

THE



DEVOTED TO THE INTERESTS OF
BARBERSHOP QUARTET HARMONY

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S.P.E.B.S.Q.S.A.

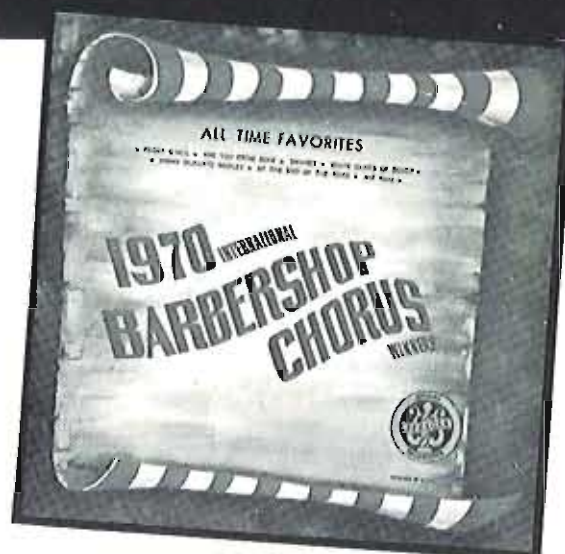
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6315 THIRD AVENUE

KENOSHA, WISCONSIN 53141

414-654-9111



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Contributors:

Barrie Best ... Cline Clary ... Jim Cox ... Helen Laurel ... Walter Martin ... Harry Mays ... Roger Snyder ... Wilbur Sparks ... Charlie Wilcox

ON OUR COVER

We had hoped to photograph everyone who attended the Society's first week-long HEP school at Dominican College in Racine, Wis. Even though we've devoted four pages (two of pictures) to this history-making week, we added the massed shot "on our cover" just in case we missed someone during the week.

Coverage of the week's activities follows on pages 2 through 5.

Harmony College Solid Success

By Walter Martin, Bulletin Editor, Elgin, Ill. Chapter,
212 Janet Drive, Island Lake, Ill. 60042

It was nearly 3 p.m. Sunday, August 2, when we entered the drive at Dominican College in Racine and a nearly filled parking lot. As we walked to the administration building to register, we noted quickly that students from a rather large cross section of the Society had already arrived. Cars from Wisconsin, Illinois and Indiana were in abundance, of course, but we also saw cars from Washington, North Carolina, Virginia, Florida, Ontario, Alberta, Pennsylvania, Michigan, California, Ohio, Colorado, New York and Kentucky. Several men arrived as early as Friday and Saturday. We learned the "Medicine Men" quartet arrived in the wee hours Sunday morning after driving 31 hours straight through from Medicine Hat, Alta., a distance of 1,400 miles.

Men had been pouring in since two o'clock, when official registration started. Bob Johnson, director of the school, was kept busy at the desk answering questions and filling out schedules for those who had not pre-registered. Jody Garland, Bob's secretary, who was to put in a very busy week as "girl Friday," was already on duty handing out blue plastic portfolios complete with new music, name badge, room assignments and other school materials. As the logistical problems of transporting people from both Milwaukee and Chicago air terminals were solved, men started gathering in singing foursoines. There was an air of expectancy; it was almost as though they couldn't wait for the first class bell to ring. Some had already had a refreshing swim in nearby Lake Michigan. (Dominican College is located on the northeast side of Racine and its campus fronts on the lake.) Others, not quite so hardy, strolled down to the lake to enjoy the view and the cool lakeside breezes.

It was soon 5:30 and mealtime. Right then and there many men tossed aside any idea about watching their diets. (You could have all the salads, soft drinks and desserts you could eat!) We were told later during the week that we had consumed 160 gallons of ice cream. As one Barbershopper put it, "Our guys are like little boys away at camp."

NINE NEW SONGS

At our first massed chorus rehearsal Sunday evening we had an opportunity to try, for the first time, some of the new arrangements in our folios. It was almost unbelievably hot in the classroom, but what a thrill to hear new music come to life the very first time it was sung!

We were warned to get to bed reasonably early as we would be awakened at six. It was hard getting up that first morning, but not nearly as hard as it was to become as the week progressed and we fell further behind in our sleep quota.

The subjects each student would take had been previously scheduled so all we had to do was locate the classrooms in what seemed at that time to be a rather confusing multi-level building. Members of the International Office taught some of the classes: Bob Johnson, Beginning and Advanced Chorus Directing; Dave Stevens, Advanced Arranging; Mac Huff, Quartet Coaching and Vocal Technique; and Hugh Ingraham, Script Writing. In addition, Joe White was brought in from San Diego, Calif. to teach Show Production, and Joe Bruno of Gary, Ind. worked as his assistant specializing in make-up. Greg Lyne (Topeka, Kans.) taught Theory and Beginning Arranging.

Quartets received expert coaching in several private, three-hour sessions with Mike McCord, Burt Staffen, Bob Loose, Jack Hines, Bob Bohn and Ed Gentry. Quartets which took part in the intensive training courses were the "Casual-Ts" (South Bend, Ind.), "Interlochs" and "Invoices" (Wayne, Mich.), "Medicine Men" (Medicine Hat, Alta.), "Night Howls" (St. Paul, Minn.), "Sussex Counts" (Sussex County, Del.) and "Red Cedar Sharps" (Colfax, Wis.).

CLOSED-CIRCUIT TV USED

One of the new teaching techniques which proved to be most popular involved the use of videotape. It particularly helped the quartets with their stage presence. They could easily identify many of their problems themselves as the tape of their performance was replayed. Re-taping sessions allowed them to see what progress, if any, had been made. This excellent tool was made available by Tom Morris, a Barbershopper from Paducah, Ky.



That's Quartet Coach Jack Hines (far left) and the "Medicine Men" checking out a video tape playback of their performance.

Monday and Tuesday, while we were attending classes, top Society arrangers, such as Jack Baird, Bob Meyer, Lou Perry, Mike Senter, Fred King, Dennis Driscoll, Burt Szabo, Greg Lyne, Roy Dean, Earl Moon and Lloyd Steinkamp were already at work on material for the new Marks Music book to be published later this year.

On Wednesday, the Contest & Judging Committees went to work on the re-write of the new Arrangement and Interpretation (replaces Voice Expression) Categories. Some of the Society's top judges isolated themselves from then until Saturday, working on specifications for the new manual sections and score sheets.

IT WAS PARTY TIME

With the long hours we were keeping (from six to eleven — that's 6 a.m. to 11 p.m.) each day, often followed by woodshedding or discussion sessions, by Wednesday we felt as though we had been in school for at least several weeks. This may sound like an exaggeration, but ask anyone who was present! We were ready for some relaxation, and it was next on our itinerary. We ran a condensed schedule that day which ended at 6:30 instead of the usual 11 p.m. A steak fry was planned for dinner. It was held outdoors and the Wisconsin



We didn't have time to identify the Voice Expression judges shown above. These men spent many hours of study and practice-judging with the new Interpretation category under the direction of International C&J Chairman Howard Mesecher and Category Specialist Ken Williams.

weather cooperated beautifully (all week, as a matter of fact). What a spread! Charcoal-grilled (to order) rib-eye steaks, roast corn in the husk, salad bar, rolls, baked potato, potato salad (both German and American), cake, watermelon and unlimited soft drinks made up the picnic menu. Seconds were available on *everything*! This gourmet's delight was followed by some of the greatest woodshedding sessions we've ever heard. At one time we counted 27 quartets singing at the same time!

Early in the week men started to talk about the Saturday night show which would climax the week-long activities. They were particularly concerned about the 36-man chorus scheduled to appear as part of the show and how these men would be chosen from the 301-man student body. The answer to this puzzle came Thursday night at the chorus session when Bob Johnson asked the simple question: "Will all those who know the music we've been rehearsing please stand?" Those who stood were in the chorus for Saturday night's show! One poor guy from Canada, determined to learn the music, had studied it diligently and knew it so well he decided to sit in another section for a change. It was when he made this change that Bob asked the question and he was afraid to stand because he was sitting in the wrong section!

This "select" group (chosen because it more closely resembled the size of an average chorus and because there simply was not room on stage for a larger chorus) had two special rehearsals in addition to their regular classes. On Friday they worked until after one in the morning. When Director Johnson arrived back at the dorm at two all was in darkness. Waiting to serenade (and surprise) him at an hour when most sensible men are glad to be in bed, was a group of "never-sleep" Barbershoppers whose voices broke the still of the night with one of the show songs. The impromptu session ended with "Keep America Singing" and, as "Easternaire" Bob Bohn said, "It was a special moment that could never be repeated."

GRADUATION EXERCISES

Saturday morning was dress rehearsal. The college did not have adequate facilities for the show so we moved, scenery, props, etc., to Racine's Memorial Auditorium, about a 15-minute drive from the college. It was also the site that afternoon of a "Commencement" program featuring inspirational messages from International President Wilbur D. Sparks, Society Executive Director Barrie Best and Dr. Thomas Stevens, President of Dominican College. (President Sparks was on campus all week as a participant in the development of the new Interpretation

judging category.) Dr. Stevens received a standing ovation in appreciation for the wonderful food and housing accommodations provided by the college. President Stevens presented Bob Johnson with a graduate's hood from Dominican as a symbol of esteem. For students, Johnson's title automatically became "Doctor" from that time on. "Doctor" Johnson then surprised Dr. Stevens with a cash gift of over \$400, proceeds of a spontaneous collection from student Barbershoppers. The gift will be used to provide a music scholarship for some deserving individual chosen by the school.

The Saturday night show was an outstanding success, considering the short amount of time available to prepare the stage settings, show script and learn new music. Ingraham's script writing class produced the script; the props, lighting, costuming, make-up, etc. were handled by the men in the show production workshop. People from the area (mostly Barbershoppers) attended the show along with the students. The show opener, a Dave Stevens original, "Barbershop Harmony Time," was followed by several well known "memory" songs of the 1800s. Master of Ceremonies Wendell Asplin's (Oakland County, Mich. Chapter) narration wove together the songs of the gay nineties, vaudeville and World War I. The chorus and quartets gave a fine account of themselves, performing as though they had been working together for some time. The vaudeville and roaring 20s sections showcased the "Invoices" and "Night Howls" quartets with their regular quartet material. All quartets present for the school were part of the show. An appearance by our new 1970 International Champions, the "Oriole Four," climaxed the show in an exciting manner. The nearly all-barbershop audience Saturday night received the champs with wild enthusiasm, stirring them to a brilliant performance.

A private afterglow back at the school was an appropriate way to close the week. We talked to many that night about the school and all agreed that it had been great. They also agreed that trying to convey, in this article, the many pleasurable experiences of the week would be next to impossible. We can



We asked Wendell Asplin (center), the first graduate to receive his Harmony College diploma, to pose with Dominican College President Dr. Thomas Stevens (left) and International President Wilbur D. Sparks.

only hope that what we've written, though not enough to tell the whole story, will inspire others to take part in similar barbershop functions in the future.

As Jim Turner (Toronto, Ont.), former "Nighthawk" and present "Rhythm Count" lead said, "Wouldn't it be great if we could get our entire chapter to the school next year!" It may not be possible, but it would sure be great!

(See Harmony College pictures, page 4 and 5.)



Quartet Coach Jack Hines (left) works with the "Interlochs."



Over 300 singing students learned nine new arrangements during Bob Johnson's "in-the-round" rehearsals.



The "Night Howls" listened attentively to Coach Bob Bohn (left).



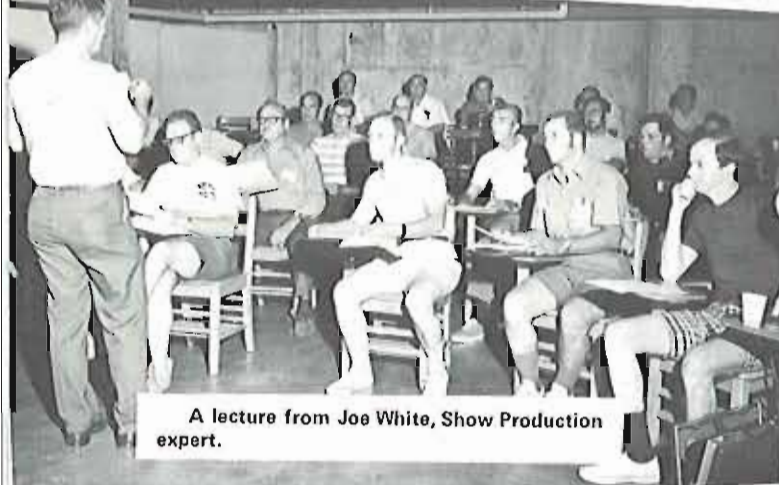
Aspiring directors practiced "arm-waving" techniques.



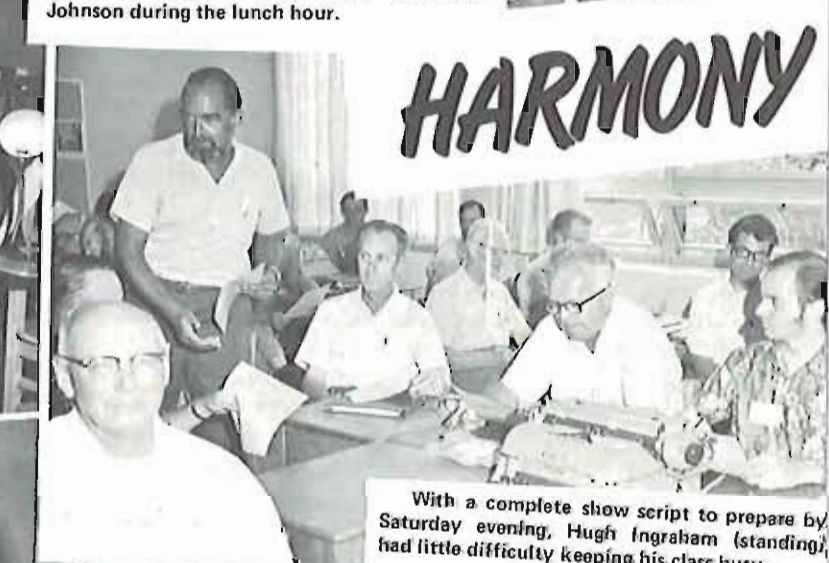
Practice judging under the new Interpretation Category kept these men busy.



