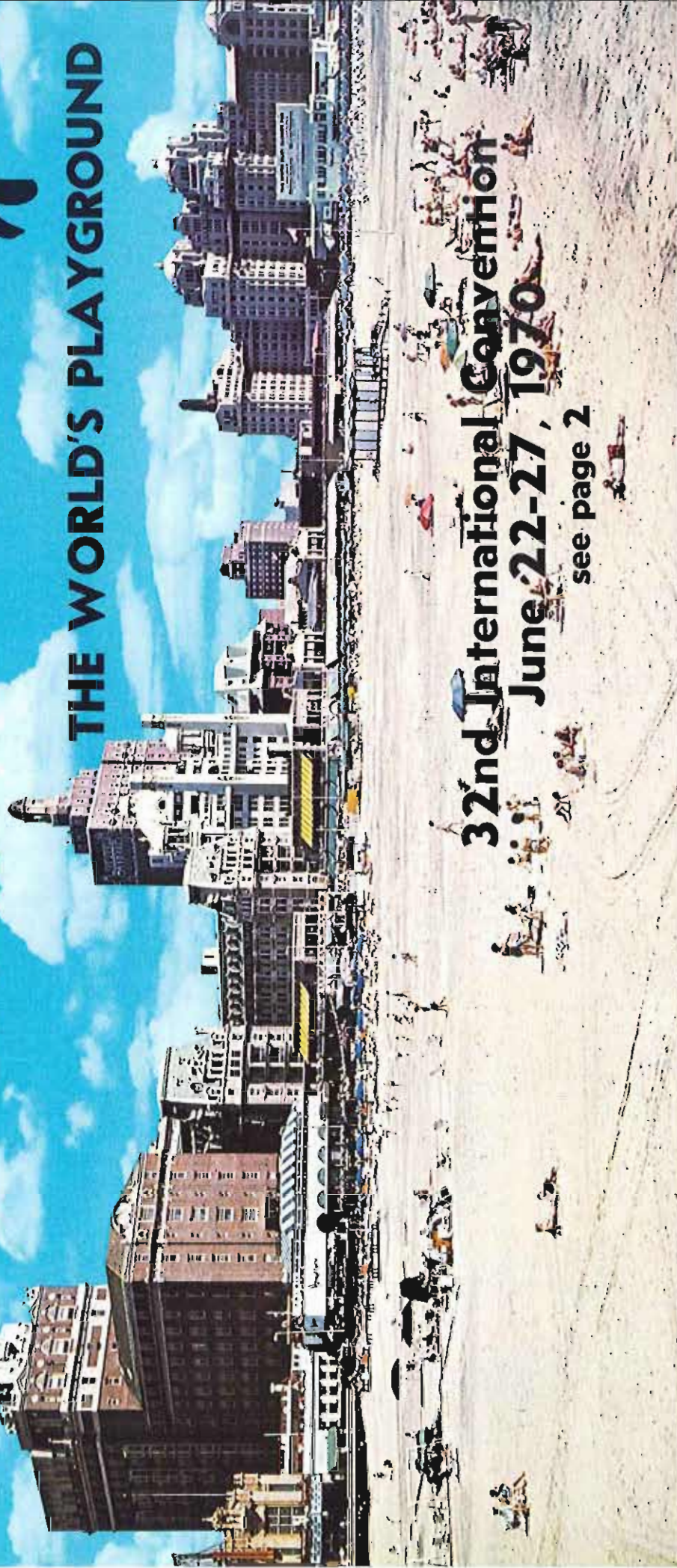


THIS IS

# Atlantic City

THE WORLD'S PLAYGROUND



32nd International Convention

June 22-27, 1970

see page 2

THE



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BARBERSHOP QUARTET HARMONY

MARCH • APRIL • 1970 • VOLUME XXX • NUMBER 2

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### IMPORTANT NOTICE!

Effective immediately, rental fees for convention films have been substantially reduced. New prices are as follows:

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*"Crew very courteous."*

*"Service was excellent."*

*"We enjoyed every minute."*

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### International Office

6315 THIRD AVENUE

KENOSHA, WISCONSIN 53141

414-654-9111



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## FEATURES

Atlantic City: The World's Playground	2
Barbershop Harmony Week . . . April 5-11, 1970	3
Take a Barbershop Vacation to Spain and Portugal	3
Board Establishes Growth Plan for Future	5
Looking Back at Seattle	6
Courage - Thy Name is Richard	8
The Chapter Bulletin: Why?	11
Save a Song Today	12
A Half-Million Dollars of Songs, Smiles, Happiness and Hope	14
It's Not WHAT You Write - It's HOW You Write It!	25

## COMMENT

One Man's Opinion	4
The Historian's Chair	9
The Way I See It	10

## DEPARTMENTS

Share The Wealth	16
News About Quartets	20
I See From The Bulletins	22
Mail Call from Harmony Hall	28

## MISCELLANEOUS

1970 International Preliminary Schedule	11
Logopedics Contributions	13
Society Annual Financial Reports	18
Coming Events	26
Century Club	27
Our New Chapters	27
Barbershoppers' Bargain Basement	27

## CONTRIBUTORS:

Barrie Best . . . Art Bush . . . Jim Cox . . . Don Donahue . . . Joe Hart . . . Herb Juneau . . . Dean Snyder . . . Wilbur Sparks . . . Charlie Wilcox

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# Atlantic City

## Health and Recreation... Fun and Frolic...

### Take Your Choice

There's this island — well, it's really a huge sandbar — a six-mile drive from the U. S. mainland.

From the distance, the skyline of its five-mile long, half-mile-wide principal city resembles the fabled "Emerald City" of the Land of Oz. But it's a lot easier to reach.

Set on a broad, gleaming, sandy beach caressed by the refreshing waters of the Atlantic Ocean, this city is within 500 miles of some 60 million people and within 300 miles of about 40 million. In the summer, nine million people visit its shores to be cooled by the gentle sea breezes and entertained with a vast array of amusements and activities.

This island in the summer sun is Absecon Island — and Atlantic City, Queen of the nation's resorts.

Inspiration for a favorite barbershop song as well as the most popular board game ever devised — Monopoly — Atlantic City is home to the annual Miss America Pageant and what will soon be the largest convention and exhibit facility in the East. A 200,000-square-foot addition to Convention Hall, to be completed next Fall, will give it this preeminent position.

Late June visitors — as others the year 'round — find the city a gracious host offering activities tailored to the season and individual moods.

June temperatures average 68.7 degrees and invite relaxing in the sun and bathing in the ocean or the many hotel and motel pools.



The largest ferris wheel in the country is changing the profile of Steel Pier in Atlantic City. Thrill seekers will get a panoramic view of the resort's shoreline as they ride the wheel's 24 colorful enclosed gondolas.

As always, the Boardwalk is the city's principal artery and conveniently connects the convention hotels with each other and Convention Hall. Strollers on the five-mile Wooden Way will find it also serves as a vast hotel lobby for renewing old acquaintances and making new ones. For those who stroll too far, the famed rolling chairs — now motorized — are always available for the return trip. And, before 9 a.m., the 'Walk is open to bicyclists who can stop along the way for a beachside breakfast.

This year promises to be the most exciting ever, as the 100th anniversary of the Boardwalk is commemorated throughout 1970. Barbershoppers, of course, will be taking part in special ceremonies on the morning of Friday, June 26, 100 years to the day from the birth date of the famous wooden walkway. Remember, we expect everyone attending the Convention to be part of the mammoth Gay Nineties Parade on the Boardwalk. Plenty of time to get yourself and the family all dolled up in their Gay Nineties-style Sunday-go-to-meetin' clothes. Can you imagine the beautiful color and wonderful sounds of 5,000 Barbershoppers taking part in this anniversary parade?

Extending out from the Boardwalk over the Atlantic are the city's five piers: Garden Pier, the city's art center, and Central, Million Dollar, Steel and Steeplechase Piers with rides, games and amusements for children and adults.

For sportsmen, skeet shooting, boating, fishing, golf and tennis are readily available in the city or nearby and history buffs will enjoy visits to Batsto, a restored 18th century iron town, and Smithville Inn, a stop on the old Camden-Atlantic City stage coach route.

Nightclubs and the Steel Pier feature top name entertainers in nightly revues and, from mid-May to mid-July, a 10-race card of trotting races is presented nightly except Sunday at Atlantic City Race Course, a short drive from the Boardwalk and conveniently serviced by public transportation.

Atlantic City, whose only industry is entertaining its guests, will roll out the red carpet for Barbershoppers and looks forward to greeting each of you.

#### 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 32nd Annual Convention and International Contests at Atlantic City, New Jersey on June 22-27, 1970. 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 PRINT  
ADDRESS \_\_\_\_\_ DISTINCTLY

(City) (State or Province) (Zip Code)

CHAPTER \_\_\_\_\_

Registrations for children 18 and under cover:

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

Make check payable to "SPEBSQSA"



**Barbershop Harmony Week**  
**APRIL 5-11, 1970**

It was back in 1966 that the Owen C. Cash Memorial Fund, dedicated to bringing speech to the silent through music, was established at the Institute of Logopedics. Since that time over \$24,880.29 has been raised for this fund, and today the interactive musiatrics program at the Institute is being administered by a young man whose scholarship to the Institute was made possible by funds from the O.C. Cash fund. The young man's name is Charles Shute, and his story, you may remember, was featured in the Jan.-Feb., 1967 HARMONIZER.

It has become traditional during Harmony Week for chapters and members to thank O.C. Cash for all the great harmony they have enjoyed by contributing to the fund which bears his name. This year Harmony Week takes place April 5-11. It's the 32nd birthday of the Society, and each chapter is asked, during that week, to contribute \$32, one for each year of our existence, to the Owen C. Cash Memorial Fund.

Take the money from chapter funds, if you so desire, but why not really make "O.C." smile by raising the money (and any additional dollars you would care to donate) through a singing performance of your chapter chorus during Harmony Week. Of course, if chapter quartets would also like to come up with \$32-benefit jobs during Harmony Week you may rest

assured that the donations will not be turned down, and that some children at the Institute will further benefit from the fact that "WE SING . . . THAT THEY SHALL SPEAK."

*Please send your donations to: Owen C. Cash Memorial Fund, Box 575, Kenosha, Wis., 53141.*

What a wonderful way to publicize Harmony Week and at the same time benefit the little children at the Institute.

Speaking of publicizing Harmony Week, the annual Harmony Week Kit was mailed around the middle of February to every chapter president. So, if your president does not have his, it should be arriving any day now.

A new ingredient in this year's kit is a colored slide which can be used by your local television station to promote Harmony Week. In addition, the kits contain the usual press releases, sample spots for radio and TV and a proclamation which can be used by your chief civic official in proclaiming "Harmony Week" in your community. There's also a 15-minute package show which can be used during the week to promote your chapter and the Society, and a letter to your chapter from International President Wilbur Sparks.

Happy Birthday . . . S.P.E.B.S.Q.S.A., the greatest *singing* organization in the world.

## TAKE A BARBERSHOP VACATION TO SPAIN AND PORTUGAL

Fascinating . . . colorful . . . exciting . . . educational . . . beautiful . . . enchanting . . . these are just a few of the adjectives which describe the two countries chosen for this year's pre-convention tour, a tour to Spain and Portugal.

This is the first time since 1965 that the Society has sponsored a tour prior to the convention, and indications are that this one will be just as successful as was the tour to nine European capitals just before Boston.

This year's tour will be 15 days long, leaving New York on Monday, June 8 and returning Monday, June 22. That's the day the convention starts in Atlantic City, and there'll be a bus at the Kennedy airport in New York all set to whisk you to your hotel in Atlantic City.

The trip to Iberia includes two days in Lisbon, capital of Portugal, and two in Madrid, capital of Spain. These are two of the most interesting and exciting cities in the world. In addition, the tour takes you to Seville, to Granada, to many other fascinating smaller towns and allows you two leisurely days at Torremolinos in the Mediterranean, one of Europe's most

famous resorts.

You'll see the great architectural and artistic legacy of the Moorish invaders, visit some of the finest wineries in the world, stand in awe before the paintings of El Greco and pay tribute to the magnificent Prado Museum, listen to the music of the Fado and the Flamenco and dine in a manner fit for kings.

Local English-speaking guides will be provided throughout the trip, as will all ground transportation via deluxe motor coach. Included in the tour cost of \$557 per person are almost all meals (In Madrid, for instance, dinners are not included so you may choose from a wide variety of fascinating restaurants.), all baggage transfers and gratuities at hotels.

What a wonderful way to tune up for the Atlantic City Convention! For a complete color brochure, please write Pre-Convention Tour, Box 575, Kenosha, Wis., 53141. Or if you'd like to make sure right now that there'll be a place for you on the tour, send your \$100 (per person) deposit immediately. The balance of final payment must be made before May 1.



## ONE MAN'S OPINION

By International President Wilbur D. Sparks,  
Member, Alexandria, Virginia Chapter,  
6724 N. 26th Street,  
Arlington, Virginia 22213

### Looking Great Goes With Singing Better

It was August, 1961, and the place was St. Mary's College, in Winona, Minnesota. In one weekend at this, our first full-scale HEP School, over 500 Barbershoppers learned that singing barbershop harmony *well* is great fun, and that it pays to look great while you sing well.

From Rudy Hart, that remarkable Barbershopper who conceived HEP and brought it to fruition, those Barbershoppers learned that their chapter shows are Show Business. They will never forget it.

During the years since that time, the faculties assembled by our Society, under the direction of our Director of Music Education & Services, Bob Johnson, have been taught how to sing well at school after school on HEP weekends. Some of our districts have taught show production, script writing and other similar courses at their own weekend schools, and many Barbershoppers (and the shows they subsequently helped to stage) have benefited from this evolution in our Society's educational program.

In 1970 the members of this Society have an opportunity to engage in an historic experiment, a further stage in this evolution. At Dominican College in Racine, Wisconsin, the Society's first week-long HEP School will be staged. Classes in chorus directing, arranging, coaching and vocal techniques, encompassing many musical aspects of our hobby, will have the aim of teaching Barbershoppers to "sing better."

And classes in script writing and show production — a throwback to Winona and perhaps a prophetic forecast of one element of our future — will be offered as well. Through workshops during the school, Barbershoppers who wish to study show techniques will *do* the things they are taught as the week progresses.

