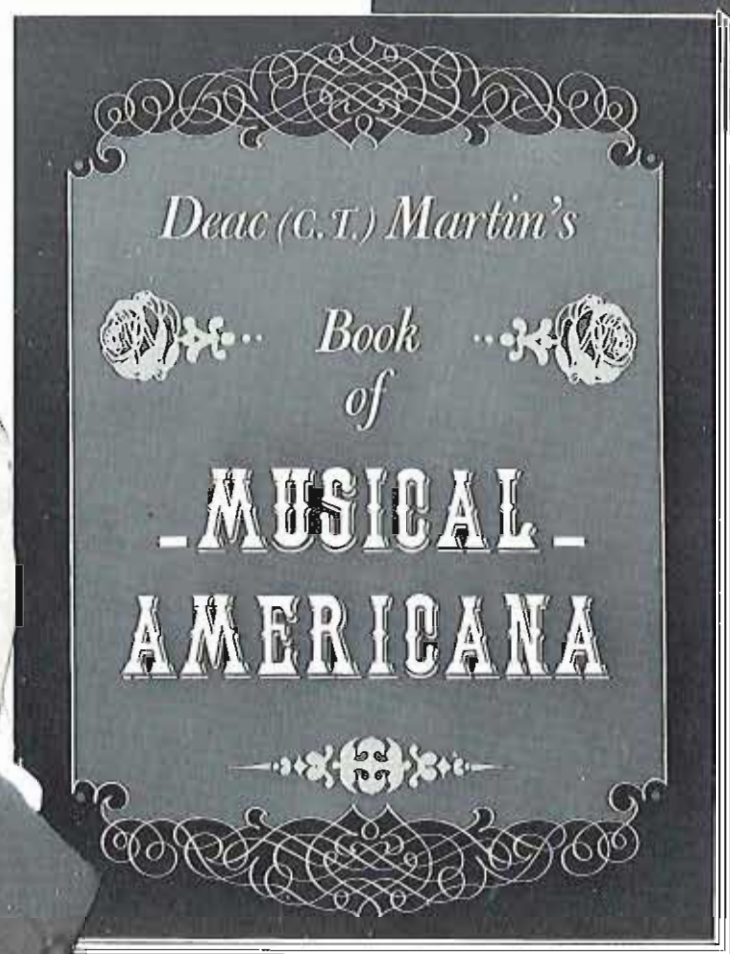
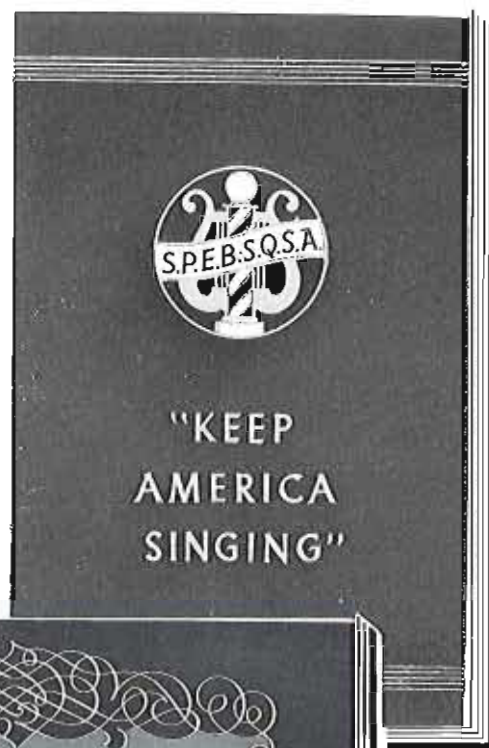
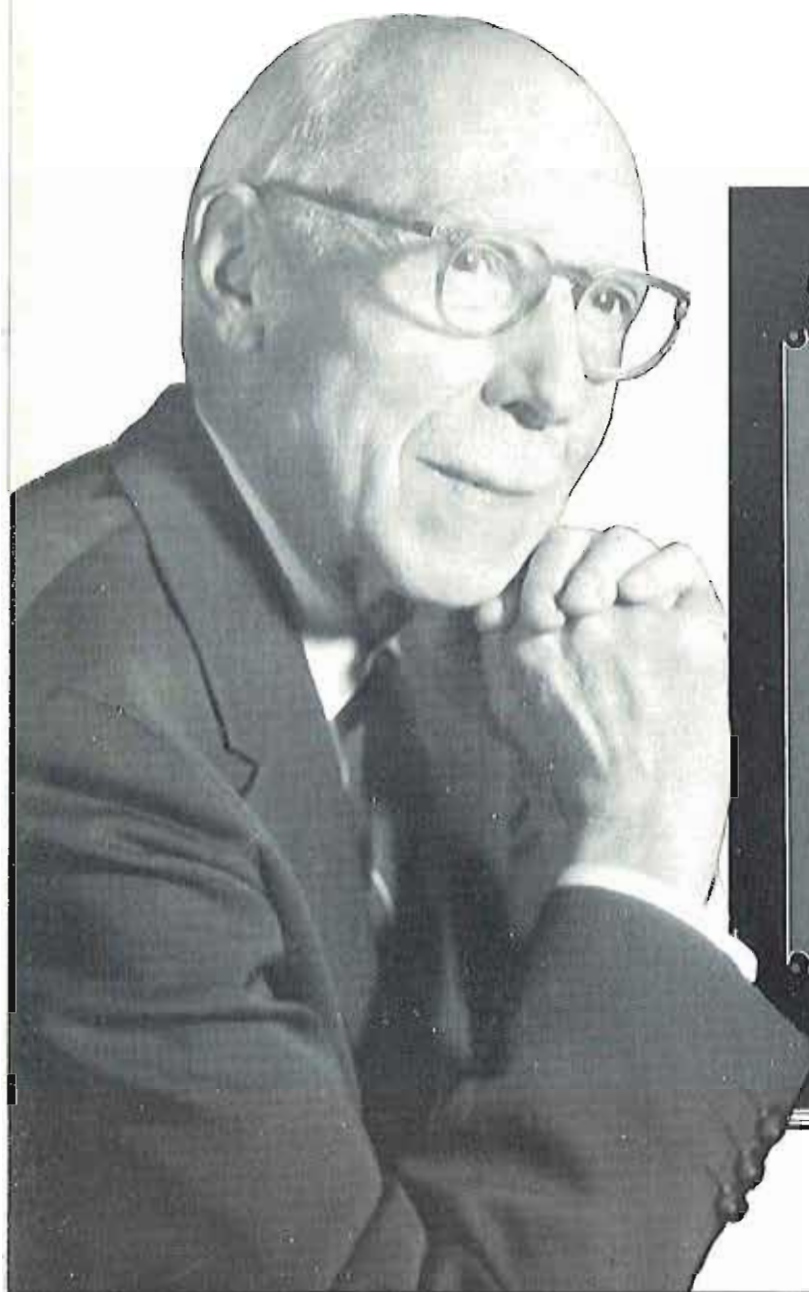


Deac. (C. T.) Martin:

Sage of the Society



SEE STORY ON PAGE TWO



DEVOTED TO THE INTERESTS OF
BARBERSHOP QUARTET HARMONY

MAY • JUNE • 1970 • VOLUME XXX • NUMBER 3

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In Full Color

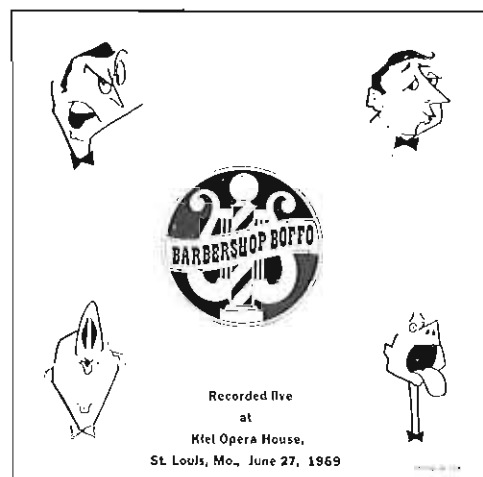
One-hour film of our 1969 St. Louis Convention featuring the top 10 quartets and the Louisville, Ky. champion "Thoroughbred" Chorus. For rental (only \$35) contact: Hugh Ingraham, SPEBSQSA, 6315 Third Ave., Kenosha, Wisconsin 53141.

IMPORTANT NOTICE!

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

1969 . . . (St. Louis)	\$35
1968 . . . (Cincinnati)	\$25
1967 . . . (Los Angeles)	\$25
1965 . . . (Boston)	\$10
Old Convention film	\$20
"Keep America Singing" . . . (San Antonio)	\$10
(The last two films are available as a package unit for \$25.)	

The new Logopedics film, "Speechtown," is also available on a no-charge basis.



Here's the record Barbershoppers have been waiting for: the greatest collection of show quartets ever assembled on the same stage. The "Dignitaries," "Knumb Knoses," "Midnight Oilers," "Four-Do-Matics" and "Merry Mugs."

Recorded live at Kiel Opera House in St. Louis during this year's Convention. Send \$4.00 to:

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Cruise With The Champions

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These are comments from Sunshine District Barbershoppers who took a similar cruise last fall:

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"Crew very courteous."

"Service was excellent."

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"Every staff member and crew excellent; food plentiful and superb."

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 Howard Mesecher ... Gordon Richens ... Dean Snyder ... Wilbur Sparks ... Charlie Wilcox

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Deac. (C. T.) Martin:

A BOOK REVIEW AND COMMENTARY
By Dean Snyder, International Historian

Sage of the Society

This is a story about a sage as the dictionary defines that term – “a profoundly wise and venerable man.” But no mere definition can portray the man as we know him in the Society. We have been caught up in the spell of his personality with its attributes of friendliness and humble spirit. We have listened to him reminisce and marvelled at his recall of both cherished bits of information and dramatic scenes – musical and otherwise – going back more than 70 years. We have sung with him and sung his quartet arrangements. We have read his long continued series of HARMONIZER articles – every one a finely polished gem of thought. We have studied and restudied his early history of our Society called “Keep America Singing” (1948). And now we have just finished reading the advance pages of Deac’s latest and greatest work – his book of “Musical Americana” soon to be published by Prentice-Hall.

The editorial “we” is big enough to include thousands of our members who know this man. And to know him is to love him for his contributions to the world of music – particularly to music which can be harmonized in the barbershop style.

Deac never served as president of our Society. He was, however, vice-president during two terms, (1939-40 and 1943-44) and between these two terms he was on the International Board. He was our first historian, and has also been a member or chairman of many International committees. He never sang in a medalist quartet. So far as is known he never directed a chapter chorus. But he was many times a judge at our contests and thus helped to mold the character of our music and the excellence of our judging system. He is truly one of half a dozen men who have made SPEBSQSA what it is today.

NEVER A GLORY SEEKER

Deac did not seek honors; he sought only to contribute time and talent, including the keenest of any ear for the right chord in informal quartets of the woodshed variety. In our oral history tape library he tells a wonderful story of a Cleveland weekend in late 1940 when Phil Einbury flew in from Warsaw, New York, “Molly” Reagan from Pittsburgh and Cy Perkins came by train from Chicago, just to sing barbershop until the wee hours in Deac’s recreation room – no audience, just four men blending their voices, and as Deac records it: “They went back to their planes and train and home again to work the next morning, I hope. That’s how hungry we were for barbershop harmony.”

Deac is no longer in active business as a writer, publicist and public relations counsellor. His gnarled fingers can’t grip a pencil, but he can pound a typewriter, hunt-and-peck, in the style of our best newspaper men. He does an occasional magazine story, keeps up his correspondence and best of all, has just finished the book of which earlier mention was made.

“Deac Martin’s Book of Musical Americana” is the title. It’s not his first book. Way back in 1932, before the Society was

born, Deac wrote and published “Handbook for Adeline Addicts” with a subscript under that caption as follows: “which delves into barbershopping, that strange phenomenon, and touches up American balladry in spots that have been missed.” Since then there have been numerous shorter magazine pieces (*Esquire*, *Music Journal*, etc.) and many articles in the HARMONIZER. But this latest book is his major opus. It is one which should provide both pleasant reading and a valuable reference for thousands of our members.

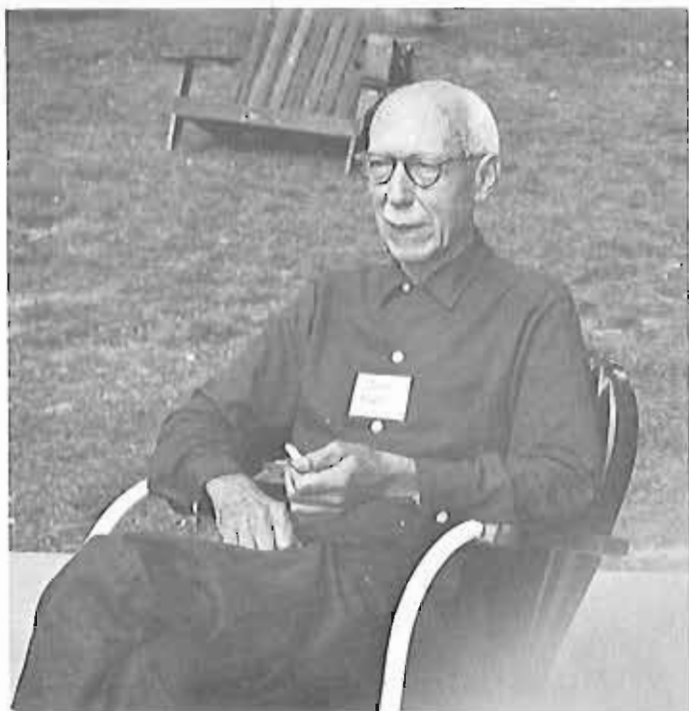
WHAT THIS BOOK IS ALL ABOUT

The chapters in Part I are autobiographical, reflecting Deac’s boyhood in a small Missouri community. He describes himself as one who learned early to make music “for his own enjoyment and the pleasure of such others as enjoy group participation.” He is a musical amateur and proud of it.