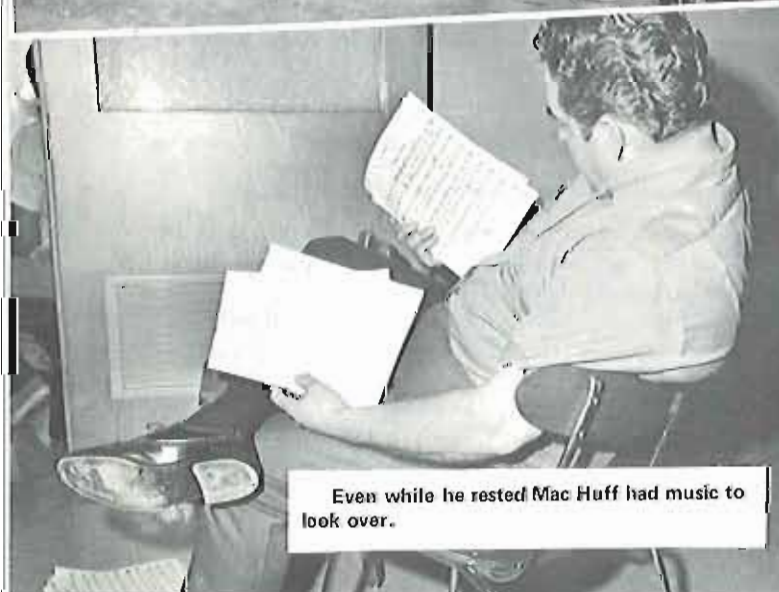
Int'l C&J Chairman Howard Mesecher (leaning on table) questioned School Dean Bob Johnson during the lunch hour.



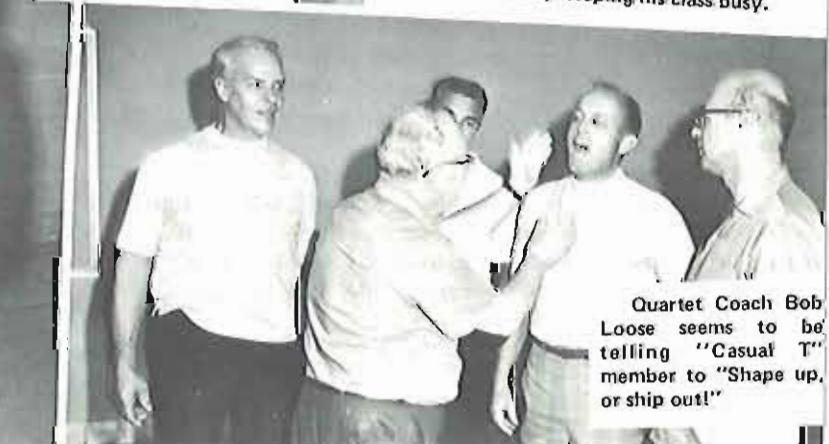
A lecture from Joe White, Show Production expert.



With a complete show script to prepare by Saturday evening, Hugh Ingraham (standing) had little difficulty keeping his class busy.



Even while he rested Mac Huff had music to look over.



Quartet Coach Bob Loose seems to be telling "Casual T" member to "Shape up, or ship out!"

HARMONY



Dave Stevens had a large class of budding arrangers.



Arrangement Category changes were under serious discussion all week.



Category Specialist Burt Szabo worked from his "desk."



Society Executive Director Barrie Best (left) and Ralph Ribble (right), Int'l President-elect, were school visitors and posed with Int'l President Wilbur D. Sparks during a break.

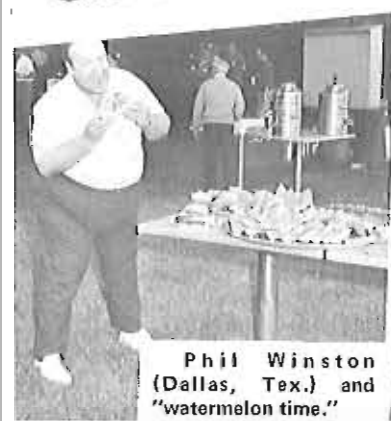


Beautiful weather, delicious food... a great cook-out.



... and some great singing, too, from (left) Jack Baird, Dave Briner, Burt Szabo and Dave Stevens.

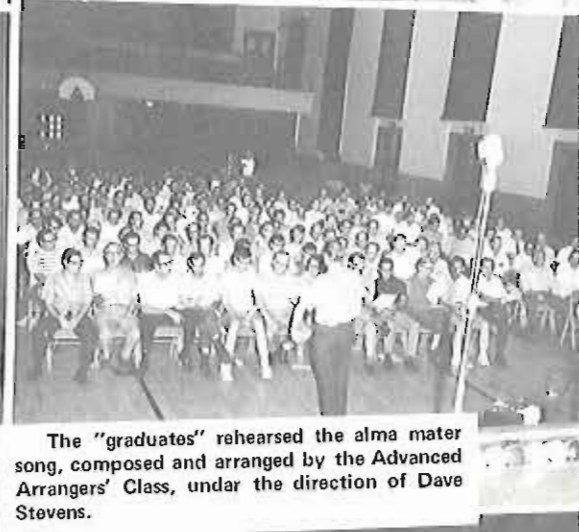
COLLEGE, 1970



Phil Winston (Dallas, Tex.) and "watermelon time."



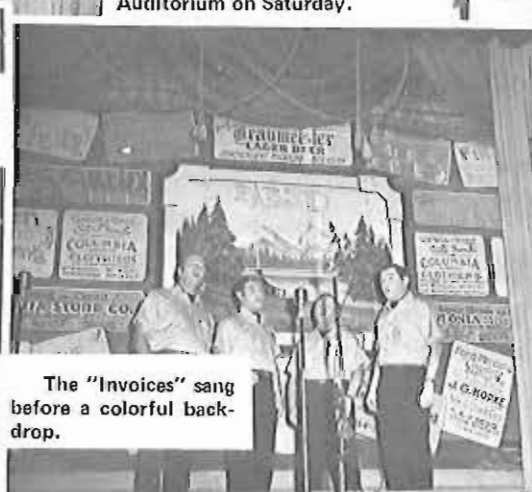
The Show Production Workshop class moved to Memorial Auditorium on Saturday.



The "graduates" rehearsed the alma mater song, composed and arranged by the Advanced Arrangers' Class, under the direction of Dave Stevens.



"It's Barbershop Harmony Time..." from the 36-man chorus as the Saturday night show opened.



The "Invoices" sang before a colorful backdrop.



A final bow from the International Champion "Oriole Four."



ONE MAN'S OPINION

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

Planning Christmas in September

In 1964, at San Antonio, our Society undertook to give support to the Institute of Logopedics as its International SERVICE PROJECT. The result has been impressive: Over \$550,000 has flowed to the Institute from individual Barbershoppers, quartets, chapters, districts and the Harmony Foundation, constituting a substantial fraction of all contributions to this amazing institution in Wichita, Kan.

Yet how many of us have a real understanding and appreciation of what the Institute is and does? How many of us really support its programs? And what can we do to bring about a greater appreciation and even more substantial support?

The Institute of Logopedics is the world's largest residential school for multi-handicapped children who have difficulty in communication. During its 36-year history it has worked with over 30,000 persons, mostly children, who are burdened with such afflictions as cerebral palsy, aphasia (loss or impairment of power to use or understand speech), cleft palate, stuttering, total deafness or impaired hearing, dysphonia (difficulty in pronouncing vocal sounds) and other handicaps which inhibit normal speech.

In addition, it provides in-service training for Logopedists, so that they may offer the speech and hearing therapy needed by more than eight million persons in the United States and Canada. One in 20 children is affected with a speech or hearing defect; for some, the defect is minor, while for others it will shape their lives.

Most of the support provided to the Institute by the Society and its members has come from chapter contributions (monies raised by staging shows, from collecting small coins and bills in Logopedics Mugs at chapter meetings, and the like), and from contributions made by public-spirited citizens and organizations who have learned of our SERVICE PROJECT. In all probability, these areas will continue to be the sources of most of our contributions.

Yet between one-fourth and one-third of all our chapters have provided little or no support for Logopedics. Perhaps some of these chapters will be intrigued with a recital of a few of the highly varied means of raising and giving money to our International SERVICE PROJECT and feel challenged to give their support. For example:

1. The Long Beach, Calif., Chapter, inspired by Barbershopper John Dahle's idea, has collected large quantities of pennies in glass jars placed near the cashiers in local retail establishments. The jars are labeled: "Pennies for Logopedics (Children Born With Speech Defects). Auspices of Long Beach Chapter, SPEBSQSA."
2. Mr. and Mrs. Lewis Hanson, of Sattelite Beach, Fla., have

made a generous gift to the Institute in the form of shares of common stocks.

3. The "Yankee Clippers" quartet of the Mid-Atlantic District has exceeded \$5,000 in contributions to the Institute from the sale of their barberpole jewelry.
4. The International Service Committee has made over \$300 by selling salt water taffy at the International Convention in Atlantic City.
5. The Logo Penny Henny project, spearheaded by Mrs. George Kabacy, has netted approximately \$2,000 in pennies from the wives and members of chapters in the Far Western District.
6. Several gifts of electronic gear have come from the College Gift Program of Western Electric Corp., working with the Telephone Pioneers of America, through the impetus of past International Board Member John Dawson, of Winston-Salem, N.C. Many companies have similar programs and consider the Institute an eligible educational institution.

Surely this sampling of ideas will remind us of possibilities in our own lives and communities which can bring about new contributions for Logopedics.

How can we inspire unknowing citizens and Barbershoppers who have not yet been "turned on" by Logopedics to participate in this great Society program?

1. We can show the prize-winning Society film, "Speechtown, U.S.A." (featuring Comedian Bob Newhart), in our chapters, in service clubs and fraternities, or other community organizations. To put the icing on the cake, we can accompany this showing with a quartet or our chorus. The film is free on request from our International Office. (Some districts own their own copy — ask your district service chairman.)
2. We can distribute quantities of pamphlets describing Logopedics (also free from our International Office). Our shows, our other public appearances, our public relations programs all provide occasions for this activity.
3. We can close our chapter meetings and our public appearances with the singing of "We Sing . . . That They Shall Speak" coupled with "Keep America Singing." If we precede this during our public appearances with a brief speech giving a few details about the Institute, many people will gain a new appreciation of our Society.
4. We can urge our members and their friends to remember the Institute in their wills and whenever they are thinking of gifts to charities. Often we neglect our SERVICE

Schedule of Fall District Conventions

CARDINAL	LaFayette, Indiana	October 2-4
Bob O'Brien, R.R. 5 - Box 252, LaFayette, Indiana 47905		
CENTRAL STATES	Davenport, Iowa	October 16-18
Bill McLatchie, P.O. Box 153, Durant, Iowa 52747		
DIXIE	Atlanta, Georgia	October 23-25
Willis Fussell, 3414 Glenview Circle SW., Atlanta, Georgia 30331		
EVERGREEN	Calgary, Alberta	Oct. 30 - Nov. 1
Alan Gowans, R.R. 3, Calgary 2, Alberta		
FAR WESTERN	San Diego, California	October 23-25
Jim Gattey, 3932 Alameda Place, San Diego, California 92103		
ILLINOIS	Rock Island, Illinois	October 9-11
John Cocklin, 2120 22 1/2 Avenue, Rock Island, Illinois 61201		
JOHNNY APPLESEED	Cleveland, Ohio	October 16-18
Paul Vogel, 1439 Caronia, Lyndhurst, Ohio 44124		
LAND O'LAKES	St. Paul, Minnesota	October 23-25
Robert Dowma, 1862 Noble Road, St. Paul, Minnesota 55112		
PIONEER	Windsor, Ontario	October 9-11
Ted Verway, 398 St. Paul, Riverside, Ontario		
MID-ATLANTIC	Washington, D.C.	Oct. 30 - Nov. 1
Scott Werner, 3209 N. Bradford St., Woodbridge, Virginia 22191		
NORTHEASTERN	Lake Placid, New York	October 2-4
Ken Abbott, 39 Sentinel Road, Lake Placid, New York 12946		
ONTARIO	Toronto, Ontario	October 16-18
Fred Boddington, 1 Fairlawn Ave., Toronto, Ontario		
SENECA LAND	Niagara Falls, New York	October 2-4
Paul Brown, 102 Niagara St., North Tonawanda, New York 14120		
SOUTHWESTERN	Houston, Texas	November 6-8
John A. Devine, 2416 Anniston, Houston, Texas 77055		
SUNSHINE	Sarasota, Florida	Oct. 30 - Nov. 1
Dick Ott, 2525 Ringling Blvd., Sarasota, Florida 33580		

PROJECT as we make our annual gifts to the Red Cross, Heart Fund and all the others. Yet it may become our nearest and dearest charity if we study and appreciate its work.

As you read this message, you ask, "What does the International President mean with his strange caption for the article?" It is a simple proposal that I make:

Let us - all of us, each of us - resolve and plan now to make Christmas, 1970, the greatest Christmas of all time for the Institute of Logopedics!

Let us push to engulf the Institute with books of green, orange and every color of trading stamp, placed in books and given loose. Over 50 classrooms need furnishing and rehabilitation, and with our Project LICK we can make a tremendous contribution to this campaign. (All stamps and cash for Project LICK should be submitted through your district.)

Let us stage Logopedics benefit shows at the chapter and district level like never before. One special show per chapter between September and December, or the fee from one paid appearance during that period, would roll unheard-of funds toward Wichita.

Let us tell our communities - through feature stories, through radio and TV announcements, through word-of-mouth publicity, and most of all, through Singing Better, for More People, with More Members - about the great work of the Institute of Logopedics and our Society's sponsorship of this work.

It's only One Man's Opinion, but I think our 1970 Christmas gift to the Institute could become the most inspirational we've ever known.