Does your chapter understand that its annual show is Show Business, in competition with the best that television, professional stage shows and nightclubs have to offer? Do you pay attention to the visual side of your show, or do you work like blazes on the songs and then, at the last minute, slap together a presentation without proper regard to lighting, stage movement, settings and all that the audience *sees* as it *listens* to those great chords? Is your master of ceremonies simply given a list of songs and told to handle their presentation as best he can? Is the result a musical triumph and a visual mish-mash?

All of us have attended shows in which what we saw detracted, sometimes quite seriously, from the wonderful sound of the quartets and the chorus. Perhaps it was the way in which the people in the show stood on stage, or the way they moved about. Perhaps it had to do with a curtain pulled at the wrong

moment, or maybe the lights were turned down low on the lively number, when they should have been bright and colorful. Perhaps a sound effect went wrong, or didn't "went" at all. Or perhaps the stage hands took too long to change scenes, or the scenery itself wasn't appropriate to the song or the mood.

Every show chairman, every producer, every chapter member who is concerned with planning for, and bringing off, one of our shows should realize that he is likely to overlook, or give only cursory attention, to what the audience sees, while dwelling on what it is to hear. No one advocates giving an audience less than its money's worth in the barbershop sound. But let's not disappoint our patrons with the visual appearance of the show — not for a moment!

Nor should this goal of excellent visual presentation be limited to the annual show. Our package shows — down to the appearance before the P-TA — ought to be planned and scripted so that "the professional touch" is observed by all who watch and listen. The footlights may be missing; the scenery may be gone; but the musical director and the man with the pitchpipe should be prepared with "the right song" while the master of ceremonies builds the mood through an appropriate script. Ask the show business types in our best chapters how much preparation goes into the visual side of their simplest package shows!

Good lighting is often taken for granted as part of the overall effect created in our shows. But make no mistake: The lighting is most important. It establishes the varying moods of our show, brings gaiety or melancholy to the picture we paint and tells the time of day or season of the year. It focuses attention on the climactic scene, warms a romantic one and brings to life the color and detail of costume and scenery. It transfers the audience from the gray realities of life to the cosier dream world of our barbershop show. What are *you* doing to plan and produce excellent lighting for that show?

There are many reasons why your chapter board should seriously consider sending one or more members to the 1970 HEP School for the week of August 2-9. They'll come back, bringing the knowledge of how to "sing better" in 1970. But it may prove even more important that they return with the knowledge and the drive which will result in improvement of *the visual side of your show*.

It's only One Man's Opinion, but I think working toward the goal of staging shows that are as visually exciting as they are musically excellent can do great things for your chapter and mine. Why not give it a try?

# Board Establishes Growth Plan for Future

The 1970 Mid-Winter Board meeting will go down in Society history as one during which the groundwork was laid for three major landmarks in Society growth and improvement. First, International President Wilbur D. Sparks delivered an outstanding keynote address challenging and committing the Society to a "self-renewal through excellence in all things." The provocative challenges and philosophy included in his remarks provide the ingredients to fulfill his goal for 1970: "Let's Sing Better - For More People - With More Members." (A copy of President Wilbur's inspiring message is available. Requests should be sent to International Headquarters.) Second, the adoption of significant changes in the Contest and Judging program providing improvement and sophistication to the program by upgrading the Arrangement category and revising the Voice Expression category to a new category to be known as *Interpretation*. Third, the development of a high school quartet program and international contest which could see high school youths from every state and province in the Society participating. This program can be the basis for sound expansion and perpetuity of barbershop singing by bringing the generations together in song and eliminating any so-called gaps.

## EVERGREEN BARBERSHOPPERS GREAT HOSTS

District President Ken Fletcher and an enthusiastic band of "Evergreeners" "turned it on" for more than 500 Barbershoppers and their wives who converged on Seattle, Washington for the Society's annual Mid-Winter Convention.

Sociability and sight-seeing were the order of the day, following two days of successful meetings. Climaxing the Convention was an outstanding barbershop show presented before a near sell-out crowd of approximately 3,000 in Seattle's beautiful opera house.

Four of the Society's top quartets filled the opera house with ringing seventh as the International Champion "Mark IV" introduced their new bass - Pete Tomseth (formerly of Eugene, Oregon) - to the Society. The "Sundowners" and "Oriole Four, 1969 Third and Fourth Place Medalists, respectively, were joined by the 1969 Sixth Place Finalists, the "Far Westerners," to round out the show.

Second Place Medalists, the "Golden Staters," were unable to appear as scheduled because of serious injuries suffered by Lead Ken Ludwig in an auto accident. The Fifth Place Medalists "Avant Garde" had to cancel at the last minute when Lead Joe Warren became ill; the "Far Westerners" responded to our urgent last-minute call for help.

A thrilling climax to the show was the appearance of a 300-plus-voice chorus of Evergreen Barbershoppers under the direction of Society Director of Music Education and Services Bob Johnson.

## ADDITIONAL BOARD ACTION

1. Adoption of the Contest and Judging Committee report by the Board included certification of the following men as judges: Frank Johnson (Evergreen) ARR; Wally Ryan (Illinois) VE; Roger Steffens (Mid-Atlantic) SP; Robert Mulligan (Pioneer) SP; Phil Winston (Southwestern) VE; Fred Witt (Southwestern), SP.

2. The International By-Laws were revised to include the "Statements of Policy" and the "Radio and/or Television Broadcast/Re-broadcast and Recording Policy."
3. On a recommendation from the 1969 District Presidents, the Standard District Constitution was amended, on a close vote, to limit voting membership in each District House of Delegates to only "the three past presidents who have served immediately prior to the immediate past president, who are members of the Society, available and willing to serve and whose principal barbershopping activity is in a chapter of that district."
4. Acting on district requests, the Board revoked the charters of the Greenville, South Carolina and Oakland, Maryland Chapters.
5. After reviewing several requests from district presidents, the Board agreed that (1) Detailed scheduling of forums and conferences should be handled by the International President and the Executive Director; (2) Attendance at forums be limited to district presidents; (3) The present system of quarterly membership reporting and monthly billing be retained rather than returning to annual reporting and billing.
6. The Board voted to increase the price of International convention registrations to \$20 for adults and \$7.50 for juniors (under 19 years of age) effective with the 1971 New Orleans Convention.
7. The Board awarded the 1972 and 1973 Mid-Winter Conventions to San Diego, California and Houston, Texas, respectively.
8. In accordance with Article 12.03 of the International By-Laws the Board reviewed and reaffirmed its recognition of the following organizations as official Society subsidiary organizations: The DECREPITS (Assoc. of Past International Board Members), PROBE (Association of Public Relations Officers and Bulletin Editors), AIC (Association of International Champions), the Confederate Harmony Brigade and Delasusquehudmac.
9. After considerable discussion, a proposal that qualifications for International Board Member be revised to provide that only a district president, past district president or district executive vice president, who had served no less than three years - within the past five years - in one or all of these offices would be eligible for candidacy, was referred to the Laws and Regulations Committee for further study and their recommendation.
10. The Board created an additional official subsidiary organization to be known as the Association of Chorus Champions.

Immediate Past International President Robert Gall announced and presented the 1969 International Achievement Awards to the following districts: First, Far Western; Second, Mid-Atlantic and Third, Southwestern.

For complete details of administrative actions taken at Seattle, consult your chapter president and/or secretary who will receive copies of the complete minutes when published.



Evergreen President Ken Fletcher (third in line) joins registrants for the Mid-Winter Convention.



Executive Director Barrie Best (left) and Ken Fletcher (right), Evergreen District President and Convention Chairman, greet International President Wilbur Sparks and wife Ibbianne as they arrive at the Olympic Hotel.



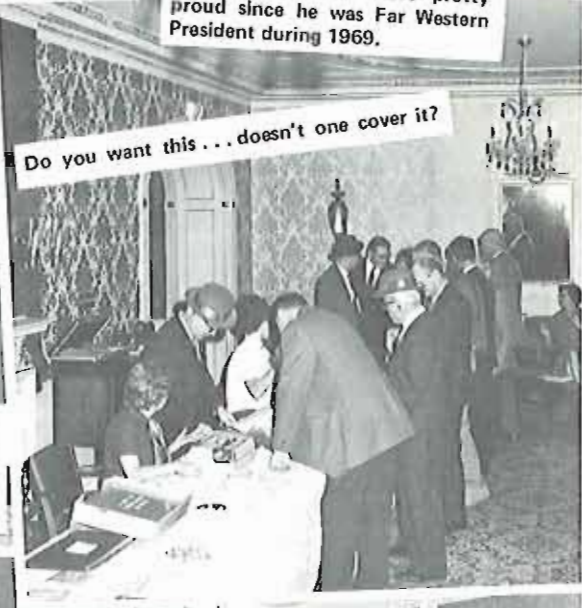
Immediate Past President Bob Gall (left) presents FWD Board Member Sam Aramian with the first place district achievement award for 1969. Sam's pretty proud since he was Far Western President during 1969.



The Board applauds Seattle Mayor Uhlman following his official welcome to the delegates.



International President Wilbur Sparks is interviewed by a member of the Seattle press.



Do you want this... doesn't one cover it?

## Looking Back at Seattle - -



Evergreen President and Convention Chairman Ken Fletcher welcomes the Board to Seattle.



The Executive Committee in session.



International President Wilbur Sparks brings the 1970 Mid-Winter meeting to order.



Past International President Wes Meier, Int'l C&J Chairman Howard Mesecher, M-AD IBM Leon Avakian and VP Dick deMontmollin sang for a TV publicity spot.



The official Board dinner on Saturday night.

Everyone met at the "Blue Banjo" prior to taking the interesting "underground tour" of Seattle.



"Mark IV" tenor Franklin Spears gets in some woodshedding in the lobby.



The International Champion "Mark IV" on stage.



Some came all the way from Hawaii. From left to right: Aloha Chapter President Ray Engle and his wife, and Mrs. and Mr. John Chelene, also of the Aloha Chapter.



The "Howe Sounds" of Vancouver bust one at the "Evergreen Entertains" show.



An appreciative audience and "The Most Happy Fellas."



And some of the action was at Snoqualmie Summit, and the "Sundowners" were part of it.



Current Evergreen Champions, the "Westernaires."



The "Oriole Four" wait for their turn on stage on the big Saturday night show.



Would you believe it's the "Four-Do-Matics" (without Jimmy Iddings who was on vacation with his family) and Evergreen President Ken Fletcher?



# Courage---Thy Name is Richard

In January, 1965, Richard Allen Hickey went to the Institute of Logopedics determined to speak again. He is the memorable, smiling man in "Speechtown-USA," dressed in suit and tie, briefcase in hand, who walks the Institute halls on the way to his class for aphasic adults as if he were an executive approaching his offices. Later in the film, he jovially chats with his Institute instructors, inserting an animated "That's right!" into the conversations.

But so much that was right in this man's life was crushed late in 1964 when a severe stroke robbed him of speech and writing ability. For a prominent Kansas lawyer, former newspaper man and avid sports enthusiast, oral and written communication was the essence of life. From the moment Hickey stepped through the Institute doors, he mustered a vital courage to start life over from almost the beginning. He had suffered the anguish of losing the accumulated knowledge and skills of many years to a stroke which steals so quickly.

On the day Hickey's communication was evaluated by the Institute, staff tests indicated he was functioning, at age 55, with the communicative ability of a small child. He knew two words on that first day. But two words was a beginning. The staff agreed that he might regain his ability to function in a communicative world with the help of special training techniques. For Hickey, this slim chance was enough to stimulate a will to rediscover the creative joy of life. So, while a 24-hour total habilitation program was developed for him at the Institute, he and his wife, Gladys, left their beloved home town to live near the Institute in Wichita.

In over 30 years of experience, the Institute staff has found that stimulation of the earliest knowledge a person has acquired speeds the relearning process; so they began to retrace the steps in Hickey's life. They discovered that when he was only six years old, he began his business career selling *Saturday Evening Posts* on Kansas City streets. A few years later, an uncle began taking him to baseball games in Wichita. Soon he became the team mascot. And baseball became his favorite sport.

During high school and university days he worked as a sports writer for local newspapers. While at the university, he was a member of Delta Tau Delta social Fraternity. One of his Delta Tau Delta fraternity brothers is The Honorable Tom C. Clark, retired Justice of the Supreme Court and a long-time member of the Institute's National Board of Trustees (see picture). Hickey graduated from Kansas University in January of 1931 with a degree in business and in 1937, he received a law degree from Washburn University in Topeka, Kan.

In March of 1942, he established his own law practice. During the 22 years he was an attorney, Hickey was active in the civic life of his chosen town. He was president of the Municipal Music Association for seven years, commissioner of the midget league baseball program and official score keeper for the amateur baseball team.

A thick veil of perplexity and confusion stretched between that earliest knowledge Hickey gained as a six-year-old *Post* salesman and all the training and understanding he had acquired prior to his stroke. A fellow aphasoid has described loss of memory this way: "It's as if I were walking through a fog which

every once in a while would lift. I could see something on the wall and vaguely knew it had something to do with time, but for the life of me, I couldn't think what it was until I was taught that it was a clock, that the numbers on its face told the time of day . . . The knowledge that you have gained over a life-time is right on the tip of your tongue, but you must have help to make it meaningful once more."

By June of 1969, after four years and five months at the Institute, Hickey could again use hundreds of phrases and words which had been "just beyond" recall for over four years. "He was happier at the Institute than anywhere else," his wife wrote recently. "He found hope and a will to live." He wanted more than just speech. He wanted to regain the joy of effective communication with other people. So, Hickey loved the Institute because here he daily began to unfold the memory locked deep inside his mind and triumph with his classmates who were similarly handicapped.

He suffered many health problems but continually struggled to overcome them. In a letter to his son, Allen, he wrote, "I began fully entrusting my problems to the Lord, and letting the great spiritual enthusiasm of Stanley Jones' interpretations of scripture and religion take over—namely, JUST THE WILL TO GO ON, NOT TO LET ANYTHING DEFEAT YOU UNTIL YOUR FINAL HOUR COMES."

Richard Allen Hickey's final earthly hour came on July 4, 1969, only a few months before his Institute program was to terminate. But he was not defeated. He had studied tirelessly to recreate, in a little over four short years, a precious lifetime of communication. And, with the help of the Institute, he had succeeded. To his widow, Gladys, the Institute is "a place of miracles." She and her son Allen have established a memorial at the Institute in Hickey's name to help others struggling in the silence of aphasia. And in the midst of the silence in the Institute halls, the memory of a gentleman, briefcase in hand, striding toward a classroom, recalls an almost audible voice . . . . .

