidents and musical directors and program vice presidents were installed as a part of the curriculum. A combined class for chapter secretaries and treasurers was also offered. Classes for musical directors were updated to offer technical aspects of interpretation and sound production. Men attending the 1969 schools have been universally high in their praise of these joint classes.

Preparation of the curriculum for 1970 schools has already begun and additional innovations and refinements will be included in the curriculum. A training session to acquaint the faculty with the new program and to finalize curriculum and planning will be held in August.

The 1970 program will "hit the road," beginning with the Johnny Appleseed District, the weekend of November 15 and 16, 1969. A complete schedule of the 1970 schools will appear in a later issue of the HARMONIZER. Districts taking part in the program will carry announcements of their schools in their respective district publications.

To those of you who may be privileged to serve your chapter as an officer in 1970, plan now to be a part of this vital and informative program. Both you and your chapter will benefit from your participation.



In accordance with the by-laws of the Society, our accounts have been audited by DREW, HOUSTON, NAEGELI & CO., Certified Public Accountants, 625 - 57th Street, Kenosha, Wisconsin, for the year ended December 31, 1968.

The audit report has been presented to the Board of Directors and a copy is on file at International Headquarters. A condensation of the audit report is as follows:

SOCIETY FOR THE PRESERVATION AND ENCOURAGEMENT OF BARBER SHOP QUARTET SINGING IN AMERICA, INC. CONDENSED BALANCE SHEET DECEMBER 31, 1968	
ASSETS	
Current Assets:	
Cash on hand and in banks . . . . .	\$ 72,699.27
Accounts receivable, less reserve for doubtful accounts . . . . .	94,525.31
Inventory of music and supplies, at cost . . . . .	68,273.32
Accrued interest receivable . . . . .	<u>1,037.12</u>
Total current assets . . . . .	\$236,535.02
Investment in U.S. Government securities . . . . .	19,626.98
Fixed assets, at cost, less accumulated depreciation . . . . .	53,982.47
Prepaid expense and deferred charges . . . . .	<u>23,308.61</u>
Total assets . . . . .	<u>333,453.08</u>
LIABILITIES, DEFERRED INCOME AND MEMBERS EQUITY	
Current liabilities including accounts payable and accrued liabilities . . . . .	17,431.38
Deferred income . . . . .	103,771.60
Members equity . . . . .	<u>212,250.10</u>
Total liabilities, deferred income and members equity . . . . .	<u>\$333,453.08</u>

SOCIETY FOR THE PRESERVATION AND ENCOURAGEMENT OF BARBER SHOP QUARTET SINGING IN AMERICA, INC. CONDENSED STATEMENT OF INCOME AND EXPENSE FOR THE YEAR ENDED DECEMBER 31, 1968	
Income:	
Duos and fees . . . . .	\$248,509.35
Convention income . . . . .	59,996.72
Subscription and advertising income—The Harmonizer . . . . .	57,346.39
Proceeds from sale of music and supplies . . . . .	26,707.09
Royalties and other income . . . . .	<u>27,830.70</u>
Total income . . . . .	\$420,390.25
Expense:	
Payroll expense . . . . .	\$211,915.79
General and administrative expense . . . . .	48,261.01
Professional service . . . . .	3,187.82
Travel expense . . . . .	22,630.74
Membership promotion expense . . . . .	17,754.22
Special educational activities . . . . .	20,578.57
Harmonizer expense . . . . .	27,726.67
International Officer and Committee meetings, forums and related expense . . . . .	14,891.08
Rent and property maintenance expense . . . . .	38,777.32
Other expense . . . . .	<u>8,233.51</u>
Total expense . . . . .	413,956.73
Excess of income over ex- pense for the year ended December 31, 1968 . . . . .	<u>\$ 6,433.52</u>