International Service Project (Institute of Logopedics)

District	May-June Contributions	Since July 1, 1964
CARDINAL	\$ 377.36	\$ 24,532.87
CENTRAL STATES	395.90	44,216.80
DIXIE	220.00	14,539.29
EVERGREEN	341.18	16,580.92
FAR WESTERN	1,681.38	58,008.83
ILLINOIS	1,647.00	46,185.21
JOHNNY APPLESEED	140.00	35,593.09
LAND O'LAKES	4,099.93	41,778.74
PIONEER	750.00	23,405.19
MID-ATLANTIC	1,879.09	60,606.78
NORTHEASTERN	765.21	31,173.51
ONTARIO	90.00	23,070.67
SENECA LAND	2,162.34	29,563.52
SOUTHWESTERN	54.00	21,676.82
SUNSHINE	1,454.25	20,407.26
HARMONY FOUNDATION	-	9,938.41
OTHER RECEIPTS	1,265.40	25,761.79
O.C. CASH MEMORIAL	2,367.63	30,418.17
TOTAL	\$19,690.67	\$557,457.87



Four men in this picture will be easily recognized as our 1970 International Champions, the "Oriole Four." They were home long enough to pose with their good looking families in the above photo.

Back in 1951 the Society produced one of the all-time great quartet champion favorites, the "Schmitt Brothers." It was also about that time that two young men first met each other at a candy truck outside a Baltimore high school. Right then and there, Jim Grant and Fred King not only found a mutual fondness for barbershop harmony (singing an impromptu duet), but also marked the humble beginning of our 1970 International quartet champions — the "Oriole Four."

They didn't know it then, but that chance meeting became the basis of a "way of life" for an entire quartet. Fred joined the Society in 1953 and Jim in 1954. They soon found two other students with a similar liking for four-part harmony, and together they formed the "Deacon Four." They set out to master "Sweet Roses of Morn" and "I Had a Dream, Dear." The quartet sang together throughout high school, after graduation, and even managed to get together during the next two summers. By the summer of 1956 they had acquired a new tenor and a new name — the "Oriole Four." Jim, Fred and Bass Fred Geisler were joined by Tenor Bob Doster (now of the Greater Baltimore Chapter). In coats made by Fred's Mom, the brand new quartet finished 14th at the Mid-Atlantic Preliminary in March of 1957.

Personnel changes within the quartet during those early years were frequent, mainly due to job conflicts, military service, etc., but Jim and Fred kept the quartet alive, looking for the "right" combination. Bass Don Stratton started barbershopping in March, 1957, and by July of that year had latched onto the bottom spot in the quartet. And on February 25, 1958, Tenor Bob Welzenbach joined the other three in the first of many "Oriole Four" rehearsals.

"ORIOLES" BEGAN LONG FLIGHT

Then things really began to happen! By this time, all four men were members of the Dundalk Chapter, which soon grew to be the largest chapter in the Society. Three weeks after that first rehearsal, the "Oriole Four" won the Dundalk Chapter open,

The 'Possible' Dream

Ends 12-Year Quest

By Roger R. Snyder, Editor,
"Mid-Atlantic Press Service" and Dundalk, Md. "Charivari,"
5511 Sagra Road,
Baltimore, Md. 21212

and later in the summer, the Dundalk-sponsored Chesapeake Bay Open. Even though they failed to qualify for International competition that year, the fledgling quartet attended the Convention in Columbus, O. anyway, just to see what it was all about. It was lucky for them they did, too! The "York-Aires" quartet, just shortly thereafter, introduced the young "Oriole Four" to Bob Loose, who was to become their perennial coach and close friend from that time to the present. (Bob lived in the area at the time but later moved to Columbus.)

After working with Bob for only three months, and just eight short months after that first rehearsal together, the "Oriole Four" became Mid-Atlantic District Champs in the fall of 1958. The following spring they qualified to represent the district in the International contest in Chicago. They promptly achieved the distinction of becoming 8th Place Finalists in their first International competition. Little did they realize then that Chicago was to be the first of ten long stops on the way to the Boardwalk in Atlantic City — and their biggest day.

Real champions are endowed with certain characteristics, it seems, and the "Oriole Four" were to attain and exhibit each of them in the years of struggle which were ahead. If perseverance and outright desire are criteria for championship-caliber quartets, the 1970 Champions fit the description to a "T." It is a tribute to them, and a lesson to any young quartet still in the growing process.

MILES OF PLEASANT MEMORIES

The memories of twelve years must, of course, be loaded with some trials and tribulations, but mainly a collection of many happy experiences. Since 1958, the quartet has amassed over 97,000 miles of show travel alone, appearing in 212 chapter shows throughout the United States and Canada, plus an estimated 58 shows with the Dundalk Chapter.

The "Oriole Four" never missed a show or cancelled one due to travel problems or sickness in 12 years, even though military



The Strattons: Mary Jo, Mary Beth and Don.

commitments did throw a monkey wrench into their schedule a few times.

All of the guys agreed when Jim said, "Shows were great wherever we have been, be it Hagerstown, Md. or Chicago. We find the same great Barbershoppers everywhere we go." The feeling must be mutual, too. A Mid-Atlantic Chapter which recently featured the "Orioles" on their show was so impressed the chapter bestowed an honorary life membership on the quartet!

With the cooperation of many local Barbershoppers, the "Oriole Four" put on a Logopedics special in Annapolis, Md. a few years ago which raised some much needed money for our Society SERVICE PROJECT. And very quietly, two years ago, the quartet made an extensive summer tour of Baltimore area hospitals. For that good work they were awarded a letter of commendation from the National Red Cross.

Their record in official Society contests shatters most theories of probability, but chances are no one ever realized how persistent these fellows were going to be over the years. After Chicago, they placed 12th in Dallas, 11th in Philadelphia, 12th in Toronto, 7th in Boston, 8th in Chicago (second time around), 7th in Los Angeles, 6th in Cincinnati, and finally, in 1969, they cracked the Medalist barrier in St. Louis with a 4th place finish.

"ORIOLES" KNEW WHERE THEY WERE GOING

If anyone ever questioned the inevitability of the "Oriole Four" reaching the pinnacle of every quartet's dreams, the answer lies in the four men themselves. Each is steeped in the barbershop tradition, and all grew up as members of a competing quartet in an active, progressive chapter.

Baritone Fred King, showman extraordinaire and genuine barbershopping nut, is a 34-year-old Baltimore-born native. A product of Forest Park High and Towson State College, Fred is a vocal music teacher in the Baltimore County school system. His teaching career came about as a direct result of barbershopping and coaching chapter quartets in 1959. Today he is a highly respected teacher who has received critical acclaim for his work with youngsters. The National Parent Teacher Association has elected him to life membership in recognition of past efforts. In state-wide chorus contests, his students have never failed to win.

He and wife Pat have two children, Kevin Bruce, 13, and Kerry Lee, 10, who already have mastered family-style four-part harmony. Fred claims to be a sports nut (his easily recognizable mug was even spotted on a nationwide TV football special

recently), but barbershopping prevails in most cases. A partial list of credits would go something like this -- a Society member 16 years; 18 years active quarteting; past director of the Catonsville, Md. Chapter, 1962 district champs and 7th place winners in Toronto; director of the Dundalk, Md. Chapter since 1967; director for the past 11 years of the Dundalk Chapter Sweet Adelines (five-time regional champs); member of the HEP (Harmony Education Program) faculty in 1968 and 1969; chorus and quartet coach; arranger; etc.

A JOHNSON DISCOVERY

Bass Don Stratton made his first noise July 19, 1938 in Spangler, Pa. (that's near Barnesboro). His Mother was a concert violinist with a nearby symphony, but gave up playing because Don screamed everytime she practiced. His family moved to Baltimore in 1951. Don enrolled in Patterson High School, and Bob Johnson, now Society Director of Musical Education and Services, was then a music teacher in Patterson. Auditioning Don for Patterson's Clipper Choir, Bob played down the scale on the piano, and Don sang along to a note well below the qualifying point for basses. The obviously successful audition was the start of quite a musical experience. Don sang under Bob Johnson at Patterson, was a member of the Maryland All-State Choir and was selected to sing in a national high school chorus in St. Louis. When Bob Johnson became director of the Dundalk Chapter (that's another success story), he asked Don to join the chapter. Just months later, Jim Grant took notice of the new rumble in the bass section, and three-fourths of a future champion quartet was established.

Don and wife Mary Jo have a two-year-old daughter, Mary Beth, who still thinks daddy sings for a living. It just isn't so! Don, a graduate of the University of Baltimore with a B.S. in business management, works in the Baltimore offices of the Social Security Administration. Don hunts and fishes when he isn't on the contest and show trail, but both Mary Jo and he agree barbershopping is "the" hobby. Local quartets have taken advantage of his coaching skills in recent years. Don has, on occasion, helped out as a timer at district contests.

Tenor Bob Welzenbach is one of four barbershopping Welzenbachs in the Dundalk Chapter. His dad, "Bud," introduced sons Bob, Tom and Bill to the thrills of a locked chord at an early age. Soon after Bob joined the chapter, he decided to switch parts, all the way from bass to tenor. That turned out to be a wise decision, because it wasn't long before he was asked to try out with Fred, Jim and Don. After that, the
(Continued on next page)

From the left, standing, Bob Welzenbach and son, Gary. Seated are wife, Anne and daughter, Laura.





From the left, the Grants: Jay, Jim, Jackie and Jon.

"Oriole Four" were off and winging. A graduate of Sparrows Point High, Bob is presently attending the University of Baltimore. He and wife Anne, married for eleven years, have two children Gary, 9, and Laura, 5. Thirty years old, Bob is a production supervisor for the Koppers Company in Baltimore. In his spare time, he likes reading, fishing, bowling, weight lifting, cooking and painting (not necessarily in that order)! He still finds time to coach Little League baseball and attend Junior Chamber of Commerce meetings. A Society member since 1957, Bob likes to coach quartets, and has done a considerable amount of work in that capacity.

Lead Jim Grant is 33 years old and began his barbershopping three years before joining the Society in 1954. First exposed to music as a soloist for a men's glee club in high school, Jim also sang tenor in his church choir and performed with the Handel Choir in Baltimore. Now attending the University of Baltimore, he has been Business Manager at St. John's College in Annapolis, Md. since 1963.

A Barbershopping cruise down the Chesapeake Bay altered the course of Jim's life in 1959 when he met his wife Jackie. They are proud (and exhausted) parents of two future leads, Jay, 3, and Jon, 1. Jim claims he has no hobbies outside barbershopping because harmonizing is a "way of life." All of his spare time is devoted to his family, but he is an avid Baltimore Colts fan, and has been known to attend games after exhaustive two-night shows. Besides belonging to the local Optimist Club, Jim has found time to coach local quartets for the past eight years. He has also served as a timer at Mid-Atlantic District contests. He is now starting in the Society judging program as a Voice Expression candidate.

"BIRDS OF A FEATHER . . ."

Proud of the "Oriole Four's" longevity, as is each member of the quartet, Jim thinks their quartet should be an example to young quartets which become discouraged in the early years. The "Oriole Four," justifiably proud of their last twelve years as a team, jokingly say the next twelve should be a breeze. "That's What I Call A Pal," a song they used in competition, is a perfect description of their feeling for one another – and for everyone they have ever met. Their empathy for one another has created an almost family-like closeness, even touching their personal lives.

When the Kings tied the knot, back in 1955, none of the other fellows took part in the wedding ceremony, but Jim Grant eventually became Kevin King's Godfather. By the time Bob Welzenbach got married, the other three were there to participate, and ditto for Jim Grant when he said "I do." In

time, Fred and Pat King were to become the Godparents of Jay Grant. Can't you just imagine how involved it all got by the time Don Stratton decided to march down the aisle? He and Mary Jo were introduced by Jackie Grant. Cupid struck, and they soon found themselves planning their wedding around the quartet bookings. Again the other three were in the wedding, and Jackie was bridesmaid. Of course, the quartet sang at the reception – "Because" and "Yes, Sir, That's My Baby." Pat King and Jackie Grant are both very active in the Dundalk Sweet Adelines and sing in the "Chord – Aires" quartet. Don's sister also sings in the chorus, as well as Bob's Mom – and their director, naturally, is Fred King!

PLENTY OF HELP ALONG THE WAY

Looking back, there are many people to thank who were there to lend a hand when needed. Bob Loose, of course, is sort of a "dad" to the quartet, having been their coach ever since they organized. Another Bob, the Bob Johnson of Society fame, was their very first coach, and even donated the first tux pants to the quartet. Billy Ball, a veteran Mid-Atlantic Balance and Blend judge, helped the fellows through some trying years, too, and coached them for a three-year period. Singing five of her arrangements in Atlantic City was tribute in itself to Renee Craig, well-known four-part harmony arranger, who was also responsible for much help in developing the voice expression of the quartet. Dick Stone, another prominent Mid-Atlantic judge, was of tremendous value in developing their stage presence in the last few years. No mention of thanks would be complete without remembering Mom and Art Dolt (Montclair, N.J.), who made their home a haven for rehearsals and visits. The list could go on and on, but space does not allow – so the "Oriole Four" just say a big "thank you" to everyone who has encouraged them over the years.

Words alone will never convey the feeling of excitement that exploded in Convention Hall when International President Wilbur Sparks said "... and your new International Champs, from Dundalk, Md., the 'Oriole Four!'" The roar of approval reached almost to Kenosha, or at least it seemed to. For the "Oriole Four," if any barbershopping experience is to ever compare to those glorious moments on Saturday, June 27, in Atlantic City, it will probably be their reign as champions of this great Society. They know they are in the company of greats. Just looking at the names of all the past International champions on the Landino Quartet trophy is awe-inspiring.

As our current champions, the "Oriole Four" will do honor to the Society and enhance its image wherever they go. It's intrinsic to their nature.

It's four-part harmony for the Kings. From left, Kerry Lee, Fred, Pat and Kevin do a little rehearsing.





Sound of the Future

By Executive Director Barrie Best

"If we hope to avoid trouble in our snug and comfortable little communities, and if we hope to keep the windows of our downtown stores intact, then it behooves us to invest a little more of our time catering to the unsatiable interest of our children . . .

"Kids want recognition. Kids want to call their own shots. Kids want to grow up and become respectable 'taxpaying citizens.'

"With just a modest bit of help from their elders they'll make it.

"Such an opportunity presents itself to the elders of our community next Saturday night at the Alhambra High School auditorium. It's billed as 'the sound of the future.' And this is right on target, for on the stage that night will be dozens of Western San Gabriel Valley High School students who will not be smoking grass, or tossing bricks. They'll be singing barbershop-style harmony."

What you've read above are excerpts from an editorial appearing earlier this year in the *Alhambra Free Press*, written by Mr. Warner Jenkins, Editor and Publisher of that publication. Although not a member of the Society, Mr. Jenkins has been a solid supporter of barbershop harmony and involving the youth in our style of music for many years.