Courage walked this earth with me and I have truly lived . . .



Richard Allen Hickey (left) greets Delta Tau Delta brother, The Honorable Tom C. Clark, retired Justice of the Supreme Court and long-time member of the Institute's National Board of Trustees.

# THE HISTORIAN'S CHAIR



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

## THE 1970S – AN AUSPICIOUS START

We are living in an age of *instant history*. No longer can it be said that "history is a record of events that never happened, written by a man who wasn't there." Today historians are to be found where the action is – with pencil, tape recorder and camera. Newspaper hard copy and headlines that are read today and forgotten tomorrow are replaced by microfilm and video tape which permit the record to be reread and the scene to be replayed in undistorted dimensions as often as need be.

In the Historian's experience a Society Mid-Winter Meeting is frequently a real turning point. This was particularly true of the Seattle meeting recently held. There was an air of expectancy and of historical significance in *three* separate events. These should be recorded as bench marks as our Society enters the 1970s and into a new era described by one speaker as our "second generation."

These events were: (1) an outstanding keynote speech, (2) a major revision in the judging program, (3) an exciting opportunity for public service and youth involvement.

### THE KEYNOTE SPEECH

This feature had its beginning in the Society's first International House of Delegates meeting at Detroit in 1953. (*Note: The H of D no longer exists as such; its functions are now vested in the International Board.*) Some of our most eminent "elder statesmen" have contributed to this tradition over the years – for example, the remarks of Past President Charles M. Merrill (now a Senior Judge of the Ninth District, U.S. Court of Appeals) delivered at Washington, D.C. in 1954.

But never has there been a more literate, more thoughtful, more inspiring address than the keynote speech of President Wilbur Sparks at Seattle. His themes were essentially two in number. First, the need, at all levels in the Society, for a commitment to *self-renewal* – recognizing that we must have both continuity and change, but that the 1970 decade is decidedly a time to deepen our respect for the past, while boldly searching for new ideas and new initiatives which will preserve and renew our purposes and program as an educational and recreational force in America and breathe new life into our entire organization.

President Wilbur's second theme was to dramatize for the Board the search for higher *levels of excellence* in all that we do – in our singing, in our administration, in our public projects. Stated another way by our President in the last HARMONIZER, he said: "Let's sing better, for more people, with more members."

The International Board listened with rapt attention to these inaugural remarks and gave the speaker a standing ovation at the conclusion. The event set a high tone for the entire meeting.

### REVISION OF JUDGING CONCEPTS

When the Society began, and for several years thereafter, we

had no *formal* rules for judging contests and for determining a champion. Constant evolution of criteria and the crystalizing of procedure have produced the Contest & Judging System as we now know it. Ever since the major revision of the rules in January 1951, five categories of excellence have been recognized as the basis for judging. And although many technical changes and improvements in judge training practices have come about since then, the five categorical concepts have, in essence, been unmodified for nearly 20 years.

At Seattle the Board reviewed a comprehensive report presented by International C&J Chairman Howard Mesecher proposing to change the character of the Arrangement category and to restyle the Voice Expression category as *Interpretation*. The logic for these changes was so clear that the Board adopted the C&J proposals unanimously. The Historian believes that by this action we have reached a milestone as "guardians of the barbershop style" and as preservers of our musical heritage. Rarely in our annals has so much good committee research preceded an International Board decision.

### A NEW PROGRAM FOR YOUTH

Finally, the International Board was asked to consider the "Young Men in Harmony" high school quartet program on which much preliminary work has been done by the Society's Executive Director. This exciting idea was born in the Far Western District where initial presentations have been enthusiastically received by State associations of School Administrators, School Board members and Parent-Teacher groups. Response by the International Board was so favorable that further International exploration will be undertaken, including seeking added sources of financing the project from organizations willing to identify with this effort on a sustaining basis.

The proposal envisions the local selection of youth quartets from high schools volunteering to participate (with music and coaching to be provided by the Society), followed by State and Provincial contests during the Christmas holidays, and then a nationwide competition at the Easter holidays each year. College scholarships would be awarded to the medalist winners.

The international prestige of this youth project would be great; but even more it would provide a "showcase" for the kind of music we sing as opposed to so much other music which young people seem to enjoy (e.g., rock and rhythm accompanied by "electronic noise").

### A YEAR OF DECISION

Historian Bernard DeVoto used these words to describe the year 1846 of which he wrote "Sometimes there are exceedingly brief periods which determine a long future." In our Society the year 1970 may prove to be for us a "year of decision." Seattle was a good beginning.



## THE WAY I SEE IT

By Herb Juneau,  
Land O'Lakes District Executive Vice President,  
229 W. River Street,  
New Lisbon, Wisconsin 53950

### Competition: Why Not?

Let's face it, no one likes to be part of a bad performance. If we feel we are going to present that image we tend to avoid the situation if possible. It is only normal to prefer the feeling of pride and confidence that's part of an experience in which we have excelled, or at least acquitted ourselves admirably in the eyes of our peers. We don't like to be low man on the totem pole, and since we are convinced that we can't be the top banana, it is easier to be anonymous than to take the chance of looking badly in comparison to the top banana.

In barbershopping we too frequently hear the comment: "We can't compete against Louisville, Livingston, Cedar Rapids, Minneapolis, etc. We'd never stand a chance. We don't have enough men on stage to get that big sound with our small group. Why should we enter competition when we know we are going to be beaten?" It's these remarks that have stirred me to express some thoughts on the matter.

There is no question in anyone's mind that the quality and sophistication of our choruses have improved over the years. One of the most potent (if not the most potent) forces to cause this improvement has been our Society's contest and judging program. By its very nature it fosters and encourages improvement, and this is just what we want. It is just more enjoyable to sing well, whether it be in a competition, rehearsal or an appearance before the local chamber of commerce. There is pride and satisfaction in singing well. You're not really getting your barbershop dollar's worth until you've participated in this unique musical experience. Let's say it another way. One doesn't get the true satisfaction of a piece of delicious apple pie by looking at it. One must taste it to get full enjoyment. So it is with our contests. It is enjoyable to sit in the audience and listen and view, but one must become involved and be a part of it to receive the greatest benefits.

Actually, when we participate in a contest we are *not* competing against the "biggies." We are, in reality, competing against a mythical perfect performance standard the likes of which no judging panel has ever seen or heard. In reality, then, we are competing against ourselves. It follows, therefore, that if the big choruses receive a higher score than we they did not beat us. They just reached a little closer to a perfect performance than we did. We "beat" ourselves, so to speak, and we have only ourselves to blame if we need to blame anyone at all. The size, dress or stage gyrations of the chorus really have very little to do with the contest performance. May I point out an example: Janesville won the International Championship in 1955 with 35 men on stage; Pekin did the same several times without stage gimmicks . . . just sheer beautiful singing and brilliant smiles.

It would be much better if we would simply eliminate the word "lose" when we think of a chorus or quartet contest. Really, NO ONE ever loses . . . neither contestants nor audience. True, some chorus or quartets will score higher because they will come closer to attaining a perfect performance standard

than others, but they didn't actually "beat" anyone. Actually, every person concerned is a winner because of the experience gained and the opportunity they have had to learn how to make a good performance even better—how to come a little closer to perfection.

This writer has been on both sides of the footlights, as a contestant and as a judge. He has been a part of mediocre performances (as many of my fellow-judges will agree), some good ones, and a few great moments. As an adjudicator, he has listened to, and evaluated, scores of performances which were somewhat less than perfect. As a contestant and as a judge, he has participated in many, many clinics and has had an opportunity to observe other judges in and out of clinics. Never once has he heard a remark, an inference, innuendo or a suggestion which could be considered embarrassing or degrading to a performer regardless of the quality of the performance or the performers under discussion. In fact, in many cases quite the reverse has been true. Contestants, as a rule, leave the clinic session with more enthusiasm and determination to improve than ever before. Our judges are kind people . . . knowledgeable and understanding. And why shouldn't they be, after all, remember, they're Barbershoppers, too. They deserve our utmost respect, even though we, as performers, do not always agree with them.

May I suggest to those of our groups who have become anti-contest, or who have a fear of not faring well in competition, or of being defeated by larger and more experienced choruses, get out of your comfortable shell. Quit making excuses; get on that contest stage and find out where you stand on the perfect performance standard; find out what you must do to get closer to perfection. Don't worry about singing right after a past champion chorus, or singing first in a contest. Sing the best you can and let the chips fall where they may. Let me caution you, however. Don't expect one session with the judges or a coach will make you sound like champions. It won't. It takes lots of time, knowledge, hard work, patience, perseverance and even prayers to have your chorus sing "Keep America Singing" correctly.

So what if you get stage fright. You're nervous; your blood pressure mounts; your knees shake; you can't breathe; you forget the first word of the song; your stomach is churning; your eyes are glazed; you can't wait to get off the stage. You're normal! Be assured that almost every Barbershopper who has been on a contest stage has experienced similar feelings. Poise, confidence and fine performances can only come with experience. You can't get that experience by sitting in the audience.

"The way I see it," you should take your little drum and beat it to the first divisional contest you can enter. The only chorus that will "beat" you is your own! Your chapter, chorus, director, and you, as plain Joe Barbershopper, will be the winner with absolutely nothing to lose.

# 1970 International Preliminary Schedule

CARDINAL	Lexington, Kentucky	April 3-5
Bill Woodward, 737 Glendover Road, Lexington, Ky. 40502		
CENTRAL STATES	Lincoln, Nebraska	May 1-3
Dale Heiliger, 5340 Francis, Lincoln, Nebraska 68505		
DIXIE	Knoxville, Tennessee	March 20-22
Robert Roark, 804 Swaps Lane, Knoxville, Tennessee 37919		
EVERGREEN	Bellingham, Washington	April 10-12
Lee D. Facto, 205 Willow Road, Bellingham, Washington 98225		
FAR WESTERN	Sacramento, California	March 20-22
Bill Madden, 2594 - 69th Ave., Sacramento, California 95822		
ILLINOIS	Urbana, Illinois	April 17-19
Warren Royer, 306 E Green St., Champaign, Illinois 61820		
JOHNNY APPLESEED	Carnot-Coraopolis, Pennsylvania	March 20-22
Joseph P. Pucci, R.D. 3, Sewickley, Pennsylvania 15143		
LAND O' LAKES	Stevens Point, Wisconsin	May 1-3
Keith Jahnke, 512 Janick Circle, Stevens Point, Wisconsin 54481		
MID-ATLANTIC	Lancaster, Pennsylvania	March 13-15
Harold L. Aulenbach, 89 Glen Moore Circle, Lancaster, Pa. 17601		
NORTHEASTERN	Pittsfield, Massachusetts	April 24-26
Richard Arndt, Martha Lane, Lenox, Massachusetts 02240		
ONTARIO	London, Ontario	April 17-19
Douglas J. Petch, Apt 205, 708 Sevilla Park Pl., London 25, Ontario		
PIONEER	Muskegon, Michigan	April 24-26
Ken Barnhard, 1010 Ruddiman, No. Muskegon, Michigan 49445		
SENECA LAND	Erie, Pennsylvania	April 17-19
Carl Granato, 4046 W. 3rd Street, Erie, Pennsylvania 16506		
SOUTHWESTERN	San Antonio, Texas	March 13-15
Chuck Snyder, 107 Ashwood Court, Apt. 20, San Antonio, Texas 78209		
SUNSHINE	West Palm Beach, Florida	May 1-3
Pete Cassell, 524 Iris Circle, Palm Beach Gardens, Florida 33403		

## The Chapter Bulletin : Why?

By Joe Hart, 1969 "Bulletin Editor of The Year,"  
2203 Wayne Street,  
Endwell, New York 13760

The unfortunate mixup in the scoring of the 1969 International Bulletin Editor of the Year (BETY) Contest has taken me off the hook in one respect — I don't feel obligated to make any gratuitous statements about what a thrill it was to win. (Actually, I had myself placed a conceited fifth!) Make no mistake about my attitude, the BETY award is one which I will always cherish.

My biggest thrill as a bulletin editor came on the morning I picked up the newly-printed copy of my first issue, and read from cover-to-cover "my" first "Bingham-Tone." The many congratulations received from chapter members, and the many kind letters from outside the chapter, were as soul-warming as "that first locked chord." Publishing a bulletin is a truly gratifying experience. It is also a very difficult and important job in any chapter.

A bulletin is a vital part of every chapter. It is the vehicle through which the president, the director and other chapter officers reach the general membership. It serves as a historical record of the chapter's activities. But what is most important, to those outsiders who read it, it IS the chapter. For, like it or not, your bulletin presents to the Society (and the public) visual evidence of your chapter's existence, and conveys its personality.

There are many bulletins in the Society — and I have had the pleasure to read some of them — which are published using a format unbecoming a P.T.A. ice cream social announcement.

The type is atrocious, the printing process ridiculous — and the paper copy is just plain bad. And yet, in content, they are among the best in the Society. These editors, by sheer perseverance, continue to fulfill their primary objective — serving the chapter's need. It is sad that they do not receive the monetary support required to improve their handiwork's appearance. *But any bulletin is better than none at all!*

Many chapters in the Society — painfully too many in Seneca Land — have no bulletin at all. A few are apparently totally ignorant of the bulletin's worth; others, however, seem to be ashamed of the result they can afford to produce, and therefore choose none at all. This is akin to having no chorus, because the cost of the uniforms is prohibitive. Every chapter should have some kind of bulletin — a bulletin operating on an austerity budget will prove its worth with time. On the other hand, you get what you pay for.

There is more than enough evidence available to substantiate the worth of the chapter bulletin. PROBE, the Society's fraternal organization of Public Relations Officers and Bulletin Editors, makes available to all its members an excellent manual on bulletin publication. With the new year approaching — with new officers and new budgets to be prepared — two items should be a must on every chapter budget: a chapter-paid membership for the Public Relations Officer in PROBE, and a bulletin expense fund.

(Continued on page 25)



## SAVE A SONG TODAY or What's New in Old Songs?

If you really like barbershop harmony — and you must, since otherwise you wouldn't be reading this magazine — then it follows that you also have a weakness for old-time music. Sure, you say. But do you?

Granted, you must like something about it, or you wouldn't be involved in singing it. But what is it that you like? In this day of *Our Lord*, 1970, with its hyper-sophistication and hip culture and soul sounds, what is there in barbershop music that grabs you? The spiritual impact and intellectual stimulus of the words and music? Hardly. If old-time music has any mystical or organic source, it's not from the soul or the brain but from the heart — although, in our rendering of it, it detours through the tear ducts or the lower abdomen.