From childhood in the 1890s, in sparsely settled surroundings, Deac leads us on a musical journey with songs as the vehicle. These are the singable songs that preserve vistas and vignettes of American life – songs that are “popular” because they survive through the years – songs that are “good” because they continue to satisfy the spirit of man.



Two of the Society’s elder statesmen, Deac Martin (left) and long-time friend Maurice “Molly” Reagan, were photographed during the Toronto International Convention. (Photo courtesy Charlie Wilcox.)



Another photo from the Charlie Wilcox collection, Deac is shown relaxing during a Sage Lake, Mich. "Round-up" in 1963.

In this rural environment there was the parlor organ and the mandolin and guitar to accompany informal singing in the home. There was the music of the travelling medicine show on Saturday night. There were hymns to be sung in church on Sunday. There was a trip to the World's Fair ("Meet Me in St. Louis"). Deac's high school teacher organized a boys' quartet (about 1905); it wasn't called "barbershop," but it was close harmony. Their first song: "Good Night Ladies," sung before a school audience at 8:30 in the morning. Later Deac himself became the teacher in a one-room school. This was his job — but for fun he harmonized with other voices and played the guitar in the local barbershop. More of this came later when he pioneered as a young man in South Dakota.

Perhaps this is enough to suggest the flavor of life in the mid-continent in the early 1900s. Country towns today are regarded by many as museum pieces. Deac's book is a delightful remembrance of life and times now almost forgotten. If it contained nothing more, the book would be a valuable historical and sociological memoir.

"Songs mirror people, places, activities, beliefs and cultures." Also "fads, foibles, hopes, manners, language and slang." This is the substance of Part II which is a series of observations and illustrations, chapter by chapter, describing American attitudes as they have been revealed musically over the years. This portion includes a listing of 1000 songs — believed by the author to be tops in their times from the 1800s to the 1950s. This is only one of the many check lists to be found in the book, all of which serve to increase its reference potential.

ENTER, THE SOCIETY

In Part III the Society comes alive, preceded by the best and most concise historical statement I have read of how the barbershop musical style was born. In a tape recording session with Deac in September 1967 I asked him how far back the roots of four-part male, close harmony were to be found. With wit appropriate to his years, Deac replied, "It goes back to Shakespeare's time, and, believe it or not, I wasn't there." Here

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

in this book are all the references one would need for a lecture on "The Evolution of Barbershop Harmony." We are not dependent on mere folklore as we trace the record. There is precise historical evidence and it is all set forth here. For example, the popular song of 1910, "Mr. Jefferson Lord, Play that Barbershop Chord," created a new terminology for what had previously been described simply as close harmony. But back of this there are plenty of European antecedents for "musick in the barber's shop." Here the reviewer notes the omission of any reference to Geoffrey O'Hara's quartet arrangement (1921), "A Little Close Harmony," wherein by footnote O'Hara refers to the term "barbershop swipe." (*The intro to this O'Hara arrangement is familiar to all of us as "The Old Songs."*)

Today our members no longer can purchase our Society's ten-year history, "Keep America Singing," because, unfortunately, it's out of print. The next best thing is to absorb the ten short chapters of Part III, beginning with "SPEBSQSA Preserves a Tradition." This section is a closely-written story of the Society's early years and of its later development following what Deac calls the "successful shakedown cruise."

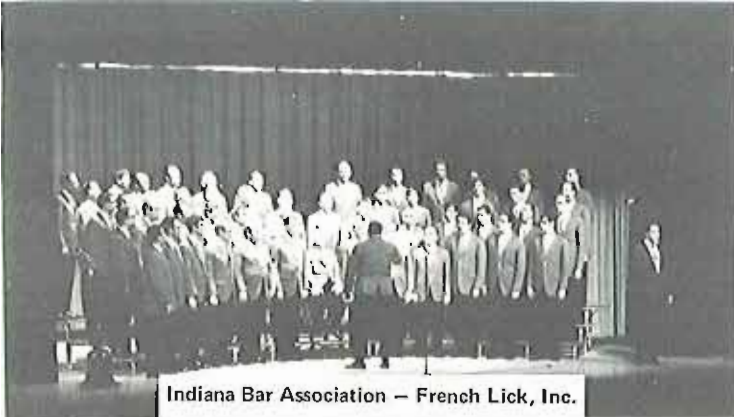
BOOK HAS SOMETHING FOR EVERYONE

Part IV contains more song anthologies and an expression of the author's views and preferences presented in his unique style so well known to readers of the HARMONIZER under the caption "The Way I See It." (Deac's numerous literary contributions to the Society's official publication, dating back as far as 1943 and as recent as 1969, far outnumbering those of other contributors, serve as a permanent memento of his constant involvement in Society's affairs.)

How shall we sum up this man and this book? John Donne has written "No man is an island." Certainly Deac Martin is no island — his life history has touched many shores; his interests are a "spacious firmament." The avocational main stream of his life has been music. If each member could chart a course of attainable satisfaction paralleling this man in some small measure, what a Society we would be!

Read this book when it is published. Buy a personal copy and have your chapter present complimentary copies to your high school and community public libraries. The rewards will be great!

(Editor's Note: Because Deac has been acutely aware of our Code of Ethics from the time of its inception, the bulk of his author's royalties from books purchased by members through our International Office is earmarked for the Old Songs Library at Harmony Hall. The price of the book has not been determined as of this writing.)



Indiana Bar Association — French Lick, Inc.



Rehearsal for Louisville Charity Ball



All aboard for Governor's Conference — Lexington, Ky.



LaSalle — Peru even filled the wings.

1,405,768 LIS

.... and still going strong. That's the way



Show business is . . . circus time!



District show — Ft. Wayne, Ind.



Every song fits a plan — every plan sets a goal.



Big vaudeville finish for derby festival fans



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The "coacher" (Ed Gentry) tells it like it is

TENERS LATER

we like it. *The Thoroughbreds*

By Gordon Richens,
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Anchorage, Ky. 40001



Next stop — Charleston, W. Va.



Rehearsal for current shows at Mason City, Ia. and Jackson, Miss.



The "Downsman" hold the spotlight



"Vince" and his staff



Lima, O. — we're on our way!

Registrations Heavy For Week-Long School

The word is getting out. Somebody is telling Barbershoppers just how great our weekend HEP (Harmony Education Program) schools have been. Obviously many thousands (over the past nine years) are remembering thrills experienced at past schools, as enthusiasm mounts for this year's week-long school at Dominican College, Racine, Wis. (Aug. 2-9). We've already reached the half-way point for registrations, and still have three months until the bell rings for the first class.

It's encouraging to learn that chapters, many from great distances, are sending one, and sometimes two or more, representatives to the school. Also, quartets, not wanting to miss this golden opportunity for private schooling, make up a good part of the early registration count. For those who have not quite sold themselves on the idea of being with us for this barbershop education week, we now have more detailed information about instructors, curricula and school schedules. Following is a general outline of the subject matter to be covered in the courses offered.

Advanced Chorus Directing – 502 (three hours daily)

This course is open only to men who are chorus directors or those who have been directors but are not presently working with a chorus. The course will consist of reviewing methods of learning and teaching a song, studying music problems, voice problems, people problems, conducting techniques, rehearsal techniques, remedial techniques, interpretation, selection of music and also a critical analysis of each individual director. Emphasis in this class will be on "doing" – a practical application of what's being taught, so to speak.



Beginning Chorus Directing – 501 (three hours daily)

Open to all students, this course will cover the basic aspects of directing: fundamentals of music, basic arm-waving, methods of teaching, rehearsal procedures. Also, an opportunity will be provided during the week for practice conducting in class. Both the above courses will be taught by Bob Johnson, Society Director of Music Education and Services.

Advanced Arranging Class and Workshop – 302 (three hours daily)

This course is open only to men with previous arranging experience and/or those who have a mastery of the fundamentals of music theory and harmony. It will cover a review of the definition of barbershop harmony, a study of problems related to the barbershop style and an analysis of published arrangements. Men taking this course will also receive individual assistance and will have an opportunity to work on arranging assignments in class.

Theory of Barbershop Harmony and Arranging for Beginners – 301 (three hours daily)



Open to all students, this course will cover the fundamentals of music, basic barbershop harmony, development of barbershop style and basic harmonization.

Both the above courses will be taught by Dave Stevens, Society Music Services Assistant. Dave is experienced in teaching in both levels of arranging. In addition to his teaching assignment, Stevens will be responsible for the music for a show which will be produced during the week and presented on Saturday night, the closing day of the school.

Quartet Coaching – 401 (three hours daily)

Open to all students. Will include a study of the relationship between a quartet coach and the quartet, evaluating voices, sound production, the relationship of voices within a quartet, rehearsal techniques, quartet critiquing, balancing, blending, pronunciation, interpretation and presentation.

Quartet Training – 402 (three hours daily)

Open only to quartets. Will consist of a study of the relationship between members of a quartet, the problems of working without a coach, pre-rehearsal and rehearsal techniques, vocal production, quartet balancing, blending, pronunciation, presentation (including stage presence) and interpretation.

Quartet Workshop – 403 (three hours daily)

Open only to quartets – prerequisite, Quartet Training – 402. This workshop will furnish an outstanding coach to work privately with one quartet each day for three hours. A quartet attending the school will receive 30 hours of training and coaching during the week! Each quartet can be expected to participate on the Saturday night show.

The above two subjects, Quartet Coaching – 401 and Quartet Training – 402, will be taught by Mac Huff, Society Music Services Assistant. Mac is preparing new material as a result of his experience working in the field at chapter and district level. Already invited to work as coaches in Quartet Workshop – 403 are Billy Ball (Washington D. C.), Ed Gentry (Evansville, Ind.), Jack Hines (Downey, Calif.), Bob Loose (Grove City, O.) and Lyle Pilcher (Hobart, Ind.).



Script Writing — 101

(three hours daily)

This course will consist of preparation of script for MC's, narration-type shows, production shows, how to plan and prepare various themes and ideas for annual shows, sing-outs, radio and television appearances as well as where to research materials. The course will include two hours of classroom instruction and students will spend and receive one hour of practice writing each day.



Hugh Ingraham, Society Director of Communications will head up this class. Hugh's vast experience as a radio and television writer, plus his activities in the Society as public relations director, give him an excellent background for teaching this course.

Show Production — 201

(three hours daily)

This course will deal with the problems of producing a better barbershop show, from concert-type to a full production-type presentation. The subject will cover detailed instructions regarding scenery, lighting, staging, makeup, sound and show committee assignments. Whether your local show is held in a gymnasium, or an opera house, the course will solve problems which the ordinary chapter faces in working with available facilities. Special emphasis will be directed toward making package shows, or sing-outs more presentable.

Be A Barbershopper For Life!

THAT'S RIGHT! . . . Now is your chance to become a Barbershopper for life by enrolling as a Society LIFE MEMBER!

WHAT WILL YOU RECEIVE? . . . Benefits of Life Membership include a permanent membership card and certificate for framing, a special 10k gold lapel emblem identifying you as a LIFE MEMBER and you will be exempt from payment of International Dues for the rest of your life.

WHAT IS REQUIRED? . . . To enroll as a Life Member you must:

1. have been a SPEBSQSA member for at least one year;
2. secure approval of your chapter board;
3. fill out Life Member application form and pay the one-time dues amount of \$200.00.

WHAT ABOUT CHAPTER AND DISTRICT DUES? . . . Your chapter membership dues will still have to be paid to your chapter and district annually.

WHAT IF YOU MOVE OR TRANSFER? . . . Your Life Membership goes wherever you go, and if transfer is not possible, or if there is no chapter nearby, your membership will automatically be transferred to the Chapter-at-Large (requiring no payment of chapter or district dues).

WHEN AND HOW CAN YOU ENROLL? . . . Even if you are only remotely interested in becoming a Life Member, let's hear from you immediately by filling out and mailing the coupon below.

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P.O. Box 575, Kenosha, Wis. 53141

Please send more info on LIFE MEMBERSHIP to: (Please type or print)

Name _____

Street Address _____ City _____

State/Prov. _____ U.S. Zip _____

Member of _____ Chapter _____

Show Production Workshop (sweatshop) — 202

(three hours daily)

An actual workshop will be available throughout the week to work on assembling stage properties (building and painting scenery, etc.). Students selecting this course are requested to bring a tool kit with them (hammers, pliers, screw-driver, saw, etc.). The students will spend their time preparing scenery, as well as developing lighting, costuming and make-up for the Saturday night production.

An expert in the field, Joe White of San Diego, Calif., will



have complete charge of the above described show production courses. A 22-year Society member, Joe sang baritone in the "San Diego Serenaders," past district champions; directed the "Sun Harbor" chorus for 15 years; is a past chapter president and district vice president. He has been directly responsible for the production and direction of six chapter shows and has staged four more. Joe

holds a Masters degree in theatre, and currently teaches drama and stage craft at Morese High School in San Diego. He has also served as musical director for several San Diego community theatre productions and has performed professionally for Starlight Opera and the Circle Arts theatre.

The above courses are all electives. Each man attending the school will be able to choose from three of the above elective courses. It is hoped that men signing up for Show Production — 201 will also take Script Writing — 101 because of the close association of these two subjects.

Quartets who choose Quartet Training — 402 must also take Quartet Workshop — 403 but may select their third elective on an individual basis.

In addition to the three-hour elective subjects, students will also be required to take Sight Singing — 601 one hour daily and Vocal Techniques — 701 one hour daily. Thus every student will receive eleven hours of instruction daily, plus a one-hour rehearsal (Massed Rehearsal — 801) of new Society arrangements. Quite a schedule, we'll admit, but what a great way to spend a week.