HARMONY FOUNDATION, INC. CONDENSED BALANCE SHEET DECEMBER 31, 1968	
ASSETS	
Current assets including cash, investments and accounts receivable . . . . .	\$ 63,397.17
Fixed assets less accumulated depreciation . . . . .	<u>62,609.98</u>
Total assets . . . . .	<u>\$126,007.15</u>
LIABILITIES AND FUND BALANCES	
Current liabilities . . . . .	\$ 437.33
Fund Balances:	
Unappropriated . . . . .	\$101,833.55
Appropriated . . . . .	<u>23,736.27</u>
Total fund balances . . . . .	125,569.82
Total liabilities and fund balances . . . . .	<u>\$126,007.15</u>

HARMONY FOUNDATION, INC. CONDENSED STATEMENT OF INCOME AND EXPENSE FOR THE YEAR ENDED DECEMBER 31, 1968	
Income:	
Rent received . . . . .	\$ 7,200.00
Interest received . . . . .	1,666.34
Contribution received . . . . .	<u>6,433.51</u>
Total income . . . . .	\$ 15,299.85
Operating expense including real estate taxes, insurance, depreciation, etc. . . . .	
	\$ 8,011.93
Grants, awards and contributions . . . . .	<u>3,500.00</u>
Excess of income over ex- pense for the year ended December 31, 1968 . . . . .	<u>11,511.93</u> <u>\$ 3,787.92</u>



AS REPORTED TO THE INTERNATIONAL  
OFFICE BY DISTRICT SECRETARIES  
THROUGH WHOM ALL DATES  
MUST BE CLEARED

(All events are concerts unless otherwise  
specified. Persons planning to attend these  
events should reconfirm dates with the  
sponsoring chapter or district. This list includes  
only those events reported by District  
Secretaries as of February 1, 1969.)

### MARCH 16 - MAY 15, 1969 CENTRAL STATES

- March 22—Cedar Rapids, Iowa
- 29—Algona, Iowa
- 29—St. Joseph, Missouri
- 29—Grand Junction, Colorado
- April 11—Ft. Dodge, Iowa
- 19—Mason City, Iowa
- 19—Concordia, Kansas
- 20—Burlington, Iowa
- 22—Sioux Falls, South Dakota
- 25—Bethany, Missouri  
(N.W. Missouri Chapter)
- 26—Flint Hills, Kansas

#### DIXIE

- March 29—Greater Charleston, S. C.
- April 12—Raleigh, North Carolina
- 19—Decatur, Alabama
- May 3—Atlanta Peachtree, Georgia
- 10—Florence, South Carolina
- 10—Dubuque, Iowa

#### EVERGREEN

- March 22—Green River, Washington
- April 12—Lebanon, Oregon
- 12—Billings, Montana
- 12—Camrose, Alberta
- 12—Abbotsford, British Columbia
- 29—Mt. Hood, Oregon
- May 3—Edmonton, Alberta
- 3—Klamath Falls, Oregon
- 10—North Vancouver, British Columbia
- 10—Yakima, Washington

#### FAR WESTERN

- March 29—Thousand Oaks, California  
(Conejo Valley)
- 29—Sacramento, California
- April 5—Culver City, California  
(Westside)
- 11-12—Anaheim, California  
(Fullerton Chapter)
- 12—Fresno, California
- 12—El Cajon, California
- 12—Tucson, Arizona
- 18-19—Pasadena, California
- 19—Santa Rosa, California

- 26—Reseda, California
- May 2-3—South Bay, California
- 2-3—Manhattan, California
- 10—San Diego, California
- 10—Whittier, California
- 10—Victorville, California

#### ILLINOIS

- March 29-30—Peoria
- April 11-12—Oak Park
- 12—Arlington Heights
- 12-13—West Towns
- 12—Galesburg
- 26—Belleville
- May 3—Fox River Valley
- 3—Southwest Suburban
- 3—Herrin
- 3—Pekin
- 10—Elgin