So, what is its appeal? The camaraderie of being with a bunch of other guys who like the same thing? Partly, although you can get that in any bowling alley or neighborhood tavern. Because the music stirs up memories of another, simpler era, when life seemed, at least, to be easier? Partly that, too, but you can get the same throwback kick by listening; you don't have to sing.

*Singing?* Ah, now you've got it. The real reason you like the old music is because you like to sing barbershop harmony. You like the sound of it and you like the feeling it gives you — but you really don't give a hoot if the music you're singing was written in 1870 or in 1970.

This brings up an interesting situation. Is our Society dedicated to preserving only barbershop harmony — that is, a distinctive type of four-part singing? Or must it also, because only a certain type of music lends itself to barbershop treatment, be dedicated to the preservation of the old-time music? In other words, can you separate barbershop harmony from the old-time music? Or, asked another way, would barbershop harmony as we know it, exist today if the old music had never been written?

So if hardly anybody is writing the stuff any more, isn't it remarkable, when you come to think of it, that there is such a large body of music, all from a fairly limited period of time, that lends itself so beautifully to the singing of four-part harmony? It's almost as if all the composers of that age wrote specifically with a barbershop quartet in mind. Therefore, when

you come down to it, if you want to sing barbershop harmony you darn well better like the old-time music.

Now, next question: do you like it enough to preserve it? Oh, for goodness' sake! Of course, you say, we sing it all the time, don't we? Isn't that preserving it? But wait a minute. We're talking about the original music — the sheets, with their wonderfully cornball, adolescent, gooey, sentimental, saccharine, high camp, Andy Warhol, primitive, exquisitely naive, unbelievably innocent, illustrated title pages. Don't they turn you on as a Barbershopper? *What?* You've never paid any attention to them? All you're interested in are the arrangements the Society publishes and xeroxes of songs somebody lifted from the latest championship record? Brother, you're belly-deep in preserving one of America's greatest folk arts and you're ignoring the raw material it feeds on. That's like trying to develop a championship quartet without bothering with uniforms and stage presence.

It's time we all woke up to a new era. While we've been out preserving the old songs by singing them, other people have going around collecting them and selling them — and making a tidy profit. Would you believe \$1 a copy? \$3, \$5, \$25? And more?

You all know how the Society and its OLD SONGS LIBRARY have been exhorting you to dig into your piano bench, sneak into your mother's closet, manufacture some excuse to get up into Granny's attic, make a visit to your local estate sale, Goodwill Industry and Salvation Army center. Well, you better hurry up, fellows, or by the time you get there some smart operator will have beat you to it. And the prices will go higher.

For an example, take Robert Greenlaw, Room 412/307 No. Rampart Blvd., Los Angeles, who advertises in *Hobbies* (a magazine for collectors): "Old popular songs, 250,000, A-Z, no list yet." Is he out singing for the Far Western District? Of course not. He's in that room in LA spending night after night on that list of 250,000 barbershop songs, and all those LA chapters don't even know he exists.

How about Fore's of 3151 High St., Denver, who says: "Send \$.25 for back popular sheet music, to 1850." By golly, Central States should subsidize somebody to go down there and



## International Service Project (Institute of Logopedics)

District	November-December Contributions	Since July 1, 1964
CARDINAL .....	\$ 2,115.11	\$ 20,789.03
CENTRAL STATES .....	3,821.03	38,503.92
DIXIE .....	1,348.00	14,184.29
EVERGREEN .....	402.72	15,859.04
FAR WESTERN .....	5,312.03	52,727.93
ILLINDIS .....	3,792.10	42,476.01
JOHNNY APPLESEED .....	-0-	32,134.15
LAND O'LAKES .....	687.00	36,776.80
PIONEER .....	900.00	21,959.87
MID-ATLANTIC .....	1,712.63	55,466.23
NORTHEASTERN .....	1,558.33	28,531.21
ONTARIO .....	-0-	21,240.35
SENECA LAND .....	565.93	25,402.74
SOUTHWESTERN .....	-0-	19,422.26
SUNSHINE .....	294.00	17,727.87
HARMONY FOUNDATION ....	-0-	10,938.41
OTHER RECEIPTS .....	1,536.58	30,698.70
O. C. CASH MEMORIAL .....	4.00	24,880.29
<b>TOTAL .....</b>	<b>\$24,049.46</b>	<b>\$509,719.10</b>

find out if that guy is a tenor, get him in a quartet, and maybe come up with some new "old" music.

And wouldn't a show chairman go wild over this one?: "115,000 song slides for sale; original hand-colored stereopticon slides used in theaters, 1895-1915, for illustrated popular songs. J. W. Ripley, 1205 West 29th St., Apt. 426, Topeka, Kansas."

So what do you do about it? We'll answer that by telling you what we did. We started by going where the dealers go - to the junk shops, garage sales and clean-up-week trash barrels. Then we visited the antique dealers and shows and started doing some horse-trading. When our collection began to look respectable we sent some interesting pieces to Harmony Hall, and then we came up with a gimmick - we decided to try to match the earliest song sheet to the earliest recording of it. One day we discovered John McCormack singing "There's a Long, Long Trail Awaiting" and dug out the original sheet music, plate numbers and all.

After researching the song and the record, we matted and mounted the combination, put a frame around it, framed some others that looked good, gathered up all the other stuff we had been collecting and hired ourselves out to an antique show. Only now, friends, we had a booth. We were *dealers*. By the end of the afternoon we were invited to five more shows because, armed with our trusty Spaeth and Dichter, we knew more about sheet music and records than anybody there.

And we picked up more leads. One was a junk dealer in Paterson, N. J. He had something he figured must be valuable, and he wanted a good chunk for it. We dug deep into our pockets and walked away with a privately bound volume of more than 50 songs dating from 1843 to 1868.

If you're a Bill Dickema, Charlie Wilcox, Deac Martin, Molly Reagan or any of the other eminent Society historians, you can read between the lines and appreciate the thrill we have had exploring for, and discovering, copies of the music that keeps the Barbershoppers of America singing. But we're not addressing our plea to them. What we're saying is that the modern-day Barbershopper ought to take a closer look at his heritage.

If you've never read a book by Sig Spaeth, go to the nearest library and borrow one. Knowing about the music you're singing, the men who wrote it and their times may not improve your voice, but understanding would certainly refine your *feel* for the music you're singing, just as analyzing the words of a song enables you to interpret it and tell its story better.

And if you've never owned a piece of original sheet music, start by trying to collect all the songs your chapter sings or has sung. Hang them in your meeting room. Get up a display for your local library. Give them out as awards at chapter meetings, to guests, as door prizes at your annual show. If you find a piece of music with a policeman on it, frame it, present it to your local police department and sell them some tickets to your show. Ditto for firemen, railroad trains, sports subjects, old cars, airplanes and any other specific subjects. All else failing, do an antique show. They're fun.

Oh - one other piece of advice. Going into partnership with a buddy in a deal such as this is okay, but be prepared for problems. For example, let's say that you've found a mint copy of *I'll Take You Home Again*, Kathleen and you frame it beautifully and his wife says, "Oh, I must have it to hang in Katy's room." And your wife says, "Oh, I must have it because it was my father's favorite song. And besides, the green just matches the drapes in the den . . ."



# A Half-Million Dollars of Songs, Smiles, Happiness and Hope

By Executive Director Barrie Best

The year was 1964. The International Board of Directors was meeting in the Gunter Hotel in San Antonio, Tex., preceding the 26th International Convention. A special service committee, under the chairmanship of First Vice President Al Smith, Jr., had just presented a comprehensive report concerning a possible Society-wide Unified Service Project.

International President Dan Waselchuk of Green Bay, Wis. had appointed this special committee to lay the groundwork for development of what he felt was yet a missing link in the Society's make up — service to others on a unified basis. Chapters throughout the Society had for many years, almost as long as the Society had been in existence, spent countless hours bringing harmony into the lives of others and raising vast sums of money in their respective communities. An accurate total of all the hours spent and dollars raised by Society chapters in community service would total in the millions. Now, in San Antonio, Tex., the International Board was about to take the last remaining step to give the Society a complete, well-rounded program of "service" at every level of the Society.

Following the committee's report and discussion by the board, a tall, well-built gentleman from Wichita, Kans., Dr. Martin F. Palmer, Institute of Logopedics Founder, shared with the board members some of the highlights, frustrations and successes of his work. He had virtually spent his life working with the multi-handicapped at the Institute — a 51-acre, 40-building complex that was a veritable "Speechtown" dedicating itself to the end "that they shall speak."

On a unanimous vote the board adopted the Unified Service Project recommended by the special service committee. Six months of investigation by the committee led them to the conclusion that the Institute, with its unique program of inter-active musiatrics, was a natural affiliation for the Society. The Institute and its international program provided the necessary personal affiliation for every district and chapter of the Society. In addition to dedicating itself to the preservation of barbershop harmony, the Society would now turn from within itself to outward concern for others less fortunate by using our God-given musical talent to SING . . . THAT THEY SHALL SPEAK.

The program was enthusiastically accepted throughout the Society. It was stressed, and still is today, that the new service program was to complement all existing community service efforts by chapters and districts — not replace such efforts. The new program was to be the catalyst, the cohesive ingredient to bring the Society together in a unified program to supplement what chapters were already doing.

A special film shown throughout the Society and many communities helped explain the Institute and Barbershoppers were invited, on a voluntary basis, to participate through individual donations, chapter contributions, special Logopedics shows, quartet donations and many other projects which have since evolved at the chapter, district and Society level.

In the ensuing five years other programs, such as the Logopedics license plate frames, Christmas Cards, The O.C. Cash Harmony Week Memorial Fund, the Barbershoppers' Memorial Board at the Institute and Project LICK (green stamps), to name a few, have been added.

In November of 1969 total Society contributions from all sources surpassed a HALF-MILLION DOLLARS! A half-million dollars of *Songs* and *Smiles* as Barbershoppers entertained hundreds of thousands of people the length and breadth of this continent. *Happiness* and *Hope* were brought to a host of children fighting valiantly to break down the walls of their cave of silence which makes them a stranger in their own land.

Over 35 children have been assisted in their special education and habilitation by barbershopping funds, and there are thirteen children presently enrolled at the Institute being assisted totally or in part by our contributions. Equipment, supplies and many other needs, including a special electronic piano and a swimming pool fund, have been made possible by barbershopping contributions.

The O.C. Cash Memorial Fund has provided a Logopedics three-year scholarship and is currently financing a special musiatrics research program.

The names of many deceased Barbershoppers appear on the Barbershoppers' Memorial Honor Roll at the Institute. Whenever a contribution is sent in as a memorial, the name of the person commemorated is placed on the Honor Roll, and the funds used to purchase special equipment for training and education of Institute students.

Eight International barbershop spectaculars, including one with Barbershopper Fred Waring and his famous Pennsylvanians, have raised over \$13,000 for varied Institute and Service Project needs.

And surely we must not forget notable contributions from some of our quartets, like the 1965 International Champion "Renegades," or the Mid-Atlantic District's "Yankee Clippers," whose tie-tac promotion has produced nearly \$5,000 for the Institute.

Project LICK, currently underway, has a goal of \$64,000 for refurbishing of classrooms at the Institute. All that is needed are 32,000 books of green stamps, or other trading stamps, and we will easily meet our goal. One book of stamps per member is all that is required to be on target.

What a wonderful five years it has been! *Songs* and *Smiles* from Barbershoppers and their audiences who have heard our harmony as we've sung for our service project. *Happiness* and *Hope* for the wonderful Institute students and their families as our singing dollars provide the guidance and equipment they need for their special education and training.

May God bless each of you for making this milestone possible. Won't you help us make it a million dollars of SONGS, SMILES, HAPPINESS and HOPE in the next five years?

# 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.

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? Yes ☐ No ☐

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? Yes ☐ No ☐

8. Are you now performing the full-time duties of your occupation? Yes ☐ No ☐

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.

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 \_\_\_\_\_

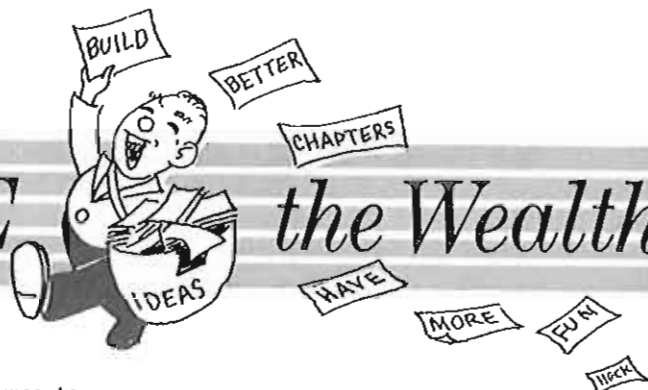
DO NOT SEND MONEY—A STATEMENT OF PREMIUM WILL BE MAILED TO YOU WITH CERTIFICATE

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



# SHARE the Wealth



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

IF YOU DID NOT READ THE 1970 HEP (HARMONY EDUCATION PROGRAM) ANNOUNCEMENT in the January-February HARMONIZER, then do so now. Those in attendance at the very first HEP session (Winona, Minn. — 1961) recall the thrills and I'm sure will tell you: "Don't miss it; we have been waiting for this for years."

Of genuine interest to this old baton swinger is the fact that the 1970 session provides for established directors and those who wish to be directors. We read hundreds of bulletins and, as we have said before, see too many items that tell of resignations or change of chapter musical directors. Replacements are hard to find. Being a good director requires more than a good ear, a love of our harmony and a physique that permits long moments of "priming the old back-yard pump."

We are reminded of the first lesson we received when we started studying the art of conducting. It was a nine-word statement. Nine words? Just nine? That's right. Here they are: **KNOW WHAT YOU WANT AND INSIST ON GETTING IT!**

Those words may be memorized by anyone in no more than two readings. However, what they can do for you is just about limitless. Knowing what you want requires "know how" in many ways. Insisting on getting it (especially from amateurs) requires immense tact and consideration. Every branch of music requires special attention and our style is no exception. In fact, since we do have one of the finest forms of vocal music, it should be worth extra special attention on the part of those who inspire brother members of our Society. We are quite sure that the one school this year (August 2-9) will provide ambitious directors with much "know how." In the meantime, why not spend some time thinking about all that is implied in those nine words. For best results . . . write your ideas. Then rewrite them. Study them. You'll be a surprised person.