Once more, we remind those interested in attending the school that all expenses in connection with the school are legitimate chapter expenses. If any of the above described subjects interest you, why not meet with your chapter board and explain to them the value of subsidizing your expenses to this school. The text materials and training available at this school will be something that every chapter will be able to use. There is still plenty of room for more men at the school, and we hope that you will use the registration blank appearing on this page to make your reservation as soon as possible.

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.

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

AUDITIONS FOR ADMISSIONS: DOES IT REALLY WORK?



By John Krizek, Member, PROBE
and the Peninsula, California Chapter,
2505 Casa Bona, Belmont, Calif. 94002

With the wisdom that comes with success, the Peninsula, California Chapter offers a status report, and some sound advice.

The Society is hearing a lot these days about a membership promotion scheme called, "Auditions for Admissions."

You might well be asking, is it really that good? Is it worth the effort?

Well, at the recent Far Western District Spring Convention, the Peninsula Chapter of Palo Alto, California, which originated the auditions program a little over a year ago (in February, 1969), was presented with the International Banner Chapter of the Year Award for 1969, among other awards for PROTECTION and achievement.

Chapter membership was hovering around 80 at the end of March, 1970. On January 1, 1969, it was 32. The growth rate slacked off while the 60-man chorus, standing on its own brand new risers, readied itself for the district regional chorus prelims, which it hosted on April 25th. Two years ago, Peninsula was lucky to be able to compete, with 20 men on stage.

Coffee breaks and afterglows find quartets in every corner raising a cacophony of chords that sounds like the lobby of a convention hotel. There is an *esprit de corps* developing, like that of a football team on a winning streak. Just show us that audience, and stand back for some thrilling entertainment!

Maybe — just maybe — Peninsula is a flash in the pan; perhaps we're just lucky. But we've heard enough from others who have tried the auditions approach to appreciate that this is a program which can help a lot of people enjoy a lot more barbershopping.

Certainly there have been successful membership programs in the past, and probably there will be more in the future. What makes this one so special?

There are two ingredients that set the auditions program apart:

1. The idea of a *challenge*. (The "audition" is really nothing more than a voice placement test — can the guy carry a tune, and what part should he sing?) The people who respond to this sort of thing are *motivated* when they come in the door. And the chances are, they are *singers*. The challenge brings in *quality as well as quantity*.

Item: The Marin County Chapter, across the Bay, held its first auditions this past February. In March, President Tom Kight reported handing out 17 membership applications on a single Tuesday night. "These guys came to *join*, the very first night!" he reported in awe. "And they're *singers*!" "Well," we responded, "didn't we tell you?"

The batting average of sign-ups to guests seems to run well over 50%. Compare that to the results of barbershopping's traditional "bring-a-friend" approach.

2. The *promotion*. It's a total, all-your-eggs-in-one-basket approach. That means publicity *and* advertising. There is no way you can depend on having the impact you need without spending a few bucks. The competition for people's attention these days is fierce. We darn well have to compete.

The idea of holding the event in a barbershop is simply a

WANTED!



MEN WHO LIKE TO SING!

Come & Audition for the Peninsula Chapter Chorus of the Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America, Inc. The Place: An authentic Barber Shop — "The Golden Shavers," an level "A" of the Palo Alto Office Center, 525 University Avenue at Cowper, Palo Alto. The Time: 8 P.M. The Date: Mon., Nov. 10

Newspaper ads offering fun and a challenge helped draw large turnouts of singers in Peninsula Chapter's membership drive.

gimmick to get publicity. Editors and disc jockeys are tickled by the idea of Barbershoppers barbershopping in a barbershop. It's also a sort of common ground on which to meet your prey.

Item: Peninsula's original idea was to hold an audition in the football stadium shower room at Stanford University. Where do most non-professional singers think of doing their singing? In the shower, right? It went all the way to the president of the University before it got turned down.

The Far Western District now underwrites chapters' expenses on membership advertising, up to a limit of \$50 per chapter per year. It certainly seems to be paying for itself.

In planning an auditions, there are some factors to be kept in mind:

1. It takes a chapter board that is totally dedicated to growth. It can't be a one-or-two-man effort.
2. It takes a location which is easy for people to get to. A modern shopping center is generally more convenient than most chapter meeting places, and easier to find. Ideally, the barbershop and a meeting room should be part of the same complex, so people don't have to drive between the scene of the audition and the location of the meeting. Many modern shopping malls have such facilities.

A word of advice here: Avoid having a crowd standing around waiting to be auditioned, one at a time, by your director. Use three or four experienced Barbershoppers to speed the process.

SAN DIEGO TRANSMITS HARMONY WAVES

By Gene Hartzler, President, San Diego,
California Chapter, 4841 W. Mt. View Dr.,
San Diego, Calif. 92116

The San Diego Chapter, through the efforts of a former mid-western radio station disc jockey Ken Hagberg, has discovered a new and unique way to encourage young men to become a part of our great four-part singing hobby. Through the efforts of this one man with an idea (and a couple of sons in the navy) tapes containing barbershop harmony from the Far Western District and International championship quartets and chorus records, with a live quartet thrown in from time to time for good measure, have been recorded in San Diego and spread throughout the Pacific fleet. As a result, Ken Hagberg has received many letters of commendation as well as awards for bringing well programed music to men on board several carriers, destroyers and other fighting ships of the Pacific fleet. For example, the following was received from the chaplain of the U.S.S. *Chicago*: "On behalf of the crew, thank you for the many hours and much effort you have given to provide a break in the monotony of shipboard life." From the executive officer of the U.S.S. *Buchanan*: "Your enjoyable tapes have met with much enthusiasm by the crew and were played over and over again." And still another: "I hear your tape repeatedly on the ship's entertainment system and judging from the comments heard in the barbershop, it is extremely popular."

3. It takes a well-planned program on the night of the auditions, complete down to the last detail of who says what, and when. An important feature should be the learning of a new song, by members and guests alike. This gives the guests the feeling that they can do it, too — they needn't fear the professionalism of the groups they hear singing.
4. It takes well-planned, balanced programming the weeks following the the initial event — programming designed to demonstrate the full range of barbershop activity. This is very important.
5. It takes a sound musical program. It helps to have a good director, but it's more than that. It takes indoctrination sessions on the barbershop craft, visitations by experienced quartets who can demonstrate the way it ought to be done, woodshedding as well as chorus work. Borrow the talent, if necessary, to get the ball rolling.
6. It takes a membership committee to handle the follow-up calls and glad-handing of guests. Everybody is on the membership committee the night of the auditions, of course. Weeks later, with the new people bringing their guests, the traffic will be well beyond the ability of the membership chairman to keep up.

For the Peninsula Chapter, the success is all the sweeter, having struggled so long to get out of the 30-member rut. We just *knew* there had to be a lot of singers out there we hadn't been able to reach. Whether we win the next chorus contest or not, whether we become a century chapter (our goal in '70) or not, we've tasted the pleasure of extending the joys of our hobby to many new people. We wish every other chapter might enjoy barbershopping as much as we are right now.

And so it goes. Barbershopping has brought a great amount of enjoyment to men of the fleet, and the San Diego Chapter has been rewarded by many heartwarming benefits from Ken's tapes. You'll find from one to a half-dozen navy men in attendance at San Diego's weekly Monday night meetings to personally experience the thrill of participating in the singing of live barbershop harmony. And now a brand new opportunity is coming San Diego's way. Because the navy now has facilities for reproducing (copying) and playing video tapes on many of the Pacific fleet ships, Ken has been asked to provide a half-hour video tape of the San Diego "Sun Harbor" Chorus which the navy will copy and send out to the fleet. Making their own tape will give San Diego an opportunity to provide entertainment for the men on the long deployments typical during the Viet Nam crisis; secondly, with the singing of such numbers as "Battle Hymn of the Republic" and "I Believe," a strong patriotic



Retired disc jockey Ken Hagberg (left) and Don Settle, KOGO audio and video engineer, during a taping session.

impact will be presented in a subtle manner.

San Diego's efforts would have been fruitless without the skilled help of another professional within their midst, Don Settle, who is a video and audio engineer with KOGO, Channel 10, — a Time-Life station which has, through its great community service program, opened its doors to Ken and his project. Don, a former radio announcer with KOGO, does the taping late on Sunday evenings when most television and radio programs are network originated and require a minimum of monitoring. With the advent of the video tape phase, Don will act as Ken's director and technical advisor.

Needless to say, the men in the San Diego Chorus are chompin' at the bit, so to speak, to get the first tape produced. Director Marv Yerkey is planning some exciting numbers which should please anyone who gets within a "chord-wave" of the hanger deck or wherever the tapes are aired.

Aptly named, the San Diego "Sun Harbor" Chorus is eagerly looking ahead to a fruitful, spirited 1970. And with this exciting and novel way of spreading its harmony over the waves, and the help from new singing recruits from the navy, they expect to become a Century Club chapter soon.



ONE MAN'S OPINION

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

How About That "'E. F.' Rating?

Will your chapter show in 1970 be rated "E. F.?" As a matter of fact, will your entire chapter program this year receive the "E. F." rating?

Recently the Whittier, Calif., Chapter sent me a snow announcement in which they stressed, in bold type, that their show would have a "special 'E. F.' rating." "E. F.," they told the world, meant "Entire Family." In this day of "X," "R," "G" and "GP" movie ratings, your chapter and mine ought to be acutely aware of the need to make *our* shows the kind of entertainment which will be appropriate and have an appeal for the *Entire Family*!

Making our shows good entertainment for the entire family means being careful in several areas. The Master of Ceremonies should be a sensitive person whose taste would preclude him from making a remark, or using a "blue" joke, or even lifting an eyebrow in a manner which would offend even one person in the audience. He should work from a prepared script, or at least a clearly defined outline, which can be examined in advance by the show producer to insure that the M. C. stays within "clean" guidelines in his function of introducing the musical entertainment for which the audience came. It should be clearly impressed on him that the chapter desires to keep its show spotlessly clean.

The overall show plan — the preliminary scenario and the final script — should be based on a general chapter policy to keep it clean and make it presentable for the entire family. It is easier to *start* with a "clean entertainment" policy than to impose such a policy on a show after it is already conceived and written.

Finally, the featured performers, and particularly the visiting quartets, should be distinctly informed that the show is for the entire family. Obviously your chapter seeks to have women and children in the audience, and it should undertake to keep any questionable material out of the whole presentation, including that part which is prepared and brought to the footlights by the visiting quartets.

Let's give this "E. F." rating a different twist. Let's apply it to your chapter program for the entire year. A part of such a goal can be brought about through the activity of your program vice president, who plans the chapter program and schedules, or suggests the scheduling of, all chapter events. Will that program include a reasonable number of Ladies' Nights, when you will welcome your wives and sweethearts to a meeting at which you can show them a little of the flavor of your beloved hobby? Are there special parties designed to appeal to the ladies — perhaps on Valentine's Day, or Mother's Day, or perhaps designed to celebrate, at one time, the birthdays of all the gals who "go with" the men in your chapter? On such occasions, do you de-emphasize quartet singing and spend the evening with the

gals, doing what *they* want to do? Some mighty good talent shows in which they participate, instead of listening to you sing, can be put together if a survey of their talents, coupled with your own non-barbershop talents, can be brought off during the planning stage. And many of them still enjoy an evening of dancing with a small combo providing the music.

And how about the children? Is there a summer picnic, with the chapter members devoting themselves to entertainment of the kids and the ladies, as well as themselves? Is there a Christmas party with a Santa Claus and gifts for the youngsters?

I am not suggesting that *all* of these must be included in the chapter program to give your chapter the "E. F." rating. I am suggesting them only as samples of the kind of program which will convince your wives and families that barbershopping has something for *them*, as well as for the man in the family.

When convention time comes, do you consider taking the wife and kids? Our International convention and our district conventions are increasingly family-oriented, with special events offered for their entertainment and hospitality slanted toward their needs and desires. Even division events in some of our districts offer a pleasant diversion for the entire family. Seeing Dad on the stage in his quartet or chorus uniform, singing his heart out and obviously enjoying every minute of it, can be a real "gas" for Mama and the kids. And the trips to and from the convention can provide a fun-type family outing!

Does your chapter have a ladies' auxiliary which allows the gals to become better acquainted and gives them a chance to help their menfolk enjoy this barbershopping hobby more? Our Society recognizes the existence of these auxiliaries in quite a few of our chapters, encourages their formation and even provides organizational materials for them. They operate under the principle that they are not singing organizations, but are put together to help their Barbershopper-husbands more thoroughly enjoy their hobby.

They help raise funds for our chapters, apply makeup to our cheeks and jowls, and even stitch together clever uniforms for our broad backs. Your ladies can form such an auxiliary if your chapter desires.

Finally, does your chapter public relations program have an "E. F." flavor? Do you let guests at your meetings know of the involvement of your wives and families? Do your press releases mention the attendance of your wives at conventions when announcement is made to your local paper that the chorus has competed in a contest?

These ideas are only suggestions. You may have others, and I'd sure like to hear of them. The important thing is to involve our wives and families in our hobby. It's only One Man's Opinion, but I think the "E. F." rating can prove to be mighty important in *your* chapter!

