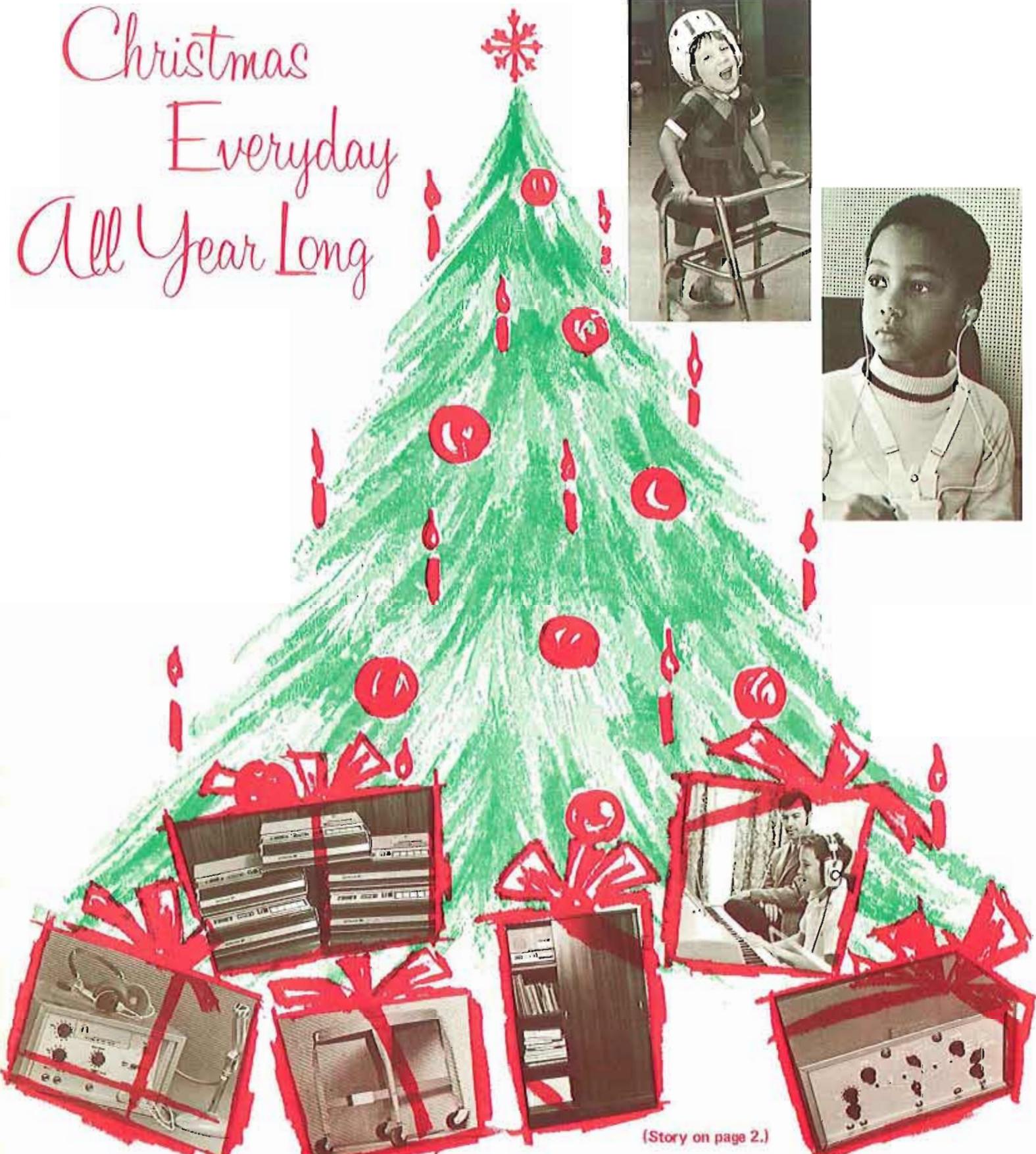


Christmas
Everyday
All Year Long



(Story on page 2.)