In the early 1950s the San Gabriel, Calif. Chapter started a very successful high school quartet program which, through the years, has survived thanks to men like Russ Stanton, founder of both the Far Western District and the San Gabriel Chapter, Dick Schenck and O. R. "Marv" Marvel, all of whom have passed on.

The program faltered around 1960 but fortunately was revived and revised about five years ago by Barbershopper Abe Gould, a member of the San Gabriel Chapter. In the San Gabriel valley Abe is known as "Mr. Young Men In Harmony." The community is solidly behind the program. So are the schools.

Dr. Maylon Drake, former Superintendent of Schools for the Alhambra School District, wrote an open letter last December to encourage all schools and communities to become a part of the "Young Men In Harmony" program. In part Dr. Drake's letter says:

"A 'Young Men In Harmony' project can be started in any community with a high school, a SPEBSQSA chapter and a handful of citizens interested in helping young people blend their voices musically in the barbershop style. In three short years, the six public and parochial high schools of our area have made barbershop quartet singing an integral part of the vocal music program available to students. The response has been gratifying, the interest level is high, and the entertainment value continues to grow . . .

"Emphasis should be placed upon the fact that many young men of high school age enjoy singing but frequently find little or no acceptable opportunity in the normal chorus or choir program presently conducted in the typical school. Barbershop quartet singing is masculine, fun and dramatic enough to please the extroverted flair found in most teenagers. Adults from all walks of life welcome the quartets for entertainment purposes

and will financially support student-presented programs."

Excellent response and success have been found in many communities throughout the Society — Columbus, O.; Broward County, Fla.; Fresno and Sacramento, Calif., to name a few.

There is no such thing as a "generation gap" or "communications gap" when men, whether age 16, 60 or 96, stand shoulder to shoulder harmonizing in the barbershop style. Community leaders and educators have recognized this need and are cooperating with the Society so the youth of our continent can share in the sheer joy of barbershop harmony. And we recognize our responsibility. The Society's International Board of Directors, at its January Mid-winter meeting, approved the launching of a barbershop high school quartet program to commence in September of 1971.

Music educators and high school men will be invited and encouraged to organize quartets. Each quartet will be asked to learn four songs between the start of school and the Christmas vacation period from a special library of high school barbershop arrangements. During Christmas vacation chapters and districts will be asked to collaborate in conducting state-wide high school quartet contests to be judged by Society standards and judges. Each state winner will then prepare a total of six contest songs to be used in the International High School Quartet Contest to take place during Easter vacation. Each quartet and its coach, or chaperone, will be flown to Washington, D.C. from the fifty states and ten Canadian provinces to participate in this event. In addition to the contest sessions, the young men and their escorts will have an opportunity to participate in planned tours and events allowing them to have a valuable, enjoyable and educational, as well as musical, experience.

Members of the winning quartet will each receive a valuable scholarship, with runners-up receiving appropriate awards.

The Society is presently involved in trying to find industrial sponsors for this program estimated to cost approximately \$200,000 a year.

While efforts are being made to obtain an appropriate sponsor, initial financing is needed to launch the program. As these funds are not available from the Society's budget at this time, the Executive Committee has approved a "Young Men In Harmony" Christmas Card project. Each member will receive a brochure on this exciting new card project. We feel confident you will find the cards handsome and attractively priced. Each box will contain 32 cards and envelopes for just \$5.00. Each box has a selection of four different cards. The "Young Men In Harmony" Program receives \$1.00 for every box sold.

Please place your order with your chapter secretary *as soon as possible* so that the order for your chapter membership may be placed with the International Office by September 28th for shipment November 1st.

I feel confident all of us want the "sound of the future" to be bigger and constantly better. That future sound must come from the young men of today and tomorrow. Be sure you do your part to Keep America's youth singing as "Young Men In Harmony" — The Sound of the Future.

All Aboard
for the
1971 Mid-Winter
Convention
Jan. 29-
Feb. 1

Cruise With The Champions



"Bon Voyage!" The ship's whistle blasts; streamers fly and corks pop. You're off on a "CRUISE WITH THE CHAMPS" aboard a luxurious floating resort, the beautiful "New Bahama Star" . . . steering a course for blue skies and tropical waters while surrounded by the beauty of barbershop chords.

Sound like a dream? Not a bit. For the 1971 Mid-Winter Convention is going to be held aboard the "New Bahama Star" as she glides through the gulf stream on her way to Nassau in the Bahamas. She leaves Miami at 4:45 on Friday afternoon, January 29, and returns at 9 a.m. Monday, February 1st. You'll have two whole days in Nassau: tan yourself on talcum-soft beaches, swim in waters of unbelievable colors, try your hand at underwater sports, sightsee in a fringe-topped surrey, explore exciting native nightclubs, shop for bargains at duty-free prices,



Swimming, sunning, singing and the sea . . . relaxation at its very best aboard the New Bahama Star.

or try your luck at the gambling tables in plush casinos. Nassau has it all and about the only way you could be enticed away from this vacation paradise is the memory of the better-than-home accommodations of the "New Bahama Star" herself.

Every stateroom has private bathroom facilities, wardrobe and drawer space. What will you be doing while on board? You

can take a dip in the ship's pool, play deck games, take in a golf lesson, or just stretch out in a comfortable deck chair and unwind while barbershop songs waft their way over the blue-green waters. At night there are two bands to dance to, and the action lasts as long as you want to be a part of it. You'll have an opportunity to take in fabulous floor shows which will include presentations by the International Champion "Oriole Four." (Sure, they'll be along: that's why we're calling it a



Luxury thy name is the New Bahama Star.

"CRUISE WITH THE CHAMPS.")

Then there's the food. Bring your appetite, for you've never experienced anything like the food and service aboard the "New Bahama Star." Three meals a day, *plus* mid-morning bouillon, afternoon tea and a midnight buffet.

Prices for the cruise range from \$85 per person to \$139 — or up to \$166 if you prefer one of the luxurious suites. These prices include your transportation from Miami to Nassau, your ship as a hotel while in Nassau, and all meals, plus all entertainment aboard ship. There are no cover charges, etc.

Quartets making the trip can really come up with a good deal. You see, the third and other additional person in a cabin



pays only \$75, even in the best suite on the ship. For example: A four-berth outside cabin on the main deck is \$126 per person for two. But the third and fourth person pay only \$75. Thus, split four ways, quartet members get an outside cabin on the main deck for \$100.50 each. Special rates have been obtained for Barbershoppers and their friends on all cabin space.

One thing to remember, though: once the ship is sold out,

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

Registration Form

To: S.P.E.B.S.Q.S.A.
P.O. Box 575, Kenosha, Wis. 53141

Enclosed is a check for _____ to cover the cost of _____ registrations (\$2.50 each) for the Mid-Winter Convention of S.P.E.B.S.Q.S.A. to be held aboard the "New Bahama Star" on January 29 - February 1, 1971. I understand that each registration entitles me to my badge and other informational material, plus admission to all barbershop events aboard ship.

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STREET _____

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that's it. It's not like a city on shore where overflow hotels may be used. So, get your reservations in right now. Interest has never been higher for a Mid-Winter Convention, and at last report the ship was over half sold.

For further information on the cruise, write directly to Bob Robar, Eastern Steamships, P. O. Box 882, Pier 2, Miami, Fla. 33101.

DATE _____

S/S "NEW BAHAMA STAR"
"CRUISE WITH THE CHAMPS"
JAN. 29, 1971 - FEB. 1, 1971

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\$166, 139, 130, 126, 112, 108, 99, 94, 90, 85, 75*

NAMES

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Attached is a check in the amount of \$ _____ in favor of EASTERN STEAMSHIP LINES, General Sales Agents, representing 25% deposit. I understand final payment will be due November 30, 1970, and my final remittance will include taxes of \$4.00 per person (Children under 12 years of age \$2.00) in addition to balance of fares due.

*The \$75 cabins are all sold.

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Auxiliaries — Do They Really Work?

By Mrs. Lou (Helen) Laurel,
Wife of Past International President Lou Laurel,
6232 W. Wolf, Phoenix, Arizona 85033

Whether they're called the "Pick-a-Little-Talk-a-Little" set, "Helpful Mates," "Better Half-Notes" or any of the clever names ladies' auxiliary units have given themselves, the girls are doing the same jobs for their singing husbands today they've been doing for years. At least this is the case here in Phoenix, where we had been taking an active part in much of the "behind-the-scenes" activity of numerous chapter affairs long before anyone even thought of an organized ladies' auxiliary unit.

The "Choralaides," wives of the current second place Medalists "Phoemicians" chorus, were organized in January, 1968, even though we had been together informally and had worked like beavers getting our guys ready for many competitions previous to that time. (For example, Doris Graham's — that's "Western Continental" Bari Paul Graham's wife — Mother did all the sewing of the purple, pink and gold desert knight uniforms our men wore in several contests.) When a group of us decided on wearing matching dresses to a convention, the idea of organizing our group was born. That's about all we needed was the idea, and we soon became the "Choralaides," with a president, vice-president, secretary and treasurer.

We met in members' homes for some time; there were no dues, but a donation of 50 cents was asked. We also passed a piggy bank at each meeting for voluntary contributions to the Far Western District's Logopedics "Henny Penny" fund. We limited committees to Ways and Means, Hospitality, Phone and a special committee to make the decision as to what dress we'd be wearing to the next convention.



Phoenix "Choralaides" discuss future plans with Chorus Director Lou Laurel. From the left, the ladies are Mrs. Lou Laurel (Helen), Mrs. Lloyd Steinkamp (Maxine), Mrs. Sam Aramian (Virginia) and Mrs. Al Mau (Alice).

Much of our meeting time is spent in working on special projects or sitting around, yakking and eating calorie-loaded goodies. Money-making projects such as bake sales, wig raffles, white elephant auctions, Las Vegas nights, (a fun-filled evening, now an annual affair), party pack raffles, etc., have provided funds for purchasing dress materials, etc. Our latest profitable venture was a "Bake or Make" raffle. Lots of fancy baked goods sold at pretty good prices. Hand-crafted articles, too, brought in

good financial returns. We've found that all our ladies have hidden talents, and we've been able to use the best of everyone's talents while working on a wide variety of projects.

Our meetings are held on the last Monday of each month and we now have our own meeting place, the hospitality room of the First Federal Savings Building in Phoenix. Members are notified of the meeting time and what the program will be by our phone committee.

When called upon, we have assisted the Phoenix Chapter by selling tickets and working in the box office for annual shows, making a chapter banner and, as previously mentioned, working on members' uniforms or costumes.

We have also been involved in joint social activities with the men such as square dancing, pot-luck suppers, victory dinners, Christmas parties and novice quartet nights.

The "Choralaides" have made 50 play smocks which were sent to the Institute of Logopedics, the Society's SERVICE PROJECT, in Wichita, Kans., along with 300 reading books and about one hundred dollars in cash.

Although we have always thought of ourselves as strictly a fun group, we have become involved in some rather personal charitable projects, too. For example, when a Phoenix Chapter member was gravely ill, we provided meals and baby-sitting services (to allow the wife to be at her husband's bedside) twice a week. This went on for several months. We also presented the family with a check to help defray expenses.

During the Atlantic City Convention we had an excellent opportunity to meet, exchange ideas and discuss mutual problems with members of other auxiliary units from all over the Society. It was interesting to learn that there are now 53 auxiliary units on record in the Society. Our luncheon meeting was well attended and in all probability will become a permanent part of the Society's future International conventions.

So that other ladies may learn how easy it is to organize an auxiliary unit, here are brief guidelines, which were established by the Society's International Board, early in 1968, to help you:

- A. Auxiliaries MUST be non-singing.
- B. Auxiliaries MUST have approval of chapter board.
- C. Activities MUST be limited to:
 - 1. Promoting and assisting in Logopedics activities.
 - 2. Assisting chapter in any way approved by chapter board and consistent with Society By-Laws such as social activities, helping with shows, etc.

We feel sure these guidelines will not restrict your activities in any way and only hope that by writing the "Choralaides" story we will inspire other women to take similar action. We want Barbershopper wives to know how they can, without becoming a nuisance, become more involved in their husband's singing hobby with its many "fringe benefits" to be enjoyed by both husband and wife.

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THE WAY I SEE IT

By Harry Mays,
Member, Etobicoke, Ont. Chapter
30 Widdcombe Hill,
Weston, Ont.

"I disagree with what you say, but I shall
defend to the death your right to say it."
Attributed to Voltaire, 1694-1778

While sitting quietly at home the other evening, thinking deep thoughts and indulging in that old-fashioned pastime called "building castles in Spain," a disturbing thought wormed its way into the ruminative interstices... "Am I having any fun singing barbershop harmony?" I immediately realized that this question gave voice to a problem that others must be faced with also.

A long time ago I discovered the joy of singing, and even more so when I sang with others in chorus. Naturally, I joined a glee club since I knew it was a group formed for the purpose of singing, at the same time counting heavily on the fact that the adjective "glee" meant *demonstrative joy*.

For years I sang blissfully along, laboring under the delusion that this was the ultimate... until the fateful day I was introduced to the particular form of vocal expression known as barbershop harmony. Through an ingenious, albeit perfectly natural, voicing of parts (four) I then experienced the "ringing" effect peculiar to barbershop harmony and found that it elicited far more "glee" than the so called glee club-type of singing. I will never forget those early days in Montreal singing with the "FOUR WINDS" (from the very first night of my initiation would you believe?) and actually succumbing to paroxysms of giggles at the sheer delight of really locking in a chord! (You've had that happen to you too?)

Well then... what's wrong? Don't we sing on pitch any more? Are we that jaded? Are the chords any different? Has our society (not Society, smart guy) become too sophisticated to appreciate the basic things?

What usually happens in such situations is that the BASICS (and our understanding of our relationship to these BASICS, and therefore our appreciation and interpretation of these BASICS) become mutants, which, if you have studied up on your Mendel and Darwin, could or could not be a good thing. I personally am all for change providing it is progressive, leading to an improvement on the old.

Back to BASICS. Whoa there! What did I say? Back to basics — yes sir! Perhaps we in our Society (not society, you idiot) have become too fancy in our approach to barbershop harmony? Here we have a natural form of vocal harmonic expression designed by nature to be easily sung. However, I am not going to turn this into a metaphysical discussion on man's ability or inability to improve on nature. My own personal barbershop experience and inclination has shown me, at least, that the old original barbershop art in its primitive, unwritten-on-staff form is capable of improvement by *judicious* and *lawful* application of more sophisticated principles of harmonization, musical theory and general treatment.