SCHEDULE OF EVENTS

32nd INTERNATIONAL CONVENTION & CONTESTS

ATLANTIC CITY, N.J. JUNE 22-27, 1970

FUNCTION SCHEDULE

MONDAY, JUNE 22

Registration Opens - Noon - Lounge Floor
Ladies Hospitality Opens - Noon - Lounge Floor
Beach Party - 1 to 4 p.m. - Haddon Hall Cabana Club

TUESDAY, JUNE 23

NAFEC Tour - busses leave Haddon Hall at 8:30 a.m.
Executive Committee Meeting - 9 a.m. - Mandarin Room
District Presidents' Conference - 9 a.m. - Garden Room
New Orleans Registration Opens - Noon - English Lounge
Lennox China and Renault Winery Tour - Busses leave Haddon Hall at 9:30 a.m. and 1:30 p.m.
Renault Winery Tours *only* - Busses leave Haddon Hall at 2 p.m., 2:30 p.m., 3 p.m. and 3:30 p.m.
International President's Ball - 9:30 p.m., Pennsylvania Room

WEDNESDAY, JUNE 24

Golf Tournament - Tee off times between 8 a.m. and 1 p.m. - Atlantic City Country Club
International Board Meeting - 9 a.m. - Vernon Room
Barber-Teens Headquarters Opens - 10 a.m. - Carolina Room, Chalfonte
Barber-Teens Get Acquainted Party - 8 p.m. - Carolina Room, Chalfonte
AIC Show - 8 p.m. - Atlantic City Convention Hall Ballroom^{*}
Chorditorium Opens - 11 a.m. - Pennsylvania Room

THURSDAY, JUNE 25

Contest & Judging School - 8 a.m. - Viking Theatre
Harmony Foundation Trustees Meeting - 10 a.m. - Tower Room
Barber-Teens "Cape May Tour" - 10 a.m. - Busses leave from Haddon Hall

* Only 3,300 seats available.

Ladies Auxiliary Lunch - 10:30 a.m. - Rutland Room
Quartet Quarter Finals No. 1 - 1:30 p.m. - Atlantic City Convention Hall
Quartet Quarter Finals No. 2 - 8 p.m. - Atlantic City Convention Hall
Quartet Jamboree - 11 p.m. - Pennsylvania Room

FRIDAY, JUNE 26

District Associate C&J Breakfast - 8 a.m. - Mandarin Room
PROBE Meeting - 9 a.m. - Viking Room
Decrepits Meeting - 10 a.m. - Tower Room
Decrepets Meeting - 10 a.m. - Blue Room, Chalfonte
Decrepits Brunch - 11 a.m. - Mandarin Room
Decrepets Brunch - 11 a.m. - Roberts Room, Chalfonte
Boardwalk Parade - 11 a.m. - Along the Boardwalk
Massed Sing - Noon - Lawn of Hotel Traymore
Comedy Quartet Show - 1:30 p.m. - Pennsylvania Room
Quartet Semi Finals - 8 p.m. - Atlantic City Convention Hall
Quartet Jamboree - 11 p.m. - Pennsylvania Room

SATURDAY, JUNE 27

Men's Brunch - 11 a.m. - Pennsylvania Room No. 1
Ladies Brunch - 11 a.m. - Vernon Room
International Chorus Contest - 1:30 p.m. - Atlantic City Convention Hall
Quartet Finals - 8 p.m. - Atlantic City Convention Hall
Barber-Teens Afterglow - 11 p.m. - Carolina Room, Chalfonte
Chorditorium - 11 p.m. - Pennsylvania Room

SUNDAY, JUNE 28

Farewell Coffee - 8 a.m. to Noon - Rutland Room

New Convention Events Announced

New Convention activities (some not shown on the function schedule above) will give Barbershoppers and their families even greater opportunities for socializing than ever before. Because these are new areas of activity, we call special attention to them.

First of all, on Wednesday, starting at 8 a.m., golfing Barbershoppers (sorry, girls, you'll have to go shopping) will have a chance to prove just how good they are at their other "hobby." Be sure you singing duffers pack your golf clubs and consult your Convention Information kit (mailed to you with your tickets) for additional information on our first Convention Golf Tournament.

At the request of several Ladies Auxiliary units, a special informal luncheon will be held for them in the Rutland Room at 10:30 a.m. on Thursday morning. The growth of organized auxiliaries has increased considerably during the past two years, and, although they have no official Society affiliation, a time has been set aside during Convention Week during which they'll have an opportunity to discuss mutual problems, exchange ideas and encourage the formation of additional ladies' groups. All

interested ladies are welcome to attend.

Even though the date and site are not known at this time, the Society's newest officially recognized subsidiary organization, the Association of International Chorus Champions, will hold an organizational meeting during Convention Week. If you claim the distinction of having sung with an International Championship Chorus and are interested in taking part in this first meeting (there'll be lots of singing, a luncheon, a chance to swap lies and perhaps take part in a massed sing), please contact Jim Miller, 1103 Broad Fields Drive, Louisville, Kentucky 40207 (Home phone: 502-893-7237; Biz phone: 502-635-5236), letting him know you'll attend. Complete details will be available in Atlantic City.

Although registrations for this year's Convention are running well ahead of other years, there are still plenty of good seats available. It's still not too late to send in the registration blank shown in the March-April issue, page 2.

Atlantic City is "where it's at" for Barbershoppers the week of June 22-27, 1970!

CONTEST AND JUDGING—



Where Do We Go From Here?

By Howard W. Mesecher, Chairman,
International Contest & Judging Committee,
3216 Farnam Street,
Davenport, Iowa 52803

If you have attended any of our International quartet or chorus contests in the last few years you may have asked yourself "How can our contestants get any better?" Yet, each new year finds performances improving. With this improvement comes increased responsibility in each of our five Contest & Judging categories: Voice Expression, Arrangement, Harmony Accuracy, Balance & Blend, and Stage Presence.

As our contestants have become more musically oriented, we have found a communications gap building between the contestants and the judges. Our scoring system is one of the finest and most equitable ever designed. We take great pride in the consistency of scoring throughout the entire Society. But it seems that during the clinic, or critique, the explanations offered concerning the contest performance have not been entirely satisfactory either to the contestants or the judges.

Our greatest area of misunderstanding seems to be with the present concept of the Arrangement Category. In the summer of 1967 initial steps were taken to see if there were a better way to define and adjudicate this category. Many meetings were held with some of the best arrangers in the Society, and from these we have arrived at a new Arrangement Category definition and scoring procedure. These arrangers, most of them members of the Contest & Judging Program — some of them not — have been assigned, over the past two years, the task of making a complete analysis of this part of our C&J Program.

A full report of the progress of this investigation, along with methods to implement necessary changes, was presented to, and approved by, the International Board of Directors at their Mid-Winter meeting in Seattle in January.

Basically, the C&J Program will be revised so that the Arrangement Judge will be responsible for a *musical analysis* of the arrangement that is being sung, rather than *how* it is being sung. Arrangement Judges will henceforth be "guardians" of the barbershop style. The new Arrangement Category will provide contestants with competent, trained musicians, men able to determine the musical acceptability of the arrangements sung in contest. Candidates eligible for this program will take part in an intense and rigorous testing period before they will become certified as Arrangement Category Judges. Part of this training will include attendance at an International Contest and Judging

school for Arrangement Candidate Judges, as well as practice judging at contests from now until the new category becomes official, in the fall of 1971. The first of these schools will be held this summer, and subsequent schools will be held every other year.

The Arrangement Judge will analyze the arrangement, awarding minus points (up to 20) for deviation from the barbershop style, and plus points (up to 20) for artistic employment of embellishments consistent with the barbershop style. These total points, either plus or minus, will then be added or subtracted from the total of the other four category scores, thus arriving at the total score for the contestant's performance. However, if, at any time, a minus score of 20 is accumulated, the arrangement is automatically disqualified! A disqualified song, or arrangement, will receive zero points in *all musical categories*. It would not affect the score of the other song and the contestant would receive a full Stage Presence score for both songs. (Stage Presence scores are awarded on the overall stage presentation.)

Because of the change in the Arrangement Category, the "presentation" factor of the existing Arrangement Category will be shifted to a new category called "Interpretation." This new category will include, then, all the components of our existing Voice Expression Category (except attacks and releases), plus the "presentation" segment of the present Arrangement Category. The "Interpretation" Category will, therefore, be used to judge the artistic presentation of the song, including tempo, rhythm, phrasing, dynamics and diction. The method of scoring will be very similar to the existing Voice Expression Category. Errors because of improper attacks and releases will be handled in the Balance & Blend Category.

Be assured that the above changes will not significantly alter contest results. Most of our competitors are currently using acceptable barbershop arrangements. The main purpose of these changes is so that judges and contestants will have a more complete understanding of the individual categories.

This article is the first of many to inform our membership of the changes taking place in the C&J Program, changes which hopefully will improve the communication and understanding between the judge and the competitor.



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“Sentimental Journey” — for Five Brave Women

On a frosty October morning last fall, the children and staff of the Institute of Logopedics were excitedly planning a special welcome for five very important guests. Wives of five of the six Barbershoppers who died in a Colorado plane crash in March of 1969 were due at the Wichita airport at 9:40 a.m. The Institute's station wagon was waiting, and at the Institute itself, the red carpet was out. Several hours and many planes later, the fog-delayed plane arrived from Denver, but with only four of the wives — Jerry Hood, Phyllis Thompson, Joan Detwiler and Dell Stafford. (When there were only four seats on the earlier plane, Virginia Penner had volunteered to wait for a later one.)



From the left, Joan Detwiler, Del Stafford, Virginia Penner, Phyllis Thompson and Jerry Hood posed at the Barbershop Memorial Board with Rex Cordt and Will Winder, Wichita Chapter vice president and president respectively.

Finally, all together, the women, who had been up since the early, early hours of the morning (Phyllis Thompson had flown all the way from California to be with the group), were still eager to discover what the Institute was all about. They wanted to learn more about the UNIFIED SERVICE PROJECT for which their husbands had traveled so many miles and “sung out” on so many occasions.

These women were the behind-the-scenes support that all successful Barbershoppers need. Their quiet strength was very much in evidence that long day in October. The plane crash occurred on March 22, 1969, when the men were flying from Denver to Durango, Colorado for a licensing show. They were the “Hi-Landers” quartet, (Karl Penner, Wayne Hood, Hugh Hohnstein, and Russ Thompson), Denver Chapter President Larry Detwiler and Central States Executive Vice-President Daryl Stafford.

A memorial fund in their honor was established with the Institute. The money from this fund was used for two auditory training units. Learning of the families left without fathers, the children at the Institute contributed \$150.33 in pennies, nickles and dimes when they “sang out” for the tragedy-stricken Barbershoppers' families at a benefit concert held at the Institute in the spring.

Now the children and staff were anxious to meet these courageous wives. The women were greeted by Neill Richards, Institute Administrator and Dr. Robert L. McCroskey, Institute Director of Professional Services, and began a tour of the Clinic Building to meet children, clinicians and teachers working in specially designed training and class rooms. Later they were able to watch the memorial auditory training units demonstrated and gain an appreciation of the many children and adults who will benefit from their gifts. Charles Shute, O.C. Cash Fellowship recipient, shared his experiences in musiatrics and explained the research into this area in which he is now engaged. There was also a visit with children and their houseparents in their apartment, part of the largest residential center for communicatively handicapped in the world. There the uniqueness of the Institute's twenty-four hour total habilitative program was pointed out to them. The day was completed with a walk to the main hall of the Institute's Clinical Building where, on the Barbershop Memorial Wall, plaques placed there by so many, many fellow Barbershoppers and friends perpetuate the memory of their husbands.

The trip proved to be a source of inspiration for both the visitors and the visited. The children, so courageous themselves, are quick to recognize this quality in others.

The women, on the other hand, found a challenge in the habilitative training of children learning to communicate. Later they wrote of their feelings about their trip.

“To read about it and see it on film is interesting, but only by a personal visit can you feel the heartbeat of so many working together for those children. This certainly endears the Institute to our hearts,” Mrs. Daryl Stafford wrote. Mrs. Wayne Hood summed up the desires of not only the wives, but also the staff and children of the Institute:

“I only wish more Barbershoppers could tour the Institute just to see what good comes of the many dollars they contribute.”



Dr. Robert L. McCroskey, Institute Director of Professional Services, explained an auditory training project in one of the special education classrooms.

MOONTOWN, U. S. A.

By Paul McLaughlin, Bulletin Editor,
10 Prospect Terrace,
Montclair, New Jersey 07042

(10:56 p.m. July 20th 1969 – That "one priceless moment when the whole world was united," a man from earth set foot on the moon and proclaimed "one small step for man, one giant leap for all mankind.")

On February 21, 1970, at 9:56 p.m., a jam-packed capacity barbershop audience of 950 enthusiasts attending a musical salute to the crew of Apollo 11 – to the theme of Moontown, U.S.A. – thrilled to the unannounced appearance of "Buzz" Aldrin, one of the first astronauts who landed on the moon, as he strode to the center of the Montclair Chapter's Family Nite stage.

Invited to the performance, but not expected to attend because of a crowded schedule, his arrival at the hall came as a stunning surprise. The electrified audience responded to the signal honor with a tremendous standing ovation for Montclair's famous son. Excitement and justifiable pride enveloped the entire scene!

Buzz chatted with the audience and concluded his warm and personal remarks with a message stressing the need for harmony, a theme so dear to the hearts of all Barbershoppers:

"The crew and the guys I worked with always felt the significance of some symbolism in what we were doing so we searched high and low for a symbol to represent our flight. We finally came up with the eagle representing our country, but it was more than our country; it represented mankind and the olive branch, along with the eagle, represented the peacefulness of our venture.

"I can't tell you how much I feel that what you are doing here tonight also has symbolism. I must use the word harmony for it signifies so much what is needed in this town and the towns across the country. Only with complete harmony can we

build the world of the future that you and I are striving for. Harmony is the keyword in the future for all of us."

Buzz, who was accompanied by his proud Father, then joined the audience and enjoyed outstanding performances by the "Classics" and the 1967 International Champion "Four Statesmen." Both quartets were caught up in the emotional tide of events and performed as never before.