#### JOHNNY APPLESEED

- March 29—Van Wert, Ohio
- April 12—Wayne, Ohio (Fostoria  
Lake Plains Chapter)
- 12—Youngstown, Ohio
- 12—Clyde, Ohio (Lake Erie  
Shores Chapter)
- 13—West Unity, Ohio
- 13—Darke County, Ohio
- 19—Cambridge, Ohio
- 19—Clermont, Ohio
- 19—Elyria, Ohio
- 19—Cleveland Southeast, Ohio
- 19—Shenango Valley, Pennsylvania
- 26—East Liverpool, Ohio
- 26—Defiance, Ohio
- 26—Euclid, Ohio
- 26—Charleston, West Virginia
- May 3—Warren, Ohio
- 3—Coshocton, Ohio
- 3—North Olmsted, Ohio
- 3—Cleveland, Ohio
- 3—Pittsburgh, Pennsylvania
- 10—Dayton, Ohio
- 10—Maumee, Ohio

#### LAND O' LAKES

- March 22—Port Washington, Wisconsin
- 29—Merrill, Wisconsin
- 29—New Lisbon, Wisconsin
- 29—Chisago Lakes, Minnesota
- April 12—St. Croix Valley, Wisconsin
- 12—Antigo, Wisconsin
- 12—Fairbault-Owatonna, Minnesota
- 12—Lake Crystal, Minnesota
- 12—Duluth-Cloquet, Minnesota
- 12—Kittson County, Minnesota
- 19—Manitowoc, Wisconsin
- 19—Sparta, Wisconsin
- 19—Marinette-Menominee, Wisconsin
- 19—Minnetonka, Minnesota
- 19—LeRoy, Minnesota
- 19—Windom, Minnesota
- 20—Hanska (Brown County), Minnesota
- 26—Wausau, Wisconsin

- 26—LaCrosse, Wisconsin
- 26—Appleton, Wisconsin
- 26—Winnipeg, Manitoba
- 26—St. Cloud, Minnesota
- May 10—Wauwatosa, Wisconsin
- 10—Green Bay, Wisconsin

#### MID-ATLANTIC

- March 22—Lebanon, Pennsylvania
- 22—Stroudsburg, Pennsylvania
- 22—Richmond, Virginia
- 22—Frederick, Maryland
- 28-29—Abington, Pennsylvania
- 29—Catonsville, Maryland
- 29—Paramus, New Jersey
- April 11-12—Altoona, Pennsylvania
- 12—Cherry Hill, New Jersey
- 12—Hagerstown, Maryland
- 18-19-20—Livingston, New Jersey
- 19—Scranton, Pennsylvania
- 19—Delaware Co., Delco, Pa.
- 19—Shamokin, Pennsylvania
- 19—Nassau County, New York
- 19—Fredricksburg, Virginia
- 25-26—Lansdale, Pennsylvania
- 26—West Chester, Pennsylvania
- 26—Greater Atlantic City, N. J.
- 26—Alexandria, Virginia
- May 3—Philadelphia, Pennsylvania
- 3—Ridgewood, New Jersey
- 3—Rockland County, New York
- 9-10—Allentown—Bethlehem, Pa.

#### NORTHEASTERN

- March 16—Lebanon, New Hampshire
- 15-16—Taunton—Fall River, Mass.
- 22—Framingham, Massachusetts
- 28—Marblehead, Massachusetts
- 29—Beverly, Massachusetts
- 29—Plattsburg, New York
- 29—Franklin, Massachusetts
- April 11-12—New London, Connecticut
- 12—Ravena, New York
- 12—Ticonderoga, New York
- 19—Newton-Wellesley, Mass.
- 19—Greenville, Rhode Island
- May 2—Saratoga Springs, New York
- 3—Haverhill, Massachusetts
- 3—New Bedford, Massachusetts
- 3—Albany, New York
- 3—Berlin, New Hampshire
- 10—Arlington, Massachusetts
- 10—Danbury, Connecticut

#### ONTARIO

- March 21-22—Oshawa
- 21—Scarborough
- 28—Grimsby
- 29—Stratford
- 29—Toronto
- 29—Owen Sound
- April 26—Woodstock

#### PIONEER

- March 22—Battle Creek, Michigan
- 30—Jackson, Michigan



## Century Club

(As of December 31, 1968)