Now, if we examine the territory covered thus far we will see there are two possible paths to pursue in this singing business:

- (1) TRADITIONAL, more natural, and therefore easier barbershop harmony.
- (2) MODERN, progressive, up-dated, even "contrived,"

adventurous, and therefore more difficult barbershop harmony.

In my opinion *both* have a place in our Society but, also in my opinion, they should have *separate*, well-defined places in our barbershop experience. However, this necessitates two different approaches and here we come to the meat of the matter.

We have driven, are driving, and will continue to drive away thousands (yes, thousands) of good men who are needed for no other reason than that if they are lost to barbershop they are usually lost to *all* organized group singing. Now let's be selfish... we want them to remain in our Society!

If the two paths outlined above were absolutely irreconcilable, I would say "Forget it!", and sit back and watch the attrition parade. But if we face up to the problem squarely perhaps it would be possible to have the best of both worlds — good singing *and* good fun? And all this within the boundaries of the same Society!

WITH THIS IN MIND I PROPOSE THAT EVERY CHAPTER ADOPT A TWO-CHORUS SET-UP!

One chorus could be called the "sing-in" chorus while the other would be known as the "sing-out" chorus.

Every chapter member in good standing would automatically be a member of the "sing-in" chorus, be issued the regular chapter music, rehearse from 8:00-10:00 P.M. on the regular meeting night, and take part in the fun and frolic of a *relaxed* chapter meeting. Just think of actually being asked to get up front and center to participate in a pick-up quartet, to woodshed (what's *that?*), to muscle in on a tag quartet, or to sing in an octet! Man, that's what I call *encouragement*!

This "sing-in" chorus could still learn a great number of songs per year and just maybe find time to learn, or re-learn those old chestnuts that without doubt make our kind of singing the great pastime it is! Talk about getting back to BASICS! The "sing-in" chorus would be available for spots on annual parades and shows and for special events.

Now what about that "sing-out" chorus?

These are the guys who really *want* to sing out in public, who really *want* to compete in contests. These are the guys who, although they wouldn't miss the regular chapter meeting with its laughs, good fellowship and fun-singing for the world, get itchy when something new and challenging is not constantly being presented to them. These are the guys who *demand* that their vocal talents and musical knowledge be exploited, and taxed to the utmost.

I say give these people the extra rehearsal time on the more challenging work they crave. What's wrong with 7:00-8:00 P.M. on regular meeting night, or special rehearsals on a week-end, if necessary, for their program?

You no doubt noticed that I deliberately avoided using the term "competition," or "picked" chorus? That is because I feel

Word From a Polished Loser

(Re-print of article taken from the Livingston, N. J. "Tune-Type.")

By Jim Cox, Member, Livingston, N. J. Chapter,
293 Whiteford Ave.,
Nutley, N. J. 07110

I'm not very good at writing inspirational copy, because I'm a lousy loser. It galls me to have to put on a brave front and a false smile and congratulate somebody else. The reason I enter any kind of contest is to win – and even if my rational mind tells me I haven't got a chance, I still hope, with some kind of blind, childlike faith, that a miracle will happen and I'll come off top dog.

As a quartet man almost constantly for the last 12 years – ever since I joined the Society – I probably have had more experience in losing than any other Dapper Dan, except maybe the three other guys I sing with. Oh, we've won some small ones – an area contest, the Teaneck Open once by a hair's breadth and the kindness of the harmony accuracy judge, the right to sing on the night show a couple of tunes at district and regional International Preliminary contests. But we've never made it all the way. Year after year, contest after contest, we've been losers.

You've undoubtedly guessed by now the general trend of this article. But it may surprise you to know that I am writing it early in the month of June. Why? To be honest, because I don't think we're (the Livingston Chorus) going to be ready for the International competition. I think we are likely to get our ears pinned back – even though I hope, with that same childlike faith I mentioned before, that Dave still may be able to find some magic in his amazing bag of tricks and pull us through.

But if he can't, I want to be ready – not to say "I told you so," but to pass on some words of advice and guidance about being a loser. When I finish this piece, therefore, I'm going to give it to the "Tune-Type" editor and ask him to hold it until after the contest. I hope that on June 27 he will help me make confetti of it and feed it to the Atlantic Ocean. If we do have to run it, however, I hope it will help to bind up some wounds. It frightens me to think how little most Dapper Dans know about losing. In fact, there are some guys in this chapter, "newer" men with only three or four years in blue, who have never tasted defeat.

"Tasted defeat" is an expressive phrase. That's exactly what happens. You can taste it. And I don't have to tell you what it tastes like.

So what do you do about it? Well, you can smile and grit your teeth and swallow hard and blink back the tears and shout. "Wait'll next year." Or you can let out an angry roar and cuss out the judges and blame it on the guy behind you or on your section leader or on unkind fate and lie down on the floor and

that the foregoing framework (with the help of some ground rules) will give rise to a VOLUNTEER "sing-out" chorus eminently capable of representing the chapter at contests and sing-outs.

This suggestion is not designed to create jealousies, foster friction or to break up chapters. On the contrary, it has been my impression that lack of such a set-up may be a contributing factor to many internal chapter problems.

The two-chorus set-up is designed to provide an atmosphere

kick up a tattoo with your heels. You can accept it philosophically, if that's your bag, or calmly and realistically, if you've had the same worries I've had. Or you can swear you'll never go into competition again. You can even quit barbershop altogether. I know about these things because I've done them all in my long career as a loser.

Would you like to guess how many times I've quit barbershop? How many times I've sworn I'll never go in another contest? *Every Sunday morning driving home from a competition.* At which, of course, I've lost. But where do I end up the next Tuesday night? In the meeting hall. And what do I say to the other members of my quartet – or hear one of them say to me? Something like this: "Say, listen. We've really got to get to work if we're gonna do better next time." (This is not literally true. Once I actually did quit quartetting after a particularly bad contest experience – and ate my heart out for the next six months.)

Okay. So what am I trying to tell you? To be a good loser? To get charged up and come back fighting next year? To quit and join your local bird-watchers' society?

None of them. If you want to be a bad loser, go ahead. I'm one, too. If you want to form a committee and start working on next year, that's in the good old Anglo-Saxon, ivy-league tradition. If you want to quit, goodbye and good luck – and see you in a couple of weeks.

No, what I want to say is simply this: Winning is great, the most worthwhile thing to strive for. But if you came into barbershop *only* to win, *only* to be a champion, you're in the wrong club. If, on the other hand, you joined because you love to sing, then you have no problem. Win, lose or draw, you can go to chapter and the other place on Tuesday nights, open up your tonsils, let out the most joyous sound in the world and have more fun than anyone. Has it ever occurred to you just how wonderful the judging system really is? They can bomb you in voice expression, in balance and blend, in harmony accuracy, in arrangement and in stage presence. *But they can't forbid you to sing any more!* You couldn't ask for a better deal than that.

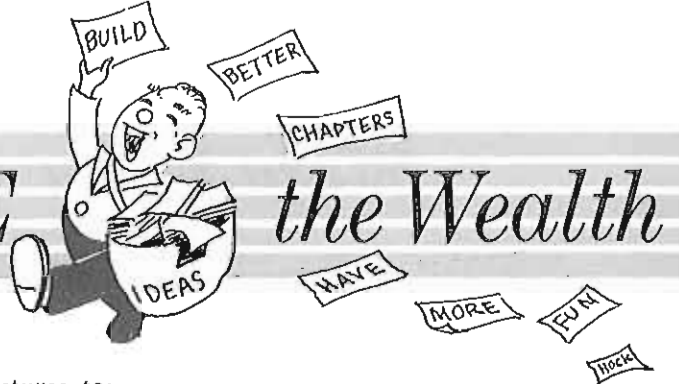
If, after all this, you still feel lousy and want to belt somebody, I hereby give you permission to take it out on me, since I'm just about the most experienced loser you know and I ought to be able to take it by now. One thing I ask, though. Please don't damage my vocal apparatus – I'm practising to lose my next quartet contest and I don't want to miss any rehearsals.

of challenge and self-improvement and enjoyment to individuals in the chapter at different levels of vocal musical development, progress and potential. At the same time it also recognizes the rights of those members who may not, or indeed, *do not* wish to prepare for, or participate in, contests or sing-outs, *do not* wish to graduate to really difficult songs and *actually* resent the choral drudgery imposed on them by the "sing-out" approach.

The Way I See It our goal should be PRESERVATION, ENCOURAGEMENT, and ENJOYMENT!



SHARE



the Wealth

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

GEORGE UNDERBRINK, EDITOR OF "TOWN NORTH NEWS" (Town North of Dallas, Tex. Chapter), recently headed an item with: "Learn your SPEBSQSA Ps and Qs!" Promoting Harmony Week, George gave a few answers and asked his readers to supply the questions. A bit on the order of a TV program called "Jeopardy," but it opens the way for a program vice-president to provide his chapter with some fast fun and plenty of education on such matters as Society history (or that of district or chapter), music, lyrics, personalities, etc. A line of music could be supplied and members asked to fit the words or the other way around. Five to eight minutes of playing this game now and then could produce a lot of fun and information to boot.

CAN YOU LIST EVERY MEMBER IN YOUR CHAPTER? Would you need some help remembering those men you sing with every week? We strongly suggest you consider using the method of many of our more successful chapters to end this problem — develop a good chapter roster.

Many chapters publish a roster of members. Most rosters are lists of members with names, address, phone number, part sung and some special indication, usually, of charter members. A few list their quartets and indicate by a number which quartet the members sing with:

1. The Razzamatazzers
2. The Insulated Chords, etc.

Some indicate officers and also past presidents and secretaries, chapter awards won, etc.

The Fairfax, Va. "Jubil-aies," in the Mid-Atlantic District, were so proud of themselves after winning the district chorus championship in 1969 that they came out with a real convenience in the form of a vest-pocket booklet. Measuring 2½" x 3¼" and costing but 13 cents each (for the 225 they needed), a yellow bristol cover with suitable illustration protects the inside pages. Each page lists 16 members with name, address, city, zip code, telephone, part sung and charter members specially noted. The first page lists emergency numbers, or officers and board members and their residence and business phones.

This little gem is small enough to fit into any wallet and should be a tremendous help in getting all members acquainted as well as being a sales aid when contacting new prospects. It becomes invaluable to committee men or those appointed to some special task. A listing of quartets would help in quartet promotion and a roster of district officers might also be a good idea. For goodness sake don't forget the area counselor.

The material may be typed carefully and then reduced for offset printing. You may allow for 16 names and information on one page as the "Jubil-aies" did. It is entirely legible and this gives you 32 names on each two-page section.

PROBE (Public Relations Officers and Bulletin Editors) has several sheets of artwork with numerous bits that can be used

for the cover illustration. Your editor is probably a member of PROBE and all he has to do is drop a line to Leo Fobart at the International Office and he'll soon have the pictures. He doesn't belong to PROBE? Then ask Leo for information on PROBE and get that editor on the track before he's one week older.

HAVE YOU EVER HEARD OF THE ADDPMSPDWVWP? (Not Inc.)? No? It is: The Association of Discarded and Decrepit Past Members of SPEBSQSA Board of Directors Without Voice and Without Portfolio, Not Inc.

Now, do you know what happens to those who made it to the top of our Society and sang "The Old Songs" once too often?

Past International Board Member Ken Phinney, of Kenmore, N.Y., is one of this distinguished body. However, he has young thoughts, young enough to fit into the Logopedics idea. While attending a Seneca Land District Contest Ken noticed that the audience was visibly touched when our Logopedics film was shown. With a practical eye as well as a full heart, Ken suggested it might not be a bad idea to have a spot in the lobby at our shows and contests where folks could make a contribution to our charitable cause. That makes sense, doesn't it.

Ken reminded us that it wouldn't be such a bad idea if a chapter displayed 14" x 17" posters containing Logopedics subject matter and pictures.

A CERTAIN CHAPTER (UNNAMED) RECENTLY PRINTED an item that told of a chorus member, in uniform, being mistaken for an usher prior to the opening of a chapter show. It seems the patron had approached three other similarly dressed chapter members and wanted directions to the proper aisle for the ticket he held. When the fourth man told him he was a singer and not an usher, the patron decided to wait it out in the men's room. We wish the patron had added one more question: "Well, if you're a singer what are you doing off stage. We pay to see you "on stage."

As the old Show Production Manual stated: "You ruin the mystery of the theatre when you're seen parading around the lobby in costume. Your audience doesn't need a preview."

CHARLES LESSWING, BUFFALO, N.Y. CHAPTER EDITOR, tells of an idea his chapter is using to provide more publicity in the chapter's immediate area. A neat three-color calling card carries the name of the chapter, the full name of the Society, time and location of meetings and a place for the name of the chapter member. His address and phone number are to be added. Charlie tells us that "the card is to be used to get more jobs for quartets and chorus, attract new members, sell show tickets and publicize the chapter in general."

Members may rubber stamp their names on the cards and obtain as many as they need at chapter meetings.

Simple, isn't it. It's the same method most salesmen use to approach their clients.

Thanks, Buffalo and Charlie Lesswing.

Sunshine Presents Marathon for Wally West

By Cline Clary, Baritone, "Interstate Four,"
Secretary, Polk County, Fla. Chapter,
1800 Third St. S. W.,
Winter Haven, Fla. 33880

The heart and spirit of barbershopping at its finest level was demonstrated to a full house of cheering supporters in Winter Haven, Florida's Nora Mayo Hall on Saturday evening, June 13th. Two hundred Sunshine District Barbershoppers, all members of the "cast," were joined by some 1,300 fans, many of them attending their first such show.

Sunshine Barbershoppers presented a four-hour extravaganza of entertainment in a salute to Wally West, Polk County Chapter Music Director and a 20-year veteran of Society competition at all levels. West is about to undergo a critical "arterial by-pass" open-heart surgical procedure, and the hearts of his Florida buddies opened wide to help raise part of the estimated eight to ten thousand dollar cost of the operation. Though a final report is still coming, ticket sales and outright donations have already netted over \$3,000.