As the "Statesmen" were setting up for their last number in front of the closed curtain, the distinguished guests left the auditorium to another tremendous standing ovation. Presumably this was goodnight and goodbye. Words and phrases can never describe the scene that followed as the curtain opened to reveal the beaming Montclair Chorus, 70-strong, with a smiling Buzz Aldrin front and center, clutching his "Statesmen" album, flanked by the "Classics" and the "Statesmen."

Dick Stone, the M.C., invited an emotion-spent audience to join in spirit as the Montclair Chorus, with Buzz Aldrin singing lead, and the quartets, under the direction of Artie Dolt, told the world how we felt about "America the Beautiful."

All present will never forget the spirit, the pride and the outpouring of patriotism as the combined group sang of a joyous love for this great country of ours.

This was truly a night to remember, for as the last chord rang out another tremendous standing ovation of several minutes duration further delayed the Colonel's departure.

To paraphrase our heroes: A big night for the Montclair Chapter: a tremendous night for barbershop harmony.



That's Colonel Buzz Aldrin (standing stage center, between the "Classics" and the "Four Statesmen") as he appeared with the Montclair, N. J. Chorus for their final selection, "America, the Beautiful."

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

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Age Last Birthday	Member Only	Member and Spouse	Member, Spouse and Children
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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
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55 to 60	47.00	58.00	59.95
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*65 to 70	112.00	133.00	135.30

Number of Units Desired
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4. Check only one of the following plans. Please insure me for:

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

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

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.

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Harmony Foundation

INCORPORATED

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Mr. Barric Best, Executive Director, S.P.E.B.S.Q.S.A.
6315 Third Avenue
Kenosha, Wisconsin 53141

Dear Barrie:

In behalf of Harmony Foundation, Inc., I would like to thank Barbershoppers throughout the Society who have contributed so generously of their time and talents to help our "adopted children" at the Institute of Logopedics in Wichita, Kansas.

Harmony Foundation Trustees, during a recent meeting in Tulsa, Oklahoma, felt it would be wise to pass on some very interesting information regarding several unique gifts that Harmony Foundation, Inc. has received. For example, we would like to pay special tribute to Matt Wilson, deceased Holland, Michigan member, who left stock *to be used for music scholarships*; to Mr. and Mrs. Louis Hanson, of Florida, who recently transferred \$2,500 in stock to the Institute; and to the wife of Past International President Rowland Davis, who contributed \$2,000 in memory of her late husband. These individual gifts, added to those contributed by members of our Society, sent our total soaring well over the one-half million mark during the latter part of 1969. Each of you may take great pride in being part of that whole.

It also came to light during our Tulsa meeting that many valuable gifts, though not monetary in nature, have been donated to the Institute. For example, John Dawson, Past President and International Board Member from the Dixie District (Winston-Salem, N.C.), was instrumental in obtaining valuable instruments for the Institute which could not have otherwise been purchased.

Perhaps many members of our Society are not aware that their employers often donate equipment (manufactured by their firms) to charities. Perhaps your firm can assist the Institute which can use many classes of equipment.

Below is a partial list of equipment needed by our Institute. Perhaps some of this equipment could be made available through you, and the generosity of the firm for which you work.

11 tape recorders	1 Diotic Unit
5 EFL Auditory Training Units	5 record players
1 Phonix Mirror	3 EDL Controlled Reading Machines
1 Echorder	1 Reach-in refrigerator (73 cubic feet)
10 Pulsatone Analyzers	1 Recordak Magnaprint Viewer-Reader-Microfilm
2 Audiometers	And also playground equipment

Another form of assistance is, of course, the legacy. This vast reservoir of generosity has hardly been tapped. By inserting the following words in your will this can very easily be accomplished: "I give, devise, and bequeath, to the Harmony Foundation of Kenosha, Wisconsin (or the Institute of Logopedics of Wichita, Kansas), the sum of _____ dollars or _____ shares of stock in the _____ Corporation."

I am sure Barbershoppers everywhere will experience a new sense of well being knowing that even after they have left this world, it is possible for them to continue to help our children learn "to speak."

Sincerely,


John E. Cullen, President
Harmony Foundation, Inc.

"A non-profit, charitable and educational trust created by the Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America, Inc."



"Let George Do It!" ... and we have 30,000 Georges in the Society

By Executive Director Barrie Best

President Wilbur has said "Let's sing better, for more people, with more members" and he's really sincere about it.

The question is, how? That's where you come in, George. Singing better requires a number of things. Let's just touch on a few of them. First, it must be assumed you enjoy what your chapter has to offer and are able to attend meetings regularly. The key words, of course, are "attend regularly." Your musical director is no miracle man. He can't make twelve men sound like 50. He needs a reasonable balance of men in the four sections and he needs them *on time*. Also, he needs your attention. You're not there to be the village clown, or to replace the "Red Skelton Show" or "Laugh-In" during the chapter meeting.

There's no doubt that practice makes perfect, but not without improving technique, too — the technique of your director and yourself as a singer. Has your chapter sent your director to a HEP (Harmony Education Program) school in the last year? If not there's a chance of a lifetime coming up this August in Racine, Wis. for both you and the director. (See the full particulars on page 6 of this issue.) In addition, there are any number of district HEP schools, either in your own or a neighboring district, that you could attend. Your director's expense to these schools is a legitimate and proper chapter expense.

How about the chapter and area visits by Society Music Fieldmen Bob Johnson, Dave Stevens and Mac Huff? Have you attended one of their schools in the past year? I'm confident at least one of these men, if not more, has been in your area with an evening of barbershop lore.

A good singing chapter needs good administration and let's hope your chapter is sending its chapter officers to either International or district COTS (Chapter Officer Training School) each year. Why not ask a chapter board member and find out?

A little quartet work — even pick-up quartet singing in your chapter each week — will help your singing immensely. After all that's the name of the game, quartet singing. Every chorus should be the spawning ground for quartets and quartet men, and quartet men should be the backbone of every chorus. You don't have any quartet singing at your chapter meeting? Better see your chapter program vice president and music director right away and get that rectified. That's right, I said go and talk to them; don't just sit there complaining. While we're on the subject, when did you last volunteer your services to the chapter president or board to make chapter meetings and programs more enjoyable? Remember, I said *enjoyable*, not fun. Enjoyment encompasses a heck of a lot more than just singing. We are a singing organization, and many years ago I coined the phrase "we're a SINGING organization having fun, not a fun organization trying to SING." I feel it still applies but remember that fun, in this context, means an enjoyable musical experience — an evening of singing in barbershop harmony style.

While you're "singing better," I hope your chapter chorus and some of your quartets are in contest each year. It doesn't matter if it's novice, area, district or an International preliminary. They're all important and your chapter should be represented in each of them. Hopefully, you, George, will be in one of them. If you can't compete be there rooting for your favorite chorus or quartet. Take the missus — it's probably the only show in town rated for the entire family or a respectable couple who would like to spend an evening out. (Be sure to read President Wilbur's article on this subject on page 10.)

Entering a contest certainly helps you to "sing for more people," as President Wilbur has admonished, but don't just limit it to contests. Singing for more people in your own community is the real secret. You're a great asset to your community, and it's up to you, George, and all the other Georges in your chapter, to see that your chapter does make these important contributions to community life. Do you take part in annual parades or celebrations; Christmas caroling; providing the Sunday music once a year for the churches in your community; making annual visits to hospitals, convalescent homes, military bases and senior citizen and retirement communities? That, my friend, is really "singing for more people."

The lifeblood of this Society of ours, and the key to the future for bigger and better barbershopping, is "singing with more members." This is where you really come in, George. New members; that's the ticket. Is your chapter conducting "Auditions for Admissions" or "Project Grow," or some other membership program scheduled for the near future? You don't know? By golly, ask the prez or your administrative veep in charge of membership and find out. Tell him you'll lend a hand, if he likes, and that you'll bring down two or three guests who'd make good members.

This is where another part of President Wilbur's program for 1970 comes in. Ever heard of PROTENTION? Means PROgramming for reTENTION. It's great to get the new guys in but you've got to keep the old hands too. President Wilbur has given your chapter one of two goals. If your chapter is less than fifty members your goal is to move up one plateau. What's a plateau? Oh, my! If you have under thirty members you are in plateau one; from 30 to 39 members, in plateau two and from 40 to 49 members, in plateau three. So, plateau one chapters are to attain from 30 to 39 members by December 31; plateau two chapters are to increase to 40 to 49 members; and plateau three chapters are to make the Half Century Club of 50 OR MORE members. Yes, George, you can help attain these goals.

All chapters over fifty members have been given a challenge by Wilbur to have a 15% increase in membership by December 31. The starting basis for all chapters is your December 31, 1969 membership figure. You don't know what plateau you're in now? Well, ask and find out!

Just as competition is the spice of quartet and chorus activity
(Continued on page 25.)



SHARE



the Wealth

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

WHY DON'T THEY? If there is any remark common to this generation it is probably "why don't they?" It is used and then followed with the speaker's idea of a cure for everything from the high cost of wooden matches to the disposal of garbage. Barbershoppers are not immune to the bug that causes the remark.

Victor Herbert probably never thought he was writing a theme song for the now generation of 1970. We should renew it. Its title? "I Want What I Want When I Want It." Today we are adding a line to it: "And I Want It Right Now!"

We know that in conversations and discussion with hundreds of our members we have heard "why don't they?" far more often than "Where is the best job for me?" or "What may I do to help?" The "they" usually referred to is "the International," a nebulous cognomen for our International Board and International office.

SOMETHING HAS BEEN DONE. . . by no less a person than International President Wilbur D. Sparks. It is to the everlasting credit of most bulletin editors that they have re-printed our president's letter to them in their bulletins where they reach the grass roots directly. That's right! His message is directed to the individual member and he has come as close to your chapter meetings as he can. The very first thing he asks for is "more attention to quartet formation, better singing for more people, with more members."

There . . . are words to take the place of "Why don't they?" There are words to answer your questions because it is the individual member and his willingness to conform to proved methods that will make this Society grow.

Let's show our International President that we appreciate him by changing that phrase to "What should I do?"

A QUESTION FROM OUR MAIL BAG: "What can we do to keep more of our chapter members active with something beside the singing?"

There are many members who never become acquainted with all the little tasks taken care of outside of the chapter meeting room. Many men are willing to work but will not volunteer for anything. You do have to ask them. And . . . why not?

Many a chapter has developed a good "telephone committee" which not only saves wear and tear on secretaries, directors and other officers, but also gets chapter members acquainted with others, spreads news rapidly and doesn't require blood or sweat in the process.

The size of such a committee may well be determined by the size of the chapter. But no man should be asked to call more than six or eight members. The committee should be put into action by the chapter president, secretary or administrative vice president. They, or any other person needing to reach the membership quickly, should surely contact the committee

chairman. He, in turn, calls the men on a list previously assigned. If any of these callers are absent from the city the chairman takes over the job or has a substitute.

No caller should keep the same list for over two months. The committee chairman should rotate the lists. All members should be contacted; even if they do not attend regularly. The constant reminder that they are members, are remembered and valued, may be the prod that brings them to the meeting.

HERE AND THERE ARE SOME HARDY SOULS who still insist that our judges do not know what they are talking — or judging — about.

A few weeks ago we had a letter containing a lengthy complaint about our non-observant judges. The writer told us of four distinct things his chapter chorus did in competition for which the judges did not give them credit. Inquiry revealed that this griper had never seen a judging manual, had never attended a session with judges after a contest.

We are not going to tell you just how a judge *gives you credit* for the things you do, nor how you *get credits* for anything. We want you to find that out for yourself. But be assured that a careful reading of the manual and the score sheets will simply amaze you. Here's something else that may amaze (not amuse) you: Every judge in the pit knows *exactly* what your score is when the curtain opens. The rest is up to you. When you're involved in competition it sort of pays off when you bend your ideas to fit the judging system. "Share the Wealth" you gather in contests . . . with your show audiences.

SOME OF THE QUESTIONS WE RECEIVE are fine stabilizers of the ego. We'll never be around long enough to answer all of them. But our observation of Arlington Heights (Illinois) chorus gave us one answer for this poser:

"Please tell us if you have "wealth" enough to show us how to line up our chorus which has tall men, short men and a few more of normal dimensions. We can't keep our men in the proper sections and come up with a decent looking chorus.

The writer of the question deserves credit. He did notice something wrong. Some never do.

Arlington Heights, and many other choruses, solved that problem by placing the men where they belonged voicewise. Then they brought the short guys up to position by putting them on individual small platforms of the proper height. Presto! The gang lines up to please the heart of a fastidious director and the empirical Stage Presence judge.

Of course, any choreography is limited, and it won't affect your vocal output. It also teaches fidgeters to stay put.

It's too bad that many quartets cannot use something of this sort to overcome the tyranny of the microphone. But that's another story and someday we may get up enough nerve to talk about it.

Here's your official invitation from the official airline of the S.P.E.B.S.Q.S.A. Convention

We're honored you appointed us official airline for the S.P.E.B.S.Q.S.A. Convention in Atlantic City, June 22-27.

You came to the right people. United flies more conventioners to and from conventions than any other airline.

That's because we offer the most jets. The widest choice of service and fares. Wonderful food. And the warmest, friendliest people in the sky.

Call your Travel Agent for your reservations.
So take us up on our invitation. And have a ball even before you get to the convention.

"How do you RSVP a balloon?"



FWD Tops in Membership Achievement During '69

During a year which saw many districts lose membership achievement points because of small chapters (those under 25 members), the Far Western District, the only district in the Society to end up "in the black," climbed from 12th place last year to the top spot in the 1969 International Membership Achievement Contest. Past President Sam Aramian, who served his second term while the Far Western District achieved their membership goal, was quick to point out the lift provided by the successful "Auditions for Admissions" membership promotion which led to a net 130-man increase in their membership.