1. Dundalk, Maryland . . . . .193  
*Mid-Atlantic*
2. Fairfax, Virginia . . . . .138  
*Mid-Atlantic*
3. Minneapolis, Minnesota . . . . .127  
*Land O' Lakes*
4. Skokie Valley, Illinois . . . . .120  
*Illinois*
5. Montclair, New Jersey . . . . .117  
*Mid-Atlantic*
6. Davenport, Iowa . . . . .116  
*Central States*
7. Alexandria, Virginia . . . . .113  
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8. Kansas City, Missouri . . . . .109  
*Central States*
9. Tell City, Indiana . . . . .107  
*Cardinal*
10. Binghamton-Johnson City,  
New York . . . . .105  
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11. Louisville, Kentucky . . . . .104  
*Cardinal*
12. Pittsburgh, Pennsylvania . . . . .104  
*Johnny Appleseed*
13. Oakland County, Michigan . . . . .104  
*Pioneer*
14. Delco, Pennsylvania . . . . .101  
*Mid-Atlantic*
15. Livingston, New Jersey . . . . .100  
*Mid-Atlantic*
16. South Bay, California . . . . .100  
*Far Western*
17. Riverside, California . . . . .100  
*Far Western*

### Coming Events —

- April 12—Grand Rapids, Michigan  
18—Pontiac, Michigan  
19—Flint, Michigan
- May 10—Ironwood, Michigan  
**SENECA LAND**
- March 29—Watertown, New York  
May 3—Syracuse, New York  
3—Punxsutawney, New York  
**SOUTHWESTERN**
- March 22—Town North, Texas  
29—Gretna, Louisiana
- April 19—Albuquerque, New Mexico  
19—Ponca City, Oklahoma  
19—Austin, Texas  
18-19—Dallas (Big D Chapter), Texas  
25-26—El Paso, Texas  
25-26—Houston, Texas  
**SUNSHINE**  
(Florida)
- March 21—Clearwater  
22—St. Petersburg  
22—West Palm Beach



**CADILLAC, MICHIGAN** . . . Pioneer District . . . Chartered October 14, 1968 . . . Sponsored by Traverse City, Michigan . . . 36 members . . . Gerald A. Linn, 301 Mason Street, Cadillac, Michigan 49601, Secretary . . . Robert Faunce, 112 Copier Street, Cadillac, Michigan 49601, President.

**LOMPOC, CALIFORNIA** . . . Far Western District . . . Chartered December 10, 1968 . . . Sponsored by San Luis Obispo, California . . . 39 members . . . Howard Hinsey, 1601 East Cherry Avenue, Lompoc, California 93436, Secretary . . . Donald Miller, 3873 Jupiter, Lompoc, California 93436, President.

**SAINT JOHN, NEW BRUNSWICK** . . . Northeastern District . . . Chartered December 31, 1968 . . . Sponsored by Frederickton, New Brunswick . . . 68 members . . . Allen W. Bustin, Loch Lomond, RR1, Saint John Co., New Brunswick, Secretary . . . Donald C. Regan, 185 Princess Street, Saint John, New Brunswick, President.

**SULLIVAN COUNTY, NEW YORK** . . . Seneca Land District . . . Chartered January 24, 1969 . . . Sponsored by Binghamton-Johnson City, New York . . . 38 members . . . Peter Pomeroy, Box 161, Roscoe, New York 12776, Secretary . . . William G. Wunderlin, 5 Sullivan Avenue, Liberty, New York 12754, President.



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# MAIL CALL



## from harmony hall

This department of the HARMONIZER is reserved for you, our readers. It contains written expressions regarding your magazine or any other segment of the Society.

As nearly as possible, letters should be limited to 250 words. The HARMONIZER reserves the right to edit all letters and will not publish unsigned letters or letters which may be in poor taste.

### APPRECIATES USO TOURS

January 3, 1969

Thanks for caring enough to send the very best to entertain us on our recent five-month tour to Japan and Korea. Dorie and I had the great pleasure of visiting with the "Hut Four," "Free Lancers" and the "Renegades." We were treated to a special concert from each of them in a delightful Japanese garden outside of the hotel in Tokyo.