Organized, promoted and publicized by Wally's Polk County Chapter, the project was overwhelmingly supported by the entire district. Seven choruses appeared, highlighted by the 60-man St. Petersburg Chorus, Sunshine's International representative in Atlantic City this year and in three previous International contests. (West directed them in their 1956 bid at Minneapolis.) Nine quartets were featured, headlined by the 1961 International Champion SUNTONES (Miami), the KNUMB KNOTES (Miami), "Boffo" buffoons at the St. Louis convention; the INTERSTATE FOUR and the IMPACT!, Sunshine's representatives at Atlantic City; the CHORDWINDERS, BAY BELLES, MERRI MACS and the KEY LIME PIE (Orlando), Sweet Adeline foursomes.

Also featured on this unprecedented show was Eddie Ford, one of America's all-time great theater organists, playing a mighty Conn 3-manual "electronic pipe" organ. Opening the evening was the FORRY HAYNES TRIO, with the inimitable former "Mid-States Four" bari on guitar, banjo and vocals; famed Tin Pan Alley arranger Claude Garreau at the piano and Orlando Barbershopper Joe Franus on string bass. Forry Haynes shared the MC duties with Wally Singleton, bass of the 1956 Champion "Confederates."

All participants in this musical marathon donated their services, furnished their own travel expenses and bought tickets to enter the auditorium.

Barbershoppers nation-wide have known Wally West as long-time lead of the FLORIDA KNIGHTS, International competitors six times; as lead of the RINGMASTERS, 1968 Sunshine District Champs and Semi-Finalists at San Antonio in 1964; as director of the St. Petersburg, Tampa, Clearwater and Polk County choruses; as director of three Sweet Adeline choruses; as a quartet coach in both organizations; as a prolific arranger and a veteran master of ceremonies. He is a full-time Minister of Music in a large Methodist Church, and has always had wide musical interests ranging from symphony orchestra management to vaudeville show productions. Unfortunately his

church did not have the necessary medical insurance to provide for the costly emergency nature of his operation.

After wide-spread publicity throughout central Florida and an overflow crowd, applauding and cheering for four hours, Sunshine Barbershoppers feel that an historic public relations milestone was reached for the Society in Florida. Wally's lovely wife, Joan (he would likely introduce her as "John"), summed it up in a moving "thank-you" speech before the finale, stating her conviction that "the love being shared among all present here tonight is America's answer to all present difficulties, and any trouble to come."

Wally was unable to be present, being confined to the Winter Haven Hospital while Sunshine's Barbershoppers were having the time of their lives, doing something they like to do and helping a long-time friend in the process. Demonstrations like this one, though they get no nationwide media coverage, are a certain assurance that there are good people making good things happen in America and that our Society is "doing its thing" to KEEP AMERICA SINGING!

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.

— — — — — CLIP AND MAIL — — — — —

Mail To: SPEBSQSA LIFE MEMBERSHIP,
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 _____



about *QUARTETS*



It was probably the largest birthday party ever held in the Far Western District and FWD Barbershoppers filled the San Gabriel Civic Auditorium to pay tribute to Ken Ludwick, "Golden Staters" lead who is recuperating from an auto accident. Ken is shown left (center) as he appeared on stage while the Arcadia, Riverside and Reseda Valley, Calif. Choruses sang "My Buddy." The benefit performance netted over \$4,000 for the Ken Ludwick Medical Fund.

We've just had official word from the *Four Renegades*, 1965 International Champions, that they will be disbanding in May, 1971. Even though Bass Tom Felgen will be moving to the West Coast on October 1, the popular foursome will fulfill all singing commitments through May. They will sing their swan song at the New Orleans Convention. The *Four Renegades* will leave behind fond memories of numerous exciting performances throughout the Society.

* * *

A note accompanying their registration fee revealed interesting information about the *Four Alarmers* quartet, Muncie, Ind. Chapter. They wonder how many can boast their city's mayor as a quartet member. The city of Muncie, population 80,000, is currently being served admirably by *Four Alarmers'* tenor Paul Cooley. Other members of the foursome are Mel Turner, lead; Glenn Hoel, bari and Eugene Hadley, bass.

* * *

The year 1969 brought new honors to another member of the 1956 International Champion *Confederates*. Bass Wally Singleton won the "Barbershopper of the Year" award in the Clearwater, Fla. Chapter, where he is chorus director.

The March-April issue contained an item about *Confederate* Lead Dave Labonte, who had won the same award in his chapter.

* * *

A leader among our top quartets, the *Salt Flats*, sang their last show on May 10th. Milt Christensen's move to the Los Angeles area caused the *Salt Flats* to end their lengthy career. Milt's move does have its bright spot, though. Word from Jack Harding, contact man for the *Golden Staters*, tells us that Milt has taken over the lead spot in their quartet which had been temporarily disabled since January 17 when Ken Ludwick suffered serious injuries in an auto accident. Although Ken has made remarkable progress, (see picture, this page), considering the extent of his injuries, it does not look as though he will be fully recovered for at least a year. Milt has already learned several of the *Golden Staters'* numbers and the quartet has also been developing new material, some of which comes from Milt's "show quartet" background.

* * *

Our congratulations to the *Duffers*, Skokie Valley, Ill. quartet, for devising what we think is a truly effective means

of publicizing and raising funds for the Society's SERVICE PROJECT, the Institute of Logopedics. Instead of accepting payment for singing before local organizations, the *Duffers* provide an envelope, addressed to the Institute of Logopedics, containing a card with their picture and the following information: "The *Duffers* have just sung for us and we would like to show our appreciation by sending a contribution to their favorite charity."

We're sure Bill Downs, *Duffers* contact man, would be happy to supply interested quartets with samples of what they use. He can be reached at 6920 N.

Meet the 1970 Ontario District Comedy Quartet Champions, the "Fun-Addicts" from Markham, Ont. Shown with their new trophy are, from the left, Ken Harburn, bass; Ross Sutherland, lead; Ernie Sutton, bari and Bob Harrington, tenor.



"An Evening with the Boston Pops" was a big night for our 1967 International Champion "Four Statesmen," who appeared as featured guests of the famed Boston Pops Orchestra on their annual "Old Timers' Night" concert. This program will be presented on National Educational Television (NET) on Sunday evening, September 27th. (Check your local NET channel for exact time of presentation in your area.) The "Statesmen" are shown right with famed Conductor Arthur Fiedler just after they had performed for him in the privacy of his studio.



McAlpin, Chicago, Ill. 60646. What a great way for quartets to make contributions to the Institute with very little effort on their part.

* * *

A change in personnel in the *Avant Garde* quartet, 1969 Fifth Place Medalists, brings former *Sundowners'* bass Dave Brady (recently returned from service) to the quartet as bass, moving Doug Miller to the baritone spot vacated by Joe Sullivan, who is no longer singing with the foursome. New contact man is Dick Reed, 2434 Dempster, Des Plaines, Ill. 60016.

* * *

A job conflict has forced John Goldsberry, *Four Kippers* baritone, to retire from the quartet. John is one of the original "Kippers," singing baritone since the quartet started back in 1960. Nelson Moser, who has sung in several Mid-Atlantic District quartets, has now joined the "Kippers" as baritone. We also learned that Byron Myers, the quartet's fine lead, has been selected to appear in the 1970 edition of "Outstanding Young Men of America" "in recognition of his

outstanding ability, accomplishments and service to his community, country and profession." For those who don't know, and we expect there are many, "By" has completed ten years of teaching vocal high school music and is now employed at Power Tools Co., Inc. He directs both the adult and high school church choirs and teaches the high school Sunday school class at Wyatt Park Christian Church. He's tenor soloist at Temple Adath Joseph and directs the Noble Chords, a Shrine chorus. In addition to directing the St. Joseph "Pony Expressmen" and the local Sweet Adeline chorus, he has also served as a member of several faculties in the Society's Harmony Education Program and as a judge for the Youth Symphony Auditions. Our congratulations to this multi-talented quartet man.

* * *

Our congratulations to the *Free Lancers* (Dundalk, Md.) who recently received plaque awards from ASCAP (American Society of Composers, Authors and Publishers) for "outstanding contributions to their community and nation through barbershop music."



The "Note-A-Riot-Ees" (St. Louis Suburban) are shown left performing at the "Pinch Hitters" (Cardinal Baseball players' wives) annual "Ball-B-Que" charity project. From the left, dressed as umpires, the "Note-A-Riot-Ees," are Tom Millot, bari; Tom Koupal, lead; Rich Wandling, bass and Jim Graham, tenor.

Barbershoppers' Bargain Basement

FOR SALE - Fifty-two chorus uniforms, lime green jackets and black pants. Very good condition. \$15 per uniform. Contact: James Doherty, 1027 Woodlawn Ave., Cincinnati, O. 45205. Phone 513-251-4640

FOR SALE - Approximately 35 used uniforms. Black trousers and lavender rose coats. Trouser sizes, 28 to 44; coat sizes, 38 to 46. In fair shape, need cleaning. Contact: Robert Pautz, Rte No. 2, Neenah, Wis. 54956.

FOR SALE - 41 Irish Green (waiter-type) jackets - detachable gold buttons. Mixed sizes from 36 to 48. In good condition - some never worn. Price: \$5 each. Contact: Walter J. Rivers, 5 Kathryn Court, Plattsburgh, N. Y. 12901.

WE WOULD LIKE TO BUY - uniforms, new or used. Could be jackets or otherwise. Interested in any reasonable offer. Please contact: Tom Gillam, 520 W. Jefferson, Apt. 7, Kokomo, Indiana 46901.

Victor DeCesare, ASCAP District Manager, made the presentation to the foursome during the Mid-Atlantic District Convention in Baltimore last spring. Members receiving the individual awards were Bob Seay, Nelson Lawhon, Vernon Leonard and Gene O'Dell. The *Free Lancers* completed their second tour of the Far East a short time ago.

* * *

A great tribute to a fine quartet, the *Hut Four* (Minneapolis, Minn.), appeared in the July issue of the Minneapolis "Chord-Inator" after the quartet performed 26 songs in a special concert to raise money for the chapter's Atlantic City travel fund. After two solid hours of fine entertainment from this great quartet, the audience still asked for more. We're happy to know that this quartet, like many others we've heard and read

(Cont. on next page)

MAYNARD L. GRAFT

A sudden illness claimed Maynard L. Graft in Euclid, O. on January 26, 1970. An active member until his death, Graft served the Johnny Appleseed District as president for two terms and was an International Board Member (1946-'47).

Maynard sang baritone with the "Forest City Four" and on the chapter level served two terms as president, was show chairman, chapter board member and perennial bulletin editor.

A salesman and advertising man by profession, Maynard was employed by the Ohio Bell Telephone Company until his retirement a few years ago.

DEAC (C. T.) MARTIN

Deac (C. T.) Martin, the subject of a cover story in the May-June, 1970 HARMONIZER, died of muscular atrophy on May 27, 1970 in Bay Village, O. at the age of 79.

One of Society's great men, Deac founded the Cleveland Chapter in 1940 and served as International Vice President in 1939-'40 and 1943-'44. He also served on the International Board between 1940 and 1943. He was the Society's first historian, and was also a member or chairman of many International committees. His numerous contributions to the HARMONIZER, dating back as far as 1943 and as recent as 1969, far outnumber those of other contributors.

Author of "Keep America Singing," a ten-year Society history, Martin published other books on old popular music. His latest, "Deac Martin's Book of Musical Americana," was published in July by Prentice-Hall. Most of his life he was involved in free-lance writing and editorial advertising. He was public relations manager of the Cleveland Health Museum from 1939 to 1954 and established his own business, Unique Services, in 1934. He has been semi-retired since 1960.

Surviving are two daughters, several grandchildren and great-grandchildren. His wife, Helen A., died in February, 1969.

CLINTON D. SANBORN

Clinton "Chase" Sanborn passed away at his home in Pontiac, Mich. early on the morning of February 18, 1970 at the age of 55. He had undergone heart surgery in Cleveland on January 18, returned to his home on January 31 and showed constant improvement until the moment of death.

A 26-year member of the Pontiac Chapter, he served as chapter president in 1952, as district vice-president in 1959 and as International Board Member (1962-'63).

Sanborn was an accountant and worked for the Truck Division of General Motors Corporation.

He is survived by his wife, Ruth, a son, daughter and several grandchildren.

RICHARD N. SCHENCK

Death came to Richard N. Schenck on May 16, 1970 in San Gabriel, Calif. after suffering several heart seizures during the past two years. He was 69 years old.

A founding member of the San Gabriel Chapter in 1945, Schenck served as chapter secretary and bulletin editor for 24 of the chapter's 25-year history. He served one term as chapter president, three years as Far Western District secretary and one year as district president. Dick was an avid quartet man and sang lead in the "Major Chords," the chapter's first quartet. A past International Board Member (1952), Dick was a certified secretary and stage presence judge.

Schenck was employed as a postal clerk for 31 years in the San Gabriel Post Office.

He is survived by his wife, Zola, a daughter, Mary Anna, wife of Society Executive Director Barrie Best, and three grandchildren.

ALBERT L. SMITH, JR.

Albert L. Smith, Jr., 41, died on June 6, 1970 in a Fort Worth, Tex. hospital after a lengthy illness. Smith became International President in 1965 after serving as International Board Member in 1962-'63 and vice president in 1964. He had served the Southwestern District as area counselor, vice-president and president.

Al had been a contractor in Fort Worth for 22 years and was immediate past president of the Fort Worth General Contractors. He was a World War II veteran, an elder of St. Luke Cumberland Presbyterian church, a member of Shrine Temple and director of the Hallmark Youth Association.

He is survived by his wife, Marian, and two children.

(Cont. from page 21)

about, does support its chapter and is appreciated by the chapter. The *Hut Four* started their second U.S.O. tour on July 24th.

* * *

John Sherburn, original tenor with the *Crown City Good Time Music Co.* quartet (Far Western District), was wounded recently while on duty with the U.S. Army in Viet Nam. John was involved in two

separate incidents. In early May he suffered a concussion when his vehicle hit a land mine; three weeks later, after having returned to duty, he was wounded in the leg and shoulder. Recent word from John is that he expects to be recovered sufficiently to return home in mid-August.

* * *

The *Top Hats* are in business again — battier and bigger than ever (former performing weight 719 lbs., now 833).