Several aspects of membership were included in making the final point tabulation. After points were awarded for membership retention, percentage of membership increase, newly chartered chapters and licensed groups (and penalty points deducted for suspended chapters, and those with less than 25 members), the Far Western District was the only district in the Society to end up with "plus" points (see final tabulation below). Along with a general membership increase, it was able to charter four new chapters and license one new group during 1969.

The Mid-Atlantic District, which still holds the top

membership in the Society, moved up to second position in the Achievement Contest. Small chapters cost them the necessary points to gain the top spot. A newcomer to the winners' circle, the Southwestern District claimed third place honors, a substantial step from 14th position last year.

Appropriately designed plaques recognizing their significant membership achievement during 1969 will be awarded the top three districts. The 1969 Champion Chapter Award was won by the Peninsula City, California Chapter, which accumulated the highest point count in the Society-wide PROTENTION contest. (See table below for additional PROTENTION contest results.)

Four chapters, West Unity, Ohio; Merrill, Wisconsin; Benton Harbor, Michigan and St. John, New Brunswick, will receive special satin banner awards in recognition of their outstanding achievement in membership retention. These four chapters retained 100% of their 1968 membership throughout all four quarters of 1969. Notable, also, for their achievement in membership retention are the following chapters, which lost only one member during the four quarters of 1969: Alle Kiski, Pa.; Beaver Dam and Neenah, Wis.; Boyne City, Mich.; Paterson, N.J.; Scranton, Pa.; Rockville, Conn.; Ticonderoga, N.Y. and New Bethlehem, Pa.

MEMBERSHIP ACHIEVEMENT POINTS AWARDED DISTRICTS AFTER PENALTY DEDUCTIONS

District	Total Points	District	Total Points	District	Total Points
FAR WESTERN	120	SUNSHINE	-1340	DIXIE	-2260
SOUTHWESTERN	-720	CENTRAL STATES	-1402	EVERGREEN	-2350
MID-ATLANTIC	-760	NORTHEASTERN	-1430	ONTARIO	-2870
SENECA LAND	-990	JOHNNY APPLESEED	-1480	PIONEER	-3350
LAND O'LAKES	-1310	ILLINOIS	-1720	CARDINAL	-6000

International PROTENTION Winners

PLATEAU ONE (Membership under 30)

Place	
1st:	Cumberland County, New Jersey313
2nd:	Cheyenne, Wyoming253
3rd:	Conejo Valley, California246

PLATEAU TWO (Membership 30-39)

1st:	Peninsula City, California467
2nd:	Lebanon, Pennsylvania313
3rd:	Ravena, New York267

PLATEAU THREE (Membership 40-49)

1st:	Prince George County, Maryland244
2nd:	Utah Valley, Utah225
3rd:	Bridgeport, Connecticut*225

PLATEAU FOUR (Membership 50-74)

Place	
1st:	Southwest Suburban, Illinois316
2nd:	Orlando, Florida312
3rd:	Beverly, Massachusetts290

PLATEAU FIVE (Membership 75-99)

1st:	Reseda Valley, California342
2nd:	San Antonio, Texas291
3rd:	Arcadia, California272

PLATEAU SIX (Membership 100 or more)

1st:	Dundalk, Maryland356
2nd:	Alexandria, Virginia281
3rd:	Riverside, California278

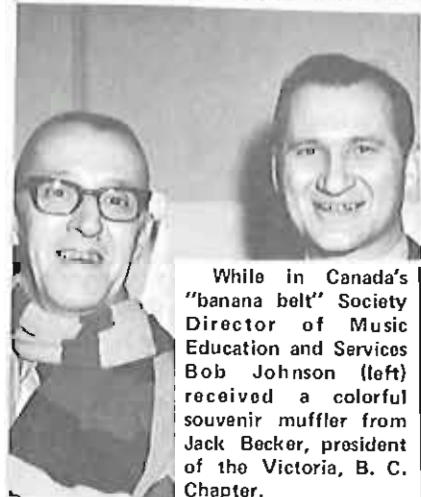
* Utah Valley, Utah awarded Second Place because they attained the highest net membership growth.



"Cox's Clean-Cut Caboodlers" — winners in the Pittsburgh (North Hills) Chapter's sectional quartet contest. Six quartets, all from the same voice section, were given five minutes each to provide chatter, music and entertainment. From the left, the "Caboodlers," all basses, are Jack Cox, Ed Moser, John Schillo and Jim Staley.



Winners of the Whitemarsh, Pa. Chapter's Fourth Annual Octet Contest — the "First State Eight," Wilmington, Del. Chapter. Top row, l. to r.: Harry Williamson, Jim Brown, Gene Anderson and Dave Reed. Kneeling: Ron O'Neal, Bill Venable, Tom Mercer and Jack Murphy. Octets from Abington, Bryn Mawr, Westchester, Delaware County and Harrisburg, Pa. competed before a panel of certified judges. Proceeds from the affair were sent to the Institute of Logopedics.



While in Canada's "banana belt" Society Director of Music Education and Services Bob Johnson (left) received a colorful souvenir muffer from Jack Becker, president of the Victoria, B. C. Chapter.



Central States District Vice President Jerry Leslie presented Frank Arndt with his 25-year membership lapel pin. Arndt, who is 82, was a charter member of the Omaha, Nebr. Chapter when it was founded in 1942.

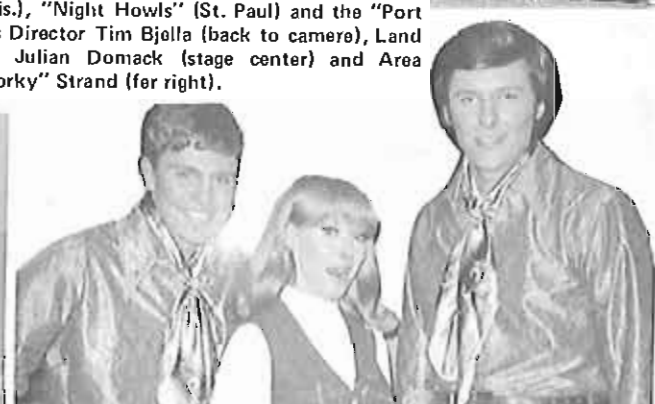
RANDOM SNAPS



The finale of the Silver Bay, Minn. charter night show. From the left, quartets in the front row are the "Chord-Sharks" (Duluth, Minn.), "Butterchords" (Barron, Wis.), "Night Howls" (St. Paul) and the "Port IV" (Duluth, Minn.). That's Director Tim Bjella (back to camera), Land O'Lakes District President Julian Domack (stage center) and Area Counselor and Show MC "Porky" Strand (far right).



The "Alleneires" (from left, Al Reinsmith, tenor; Al Muhl, lead; Merrill Kemmerer, baritone and Jack Dittbrenner, bass) are shown in one of five sets used during the Allentown-Bethlehem, Pa. Chapter's 30-minute television show produced by WLVT-TV, Channel 39, and presented by the Pennsylvania Public Television Network during Harmony Week. The show, with Rev. Dick Hadfield (Lansdale, Pa. Chapter) as narrator, was beamed to network stations in the Mid-Atlantic, Seneca Land and Johnny Appleseed Districts. The "Out-of-Towners," 1960 M-AD Champions, were also featured during the show.



What does it take to get the Wright brothers away from the "Sundowners?" Actress Sherri Lewis appears to be the answer in this picture, taken when Larry and Greg did a video tape for the "All-American College Show." The boys performed as a duet with an orchestra background. No, the Wrights haven't left the "Sundowners." As a matter of fact, the quartet qualified in the Illinois prelims last week and will be competing in Atlantic City in June.



The 1967 International Champion "Four Statesmen" quartet is one of the reasons why the Society received an award from the USO in March (see picture, page 22). The "Statesmen" made their USO Tour of hospitals and armed forces bases in the Far East during the Christmas holidays. They are shown at Kamakoura at the foot of a famous Buddha Shrine constructed in 1272.



I see from the bulletins...

By Leo Fobart, Editor

Once Barbershoppers get involved with singing, it's difficult to get them interested in anything else. Members of the Greater Baltimore Chapter proved this recently when state police arrived during rehearsal with information that a bomb had reportedly been placed in the Towson Plaza (the chapter meets in the Towson Plaza Garden Room). While the Holiday Health Club and Weight Watchers organizations set a new record for evacuating the premises, the Greater Baltimore Barbershoppers sang on. Later it was learned that the bomb-scare phone call was nothing more than an attention-diverting device. While police scoured Towson Plaza trying to locate the bomb, someone robbed a store in the nearby shopping center. We read it all in the "RE-CHORD-ER" (Editor, E. V. "Buck" Barnes).

* * *

Ordinarily information in a chapter bulletin concerning ticket sales is something we glance over rather hurriedly. However, when we saw Immediate Past International President Bob Gall's name appearing at the top of the list of ticket sellers in "Harmonotes," bulletin of the Kansas City "Heart of America Chapter," we looked the report over closely. Bob sold 338 tickets... \$904 worth! Ap-

parently this man takes on this task as he does other Society jobs — with every effort at his command.

* * *

South Cook, Ill. Barbershoppers can give themselves a pat on the back for their charitable efforts a short time ago in behalf of a local high school choir. The 109-member singing group left Chicago on Sunday, March 22nd on the first leg of a Russian tour. They have the distinction of being the first American high school singing group to visit Russia. The South Cook Chapter, according to an item contained in "Here's the Pitch" (Editor Alex E. Sampson), contributed a check for \$500, proceeds from a special benefit performance, to the traveling singers.

* * *

We didn't learn until one day before they performed that the Albuquerque, N. M. "Duke City Chorus" was going to sing three songs during a special Easter service program which was to be carried by 258 radio stations of the Columbia Broadcasting Network. According to a report appearing in the "HARMONY LYRE," the Albuquerque Greater Federation of Churches was impressed with their performance and they have been invited back next year. Please, fellows, we'd like to know about these performances, in ad-

vance, if possible, so that we can get the word out to the Society. We'd all like to share in your glory.

* * *

A letter in Editor Dick Stuart's Johnny Appleseed District "CIDER PRESS" contained some interesting information from Youngstown, O. Barber-shopper Don Bell. It seems Mr. Bell believes he may have established some sort of record after attending 40 consecutive semi-annual district conventions and contests. Furthermore, he claims to have been an active participant "as a quartet member, host chapter member, district officer or member of the judging panel in all but five of these district affairs." Is this some kind of record? Don, we'll present your challenge to the Society and see if anyone is willing to match his record against yours.

* * *

We've often heard about Barbershoppers who have become such ardent harmony devotees they would give everything but their blood for our cause. St. Petersburg, Fla. Barbershoppers learned that going that one step further — giving their blood — could be very profitable. Bill Jones, who is President of the Mobile Home Owners Blood Bank of Florida, Inc. in addition to being St. Petersburg

Past International President Reedie Wright (second from left) beams with pride as he accepts the USO's Distinguished Service Award in behalf of the Society "in recognition of exceptional service to the men and women of the American Armed Forces." The presentation was made during the USO's annual banquet held in Los Angeles on March 12. Pictured from the left are General Emmett "Rosie" O'Donnell, Jr., President U.S.O., Inc.; Wright, Society Communications Director Hugh Ingraham and Bill Granholm, special assistant to Football Commissioner-Pete Rozelle.



Chapter President, initiated the program last year when the chapter was trying to raise funds to cover St. Louis expenses, and it was so successful it has been continued. The St. Petersburg Chapter recently received a check for \$405 representing blood donorships from 27 Barbershoppers and their friends. Our thanks to Editor Mike McGarry, who included this information in his "SCOOPS & SWIPES" bulletin. Incidentally, Mike, a high school student and surely one of our youngest editors, is doing a fine job on his chapter's bulletin. Glad to welcome you to our ranks, Mike, and keep up the good work!

* * *

The Delaware County (Delco), Pa. Chapter doesn't claim to have too many "crows" in their midst. They are doing a great deal of "crowing," however, about the activities of their wives and want the whole Society to hear them. At a recent ladies' night celebration, the gals presented the chapter with checks totaling \$250 to be turned over to the Institute of



Operation Candy Bar was in full swing as the Mid-American Trucking Co. delivered 700 pounds of candy to our kids at the Institute. Many sweet thanks to the M & M Mars Candy Co., the trucking firm and the Pioneer (Chicago), Ill. Chapter which engineered the project again this year.

Logopedics. For the last six years the wives have been selling candy to raise money for our International Service Project. This latest contribution brings the total to \$1800 raised entirely through their efforts. Delco President William Yaegel called attention to the fact that Mrs. Al (Helen) Thornton has been the guiding light behind this wonderful project through the years.

* * *

Everything is surely "coming up roses" for the Peninsula, Calif. Chapter (see

A St. Patrick's Day Parade gave the Pittsburgh (South Hills) Chapter a chance to sing some of our great Irish songs before a crowd of 25,000-plus and an untold number who watched the television coverage.



story, page 6), which not only won the 1969 Protention award, but has also provided evidence that success does, indeed, breed success. Along with the "Villians," who just returned from a Far East USO Hospital Tour, the Peninsula Chapter performed for an Eagle Scout banquet in San Francisco. The very prestigious audience included the management of two television stations, two radio stations and two newspapers, not to mention several dozen corporate chiefs who could very well be interested in similar entertainment. As a result of the show, the chapter has been asked to perform at a banquet in April and several other requests for their singing services have also been received. Yes, in addition to their highly successful year of membership achievement, the Peninsula Chapter has also graduated into higher performance circles.

* * *

Congratulations to International Historian Dean Snyder who was presented his 25-year membership pin a short time ago at a Alexandria, Va. meeting. A special evening planned in his honor included several guest quartets and notable Barbershoppers such as arranger "Bud" Arberg and International President Wilbur Sparks. Our thanks to Alexandria Administrative Vice President Jack Pitzer for passing the information along.