We long for the day when our Society directors have some well established *method* of conducting. There is no reason why a director cannot go from chapter to chapter and be "understood" when he directs. Everyone has his own characteristics, but there are basic rules of conducting that are well accepted by performing musicians everywhere. Various tempos, time values, expressions, phrasing, etc., are easy to follow if *rules* are followed. **KNOW WHAT YOU WANT AND INSIST ON GETTING IT!**

It is a big order, when you think about it. So is directing a barbershop chorus. Why not do something about it. Be at HEP this summer. Better check in now. Some Barbershoppers have an idea that registrations are not needed. They are. There is a limit. If you are sincere in wanting to be a better member . . . get going.

**JOHN F. MARK IS THE NEW EDITOR OF THE ECHO** from Society President Wilbur Sparks' Alexandria, Va. Chapter. He's

following our International President and his footsteps leave their marks right beside Wilbur's. First of all, he printed a letter from Alexandria Adm. V.P. Jack Pitzer that I truly hope will become a part of information given all new chapter officers everywhere.

The letter explains action taken by the chapter board which will furnish a supply of 8x10 glossy prints to each registered quartet in the chapter. He says: "You guys will need publicity, and we want you to have it!"

If new quartets need anything it is recognition by their own chapter. Recognition is the word that provides encouragement and leads to the will to perform better, week after week — before that chapter.

We like that picture idea and would like to add a thought to it. It is this: Let the chapter provide the pictures. Let it also provide copies of a batch of *new* songs from the catalogs at International Headquarters. Ask new quartets to take these numbers and develop them for presentation to the entire chapter. So far, we don't have enough quartets to go around for much of the fine music offered by the Society.

Thanks, John Mark, for stimulating our thinking. Looks like your chapter will have many things to be proud of, including Wilbur Sparks.

**IF YOU HAVE ANY IDEA THAT THIS COLUMN** provides the new things, the inspirational exclusives, the sage wisdom of old age or something that is going to increase your membership just by reading and agreeing with . . . well . . . don't walk, *run for the nearest woodshed*. There is no exclusive of any kind around here unless it is the column conductor and one of him is enough.

Now, just what provoked that? Several things. Did you read Barrie Best's article ("Let's Stop Playing Ostrich") in the November-December issue of this magazine? Did you? Did you read Dave Stevens' message on page 12 of that issue? Did you? Did you read Mac Huff's article on page 17 of the January-February issue? Did you? Or the quiet, yet resolute "One Man's Opinion" of International President Wilbur Sparks on page 5? Did you? Well, if you did or didn't, we would like to suggest that you go back and read or re-read all of them.

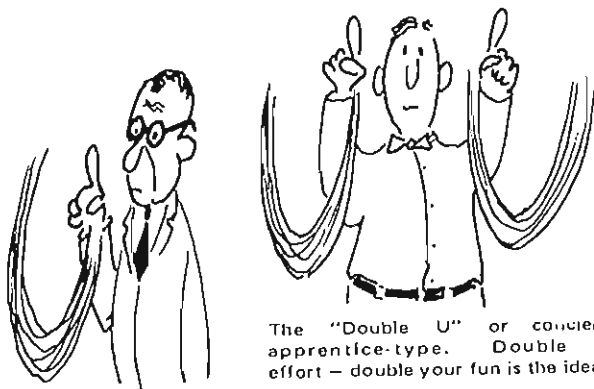
There is a nice golden thread running through all of them that you should find without too much effort. It is the thread of cooperation, of *individual responsibility while doing group work*. There is a silver thread running right along with the golden one. It is the belief in what this Society is and can be when its individual members count themselves as worthwhile and do it with a determination to support the plans and dreams of their elected officers.

Don't you ever dream? Day dreams? If you think you are too

old for such nonsense . . . well, you are too old and have been for some time. You should have learned from the past that those who get support for their dreams just drag you right along with them to success. Bring back those good old days? "These will be the good old days, twenty years from now." And what about 20 years from now? Will you be looked at as a part of those good old days or will your name be in the record as one who didn't do anything because he didn't like the chapter president, or the chapter director, or the idea of being charitable?

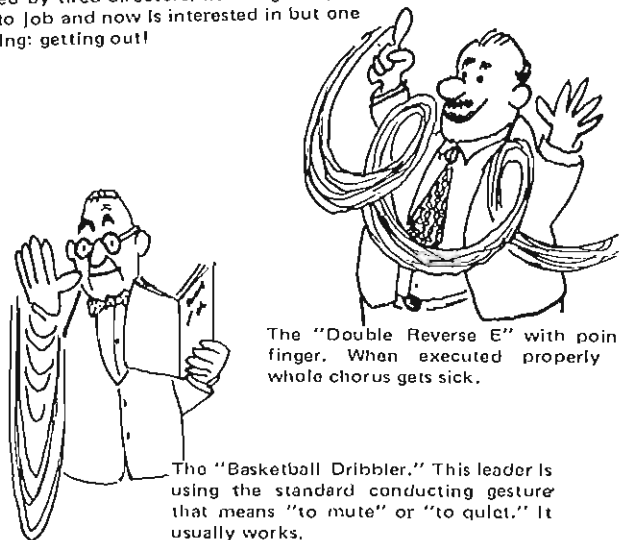
Read those articles. Then sit down and do a little dreaming. Dream of what this Society can be to all of its members, yourself included. Dream of how you can fit into the plan even if there is somebody or something you don't like. You want recognition, publicity, credit . . . for what you do? You'll never get it — the way you want it — by just carrying a membership card. The word today is: "Involvement."

## SO... NOW YOU'RE A CHORUS DIRECTOR!



The "Single U." This is most commonly used by tired directors. Leader got roped into job and now is interested in but one thing: getting out!

The "Double U" or conscientious apprentice-type. Double your effort — double your fun is the idea.



The "Double Reverse E" with pointed finger. When executed properly the whole chorus gets sick.

The "Basketball Dribbler." This leader is using the standard conducting gesture that means "to mute" or "to quiet." It usually works.

from the RIGHT PITCH Atlantic City, N.J.

If you think *that* is just a word in the dictionary, that's fine, too. Go look it up and see how you can become really involved in one of the world's truly great organizations. It is known as: The Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America.

WE WALKED INTO OUR FAVORITE SUPER MARKET, grabbed a cart and purchased what was needed to keep us alive over the weekend. The young lad at the end of the check-out counter had everything in a sleezy bag by the time the girl at the cash register returned the last few cents of a ten-dollar bill. We asked the lad if he would please double sack the purchase. He answered with a casual: "Oh, that will hold out until you get to your car."

We'll spare the details of the conversation which ensued but which produced wrapping sufficient to last while we plodded up a long hill with unshoveled walks.

While going up that hill I thought about a line I had read in Roy Hayward, Jr.'s KEY NOTES, the bulletin of the Worcester Chapter (Mass.). In a short paragraph Roy reminded members that absentees might need a ride to chapter meetings.

Do we, like the kid in the super-market, just decide that everyone drives these days . . . and forget that some do not. "Have you offered lately?" asks Roy. Maybe you don't notice who is missing at chapter meetings. Maybe someone needs a ride. Giving a ride instead of "riding" may work wonders. Share. **SUCCESS ISN'T ALWAYS WHERE YOU FIND IT.** A great many times it is found in places where you have made yourself useful. We were reminded of this in a letter from our old friend, Roy Fenn, of the Tell City, Ind. (Cardinal District) Century Club Chapter. Roy said: "We've recently sung for four Protestant Churches and one Catholic Mass." He asks: "Isn't that something?"

We think it was *four* "somethings" and emphasized the ever-growing number of chapters that are finding their way into churches with some really inspirational hymn singing in our form of harmony.

A lot of men have the idea that church singers are something special and perhaps a bit "high hat" in the presence of a group such as ours. That just isn't so. You *might* find there, as elsewhere, an uninformed "high-hat pro" whose nose is easily put out of joint by some good in tune harmony. But most choir members, like ourselves, are singing for the pure love of it and the joy derived from being of service.

We think that the finest way to impress singers of other styles of music is to show them what our arrangements and unaccompanied singing may do for a lot of *their* songs.

Can your chapter sing for a church service. There is a wealth of material for you to use . . . and demand just might produce a good deal more . . . and more new members.

**SOMETIMES IDEAS COME FROM NEW MEMBERS** . . . and one was passed on to us in a letter received by Society Executive Director Barrie Best from Lou Lampe, of the newly chartered Tyler, Tex. Chapter. Part of Lou's letter follows: "Since joining SPEBSQSA, it is difficult for me to understand why I had not heard of this creditable group of men before. I feel sure there must be many more men who love singing as much as I and would welcome the opportunity to join . . ." Right then my face started turning red, and I hope, dear reader, that *yours* does, too. Lou went on to propose a membership promotion idea, an idea which is based on the premise that the more we are heard the better our publicity. His idea will be considered by other minds, but regardless of whether or not it's ever implemented, the point is that Lou is *thinking*. Positively! He also hit upon one of the reasons we go ahead so slowly: we do not sell ourselves. Yet, it is the duty (see your code of ethics) of every individual member! Whoever brought Lou into the Society should wear his golden note award with pride.

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, 1969.

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, 1969  
ASSETS**

**Current Assets:**

Cash on hand and in banks	.....	\$ 94,966.56	
United States Treasury			
Bills, at cost	.....	19,270.88	
Accounts receivable, less allowance			
for doubtful accounts	.....	75,106.95	
Inventory of music and supplies,			
at cost	.....	68,992.14	
Accrued interest receivable	.....	1,142.90	
Total current assets	.....		\$259,479.43
Fixed assets, at cost, less			
accumulated depreciation	.....	61,370.48	
Prepaid expense and deferred charges		23,911.71	
Total assets	.....		<u>344,761.62</u>

**LIABILITIES, DEFERRED INCOME AND MEMBERS' EQUITY**

Current liabilities including accounts			
payable and accrued liabilities	.....	\$ 16,888.79	
Deferred income	.....	118,312.40	
Members' equity	.....	209,560.43	
Total liabilities, deferred income			
and members' equity	.....		<u>\$344,761.62</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, 1969**

**Income:**

Finance and administrative			
department	.....	\$355,188.25	
Communications department	.....	161,414.96	
Music department	.....	52,831.74	
Total income	.....		\$569,434.95

**Direct Cost of Income:**

Finance and administrative			
department	.....	\$ 50,098.26	
Communications department	.....	78,142.18	
Music department	.....	38,456.00	
Total direct cost			
of income	.....	166,696.44	
Sub-total	.....		<u>\$402,738.51</u>

**Operating Expense:**

Finance and administrative			
department	.....	\$272,873.14	
Communications department	.....	89,167.70	
Music department	.....	45,423.39	
Total operating expense	.....		<u>407,464.23</u>

Excess of expense over in-			
come for the year ended			
December 31, 1969	.....		<u>(\$ 4,725.72)</u>

**HARMONY FOUNDATION, INC.  
CONDENSED BALANCE SHEET  
DECEMBER 31, 1969**

**ASSETS**

**Current Assets:**

Cash in banks	.....	\$ 41,807.80	
Accounts receivable	.....	3,534.23	
United States Treasury			
Bills, at cost	.....	19,488.55	
Other securities, at cost	.....	7,076.25	
Total current assets	.....		\$ 71,906.83

Fixed assets, at cost, less			
accumulated depreciation	.....	61,134.82	

Deferred expenses	.....	2,040.80	
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Total assets	.....		<u>\$135,082.45</u>
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**LIABILITIES AND FUND BALANCES**

**Current Liabilities:**

District and chapter contri-			
butions payable to the			
Institute of Logopedics	.....	\$ 7,676.01	
Real estate taxes payable	.....	3,789.32	
Grant payable	.....	1,000.00	
Total current liabilities	.....		\$ 12,465.33

**Fund Balances:**

Unappropriated	.....	\$106,481.34	
Appropriated	.....	16,135.78	
Total fund balances	.....		<u>122,617.12</u>

Total liabilities and fund			
balances	.....		<u>\$135,082.45</u>

**HARMONY FOUNDATION, INC.  
CONDENSED STATEMENT OF INCOME AND EXPENSE  
FOR THE YEAR ENDED DECEMBER 31, 1969**

**Income:**

Rent received	.....	\$ 7,585.00	
Interest received	.....	2,609.42	
Contribution received	.....	3,000.00	
Total income	.....		\$ 13,194.42

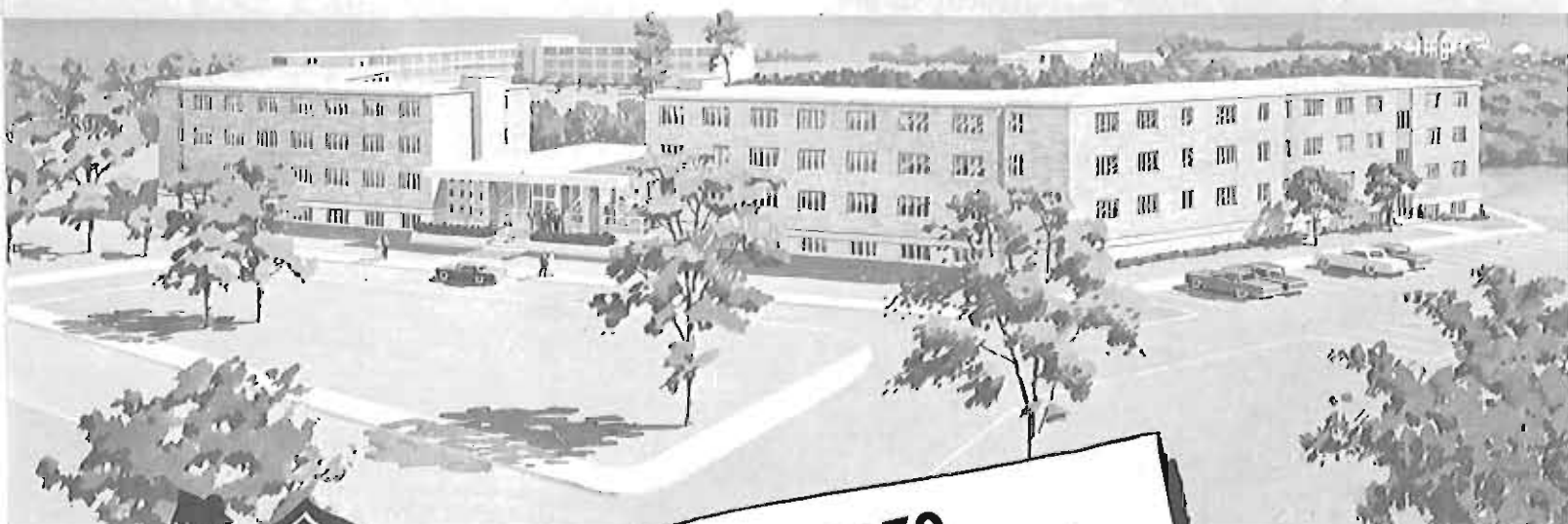
**Operating expense including real**

estate taxes, insurance,			
depreciation, etc.	.....	\$ 7,446.63	

Grants, awards and contributions	.....	1,100.00	<u>8,546.63</u>
----------------------------------	-------	----------	-----------------