Incidentally, a lot of our boys in the hospitals over there were also royally entertained while the quartets were in Japan. We met a helicopter pilot who had been hospitalized at Camp Drake. He recounted some of "Red" Norris' stories verbatim, so we knew the "Nubbins" had been there. Others remembered the zaney, hard-working "Salt Flats."

The Special Service people were high in their praise of barbershop quartets and their ability to go in a room with one or two men, a ward with a dozen men, or a filled auditorium and do a complete job of entertaining.

Dorie and I are pleased that we had the privilege of sharing the quartets' visit to the Orient. Thanks again.

Sincerely,  
Bill Wall, Member,  
Kansas City, Mo. Chapter

### "SIDEWINDERS" SAY THANKS

January 17, 1969

After singing together for eight absolutely tremendous years, the "Sidewinders" find it necessary to discontinue accepting engagements as of June, 1969.

Please note we did not say we are quitting, or "hanging up the pitchpipe,"

we're just not accepting engagements and there's a BIG difference. We expect to get together from time to time and sing for our own amazement and amusement. Really, all we're dropping is the work portion of our hobby.

We do regret, however, that we won't have the opportunity to see our many friends as frequently as in the past. Our only solace will be that we believe these friendships to be lasting and won't be affected by time.

We want to publicly thank our chapter and our district - and especially our wives for their many sacrifices. Considering the hours and days we've been away, we're sure you'll agree that "patience" and "forebearance" are their middle names.

These past eight years have been fabulous. We have enjoyed them more than we can say. We humbly thank you for all of them.

Sincerely,  
The "Sidewinders"

### THINKS COTS GREAT

Cedar Rapids, Ia.

January 23, 1969

I haven't had the opportunity to thank Chet Fox and his staff for the tremendous weekend at COTS in Lincoln, Nebraska. The comments are still coming through, both in letter and through our chapter bulletins, as to this being one of the finest schools ever presented. It seems to be due to the fine instructional classes presented by the staff and, of course, it seems as if they liked the joint sessions best.

Tenor-ly,  
Merrill E. Aitchison, Pres.  
Central States District

### ST. JOE DESERVES CREDIT

January 25, 1969

Having just received my January-February HARMONIZER, the photograph of the "Hi-Landers Chorus" at Plciku Air Base caught my immediate attention. I felt sure that others would be interested in knowing that the "Pony Express" Chapter has been an instrument toward the forming of this group.

A letter from Captain Jim Eustermann was actually the beginning of our involvement with the "Hi-Landers." Jim was one of several enthusiastic Barbershoppers who came to chapter meetings in St. Joseph from Fort Leavenworth, Kansas during assignment there. Obviously, Jim was still hungry for barbershopping after he was transferred from the area.

In response to his letter the "Pony Expressmen" gathered music, pitch pipes, guitar strings and other musical paraphernalia to help the guys in Viet Nam on their harmonious way. Our 1969 president, Mel Hausman, made a metal carrying box for all their gear. Then our new treasurer, Ron Zirkle - who is a member of the Local Air Guard - carried the box to its ultimate destination on one of his recent flying missions.



Captain Jim Eustermann, right, presents metal carrying box to Bob Wachter, "Hi-Landers" director.

Another member of the "Pony Expressmen," PROBE President "Stew" Vaughn, wrote a news item for the local media. We were pleased that our television studio used the material last Monday evening. However, as luck would have it, most of our membership did not get to see the program - we were in Leavenworth, Kansas helping Chet Fox launch a new chapter.

We hope the HARMONIZER will find this information useful as we continue to Keep America Singing - at home and abroad.

Bob Skaith, Chapter Pres.



# HELP! IS ON THE WAY

the 1969

## Harmony Education Program

will be available at

### BIRMINGHAM, ALABAMA

JULY 18-20

(Samford University)

### BELLINGHAM, WASHINGTON

JULY 25-27

(Western Washington State College)

### WORCESTER, MASSACHUSETTS

AUGUST 1-3

(Holy Cross College)

### HAMILTON, ONTARIO

AUGUST 15-17

(McMaster University)

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