Recently returned from a U.S.O. Hospital Tour, the oafs from Connecticut have bass Doug Cassie and lead Lou Grillo from the former quartet. Baritone Rene Frechette and tenor Alex Vaughn are new. In their words they have an "excellent comedy act for chapters with a strong, wide auditorium stage." Contact: Alex Vaughn, Stoneleigh Knoll, Old Lyme, Conn. 06371 — phone 203-434-5008.

* * *

Tom O'Malley writes that the *Pittsburgh Four* is now accepting out-of-town engagements at the rate of one per month. Tom can be reached at: 302 Mattier Dr., Pittsburgh, Pa. 15238.

* * *

Reporting their 16th change of personnel in 38 years of singing, *Circle "W" Four* contact Walt Eibeck writes that Joe Lingenfelter is now singing baritone and playing guitar along with John Power, Al Headrick and Eibeck. The quartet boasts existence back to 1931 and feel they are the oldest quartet (formerly the "Westinghouse Quartet") — not age-wise — but in consecutive years of performing.



Distinguished Harmony Hall visitors on Sunday, August 9, the 1970 Champion "Oriole Four" listened intently as Society Musical Activities Director Bob Johnson (right) played a sample pressing of the 1970 quartet recording.

PROBE Discovers Music

**By Don Donahue, Senior Advisor, PROBE,
Member, Livingston, N. J. Chapter,
65 Mountain Ave.,
Cedar Knolls, N. J. 07927**

PROBE (Public Relations Officers and Bulletin Editors), by its very nature, has to attract men who enjoy writing a chapter bulletin, publicizing an activity of a chapter or just pitching in to promote our singing hobby. Occasionally men with administrative ability would sneak into the PROBE ranks, such as International President Wilbur Sparks, or a judge-type person, like "Sev" Severance out of West Towns, Ill. Sometimes we would even get a top-notch bulletin editor who also sang with a great quartet, like Phil Steele of the "Classics."

The majority of our PROBE people, however, were reporters and the hoop-la people, those who inspired the troops to do better when the arm-waving musical leader had all but given up on the sixty monotones showing up every week to do battle with the black dots on paper.

That was our status up to June 22, 1970 (Monday of Convention week). About 2 p.m. a few PROBE members met in Convention Headquarters and set up a phonograph, library of research books, 1,000 pieces of sheet music and five hundred records of early vaudeville quartets such as the "Peerless," "Avon Comedy Four" and the "American Quartet." A well-tuned baby grand piano rounded out the ensemble. On a back wall we placed three hundred chapter bulletins and the inside table held about a hundred straw skimmers for the expected deluge of bulletin editors who were going to identify each other during Convention week by wearing their bulletin masthead in the band of the hat. We were ready for business.

Just to test the venture we decided to put a jazz tune on the phonograph. The great jazz music could be heard down the length of Haddon Hall's Pennsylvania foyer. The foyer was soon to be occupied by ten district display booths and would be the scene of much traffic throughout the entire week.

A tall, pleasant-looking, dark-haired guy came loping up and identified himself as the President of the Far Western District, Lynn Brittan. He also identified the tune as *Dr. Jazz*, as done by the "Lu Watters Yerba Buena Jazz Band," and signed an application to join PROBE. "Heck," says he, "I thought you PROBE guys wore green eyeshades, hung out in cellars and produced occasional heroes like Jerry Orloff (1971 PROBE Vice-President-elect from the Far Western District). I didn't know you dug music."

"Brit," as he eventually allowed us to call him, dropping the mantle of a dignified district officer, spent the rest of the week *behind* the table. He was the first of a long line of arrangers, quartet men, judges and other special Society people who probably would have been the type to strike up a conversation with O.C. Cash in the Muchlebach Hotel about the good old songs back before the Society was born.

The next addition to the staff was Clive Hill, a competing quartet man, of the "Connaisseurs" from Montreal. He started

off by playing the piano for anyone who wanted to hear one of the songs they picked out. By Wednesday we were having jam sessions for harmonica and piano. By this time George Chamberlain of Concord, Mass. (an SP judge and member of the "Harmonuts") had arrived and soon found himself busy answering questions from a constant stream of visitors. For the next four days this crew probably enjoyed themselves more than anyone attending the convention, excepting, of course, those who heard and saw our great quartets and choruses perform.

How would you like to have been part of a crowd of one hundred who watched and heard Estelle and Joe Sheehan of Beverly, Mass. (who admit to being slightly over 65) do some of the numbers they used to do at the Palace in Boston. 'Stel was banging out piano and Joe was doing *Some Sunny Day* with a cakewalk that broke up the place.

How would you have liked to watch veteran arranger "Molly" Reagan and prominent Northeastern District Barber-shopper (also an arranger) Lou Perry as they listened to the "Avon Comedy Four" sing *Oh What a Time For the Girlies When the Boys Come Marching Home?* Lou took the old 78 rpm record home for his buddy, Ed Merrifield, who sang with the "AC4." He's promised to send back some of the history of the quartet.

There were 180 quartet men competing in the quartet contest. I wonder how many caught Southwestern District International Board Member Dr. John Anderson, the HA judge, as he played the piano on Thursday for two hours and discussed theory, good melody lines and what makes a song tick. We did.

You can experience these same thrills. We wrote about collecting in our last article in the HARMONIZER (Mar.-April, 1970). At your next district or area function why not get out the old songs sheets and records. You'll make new friends and also add to the historical background of the Society. We had a list of fifty persons who either wanted songs or records. Unfortunately, in the haste of packing, the list was lost.

One final note. We see the possibility of cataloging every early quartet which was recorded on 78 rpm. We'd like information on those groups if you have it. Perhaps you could list the quartet on a 3x5 card, the songs on both sides, and the numbers on the record. It would appear like this:

THE HARMONIZERS Harmony 369—H
(143474.5)

"I'm Looking Over a Four Leaf Clover"
(Woods-Dixon)
"My Connecticut Gal"
(Donaldson-Morse)

This identifies the quartet, the serial number, the matrix number, the songs and composers. We'll be looking for your contribution as we wonder what Northeastern District quartet is going to be the first to sing *My Connecticut Gal*.



I see from the bulletins...

By Leo Fobart, Editor



Members of the Ottawa, Ont. Ladies' Auxiliary ("Better Half Notes") are shown left as they sold baked goods, candy, stuffed toys, decorator pillows and other novelty items during a week-long bazaar. The girls netted \$350 for their efforts. (See story on page 14 for additional information on auxiliaries.)

You will probably recall that we were unable to announce the winner of the 1970 International Bulletin Editor of the Year (BETY) contest during the Atlantic City Convention because the judging had not been completed. We now have the final results and the first five bulletins are as follows: (1) *Notes To You*, Editor Carey Buhler (Reseda Valley, Calif.); (2) *Charivari*, Editor Roger Snyder (Dundalk, Md.); (3) *Sea Notes*, Editor James S. Reyburn (New London, Conn.); (4) *Fundamentalist*, Editor Burton L. Louk (Rochester No. 1, N. Y.); (5) *Town North Notes*, Editor George Underbrink (Town North of Dallas, Tex.).

Our congratulations to Bulletin Editor of the Year Carey Buhler. We've often used material from Carey's bulletins, which won fourth place in last year's contest.

Our humble thanks to contest chairman Terry Roisum (Sioux Falls, S. D.) and his valiant crew (John Anderson, Mike Michel, Bob Northup, Lloyd Davis, "Chuck" Nicoloff) for the countless hours they worked judging this contest.

* * *

PROBE Officers for 1971 are as follows: Guy Christmas, President (Allentown-Bethlehem, Pa.); Jerry Orloff, Vice President-Western (Peninsula, Calif.); John Anderson, Vice President-Central (Racine, Wis.); "Bud" Welzenbach, Vice

President-East (Dundalk, Md.). Past PROBE President "Stew" Vaughn and Don Donahue will act as PROBE advisors next year and HARMONIZER Editor Leo Fobart will serve as Secretary-Treasurer.

* * *

Barbershoppers in the Dallas, Tex. area are in for a special treat on Friday, September 25th. A barbershop spectacular at McFarlin Auditorium, with all proceeds going to the Institute of Logopedics, will feature the "Easternaires," "Club House 4" and Dallas (both Big "D" and Town North) Chapter choruses and quartets. Sounds like a great show and those wanting tickets can mail requests to: F. Harkness, 3426 Mockingbird, Dallas, Tex. 75205.

* * *

In case you weren't aware of it, International President Wilbur D. Sparks has been providing monthly messages for bulletin editors throughout the Society. Because we see so many bulletins we get to read his inspirational words many times. One message, though, of special importance went directly to chapter presidents as it concerned information on a subject of vital importance to our entire Society — the copyright law. We're happy to note that this letter, too, has appeared in many bulletins. In a department contained in "Overtones" (Greater St. Paul,

Minn. Chapter) entitled "The Irish Fifth" Steve Shannon added his own thoughts about the copyright law. It appears below in part: "With increasing regularity, we hear the Sage of Kenosha exhorting his flock to abstain from unlawful reproduction of music. He reminds us that 'reproduction' includes duplication of copywritten arrangements by printing, recording, or any other methods. Such words must bring a glottal stop to the

Top arranger and Northeastern District Barbershopper of the Year Lou Perry looks at appropriate plaque presented by the Beverly, Mass. Chapter at a gala cook and sing-out. Mrs. Perry holds a bouquet of long-stem roses given her in appreciation of the many kindnesses extended quartets which have sought Lou's help.





From the left, the 1967 International Champion "Four Statesmen" and the "Neptuners," 1967 Northeastern District Champs, are shown as they appeared at Boston's Prudential Center on the final summer concert of the fourth successful season of barbershop concerts.



Expecting to spend the entire day, three disappointed customers flew in from the Minnetonka, Minn. Chapter to look over Communications Director Hugh Ingraham's (far right) file of show scripts. From the left, Tom Wickenheiser, Frank Steinmetz and Bill McQueen were amazed to find his "file" nearly empty. Response to our plea for show scripts has been very poor.

throats of sincere Barbershoppers (Breathes there a singer with ear so dead, when hearing the Renegades, hath not said: 'I must preserve that one!')

"Surely we could well argue that the foundation of our hobby is periled by current copyright laws; but by defying those laws, we jeopardize the very existence of our organization and the system which spawns the melodies we cherish. Let's not throw away our musical heritage... or our legacy to new generations of Barbershoppers. This hobby is worth preserving." We wish we would have written that.

* * *

An item in the "Peninsula Pitch" (Editor Bob Allen) called special attention to the personal accomplishments of one of their members, Tenor Randy Snyder. This Peninsula, Calif. Chapter member won a National Merit Award for scholarship; was runner-up in an athletic-scholarship award; was his school's representative to Boys' State in 1969; was Associate Student Body Vice-President;

In Kenosha on August 22 for a planning session, these men will be busy the latter part of this year serving as faculty for our 1971 chapter officer training schools. From the left, top row: "Sev" Severance, Dick deMontmollin, Lou Sisk, Harry Kennard, Don Tobey and Mike Michel. Middle row: Chet Whitney, Herb Irish, Bill Hofstetter, Leon Avakian and Georga Underbrink. Front row: Merritt Auman, Plummer Collins, Warren Bowen and Karl Haggard.

won a \$100 Kiwanis Club scholastic award; was accepted as a member of the Crest & Key, an honorary scholastic club; and won an Outstanding Achievement Award. All of these honors were earned while he was contributing his talents to the tenor section of his chapter chorus!

* * *

Would you believe that International President-elect Ralph Ribble's photo appeared in the Sunday, June 28th issue of the *Dallas Morning News* with a cut line introducing him as the President of the "International Sin Organization!" It must be true because we found it in Editor George Underbrink's "Town North Notes."

* * *

Downey, Calif. Barbershoppers are proud of the fact that they were part of the opening night program for the new 1.9 million dollar Downey Theatre. The chorus started out as a "time filler" and ended up receiving a fine review by the music critic for the "Long Beach Independent."

* * *

Do Barbershoppers get a little excited about singing? We don't know for sure what causes it but every now and then we read about Barbershoppers who apparently get over enthusiastic about singing activities. For example, let's take the story which appeared in the Akron, O. "Gay 90's Gazette" about Barbershopper Eugene Justice who, in the haste of going from his ear in the rain to the chapter meeting, locked his car with the keys in the ignition and the motor still running!

* * *

Our congratulations to Stark County, O. Barbershopper Chet Aiflen for a fine piece of internal public relations work. Chet's compiled the records of our top ten quartets from 1955 through 1969 listing each quartet in the order they placed in the top ten. Nice work, Chet. We sure appreciate receiving this fine piece of historical information, and know we speak for everyone who received a copy.

* * *

It didn't take long for Allentown-Bethlehem, Pa. Barbershoppers to recognize a good thing when they saw it — we're talking about the Society's new Logopedics film, "Speechtown, U. S. A." They showed the award-winning film, narrated by famed comedian Bob Newhart, to local organizations five times during the months of November and December. Although there was no charge for use of the film, several groups made contributions and the funds were turned over to the Institute in the name of the Allentown-Bethlehem Chapter. We read about it in their "Pitchpiper" (Editor Jack Dittbrenner).





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 August 1, 1970.)