Excess of income over ex-			
pense for the year ended			
December 31, 1969	.....		<u>\$ 4,647.79</u>

# HEP 1970 ... a one-week school you can't afford to miss!



**AUGUST 2-9, 1970**  
**DOMINICAN COLLEGE**  
*on beautiful*  
**Lake Michigan ...**  
**RACINE, WISCONSIN**

## ***Offers the following Barbershop Education Curriculum:***

- ✓ Chorus Directing (for new and assistant directors)
- ✓ Chorus Directing (advanced)
- ✓ Barbershop Harmony Theory and Arranging (for beginners)
- ✓ Advanced Arranging
- ✓ Quartet Workshop
- ✓ Quartet Coaching
- ✓ Vocal Techniques (required)
- ✓ Sight-Reading (required)
- ✓ Script Writing
- ✓ Show Production
- ✓ Music Reading

**All this, including complete recreation facilities, for just \$75!**

*(Remember, the cost of this school, including transportation, is a legitimate chapter expense. Be sure your chapter sends at least one representative.)*

I want to attend the 1970 HEP School at Dominican College, Racine, Wis. August 2 - 9, 1970. (Check one) ☐ I enclose my check for \$75 in full payment. ☐ I enclose my check for \$10 (or more) as partial payment. I agree to pay the balance on Aug. 2nd, or before.

PLEASE  
PRINT  
DISTINCTLY

NAME \_\_\_\_\_

ADDRESS \_\_\_\_\_

(City)

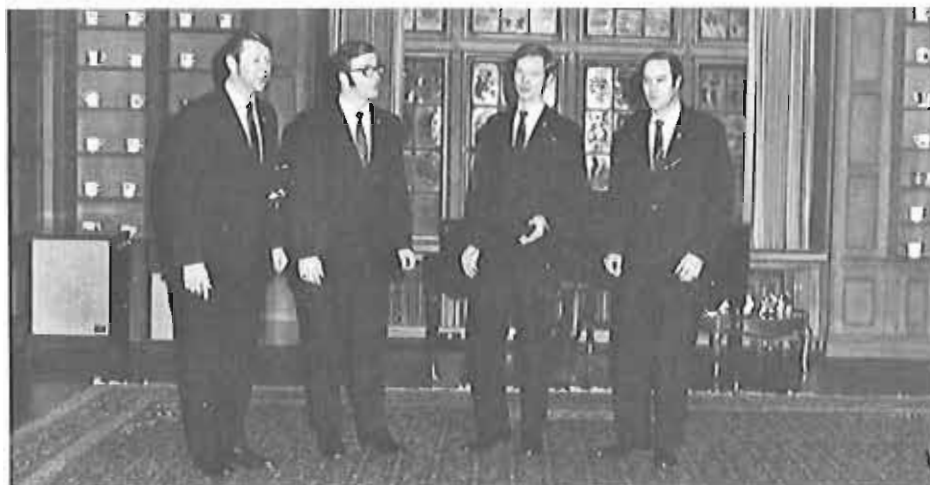
(State/Province)

(Zip)

Make check payable to SPEBSQSA and mail to: HEP 1970, P.O. Box 575 Kenosha, Wis. 53141



## about QUARTETS



One of the early appearances of the 1969 International Champion "Mark IV" with new Bass Pete Tomseth (see article, this page) took place during an afternoon reception held in their honor at Harmony Hall on Sunday, January 24. From the left, Dale Deiser, Tomseth, Al Kohrstein and Franklin Spears are shown as they entertained Kenosha music teachers and city officials.

Our current International Champions, the *Mark IV* from San Antonio, Tex., have advised that because of personal reasons it has been necessary to make a change in the personnel. "Mo" Rector, who sang bass with the quartet when it won the International Championship in St. Louis, has been replaced by Pete Tomseth of Eugene, Oregon. Tomseth has been rehearsing with the quartet for some time, and the quartet states it is able to honor all show commitments. Comments after their first appearances with Pete, including the Mid-Winter convention, have been great. As always, the *Mark IV* is representing the Society in true championship style.

\* \* \*

Several of our top quartets have been temporarily shelved because of accidents or illnesses. An auto accident on January 15 involving *Golden Staters'* lead Ken Ludwig has temporarily disabled our second place Medalists from Arcadia and Pasadena, Calif. Ken is still hospitalized and the quartet was unable to appear on the Seattle Mid-Winter Convention show. A slipped disc kept *Avant Garde* bass Doug Miller off his feet and curtailed some of the singing activities of our fifth place Medalist quartet from the Illinois District. They were all ready to make

their Seattle commitment, though, when Joe Warren became ill, forcing the quartet to cancel out. The 1968 International Champion *Western Continentals* were sidetracked for a while when Ted Bradshaw was hospitalized with a hernia operation. It was a two-pronged attack that laid low the *Miami Knumb Knotes*. Bass Al Flutie is in traction with a slipped disc and Rik Ogden, tenor, suffered a broken arm and several bruised ribs in a motorcycle accident. Let's hope these men are fully recovered by the time this information reaches you.

\* \* \*

We found a group of singing oldsters in Oklahoma City, Okla. with a total of 253 years in their combined ages. A recent change in their personnel brought "Chuck" Henson in as lead to replace Floyd Morris. Others in the *Old Timers* are Bill Shoemaker (Past Southwestern District President), tenor; Eddie Gibbs, bass and Gene Kendall, baritone.

\* \* \*

We think that anytime a man receives the Barbershopper of the Year Award it's a great honor. It's deserving of special recognition, though, when a man who wins this coveted chapter award is also chorus director, sang lead in the 1956 International Champion *Confederates*

quartet and won the award for the third time! Many of you will no doubt recognize that the man so honored was Dave Labonte, chorus director of the Memphis, Tenn. Chapter. We know we speak in behalf of the Society when we send our congratulations to Dave. It's great to know that some of our prominent Barbershoppers especially quartet men, do remain active in the Society and in their local chapter.

"Have Songs — Will Travel" is the motto of the recently reactivated "Selectones," and the picture below is proof of their sincerity. From the Pittsburgh and Pittsburgh (South Hills), Pa. Chapters, are, from the left, Wendell Pryor, tenor; Larry Buckley, lead; Arnie Amundson, bari and Nick Kason, bass. Contact is Larry Buckley, 5661 Willow Terrace Dr., Bethel Park, Pa. 15102





Rehearsals are a joy for the Columbia, S. C. "Henchmen" with Mrs. Richard deMontmollin on hand with a good supply of coffee and refreshments. Singing during their refreshment break are, from the left, Brantley Cox, bari; Steve Corkran, lead; Peter McCabe, tenor and Society Vice President Dick deMontmollin, bass.

We're sorry that we can't use all the information received from quartets returning after touring hospitals in the Far East for the USO. We do appreciate receiving the reports, though, and the most recent came to our hands from the *Four Kippers* who were on tour from November 8 through 27, 1969. The *Kippers* came in for some unusual excitement when they ran into full-fledged demonstrations in Japan about the time Premier Sato came to the United States to sign a security pact. The men were guarded very closely and advised to stay close to quarters while the demonstrations were taking place. Like other quartets before them, the *Kippers* traveled approximately 17,500 miles in 18 days, did 35 scheduled performances and 10 unscheduled, each ranging from 25 minutes to 1 hour and 15 minutes, for an approximate total of 4,500 people. They sang in hospital wards, hospital cubicles, fire escapes, doorways, quonset huts, base theatres, officers' clubs, enlisted men's clubs, aboard aircraft, aboard a submarine and even managed to promote some barbershop harmony by doing a 20-minute show in a Japanese nightclub! Thanks for sending us the information and we only wish that we had room for the story of your entire trip.

Also heard from Bob Seay of the *Free Lancers*, who just returned from their second USO tour, this one to points in Vietnam. The *Free Lancers* did 22 one-hour shows in 14 days plus making two half-hour television tapes. Their tour took them to Saigon, Bien Hoa, Pleiku, Nha Trang, Binh Thuy, Can Tho and Da Nang. They report many incidents that created excitement and changes of plans. The quartet was featured on the back cover of

the December "Bethlehem Review." Two members of the foursome, Seay and Vern Leonard, are employees at Bethlehem Steel's Sparrows Point plant.

\* \* \*

Normally a charter night show is not news, but the report from the Wichita Falls, Tex. Chapter on their recent charter show is just a bit different. The fact that two quartets, the International Champion *Mark IV* from San Antonio and the *Stage Door 4* from Dallas, both appeared entirely out of the goodness of their hearts, for no fee, is surely worthy of special note. In these days when we continually hear the cry about quartets charging exorbitant fees, it's great to know that our current International Champions, with a very busy schedule, were still willing and eager to help a new chapter get started. Thanks to Wichita Falls, Tex. Chapter President Robyn F. Goodman for passing this information on to us.

\* \* \*

It was a great singing year for the *New River 4* of the Ft. Lauderdale, Fla. Chapter. Rehearsals at the home of Harry Williams on the banks of the New River often attract crowds of tourists from the Ft. Lauderdale area who pass by his home in boats. Many of the boat captains stop their motors so that their passengers can hear selections by the quartet. The most appreciated number sung by Augie Meyer, tenor; Gerard Mapes, bari; Ed Umber, bass and Harry Williams, lead is, naturally, "Down by the Riverside."

\* \* \*

After having recently won the Penn-Dutch Area Novice Quartet Contest, the *Incoquitos* are now registered and looking

forward to booking shows during the first quarter of 1970. Members of the new foursome are Ray Buss, tenor; Bud Hare, lead; Guy Christmas, baritone and Dick Faas, bass. Faas will be remembered as bass of the 1953 third place Medalist "Sing-Copates". He is currently chorus director of the Allentown-Bethlehem Chapter. Contact for the new foursome is Bud Hare whose address is 706 N. 6th St., Allentown, Pa. 18102

\* \* \*

Additional changes in quartet personnel, in the order they were received, are as follows: Ted Ott, who formerly sang with the "Hometowners" is now at the bass spot in the Scarborough, Ont. *The Quartet* replacing bass Jim Russell... Ray Neikirk, former *Four Encores* lead, has now taken over the lead spot in the *Chalkdusters* formerly held by Lanny Hisey... The Erie, Pa. *Castaways* have Dave Apps singing lead instead of Joe Szoszorek. Other personnel in the quartet are Paul Lewis, tenor; Carl Granato, baritone and Jim Steinbaugh, bass. Contact man for the *Castaways* is Carl Granato, 4046 W. 30th St., Erie, Pa. 16506 (phone 838-3491)... New lead in the Dundalk, Md. *Harborlights* is Larry Duggan replacing Lou Hersherberger... The Etobicoke, Ont. *Wanderers* now have Rick Faulkner singing baritone instead of Paul Martin... New lead in the Anchorage, Alaska *Artic Aires* is Lloyd D. Slagle who took over for Gene Lowery.

Past Sunshine District Champion "Interstate Four" obviously enjoyed being a part of a special fashion show produced by Jantzen Swimsuits and Cypress Gardens for the Florida Council of 100 (civic and industrial leaders of Florida). Attired in Jantzen uniforms, from the left, are Dick Bama, tenor; Ed Garreau, lead; Irv Wells, bass and Cline Clary, bari.





# I see from the bulletins...

By Leo Fobart, Editor

If the number of bulletins we've received during January is an indication of things to come in 1970, we're off to a great start! International President Wilbur Sparks' special message to bulletin editors, and his effort to see that every chapter has a bulletin, is apparently paying off. We're seeing new bulletins and noting that many new bulletin editors have taken on their chapter's communicating chores. It's great to see bulletins pouring in. Just one word of advice: It's not necessary to send more than one copy to International headquarters. You can save both time and money by directing just one of your bulletins to Harmony Hall, rather than sending one to every member of the staff. All bulletins are read carefully and matters concerning headquarters' personnel are directed to those involved. So, keep those bulletins coming in, but remember — *just one, please.*

\* \* \*

Lots of good reading in the December, 1969 issue of the Central States "Serenade" (Editor Dr. Don J. Doering, Davenport, Ia.). The publication contains many pictures and interesting accounts of numerous activities. We noted, in particular, an article about the "Chord Jewels," lady supporters of the Davenport, Ia. Chapter, who have already begun raising money for their chorus' trek to

Peninsula, Calif. Barbershopper Bob Allen (left) received a special Man-of-Note Award plaque from Society Executive Director Barrie Best for bringing 25 members into our ranks. Allen, the eighth man in the Society to receive the coveted award, has been extremely active in his chapter's "Audition for Admissions" membership promotion project.



A prayer breakfast in the U. S. House of Representatives side of the Capitol on February 4 found International President Wilbur D. Sparks, Alexandria, Va. member, singing baritone with the "D. C. Keys," a Washington foursome. The Society has received excellent publicity in the Washington area through President Wilbur, who has been the subject of feature articles in both "Roll Call" (The Newspaper of Capitol Hill) and "The Alexandria Gazette." Pictured above, from the left, are Mickey Beal, Howard Cranford, Master of Ceremonies E. Homer McMurray, Sparks and Ed Place. (Photo by Carleton F. Smith, Washington, D.C. Chapter).

Atlantic City by conducting a bake sale at a local shopping center and producing and selling a cookbook (first edition sold out in less than a month).

And in Iowa City, Ia., the chapter ran four food concession stands for every University of Iowa home football game. A 20-man singing crew raised money for new uniforms and had enough left to pay travel expenses to their district chorus competition.