THE
HARMONIZER

DEVOTED TO THE INTERESTS OF
BARBERSHOP QUARTET HARMONY

NOVEMBER • DECEMBER 1970 • VOLUME XXX • NUMBER 6

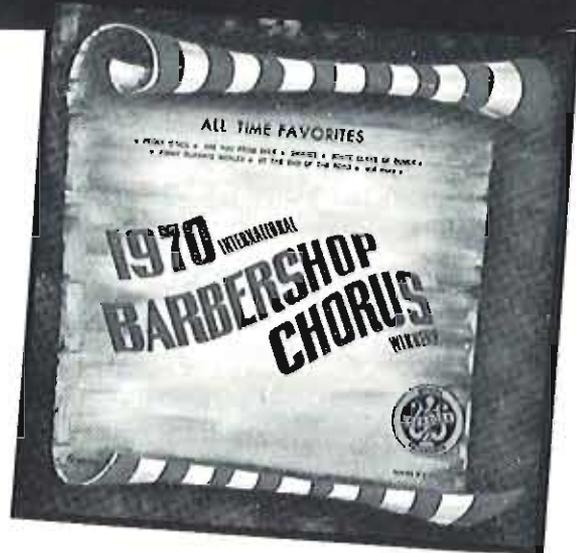
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*Barrie Best . . . Bob Johnson . . . Mark Roberts . . . Dean Snyder . . .
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Christmas Everyday All Year Long

1970



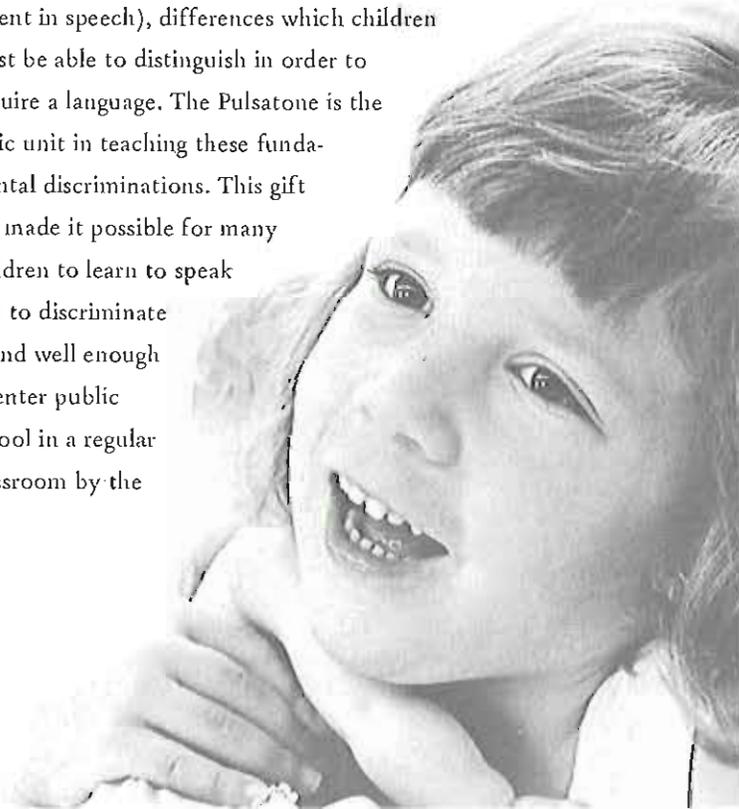
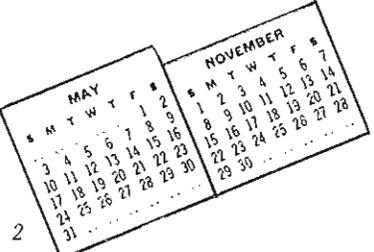
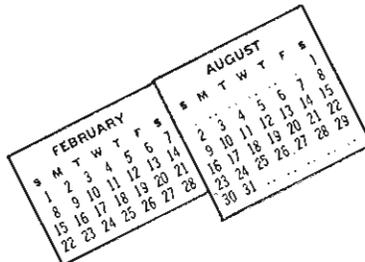
Christmas is not a day, nor a celebration, nor a holiday – it is a state of mind created by a miraculous event. True, many reach this state of mind and practice its concept of Good Will to Man more during this season of the year than at other times; for some, the Spirit of Giving manifests itself most during the twenty-one days of Christmas when all men are decking the halls with holly; but to the children at the Institute of Logopedics and to the 32,000 Barbershoppers who SING . . . THAT THEY SHALL SPEAK, Christmas is everyday all year long.