* * *

Johnny Appleseed Division Vice President Lou Sisk sent us the following story regarding the formation of the recently chartered Mon Valley, Pa. Chapter: "About a year ago Lou Falbo, a Monessen restaurant owner, purchased an organ. In his search for old music to play, someone handed him one of those What Will We Sing cards provided by International, listing song titles and the address of our International headquarters, along with a suggestion that he write these people regarding old songs. Lou

followed these instructions and the next thing he knew guys were coming from every direction asking lots of questions. One fellow showed up last June (this was Field Administrative Representative Chet Fox) and made him chairman of an organizational meeting. From then on it was license application, regular meetings, chorus rehearsals, Chet Fox, "Duke" Vandegrift (Area Counselor), elections, South Hills Chapter incorporation, incorporation papers, Johnny Appleseed District Board meetings, District President Lou Benedict, charter application, Lou Sisk, program, tickets, charter show, etc. 'All I wanted was some music to play on my organ.' Lou exclaimed. At the charter show Lou was elected 1970 President and had this to say: 'It was worth it all. I am pleased that this came about as a result of a very simple request.' This surely ranks as one of the most unusual starts for a chapter that we've seen in some time. Good luck to one of our newest chapters — the Mon Valley, Pa. Chapter.

(Continued on next page)

Society Co-Founder Rupert Hall has taken up a retirement "career" of being an artist and thoroughly enjoys it. He is shown above with one of his paintings which hangs in the Casa de Palmas Hotel in McAllen, Tex. He has painted about 20 pictures each year since taking up his new hobby about four years ago.





Society Executive Director Barrie Best (left) was presented the Brotherhood Award by the National Conference of Christians and Jews for his outstanding service to the cause of brotherhood. Best served as the 1969 Kenosha County Brotherhood Week Chairman. The award was presented by V. J. Lucareli (far right), Wisconsin State Co-chairman for Brotherhood Week, and Jerry Jerome, District Chairman.

I SEE FROM THE BULLETINS —

(Continued from page 23)

It's good news to learn that many of our spring conventions have included either public relations or bulletin editing schools as part of the convention program. We were pleased to see a special Northeastern District bulletin with information regarding a public relations school which was to be held in conjunction with their April Convention at Lennox, Mass. They have invited professionals in the communications field to conduct the school and guarantee a wealth of information will be available for those taking part.

* * *

The "SA-TELL-IT-E" is the new official publication of the Sunshine District and we wish to congratulate Co-Editors Harold Corbett and Charles Peisner for presenting a concisely-written, newsy district publication. Nice job, guys.

* * *

The Society's score for symphony orchestra and barbershop chorus continues to get good mileage wherever Barbershoppers can work out a performance arrangement with a local symphony orchestra. Guest artists at a recent "Old Timers' Night" performance of the Erie, Pa. Philharmonic Symphony, the Erie and Warren, Pa. Chapters and some of their fine quartets appeared in a combined performance. Eighty voices from both choruses joined the Erie Symphony Orchestra for the finale medley of *Away Down Home*, *Sweet Roses of Morn*, *Coney Island Baby* and *While Strolling Through the Park*.

* * *

Among their many claims to fame, the Poughkeepsie, N. Y. "New Yorkers" are proud to have been elected to the Grossinger "Hall of Fame" as a result of their performance during the 1970 Harmony Holiday Weekend at the famous resort. Poughkeepsie, along with 14 of the Society's best choruses, will be competing for the International Chorus Championship in Atlantic City on Saturday, June 26th. As a result of their newly won honors, a color photo of the "New Yorkers" has been added to the Grossinger Executive Gallery of famous people and artists who have visited and/or performed at Grossingers. The "New Yorkers" are current Northeastern District Champions.

Society International Historian Dean Snyder (Alexandria, Va. Chapter) found the HARMONIZER cross-reference index a good information source as he prepared the Deac Martin story for this issue (see page 2).



We like the way Editor Dick Hopkins (Wunipeg, Man. "Peg Board") attacked the "no quartets" problem in his chapter. Lamenting the fact that several performance dates had been turned down because of the unavailability of chapter quartets, Hopkins wrote the following: "Waddya' mean no quartets? Do the Toastmasters have no speakers? Do the Boy Scouts have no troops? What's that 'Q' doing in our S.P.E.B. . . ?

"Well, that's the way it is or (I hope) was! Yes, Was! This chapter now has no less than 18 quartets. Sure, some of them won't sing in a crowd, or in front of their wives, and a lot of them have no experience. We're a bunch of guys who, without any prerequisite, want to sing. We all fit (somehow) into one of four parts; rumor has it that some leads will even try tenor in a pinch. Therefore, we must all be capable of doing some quartet singing this year.

"How are we going to start? Ask a

lead, he'll know. Let's all come out every Wednesday and we might hear some real ringers. Who knows, you or I might be singing them." We'll bet International President Wilbur Sparks, who is placing special emphasis on the promotion of quartet activity this year, will be happy to see that his messages on this subject are bearing fruit.

* * *

An article in the "Pekin Barber Pole" (Editor R. A. Prince) called attention to the fact that Pekin member Lou Rogers was recently selected by the Galesburg Knox County Jaycees as the Outstanding Young Farmer of the Year. Good luck to this outstanding Barbershopper, who

regularly attends Pekin Chapter meetings, and will be competing in the Illinois State finals to determine the state's champion farmer.

* * *

A "timely" reminder in the January issue of the Texas City, Tex. "Keynoter" appeared as follows:

"There was a lad named Willie T8,
Who loved a lass called Annie K8.
He asked if she would be his M8,
But K8 said W8.

His love for K8 was very GR8;
He told her it was hard to W8.
He begged at once to know his F8,
But K8 said W8.

Then in stepped F8; he grew SED8
and soon he hit a faster G8.
And for another M8 went STR8
Now K8 can W8."

Moral: Don't procrastin8 — you have a D8, come STR8 to the singing F8 — every week on Tuesday at (you've guessed it) 8!



"LET GEORGE DO IT"

(Continued from page 17)

throughout the Society, so it can be for your chapter in the annual PROTECTION contest. To make it fair the contest is conducted so that you're only competing with chapters throughout the Society and in your district in the same plateau as your chapter. You get points for chapter visitations, chorus appearances, social events (other than regular chapter meetings or rehearsals), chorus competitions, chapter board meetings, the annual show, a regularly published chapter bulletin (copies must be sent to the International Office), quartets in competition, registered quartets in the chapter, chapter delegate attendance at the district house of delegates meetings, PROBE members in your chapter, COTS attendance by your chapter officers and net membership gain or loss. In other words, everything that makes for a strong, active singing chapter. There are prizes on an International and district level and the highest scoring chapter in the entire Society, in any plateau, becomes the Champion Chapter of the year. The 1969 winner was the Peninsula, Calif. Chapter of the Far Western District (see story, page 20).

Speaking of the Peninsula Chapter and their great achievement in 1969, their chapter is the birthplace of "Auditions for Admissions." They attribute a great deal of their success to this program which has been adopted by President Wilbur as one of the two membership programs for 1970. For a real testimonial of the value this program has for your chapter, be sure to read the article by Peninsula Chapter member John Krizek on page 8. "Auditions for Admissions" is for your chapter. Honest! As Society Administrative Fieldman Lloyd Steinkamp would say "if you ain't tried it, don't knock it."

Okay, George, the boss man, Wilbur, has spoken - "Let's sing better - for more people - with more members." We're leaving it up to you, George.

International Service Project (Institute of Logopedics)

District	Jan.-Feb. Contributions	Since July 1, 1964
CARDINAL	\$ 3,226.16	\$ 24,015.19
CENTRAL STATES	4,622.05	43,125.97
DIXIE	295.00	14,479.29
EVERGREEN	258.98	16,118.02
FAR WESTERN	1,347.91	54,075.84
ILLINOIS	833.91	43,309.92
JOHNNY APPLESEED	2,899.90	35,034.05
LAND O'LAKES	638.21	37,415.01
PIONEER	621.89	22,581.76
MID-ATLANTIC	1,688.46	57,154.69
NORTHEASTERN	1,460.21	29,991.42
ONTARIO	---	21,240.35
SENECA LAND	1,758.55	27,161.29
SOUTHWESTERN	---	19,422.26
SUNSHINE	975.14	18,703.01
HARMONY FOUNDATION	---	10,938.41
OTHER RECEIPTS	866.81	31,565.51
O.C. CASH MEMORIAL	5.00	24,885.29
TOTAL	\$21,498.18	\$531,217.28

A REMINDER . . .

Be sure you enclose the proper amount of money with your Convention Registration Order Blank. As indicated below, adult registrations have been increased to \$20 and junior registrations, \$7.50.

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 @ \$20.00 ea. _____ Junior Registration @ \$7.50 (18 and under) for myself and my party for the 33rd Annual Convention and International Contests at New Orleans, Louisiana on June 21-26, 1971. 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
ADDRESS _____ PRINT
DISTINCTLY

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

CHAPTER _____

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CONCORD, MASSACHUSETTS
... Northeastern District ... Chartered February 25, 1970 ... Sponsored by Marblehead, Massachusetts ... 40 members ... George O. Chamberlain, 5 Causeway St., Hudson, Massachusetts 01749, Secretary ... Stanley H. Wolfe, 9 Red Gate Lane, Southboro, Massachusetts 07112, President.

MT. RUSHMORE, SOUTH DAKOTA
... Central States District ... Chartered February 27, 1970 ... Sponsored by Denver, Colorado ... 51 members ... L. G. Bradfield, 4016 Minnekahta, Rapid City, South Dakota 57701, Secretary ... Lynden D. Levitt, P. O. Box 826, Rapid City, South Dakota 57701, President.



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 April 1, 1969.)

May 16 - July 15, 1970

CARDINAL

- May 16 - Lafayette, Indiana
- 24 - Marion, Indiana
- June 5-6 - Gtr. Indianapolis, Indiana
- 20 - Michigan City, Indiana

CENTRAL STATES

- May 16 - Emporia, Kansas
- 16 - St. Joseph, Missouri
- 23 - Denver, Colorado

EVERGREEN

- May 15-16 - Seattle, Washington
- 16 - North Vancouver, British Columbia

INDIANA, PENNSYLVANIA ... Johnny Appleseed District ... Chartered March 3, 1970 ... Sponsored by Johnstown, Pennsylvania ... 35 members ... John W. Everett, 1278 Church St., Indiana, Pennsylvania 15701, Secretary ... Elwood R. Speakman, 12 Station Ave., Indiana, Pennsylvania 15701, President.

VENICE, FLORIDA ... Sunshine District ... Chartered March 6, 1970 ... Sponsored by Sarasota, Florida ... 37 members ... Frederick A. Krete, 4360 Pompano Rd., Venice, Florida 33595, Secretary ... Franklyn Wagner, 111 W. Hyde Park, N. Port Charlotte, Florida 33595, President.

LEAVENWORTH, KANSAS ... Central States District ... Chartered April 3, 1970 ... Sponsored by St. Joseph, Missouri ... 35 members ... Reginald F. Cook 929 Klemp, Leavenworth, Kansas 66048, Secretary ... Benjamin J. Boyer, 4517 Shrine Park Road, Leavenworth, Kansas 66048, President.

ROANOKE VALLEY, VIRGINIA ... Mid-Atlantic District ... Chartered April 14, 1970 ... Sponsored by Lynchburg, Virginia ... 35 members ... Walter Nelson, 4536 Wyndale Road, S. W., Roanoke, Virginia 24012, Secretary ... Leon E. Christiansen, 3735 Dogwood Lane, S. W., Roanoke, Virginia 24015, President.

DURANGO, COLORADO ... Central States District ... Chartered April 14, 1970 ... Sponsored by Grand Junction, Colorado ... 38 members ... Richard D. Walker, 2906 Balsam Dr., Durango, Colorado 81301, Secretary ... Horace B. Griffen, P. O. Box 3198, Durango, Colorado 81301, President.

CLINTON, ILLINOIS ... Illinois District ... Chartered April 3, 1970 ... Sponsored by Decatur, Illinois ... 35 members ... Tony Daniels, Jr., 514 West Jefferson, Clinton, Illinois 61727, Secretary ... Warren A. Seynour, 614 West Adams, Clinton, Illinois 71627, President.

- 16 - Yakima, Washington
- 19 - Twin Falls, Idaho (Division 5 Quartet and Chorus Contest)

FAR WESTERN

- May 16 - Fullerton, California (Preliminary Chorus Contest)
- 23 - Newport Beach, California (Newport Harbor Chapter)
- 23 - Victorville, California
- June 5-6 - Oxnard, California
- 6 - Escondido, California
- Palomar Pacific Chapter - Comedy Chorus Contest)

ILLINOIS

- May 16 - Collinsville, Illinois
- 23 - LaSalle, Illinois

- June 6 - Kewanee, Illinois

JOHNNY APPLESEED

- May 16 - Cincinnati, Ohio
- 16 - Fostoria, Ohio
- 23 - Cleveland, Ohio
- 23 - Indiana, Pennsylvania
- 28 - Pittsburgh, Pennsylvania (South Hills Chapter)
- June 6 - Akron, Ohio (Quartet Workshop)

LAND O'LAKES

- May 16 - Colfax, Wisconsin
- 16 - Monroe, Wisconsin (Green County Chapter)
- 16 - Tracy, Minnesota
- 23 - St. Croix Valley, Wisconsin
- June 6 - Yorkton, Saskatchewan

MID-ATLANTIC

- May 16 - Richmond, Virginia
- 22-23 - Allentown-Bethlehem, Pennsylvania

June 22-27 - Atlantic City, New Jersey (International Convention and Contests)

NORTHEASTERN

- May 16 - Amesbury, New Hampshire (Haverhill Chapter)
- 16 - Portland, Maine
- 17 - Beverly, Massachusetts
- 23 - Berlin, New Hampshire
- 23 - Brunswick, Maine
- 30 - Taunton-Fall River, Massachusetts

ONTARIO

- May 16 - St. Catharines, Ontario

PIONEER

- June 6 - Windsor, Ontario

SENECA LAND

- May 9 - Ithaca, New York
- 15 - Niagara Falls, New York
- 16 - East Aurora, New York
- 16 - New Bethlehem, Pennsylvania
- 23 - Rochester, New York (Rochester No. 1 Chapter)
- 23 - Warren, Pennsylvania

SOUTHWESTERN

- May 16 - Baton Rouge, Louisiana
- June 6 - New Orleans, Louisiana (Crescent City Chapter)

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.