We almost missed a story concerning the St. Louis Area Chapters, which recently turned over checks totalling \$1,775.63 to the Institute of Logopedics (we'd call that front-page material) representing the hosts' profits from the St. Louis Convention plus several area competitions held last September. These contributions are in addition to annual donations made by each of the St. Louis area chapters. To the best of our knowledge, this is the first time all convention profits, which are ordinarily shared by the host chapters, were turned over to the Society's Service Project.

\* \* \*

"So, we went to Worthing and came back with a cup, a certificate of distinction, 88 per cent marks and sore throats! The adjudicator said about *Old Pair of Shoes* — 'it's a good sound — the words very clear — well balanced and fine rhythm — the movement, chording and ensemble — meticulous... about *For All*

*We Know* — The ensemble always secure, blend and balance and the voices splendid — again, the words were always with us — splendid performance." Guess where we found those clinical remarks? Unless you're on Editor Peter Bloor's ("Harmony Grapevine") mailing list you'd never guess that the commentary concerned the Crawley, Sussex, England Barbershop Harmony Club, and they're truly singing barbershop in England, entering competitions and obviously doing a creditable job. This is the first bulletin we've received from our British friends and we're happy to learn of their activities. They have many singouts and a good program scheduled for the next three months, including their fifth annual birthday party on January 16 and their second annual show coming up on April 3-4. A great bulletin, Pete, and we appreciate your New Year's greeting. On behalf of North American Barbershoppers we return that wish and hope that 1970 will be filled with "better singing — for more people — with more members — "in England!"

\* \* \*

A note from Bob Meyer, Manager, Membership Records Department, tells us the 1970 chapter directory is now available. Published much earlier than usual, the directory contains pertinent information regarding chapter meeting place, time, and addresses of contacts of

every chapter in the Society. A copy will be sent to each chapter secretary, but you traveling Barbershoppers can get a copy by writing to International headquarters. They're free.

\* \* \*

South Bay, Calif. Barbershopper, artist and entertainer "Bub" Thomas left Feb. 10 for a six-month tour of army bases in Japan, Okinawa, Taiwan, Guam, Thailand, the Philippines and South Vietnam. This is a second go-around on the USO circuit for Thomas, who's been an entertainer most of his life. "Bub" has been sharing his artistic talents with the Society for some time and his personalized awards are well known and highly prized (see back cover, Nov.-Dec., 1969 HARMONIZER). We will continue to accept orders for the awards but, of course, will be unable to fill them til he returns. An interesting side note about those personalized awards. For many years "Bub" has been preparing these awards for men in his own chapter and this year was no exception — at least, that's what he thought. He prepared a caricature of the tenor in his quartet, supposedly this year's South Bay Barbershopper of The Year, but when the presentation was made you can imagine his surprise when the cover was taken off the award to discover that HE (Thomas) was their man! A beautiful portrait, the work of a fellow South Bay member (he'd been working on it for three months), provided the thrill of a lifetime for this great Barbershopper. Good luck, "Bub," and we'll be looking forward to your return.

\* \* \*

"The only exercise some people get is *jumping*, to conclusions, *running* down other people, *side-stepping* responsibility

and *pushing* their luck!" We found that space filler in the Rochester No. 1, N. Y. "Fun-Damentalist" and thought it just might cause some of us to do some soul-searching. How do you get your daily exercise?

\* \* \*

Congratulations to the Defiance, Ohio Chapter as they begin their 12th year of presenting weekly half-hour radio shows over station WONW (that's 1280 on the dial, Saturday evenings at 6:05 p. m.). According to what we read in the "BulleTONE" (Editor Fran Seibert — and it seems like he's been in the editor spot for some time, too), they claim, "It's the oldest regular program of barbershop music in the entire Society..." and they're probably right!

\* \* \*

A note to Chicagoland Barbershoppers who would rather sing than eat (or at least combine one with the other) appeared in a recent South Cook, Ill. bulletin ("Here's the Pitch!"). Phil Schwimmer, County Line, Ill. Chapter member, is spearheading a movement to get Barbershoppers, who wish to top off that noon meal with a few well-modulated chords, to lunch together on the eighth floor (the Highland Room) of Carson's store in Chicago's loop. First meeting of the luncheon group was attended by 44 men. Monthly meetings are planned and guests are always welcome.

Another note about the "lunch-for-lunch" set... this time from the Minneapolis area. They've been getting together on Friday noon and moved to Farrara's Restaurant just a short time ago, only to have the place burn down after three or four meetings. We haven't heard of their new meeting place.



Posed in front of a quartet of past presidents at Mt. Rushmore National Park in South Dakota's Black Hills is a quartet of past presidents from the Kansas City, Mo. "Heart of America" Chapter, the "Missouri Pewkes." (We were curious about that name, too, and learned that Missourians migrating westward in the early 1900s were nicknamed "Pewkes"; Indiana migrants were called "Hoosiers" and those from Kansas, "Jayhawks", etc.) Personnel of this "non-singing" (that's their description, not ours) foursome are, from the left, Don Thorne, Orval Wilson, Ed Eichman and Bill Wall.

\* \* \*

After three years of providing music for several Kalamazoo, Mich. churches during the summer months, the chapter came in for some fine publicity in the form of a three-column article which appeared in the *Kalamazoo Gazette* this past Fall. Replacing church choirs has become a regular summertime activity for this chapter and "Gazette" Staff writer Jim Donahue was very complimentary in his remarks about the chapter's contri-



This is one of those rare "one-picture-is-worth-more-than-a-thousand-words" photos. No question but what Long Beach, Calif. Barbershoppers and the "Plaster Crackers" quartet, in particular, learned that Musical Services Assistant Mac Huff (with arms outstretched) is grimly determined to help us become better singers. He'll help you, too. Don't miss him when he comes to your area. Long Beach PR Officer Don Webster sent the fine action shot.

(Continued on next page)



# I SEE FROM THE BULLETINS—

(Continued from page 23)

bution to their city's community life. We'll wager they picked up a member or two because of this activity, too.

\* \* \*

We frequently come in contact with Barbershoppers who are ham radio operators. In a recent conversation with Jim Anderson (Omaha, Nebr.), a ham operator himself, we discussed the possibility of developing a Barbershopper ham network and promised to find out if other ham operators would be interested in forming such an organization. These men could be of real assistance at times when special communications are needed. Here's your chance to "ham" (sorry about that) it up, you guys. If you'd like to be part of your own special barbershop network, contact: Jim Anderson, KDNE, 8901 Charles, Omaha, Nebr.

\* \* \*

Understand Dr. Matt Warpick (Manhattan, N. Y.) new-member recruiter extraordinaire, appeared as a guest on the nationwide "Author in the News" program a short time ago. Interviewed by Margaret Truman, Dr. Warpick did his usual brilliant job of telling the story of the Society and its International Service Project.

\* \* \*

We wonder if the men on the International COTS (Chapter Officer Training School) faculty are aware of the many words of praise written about them. They've just finished teaching chapter officers in nine districts, and we wish we could figure out a way to properly recognize these men who have given so much of themselves. Starting with a faculty training session back in August,

they have spent five very precious weekends between last November and the middle of January on their teaching assignments. It's interesting to learn some of the problems these people encounter traveling to and from the various schools. We can remember, for example, back in 1967 when Bill Hofstetter left his home in Toronto on Thursday and didn't get back to his job before Tuesday morning, after several travel delays. Plummer Collins, Immediate Past President Seneca Land District, wrote of the problems he had returning from a Land O'Lakes school in December. It took him 14 hours to make the return trip, during which he was actually booked on 13 different airlines! He finally ended up in Buffalo, N. Y., rented a car and arrived home in Warren, Pa. at 2 a. m. Monday morning. Remember, too, that these men serve without any remuneration (more often than not they lose time from their "other" jobs). If you see any of the following men, be sure to say "thanks." Serving this past year were: Warren Bowen (Spartanburg, S. C.), "Sev" Severance (Wheaton, Ill.), Ralph Ribble (Dallas, Tex.), Lou Sisk (Pittsburgh, Pa.), Roger Thomas (Racine, Wis.), Ken Haack (Chicago, Ill.), Plummer Collins (Warren, Pa.), Glendon Fisher (Chatanooga, Tenn.), Karl Haggard (Sharon, Pa.), Harry Kennard (Chicago, Ill.), Bill Hofstetter (Toronto, Ont.), Doug Huntington (Ogdensburg, Wis.), Dee Paris (Silver Spring, Md.), Don Tobey (Muncie, Ind.) and Harvey Sherwood (St. Catharines, Ont.).

\* \* \*

Barbershoppers lost a creative friend on January 13 when Harry MacGregor Woods, 74, was struck and killed by a car

December 13, 1969 marked twenty-five years of barbershopping for the Green Bay, Wis. Chapter and the occasion for a gala celebration. Taking part in the anniversary festivities were (from the left) Society Executive Director Barrie Best, Land O'Lakes District President Julian Domack, Green Bay Chapter President Eugene Gillis, Past International President and Green Bay Member Dan Wasolchuk and Immediate Past Land O'Lakes District President and Green Bay Member Pat McCormick. Several charter members were in attendance, as well as numerous city officials and representatives of institutions which have been served by the chapter's community service program.

as he alighted from a taxi while crossing a street to his home in Phoenix, Ariz. Woods' appearance, as one of the representatives of ASCAP (American Society of Authors, Publishers and Composers), was one of the hit attractions of our 1967 Los Angeles Convention. Among his most memorable hits were *Side By Side*, *I'm Looking Over a Four-Leaf Clover*, *When the Red, Red Robin Comes Bob, Bob Bobbin' Along*, *When the Moon Comes Over the Mountain* and *Just a Little Street Where Old Friends Meet*.

\* \* \*

What's new and exciting at Harmony Hall? The Society now has a new Information Slide Presentation to be used by our chapters for the general membership, new members and guests. We think you'll agree it's one of the finest audio/visual aids we've ever produced. The 15-minute presentation, consisting of 49 color slides and a tape narration, was extremely well received at a pilot showing to the 1970 district presidents during their forum last Fall. Sets are available for sale to chapters at a price of \$15 each. Anyone involved with chapter guests nights or new-member indoctrination sessions will surely want to have this slide presentation to help do the job. Get your chapter board to authorize this purchase soon.

"Let's Hear It" is a re-release from the old Chord record series which features two quartets no longer active, the 1966 Champion "Auto Towners" and the many times Medalist "Four Rascals." The record is available at \$4 and will soon become a collector's item. Also, we now have our 1969 top ten quartets (sorry, choruses not available) and "Fred Waring Sings Barbershop" available on cassette tapes and 8-track cartridges selling for \$5.95 each. Order yours now!

# It's Not WHAT You Write — It's HOW You Write It!

(Humorous quotes, anecdotes and casual comments taken from "Rest Notes," Berkeley, Calif. Chapter bulletin, edited by Art Bush.)

Somebody once said: "Go find the guy who's as busy as a drunk with a wooden leg going up the down escalator. He'll take on your job and get 100% results."

**"I'M NOT ASKING YOU TO READ MUSIC, I'M JUST ASKING YOU, WHEN THE MUSIC GOES UP, GO UP!"**

Quotes from up front: "Basses, you guys take a small mistake and nail it down into a habit in a hurry." "Leads, I'd rather you guys didn't try to change the tune until you find out whether or not you like my version." Or, "The leads all have the same notes in this piece." "Baris, you're getting closer to the tune all the time."

*The director better get us to follow him or vice versa. The handsies and footsies are beginning to look like judo chop practice.*

Our director thinks that when he blows a pitch we should shut up and sing. Wha'd 'ya say we give it a try. He may have to blow it with a steamboat whistle to drown out the dull roar of the troops bumping their gums.

After at least half of the troops *fauxing* a few *pas's* it might behoove one and all to watch his hands for a clue as to what is going on.

Quote from up front: "I may point a finger at you for making a mistake, but no one has ever died from it." Or, "If you are usually rude enough to talk while the director is explaining something, don't let me stop you. It would help, though, if you'd keep an eye on me so you could tell when I'm ready to start the singing again."

## THE CHAPTER BULLETIN — WHY?

(Continued from page 11)

Every chapter president should have at the head of his appointment list the job of bulletin editor. Every chapter has within its membership someone who could, and would, be glad to publish a chapter bulletin. He doesn't have to be a literary wizard — few editors are! Find him, and give him all the help and support you can. A chapter bulletin is not a one-man job, anymore than your annual show, or any other activity. Your bulletin probably won't win any awards in its first year, nor should it. The BETY contest, run by PROBE, is a means to recognize individual performance; it should never be considered an end unto itself. The prime objective of your bulletin should be service to the chapter, and a credit to your chapter, district

Four guys compatible enough, to rehearse enough, to become good enough, to make a top quartet, eonstitute a minor miracle to start. Add to this four wives who can stand each other that often, and . . . be willing to let the old boy out two or three nights a week. Toss in four batches of kids, from babies to teenagers, that have to claim a share of dad's time. Don't even think about working for a living, and keeping the scatter from falling down around your head. Stir in your share of Cub Scouting, Girl Scouting, PTA, etc. Now!! If you think you can get three other guys together and walk this tight rope for more than a couple of months without the old girl seeing a lawyer . . . then, stand up and speak your piece.

**CRIKEY! WITH THE SHOW MUSIC COMING THIS FAR AHEAD OF OUR NEXT SHOW, WE SHOULD PUT ON A DOUBLE-DYED DOOZEY.**

Hey! How come when someone asks the director a question about the music, half a dozen buttinskis climb all over each other to give him the answer before the director can even open his mouth? Wha'd 'ya say we give him the courtesy of first chance. After all, he might even know the answer.

**OLD SIMON LEGREE STARTED HARPING ON A LOT OF PIDDLY LITTLE DETAILS THAT ARE ONLY IMPORTANT IF YOU WANT TO WIN A CONTEST.**

Two big things to remember: Hold your mouth like the front end of an Edsel . . . get a belly full of air, so you can support the long notes. When you have a full bag of wind you should look like Jackie Gleason, not Mr. America.

Our new uniforms look great. Mine fit like a glove (too bad I'm not built like a hand).

and the Society.

The writing of the "Bingham-Tone" was a difficult and, in many respects, a thankless job. Thankless only because my chapter expected a good job every issue. Less than that would reap criticism; more, perhaps occasional praise. But this is as it should be! In my Christmas issue, I editorialized — a bulletin editor must have something to write about. If the "Bingham-Tone" is a better than average bulletin, it is only because Binghamton is a better than average chapter. That the "Bingham-Tone" was judged the best in the Society speaks little for me — it says a lot about my chapter. For, in the final analysis, success is not a goal; it is a result!