SEPTEMBER 16 – NOVEMBER 15, 1970 CARDINAL

Oct. 2-4 – LaFayette, Indiana (Cardinal District Convention)

17 – Adams County, Indiana

18 – Elkhart, Indiana

24 – Columbia City, Indiana

CENTRAL STATES

Sept. 26 – Waukon, Iowa

Oct. 16-18 – Davenport, Iowa (Central States District Convention)

Nov. 7 – Kansas City, Missouri

(NOJOCO Chapter)

7 – Sioux Falls, South Dakota

Nov. 14 – Sheldon, Iowa

14 – Denison, Iowa

DIXIE

Oct. 10 – Columbia, South Carolina

Oct. 23-25 – Atlanta, Georgia (Dixie District Convention)

EVERGREEN

Sept. 19 – Burley, Idaho

26 – Idaho Falls, Idaho

Oct. 3 – Penticton, British Columbia

17 – Burnaby, British Columbia

Oct. 30 – Nov. 1 – Calgary, Alberta (Evergreen District Convention)

Nov. 7 – Medford, Oregon

14 – Portland, Oregon

FAR WESTERN

Sept. 19 – Lakewood, California

(Downey Chapter)

26 – Monrovia, California

(Arcadia Chapter)

Oct. 3 – Santa Rosa, California

Oct. 9-10 – Redwood City, California (Peninsula Chapter)

10 – Orange, California

10 – Stockton, California

17 – Indian Wells Valley, California

17 – Oceanside, California

17 – San Rafael, California

(Marin Chapter)

23-25 – San Diego, California

(Far Western District Convention)

Nov. 7 – San Jose, California

7 – Ukiah, California

ILLINOIS

Sept. 26 – Quincy

Oct. 9-11 – Rock Island (Illinois District Convention)

17 – Waterloo

24 – Wood Dale

24 – Pioneer

Nov. 7 – Macomb

7 – Kishwaukee

7 – Beverly Hills

7 – Coles County

8 – Pontiac

14 – Joliet

14 – Woodstock

JOHNNY APPLESEED

Sept. 26 – McKeesport, Pennsylvania

26 – Bucyrus, Ohio

Oct. 3 – Pittsburgh (North Hills), Pennsylvania

10 – Alle Kiski, Pennsylvania

16-18 – Cleveland, Ohio (Johnny Appleseed District Convention)

23-24 – Pittsburgh (East Hills), Pennsylvania

24 – Grove City, Pennsylvania

24 – Lakewood, Ohio

Nov. 7 – Miami-Shelby, Ohio

7 – Cleveland-Hillcrest, Ohio

14 – Steubenville, Ohio

21 – Beaver Valley, Pennsylvania

LAND O' LAKES

Sept. 19 – Stevens Point, Wisconsin

19 – Bloomington, Minnesota

26 – Madison, Wisconsin

26 – Barron County, Wisconsin

26 – Sheboygan, Wisconsin

26 – Detroit Lakes, Minnesota

Oct. 3 – Eau Claire, Wisconsin

10 – Menomonie Falls, Wisconsin

10 – Janesville, Wisconsin

17 – Bemidji, Minnesota

23-25 – St. Paul Minnesota (Land O' Lakes District Convention)

31 – Beaver Dam, Wisconsin

Nov. 7 – Wisconsin Rapids, Wisconsin

7 – South Milwaukee, Wisconsin

(Tri-Town)

7 – Frederick, Wisconsin (Indianhead, Polk County Chapter)

7 – Beloit, Wisconsin

7 – Winona, Minnesota

7 – Minot, North Dakota

14 – Fargo, North Dakota -

Moorhead, Minnesota

14 – Amery, Wisconsin (Indianhead, Polk County Chapter)

14 – Ripon, Wisconsin

MID-ATLANTIC

Sept. 19 – Dundalk, Maryland

26 – Hanover, Pennsylvania

26 – Teaneck, New Jersey ("Teaneck Open" Contest)

Oct. 17 – Shamokin, Pennsylvania

17 – Port Jervis, New York

17 – Newport News, Virginia (Hampton Roads Chapter)

Oct. 23-24 – Salisbury, Maryland

24 – North Brookhaven, New York

24 – Lewiston, Pennsylvania

24 – Norfolk, Virginia

Oct. 30 – Nov. 1 – Washington, D.C. (Mid-Atlantic District Convention)

Nov. 6-7 – Teaneck, New Jersey

Nov. 7 – Washington, D.C.

13 – Staten Island, New York

13-14 – Musconetcong, New Jersey

14 – Binghamton, New York

14 – Huntington, New York

(North Shore Chapter)

14 – Kensington, Maryland

(Montgomery County Chapter)

NORTHEASTERN

Sept. 19 – Marblehead, Massachusetts

26 – Reading-Wakefield, Massachusetts

Oct. 2-4 – Lake Placid, New York (Northeastern District Convention)

10 – Rutland, Vermont

10 – Kingston, New York

Oct. 17 – Waltham, Massachusetts

17 – Concord, New Hampshire

17 – Housatonic, Connecticut

23-24 – Schenectady, New York

24 – Nashua, New Hampshire

24 – Norwich, Connecticut

24 – Middletown, Connecticut

25 – Attleboro, Massachusetts

Nov. 7 – Pittsfield, Massachusetts

7 – St. Lambert, Quebec

(South Shore Chapter)

7 – Kennebunk, Maine

8 – Beverly, Massachusetts

13 – 14 – Worcester, Massachusetts

14 – Brockton, Massachusetts

14 – Waterbury, Connecticut

ONTARIO

Oct. 3 – London

16-18 – Toronto (Ontario District Convention)

24 – Kitchener-Waterloo

Nov. 7 – Hamilton

7 – Fort Erie

14 – St. Thomas

14 – Hanover

14 – Simcoe

14 – Sarnia



KEWANEE, ILLINOIS ... Illinois District ... Chartered April 21, 1970 ... Sponsored by Sterling-Rock Falls, Illinois ... 36 members ... Elmer Seiden, R. R. 1, Neponset, Illinois 61345, Secretary ... Dave Wright, 210 Elliott, Kewanee, Illinois 61443, President.

DUNN COUNTY, WISCONSIN ... Land O'Lakes District ... Chartered May 6, 1970 ... Sponsored by Barron County, Wisconsin ... 35 members ... Tom Earl, Colfax, Wisconsin 54730, Secretary ... Byron Friberg, Rte. 1, Colfax, Wisconsin 54730, President.

PLYMOUTH, WISCONSIN ... Land O'Lakes District ... Chartered May 8, 1970 ... Sponsored by Sheboygan,

Wisconsin ... 35 members ... Harold Nick, Rte. 1, Box 179, Sheboygan, Wisconsin 53081, Secretary ... Duane Enders, 125 Fond du Lac Ave., Plymouth, Wisconsin 53073, President.

BROOKINGS, SOUTH DAKOTA ... Central States District ... Chartered May 18, 1970 ... Sponsored by Sioux Falls, South Dakota ... 36 members ... Hollis Hall, 2027 Kansas Drive, Brookings, South Dakota 57006, Secretary ... Floyd W. Parker, 1014 5th St., Brookings, South Dakota 57006, President.

NEW GLASGOW, NOVA SCOTIA ... Northeastern District ... Chartered May 18, 1970 ... Sponsored by Truro, Nova Scotia ... 35 members ... Malcolm S. Keddy, 9 Highland Drive, New Glasgow, Nova Scotia, Secretary ... Harry Ferguson, R. R. 1, New Glasgow, Nova Scotia, President.

LANGLEY, BRITISH COLUMBIA ... Evergreen District ... Chartered May 22, 1970 ... Sponsored by Vancouver, British Columbia ... 35 members ... E. Weir Muir, 4547 Southridge Cresc.,

Langley, British Columbia, Secretary ... Ron E. Long, 3571 - 248th St., P. O. Box 280, Langley, British Columbia, President.

DANVILLE, VIRGINIA ... Mid-Atlantic District ... Chartered July 12, 1970 ... Sponsored by Lynchburg, Virginia ... 38 members ... C. Phillip Basden, 141 Summit Rd., Danville, Virginia 24542, Secretary ... David A. Biles, 246 Northmont Blvd., Danville, Virginia 24541, President.

AMHERST, NOVA SCOTIA ... Northeastern District ... Chartered July 12, 1970 ... Sponsored by Moncton, New Brunswick ... 35 members ... David Creighton, R. R. 3, Amherst, Nova Scotia, Secretary ... Graydon Vickery, P. O. Box 9, Maccan, Nova Scotia, President.

COLES COUNTY, ILLINOIS ... Illinois District ... Chartered July 12, 1970 ... Sponsored by Deatur, Illinois ... 35 members ... Frank Hedgcock, 1802 Meadowlake, Charleston, Illinois 61920, Secretary ... Thomas Woodall, 2615 - 4th, Charleston, Illinois 61920, President.

COMING EVENTS —

PIONEER

Sept. 26 — Gratiot County, Michigan
Oct. 3 — Benton Harbor, Michigan
9-11 — Windsor, Ontario (Pioneer District Convention)
Nov. 1 — Pontiac, Michigan
7 — Detroit, Michigan

SENECA LAND

Oct. 2-4 — Niagara Falls, New York (Seneca Land District Convention)
10 — Cortland, New York
10 — East Aurora, New York
17 — Utica, New York
24 — Rochester, New York (Genesee Chapter)
Nov. 7 — Olean, New York
14 — Binghamton, New York
14 — Buffalo, New York

SOUTHWESTERN

Nov. 6-8 — Houston, Texas (Southwestern District Convention)

SUNSHINE

Oct. 30 — Nov. 1 — Sarasota, Florida (Sunshine District Convention)

Century Club

(As of July 31, 1970)

1. Dundalk, Maryland181
Mid-Atlantic
2. Minneapolis, Minnesota125
Land O'Lakes
3. Reseda Valley, California118
Far Western
4. Livingston, New Jersey114
Mid-Atlantic
5. Fairfax, Virginia110
Mid-Atlantic
6. Alexandria, Virginia107
Mid-Atlantic
7. Riverside, California107
Far Western
8. Davenport, Iowa106
Central States
9. Skokie Valley, Illinois102
Illinois
10. Oakland County, Michigan101
Pioneer
11. Tell City, Indiana100
Cardinal



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MAIL CALL



from harmony hall

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

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

MORE ON "FIFTH WHEELING"

East Moline, Ill.

April 8, 1970

In reference to the "What's Wrong With Fifth Wheeling" article (Nov.-Dec. 1969 issue), I think Lloyd Steinkamp hit the nail right on the head! I felt the article was relating my experience.

I've been a Barbershopper for less than a year (but a barber for 20 years), and one night after practice we were having an "afterglow" session. I had no knowledge of the unwritten law about fifth wheeling, and when a quartet started to sing one of the oldies, I leaned close to the bari (the part I was trying to learn) and tried to pick up the part by singing along. I might as well have fired a shotgun right through the roof! The quartet stopped right now, and the bari turned to me and said, "Since you know the part, go ahead and sing it," and he walked off! I apologized, pleaded and begged, and finally he came back. I then retreated to a corner and sang to myself the rest of the night. I thought seriously the next day of giving up barbershopping, but I didn't.

The only way a new member can learn the old standards is to listen and maybe hum the part to himself (away from the quartet), since most of the time in chorus practice you're learning a new song for contest, show, etc. We have volunteer quartets get up in front and sing a song, but rarely will a new man get up on his own and try to "woodshed" a part, especially with guys that have been barbershopping from five to fifteen years who might throw an oldie at you you've never heard.

I don't know how to break this "fifth wheeling law" because it seems so set and accepted. I don't think a fellow should jump in on a quartet every time he feels like it. I believe, however, if these "wood-

shedders" would be a bit more considerate of our new men, it would help. In other words, if you're just putting four men together to sing a song, and you look around and see a new man with his ears bent forward and his tongue hanging out, don't give him the evil eye. Instead, invite him over and say "Jump in and I'll back you up." Let him have the thrill of ringing that chord and knowing he was part of it! It'll surely help break down many of the barriers we've seen all too many times.

Sincerely yours,
James D. Keith

EXTENDS INVITATION

Lebanon, Pa. 17042

April 6, 1970

I think the note in the March-April issue advising the membership that they can get a copy of the directory by requesting same from our International Office is a stimulus to inter-chapter visiting with all its inherent benefits.

Might I suggest a drive to stress the value of having all members know their part to the selections in "Just Plain Barbershop." It will provide confidence when asked to sing in a quartet with strangers and help to answer the question, "What can we sing?"

May we invite all who visit the Lebanon, Pa. area to sample our hospitality. None will regret it!

Sincerely,
Walter J. Rittle

PUBLISHERS COMMENT

New York, N. Y.

April 9, 1970

At yesterday's monthly meeting of the Music Publishers' Association Board one of our directors, Sol Reiner of E. H. Morris, called our attention to the strong and straightforward statement on the proper observance of copyright as it appears on page 27 of your March-April issue.

The board instructed me to write to express the sincere appreciation of our entire membership for the continuing

support of S.P.E.B.S.Q.S.A. in this most important matter.

Again, many thanks for your cooperation.

Ernest R. Farmer, President

ATLANTIC CITY'S THE GREATEST

Chicago, Ill.

June 29, 1970

Yes, indeed, it was the greatest convention ever! Atlantic City Chapter and Mid-Atlantic District, you did yourselves proud, and I write this as a 28-year member of Chicago No. 1 Chapter, who has rarely missed our International Convention over the many years.

We heard tremendous singing in the contests by both quartets and choruses! And what an auditorium, too!

Coupled with the foregoing, there was, of course, lots of woodshedding. (I was fortunate enough to sing tenor with such greats as Roy Frisby, Leo Ives and Huck Sinclair!) In addition, there was pool and surf-swimming and bike riding. (We rode daily from one end of the Boardwalk to the other, eight miles each way.)

I must also add that I was really thrilled when, as a charter member of PROBE (Public Relations Officers and Bulletin Editors), I listened raptly to Prez Wilbur Sparks' inspiring and down-to-earth address at the PROBE meeting. Having made copious notes on his talk, I am planning to utilize its substance frequently at our chapter levels of activity.

See you all in New Orleans in '71!

Joe Lange

EXPRESS APPRECIATION

Avon Lake, Ohio

June 26, 1970

We want to thank everyone who sent cards and letters to Dad at the nursing home and for the many kind expressions of sympathy we received from Barbershoppers after his death.

We continue to receive donations to the "Old Songs Library" in memory of our father, Deac Martin, and these, too, are appreciated.

Sincerely,
Virginia M. Pattison and
Florette M. Vaughn

NEW

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* SILK-SCREENED AND HAND PAINTED BY PATIENTS AT MILITARY AND VETERANS ADMINISTRATION HOSPITALS AND BY HOME WORKERS



**Ho!
Ho!
Ho!**

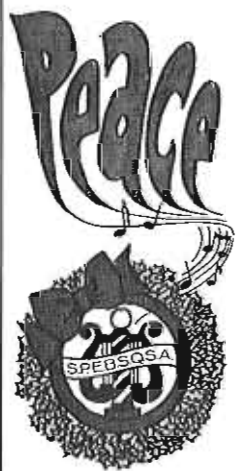
*Singing out to wish you
a
Merry Christmas
and a
Happy New Year*



JUST A NOTE
TO WISH YOU
A
Merry Christmas



...AND BEST WISHES
FOR A
HARMONIOUS
New Year!



*Peace on Earth
Good Will
Toward
Men*

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Me and My Shadow
Sittin' In A Corner
You and I

.....
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My Mammy
Golden Gate
Mother of Mine
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