ORCHIDS TO PRESIDENT SPARKS

Louisville, Kentucky

April 3, 1970

Two issues of the HARMONIZER have "hit the street" with what I think are very important messages from International President Wilbur Sparks. As a rank-and-file member I cannot keep from commenting. I'm referring to the tremendous watchword of the current administration: "Let's Sing Better, For More People, with More Members."

What's significant about this slogan is the emphasis placed on the premise of "Singing Better." The original article was followed by a second, which leaves no doubt that President Wilbur definitely intends to make quality singing take precedence over bringing new bodies into the Society.

It has long been this writer's opinion that one of the greatest holes through which many of our members "leak out" is the lack of the aforementioned quality singing at the chapter level. When this condition exists the member is not inspired; he is not thrilled; he is not allowed to musically and artistically express himself; he is not challenged. Hence he leaves to bowl, play golf, or simply work in his garden... but he leaves. Even if he retains his membership it is only a lack-luster effort.

I submit that fellowship, socializing and good times have had their chance to provide our Society with membership retention and have been less than a raving success. Why not take a tip from the "Prez" and give hard work, dedication and singing excellence a chance.

The Society's music program provides the personnel, the music and the necessary training, both musical and administrative, to supply this excellence. So it goes right back to the individual chapter's motivation to attain the "Mastery of Technique" (remember that term) neces-

sary to challenge serious singers.

May I present orchids to President Wilbur for putting the horse before the cart.

Jim Miller

(EDITOR'S NOTE: It's hardly fair to let this man "pass" as a "rank-and-file" member. He's the same Jim Miller who directed the Louisville "Thoroughbred" Chorus to championships in 1966 and 1970.)

SING, SENOR? SI!

Lansing, Illinois

March 9, 1970

Since I have been a Barbershopper for only about six months, I could not resist writing of an interesting experience which took place during a recent Mexican business trip.

Armed with a copy of "Just Plain Barbershop" and "Tags of the Citrus Belters," I was hoping to find some Barbershoppers along the way. When I boarded the plane at Monterrey for the first leg of my return flight to Chicago, I remembered that I would be back in my home in time to make a sing-out that evening. I took out my "Just Plain Barbershop" and began to sing softly my part to "My Wild Irish Rose." Then, to my amazement, I realized that someone behind me was whistling the tenor part! I turned around and found three young men who all seemed interested in the music. They spoke no English, but I was able to learn through an interpreter that they were members of a 15-man orchestra which was going to Houston to perform.

Using sign language, I was able to convey that our music was sung. I took out the "Tags of the Citrus Belters" and opened it to "When It's Sleepy Time Down South." Right there on the plane we were able to bust a chord, even though we could only speak to each other with sign language. The words, of course, were "dah-dah-dah," but these young men were very accomplished musicians and the chords really rang, believe it or not.

The one-hour flight from Monterrey to San Antonio, where I changed to a Chicago-bound plane, left little time for our harmonizing. However, even this short period was the high point of my

entire trip. Other passengers on the plane, though appearing bewildered, seemed to enjoy our little serenade.

It didn't dawn on me until I was well on my way to Chicago, that I had failed to get the names of these fine young musicians. I would like to somehow thank them for brightening the day of a travel-weary Barbershopper and teaching him that music is truly an International language.

Sincerely,

Thomas H. Yolie
(South Cook, Ill. Chapter)

ODE TO A "COMPUTER-SHOPPER"

Ganges, B. C.

March 1, 1970

For me — to be a Barbershopper

Is always to be proud

That I can sing as one in four,

Or bust it with the crowd.

To correspond with Kenosha,

Was always a delight.

To hear from Ken, or Bob, or Bill

Made everything seem right!

To me, that very human touch

Bridged all the doubts and fears

That I have faced in Chaptering

For nearly nineteen years.

But suddenly, from Kenosha,

A missive I received,

Computed by a monolith . . .

And somehow leaves me grieved.

Key-punched on a formless form,

Electronically on cue,

"DEAR FELLOW BARBERSHOPPER —

"Your dues are overdue!"

There's no "Dear Wayne" or "Sincerely"

No "Hugh" or "Bill" or "Joe" — — —

No mention of the Frank E. Thorne,

Or even what I owe.

Computer, tell me if you can . . .

From your 'lectronic steeple . . .

What human relations can you have

If you don't know any people?

(Continued on next page)

MAIL CALL — (Continued from page 27)

Can you brew up a storm of song?
Our inhibitions free?
Can you even sing one note
In four-part harmony?

Computer, I'm not condemning you
And I've no right to preach . . .
But you simply cannot reach the heart —
Without the heart to reach!

Please, have your humans program you
To recognize our lot;
To data-up our histories
And contributions brought.

For we aren't just statistics
In your computer brain —
While we are harmonizing . . .
The world sings the refrain.

So, beg them bend the line a bit,
The extra effort scorn,
To write and tell me what I owe . . .
For the sake of Frank E. Thorn!

J. S. "Wayne" Cooper
(EDITOR'S NOTE: Bob Meyer, Membership
Records Manager and staunch defender of
everything mechanized here at Harmony Hall,
claims the problem came about because of
human error. Actually our machines never
make mistakes . . . mistakes . . . mistakes . . .)

BACKS BAIRD'S BLAST

Santa Clara, California

April 6, 1970

May I add my small voice to that of
the prestigious Jack Baird ("Mail
Call" — Mar.-Apr., 1970)? Jack's mem-
bership antedates mine by two years,
thus, I am not a newcomer to the
Society.

Jack, the "battered baritone," has, in
my opinion, put his finger on one of the
major faults existing in the Society today.
I am moved to tears when I think of the
time and talent that has been wasted by
men, who ought to know better, on such
ill-sounding and un-singable trash as
"Pennies From Heaven" and kindred
dirges.

Last year, I was host to several people
at a show given in this community. None
of them had previously attended a barber-
shop show. After the show, I asked them
what they thought of it, and their replies
were to the effect that it was pretty good
but they had hoped they would hear
songs such as I had sung for them. Those
songs were, of course, actual barbershop.
Songs in which every note permits the
formation of a good chord without the
need of fill-ins by the lead or bari. I think

the time is ripe for a return to singing
harmony songs and singing them in the
way that first brought acclaim to our
Society.

Ivan W. H. Mitchell

CHRISTMAS IN NOVEMBER

Vancouver, B. C.

January 15, 1970

In reference to an article published in
the November-December HARMONIZER
(page 18), I can sense the novel experi-
ence of those unfortunate souls who
must celebrate "Christmas in November";
however, in my case, without the impend-
ing doom. Unbelievable as it seems, our
distinguished Administrative Field Repre-
sentative, Lloyd Steinkamp, has given me
exalted permission to Fifth, Sixth or
Seventh (*ad infinitum*) Wheel! For years I
have been shunned, scorned, hurt, be-
wildered and shoved by interminable
magic quartets . . . which never seem to
include me. If I state that I am a bass,
they need a bari. If I claim to be a bari, a
tenor is their quest. If I purport to be an
old-timer, they don't know those "old
arrangements." If I act gauche and green,
I am surrounded by youthful, new mem-
bers. Conversely, I seem to be in great
demand in an executive capacity . . . that
is: custodian of the cupboard, keeper of
the keys, consoler of complainers, diplo-
mat of diocese . . . but NEVER . . . the
quadrant of a quartet.

Recently, I have been considering the
advantages of dropping out. A "drop-
out" seems to achieve immediate status.
The assumption, of course, being that one
has become too proficient in the art of
quartetting to waste time with unknowns;
or, that the intense demands on one's
talent have interfered with business,
home and marriage. In addition, I have
been observing that those charmed "drop-
outs" are forever being wooed to come
"back in" . . . with vague years of experi-
ence being the attraction, I suspect.

Then, like a bolt out of the blue, came
page 18. At long last, an opportunity to
participate instead of spectate, a chance
to reveal how many parts I have memo-
rized, but never vocalized. (To ensure
protection, I would like to innovate a
"Lloyd Steinkamp Says" button or
badge.) By the next time your magazine
goes to press, I have every confidence
that I will be much too occupied by vocal
engagements and arrangements to spare
time to report the results of my new
liberation. (Imagine one's improvement as

a result of singing, at will, along with
numerous registered quartets.)

Just one thing keeps tugging at this
blissful prospect. I hope when I am in a
quartet, that whoever is Fifth Wheel-
ing . . . knows his part, has some experi-
ence and doesn't HANG OVER MY
SHOULDER!

Sincerely,
Ex-blundering "Thunderbird"

"SOUNDSMEN" SOUND OFF"

Trumbull, Connecticut

March 18, 1970

We, the "Soundsmen," individually
and collectively, wish to go on record as
being eternally grateful to the Society
and to the U.S.O. for making possible one
of the greatest adventures of our lives,
our recent Far Eastern hospital tour.

Many words have been written by our
predecessors about the spirit and courage
of the men in the beds. (There are no
"boys" over there, and no beatniks or
hippies, either.) It's true what they say,
every word of it, and I can only add that
we came away from there "better" men
for having met them. We, who were
supposed to amuse and inspire them,
found that they had turned the tables on
us. We were not amused (it's sometimes
hard to be funny with a lump in your
throat), but we were inspired with a new
faith in American youth. They were just
great!

I would certainly be remiss if I didn't
express our feelings toward our Far East
coordinators, who were our guardian
angels in a strange land. Without them,
we would have been babes in the wood,
indeed, and I am sure that all members of
the F.E.T.Q.A. (that's Far-Eastern-Tour-
Quartet-Association — our own inven-
tion) would agree with me that people
like Jim Fukasaki, Blake Smith, Josie
Morse, Bob Milliken, and many others,
are truly the salt of the earth.

Our quartet is unanimous in its
opinion that our Society should do some-
thing for them as a token of appreciation
for their many kindnesses to us and all
others who made the memorable trip.
(For example, something like bringing
them as VIP's to an International Conven-
tion, they deserve it!)

Our thanks to all of you for your gift
to all of us, the chance to put our hobby
to work for a really great cause, and
incidentally, for the time of our lives!

Yours for laughs,
Jack Macgregor (for the "Soundsmen")

THE HARMONIZER — May-June, 1970

Century Club

(As of March 31, 1970)

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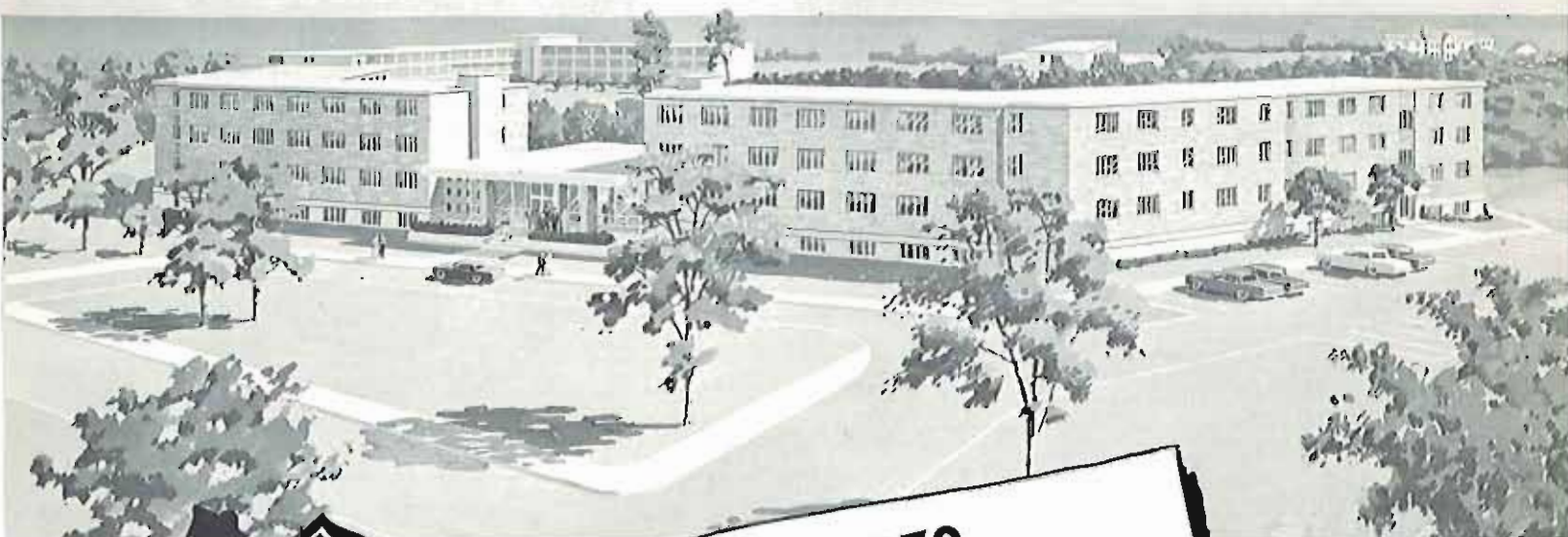
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(Remember, the cost of this school, including transportation, is a legitimate chapter expense. Be sure your chapter sends at least one representative.)

(SEE PAGES 6 AND 7 IN THIS ISSUE
FOR COMPLETE DETAILS
AND
REGISTRATION FORM)