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, 1970.)

### March 16 - May 15, 1970

#### CARDINAL

May 9 - Muncie, Indiana

#### CENTRAL STATES

Mar. 21 - Greeley, Colorado

Apr. 3 - Fort Dodge, Iowa

4 - Algona, Iowa

4 - Boulder, Colorado (Rocky  
Mountain Divisional Contest)

4 - Cedar Rapids, Iowa

5 - Burlington, Iowa

10 - Bethany, Missouri N.W.  
(Missouri Chapter)

11 - Davenport, Iowa

11 - Des Moines, Iowa

11 - Grand Junction, Colorado

11 - Mason City, Iowa

11 - Ottumwa, Iowa

18 - St. Louis Suburban, Missouri

25 - Boulder, Colorado

25 - Dubuque, Iowa

25 - Omaha, Nebraska

#### DIXIE

Apr. 4 - Birmingham-Eastwood, Alabama

4 - Spartanburg, South Carolina

24-25 - Atlanta, Georgia

25 - Greater Charleston, South Carolina

May 2 - Mobile, Alabama

2 - Raleigh, North Carolina

9 - Florence, South Carolina

#### EVERGREEN

Mar. 20-21 - Victoria, British Columbia

21 - Columbia Basin, Washington

Apr. 4 - Mt. Hood, Oregon

4 - Camrose, Alberta

18 - Coos Bay, Oregon

18 - Spokane, Washington

18-19 - Calgary, Alberta

25 - Great Falls, Montana

25 - Lebanon, Oregon

May 2 - Klamath Falls, Oregon

2 - Lake Washington, Washington

9 - Billings, Montana

15-16 - Seattle, Washington

#### FAR WESTERN

Apr. 3-4 - Provo, Utah

4 - Conejo Valley, California  
(Thousand Oaks, California)

4 - Merced, California

11 - San Diego, California

11 - El Cajon, California

11 - Fresno, California

18 - Anaheim, California

(Fullerton Chapter)

18 - Lompoc, California

25 - Palo Alto, California (Pre-  
liminary Chorus Contest)

May 2 - Simi Valley, California

8-9 - Berkeley, California

9 - Honolulu, Hawaii

#### ILLINOIS

Apr. 4 - Springfield

4 - Sterling-Rock Falls

10-11 - Oak Park

10-11 - West Towns

11 - Galesburg

25 - Belleville

25 - Fox River Valley

25 - Pekin

May 2 - Herrin

2 - Danville

#### JOHNNY APPLESEED

Apr. 4 - Gem City, Ohio

4 - Grove City, Pennsylvania

4 - Middletown, Ohio

4 - Newark, Ohio

11 - Elyria, Ohio

11 - Wadsworth, Ohio (Chippewa  
Valley Chapter)

12 - Darke County, Ohio

18 - Bay Village, Ohio

18 - Cambridge, Ohio

18 - East Liverpool, Ohio

18 - North Olmstead, Ohio

18 - Willoughby, Ohio

25 - Clermont County, Ohio

25 - Cleveland Southeast, Ohio

25 - Coshocton, Ohio

25 - New Richmond, Ohio

25 - Shenango Valley, Pennsylvania

May 2 - Dayton, Ohio

2 - Defiance, Ohio

9 - Maumee Valley, Ohio

9 - Pittsburgh, Pennsylvania

#### LAND O'LAKES

Mar. 21 - Two Rivers, Wisconsin

Apr. 4 - Appleton, Wisconsin

4 - Chisago Lakes, Minnesota

4 - Duluth-Cloquet, Minnesota

4 - Estevan, Saskatchewan

4 - Kittson County, Minnesota

4 - Neepawa, Manitoba

10-11 - Wilmar, Minnesota

11 - Antigo, Wisconsin

11 - Fergus Falls, Minnesota

11 - Lake Crystal, Minnesota

11 - Manitowoc, Wisconsin

11 - Marinette-Menomonee, Wisconsin

11 - St. Cloud, Minnesota

11 - Viroqua, Wisconsin

11 - Winnipeg, Manitoba

17 - Greater St. Paul Area, Minnesota

18 - Faribault-Owatonna, Minnesota

18 - LaCrosse, Wisconsin

18 - LeRoy, Minnesota

18 - Merrill, Wisconsin

18 - Port Washington, Wisconsin

18 - Regina, Saskatchewan

18 - Sparta, Wisconsin

18 - Windom, Minnesota

19 - Brown County, Minnesota

24 - Minnetonka, Minnesota

24 - Waseca, Minnesota

25 - Ironwood, Michigan

25 - Tracy, Minnesota

May 9 - Beloit, Wisconsin

9 - New Lisbon, Wisconsin

9 - Plymouth, Wisconsin

9 - Wausau, Wisconsin

#### MID-ATLANTIC

Mar. 20-21 - Reading, Pennsylvania

20-21 - Wilmington, Delaware

Apr. 3-4 - Abington, Pennsylvania

4 - Brooklyn, New York

4 - Brunswick, New Jersey

4 - Lebanon, Pennsylvania

4 - Pulaski, New York

11 - Arlington, Virginia

11 - Wayne Valley, New Jersey

17-18 - Charlottesville, Virginia

18 - Fredericksburg, Virginia

18 - Frederick, Maryland

18 - Scranton, Pennsylvania

18-19 - Cherry Hill, New Jersey

25 - Scaford, Delaware

May 2 - Philadelphia (Delaware  
County), Pennsylvania

2 - Rockland County, New York

2 - Williamson, New York

9 - Hagerstown, Maryland

9 - Paramus, New Jersey

#### NORTHEASTERN

Mar. 20-21 - New London, Connecticut

21 - Beverly, Massachusetts

(Novice Quartet Contest)

21 - Lake Placid, New York

(Division Chorus Contest)

21 - New Haven, Connecticut

Apr. 4 - Framingham, Massachusetts

11 - Arlington, Massachusetts

11 - Greenville, Rhode Island

11 - New Bedford, Massachusetts

11 - Ravena, New York

17 - Montreal, Quebec

18 - Keene, New Hampshire

18 - Marblehead, Massachusetts

May 2 - Presque Isle, Maine

2 - Ticonderoga, New York

8 - Saratoga Springs, New York

9 - Albany, New York

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International Board of Directors,  
S.P.E.B.S.Q.S.A.

## Century Club

(As of January 31, 1970)

1. Dundalk, Maryland . . . .170  
*Mid-Atlantic*
2. Minneapolis, Minnesota . .115  
*Land O'Lakes*
3. Fairfax, Virginia . . . . .114  
*Mid-Atlantic*
4. Livingston, New Jersey . .111  
*Mid-Atlantic*
5. Alexandria, Virginia . . .110  
*Mid-Atlantic*
6. Reseda Valley, California 109  
*Far Western*
7. Riverside, California . . .105  
*Far Western*
8. Louisville, Kentucky . . .103  
*Cardinal*
9. Davenport, Iowa . . . . .101  
*Central States*

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## Barbershoppers' Bargain Basement

WE'RE LOOKING FOR — Wally Harvey, the best bass with whom we've ever sung. Anyone knowing his whereabouts please call collect or write: Will Y. Belote, 676 Ocean Ave., Longbranch, N. J. (201-229-8958), Robert J. Maginnis, 640 Tahoe Circle, Stone Mountain, Ga. (404-284-3610) or Robert J. Grigsby, Rte. 4, Box 66-C, Longmont, Colo.

FOR SALE — 58 tuxedos and 36 cowboy uniforms, including white cowboy pants and white satin shirts with red snaps. Make offer. Contact: William E. Ross, 5101 Harlan Drive, El Paso, Tex. 79924.



1, 1969 . . . Sponsored by Duluth-Cloquet, Minnesota Chapter . . . 35 members . . . Kenneth Judkins, 17 Floyd Circle, Silver Bay, Minnesota 55614, Secretary . . . Otto Ringle, Box 67, Silver Bay, Minnesota 55614, President.



**COLLINSVILLE, ILLINOIS . . .** Illinois District . . . Chartered September 29, 1969 . . . Sponsored by Springfield, Illinois . . . 36 members . . . Tom Studebaker, 301 Rosemary, Collinsville, Illinois 62234, Secretary . . . John Galloway, 624 Autumn, Collinsville, Illinois 62234, President.

**MON VALLEY, PENNSYLVANIA . . .** Johnny Applesced District . . . Chartered October 28, 1969 . . . Sponsored by South Hills, Pennsylvania . . . 43 members . . . Hubert K. Thomas, 500 McKean Ave., Donora, Pennsylvania 15033, Secretary . . . Louis S. Falbo, 1948 Grand Blvd., Monessen, Pennsylvania 15062, President.

**SILVER BAY, MINNESOTA . . .** Laud O'Lakes District . . . Chartered December

- 9 — Berlin, New Hampshire  
**ONTARIO**
- Mar 20 — Oakville  
21 — Mount Forest
- Apr. 4 — Owen Sound  
4 — Stratford  
11 — Listowel
- May 1-2 — Etobicoke  
2 — Woodstock  
**PIONEER**
- Apr. 11 — Battle Creek, Michigan  
11 — Flint, Michigan  
18 — Grand Rapids, Michigan  
(Great Lakes Invitational)
- May 2 — Windsor, Ontario  
**SENECA LAND**
- Apr. 4 — Hornell, New York  
4 — Warren, Pennsylvania  
11 — Watertown, New York  
13 — Niagara Falls, New York
- May 9 — Ithaca, New York  
**SOUTHWESTERN**
- Apr. 4 — Lawton, Oklahoma  
11 — Corpus Christi, Texas  
17-18 — Dallas (Big "D" Chapter), Texas  
24-25 — El Paso, Texas  
24-25 — Houston, Texas  
25 — Austin, Texas  
**SUNSHINE**  
(Florida)
- Mar. 21 — Daytona Beach  
21 — St. Petersburg

# 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.

### SUGGESTS WE "DO OUR THING"

Oak Lawn, Illinois 60453

January 27, 1970

Having just paid my dues for the 21st time, I feel qualified to complain a little. My gripe—a more or less constant one—is: "Why do so many good quartets avoid singing barbershop?"

When confronted with this question, the quartet's usual answer is: "We have to give the public what they want." Yet, I doubt if anyone has ever asked an audience what they would like to hear a "barbershop" quartet sing.

When I first joined the Society, the "Mid-States Four" were not only International Champions, they were also the number one comedy quartet on the show circuit. In the year of their reign they were most famous for their non-barbershop routines. Most of the better quartets tried to develop comedy routines because that was what the most sought after quartet was doing. In the next few years, more and more good quartets specialized in comedy routines, solos, joke-telling, and so on. They got their fame in competition, and booked shows because show chairmen were looking for "variety acts."

Nothing has changed much over the years. Most current Champs and Medalists spend most of their time talking, soloing and trying to force the top forty songs into a semblance of barbershop harmony. The show chairmen—who must be influenced by something other than the Society Code of Ethics and Statement of Purpose—continue to feature "what the public wants." I wonder how many of our customers think that what they are hearing is "the best of barbershop." We are the "Barbershop Quartet Society." We feature only the best barbershop quartets. Therefore, they must be singing

the best barbershop harmony—since that's the reason we present these shows.

Each summer, our very best quartets thrill the toughest, most critical audience at each International contest. Why should we assume that this same music will not please John Q. Public? I doubt if the Assn. of Folk Singers would feature one of our Champs on a concert of folk songs. Or would Soul Singers of America feature the Supremes singing *Pal of My Cradle Days*.

We "do our thing" better than anyone else. There's a vast variety of barbershop-type music available for our shows. Why must we apologize for singing barbershop harmony by doing it so seldom when we have other than barbershop audiences?

Concerned,  
Jack Baird

### A WORD FROM DEAC

Avon Lake, Ohio

January 27, 1970

Am I proud to belong to the same Society as George B. Moynahan, Darien, Conn.—(Hold That Tagger)—Jan.-Feb. '70 issue of the Harmonizer). Add my name to your intra-organization SPOUTS, George, and please move to Cleveland.

I make two comments: There are many other spots in our well known standards where ecstasy can be attained by four early chord twisters. For example, the opening line of the chorus of *If You Were the Only Girl in the World* as "Molly" Reagan and I like it. The progressions, according to his Clock System, are 12, 5-7, 4-7, 3-7, 2-7, into a 1-7 and back to 12 on "boy." There are many such, ahead of the final tag.

Second comment: Dedicated chord twisters should know the Clock system. When Reagan, Phil Embury, Frank Thorne and I constituted the first Arrangement Committee, I could call any of 'em, long distance, and ask "What do you think of a 5-7 for 'on the' in 'Skeeters am a hummin' on the honeysuckle vine' in *Sleep, Kentucky Babe*, and use an 11-7 on vine?" Written

notes were superfluous.

The HARMONIZER presented a "clock" from the System in '69. Read it and keep, "the way I see it."

Deac Martin

### THANKS, GRETNA

Houston, Texas 77036

December 7, 1969

I would like to publicly take my hat off to the Gretna, Louisiana Chapter which, I feel, exemplifies the true spirit of barbershopping.

I recently relocated from Cleveland, Ohio, where I greatly enjoyed my Tuesday evenings with the Bedford Chapter. In my present sales management capacity, I am on the road constantly and find it difficult to attend regularly any one chapter's meetings. I therefore make it a practice to drop in on chapters wherever I might be.

This past Thursday was my first visit to Gretna, but you would never know it by observing the rehearsal. These boys welcomed me with open arms from the moment I first set foot in the door, and that welcome maintained its high level throughout the evening. It was as though they had just found a long-lost love and, needless to say, I felt 100% at home.

These fellows tell me that they don't win many contests. They certainly win my vote, however, for being made of the stuff that makes me proud to say, "I'm a Barbershopper!"

Gratefully,  
Mike Levin

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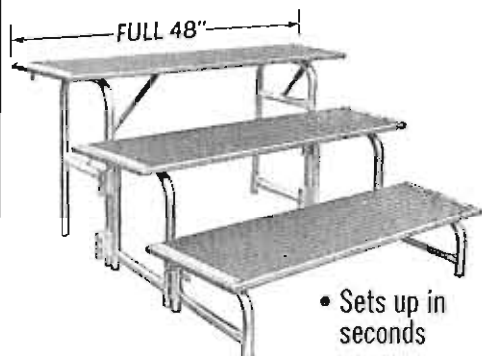
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