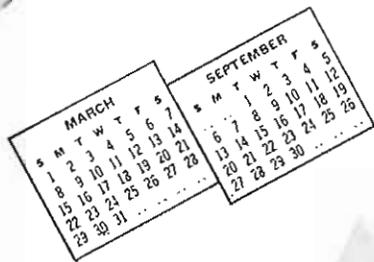
“Del” didn’t really ask Santa for an electronic keyboard for he didn’t know what it was nor why he needed it. But his clinicians knew and asked the Barbershoppers for four of them and a control instrument so that certain children who would benefit could seek speech through music. This method of relating music to speech patterns does not work for all, but to some, it provides a breakthrough to the most precious gift of all – the gift of speech.

For many Christmas came in the form of tape recorders, which gave brain damaged children the opportunity to hear themselves as others hear them and to learn meaningful words and phrases. They also help children with cerebral palsy and cleft palate to hear not only their own mispronunciations, but also the correct pronunciation put on the tape by their clinicians.

One of the best gifts received by pre-school deaf children who were victims of a Rubella Epidemic a few

years ago was a Pulsatone Analyzer, an electronic device which produces tones that can be varied in pitch, intensity and duration by the clinician. Among the very basic elements that make up spoken communication, one finds pitch, loudness and durational differences (which may be thought of as melody, rhythm and accent in speech), differences which children must be able to distinguish in order to acquire a language. The Pulsatone is the basic unit in teaching these fundamental discriminations. This gift has made it possible for many children to learn to speak and to discriminate sound well enough to enter public school in a regular classroom by the





time they are old enough for first grade. "Shirley" was one of the children to receive this training at the Institute. For all intents and purposes, she was a so-called "deaf" child. But she was lucky and received early diagnosis and help. Using her residual hearing and the Pulsatone to discriminate among different sounds, she learned to speak and to speech read when she became of

school age this fall, she returned to her home to enter public school in a normal classroom. Could there be a finer Christmas present for anyone?

During the most Un-Christmas season of the year – the hot months of July and August in Kansas – two drinking fountains in the clinic building broke down, air-conditioners went out, pipes broke. But because Christmas is a year-long thing for the Barbershoppers, the children were given new drinking fountains, air-conditioners and pipes to keep them comfortable as they continued to struggle toward communication with their fellow man.

Understanding is a pretty fine gift. Special education classrooms give this understanding to the children. Barber-shopper funds provided remodeling and furnishings of several new classrooms this past year.

The ability to speak, to hear, to walk, to understand, these are pretty large orders, but they have been delivered to many children throughout the year because, to Barbershoppers, Christmas is a state of mind which makes everyday Christmas ALL YEAR LONG.



Join S.P.E.B.S.Q.S.A. — See the World

Never in the history of the Society has such a convention diet been offered as in the year 1971. Would you believe the Bahamas, New Orleans and Jamaica all in one year. Shake the lint out of the pitchpipe, make friends with your bank loan officer and tell the kids how much better for them hamburger is than steak.

NASSAU, BAHAMAS

Now there's the place to be in the middle of winter with a crowd of Barbershoppers. No sooner said than done. Friday, January 29, sees the S.S. *New Bahama Star* pull out of the port of Miami — bound for Nassau with a ship full of Barbershoppers. For the 1971 Mid-Winter Convention takes place aboard this famous cruise ship on her way to the Bahamas. No wonder she's all but sold out already. That's right. As this article is being written there are less than 20 cabins left aboard the *New Bahama Star*. So, if you're planning to go, better contact Bob Robar at Eastern Steamships in Miami immediately. The address is P.O. Box 882. Or call (305) 373-7501. If the ship is sold out, your name can be placed on the waiting list.

Let's hope, however, that you can be with us. For what a trip it's going to be. It's indeed a "CRUISE WITH THE CHAMPS" for the "Oriole Four" will be aboard and ready to entertain at the hum of a chord. Also on hand to entertain will be the "Knumb Knots," one of the top comedy quartets in the Society, and the "Hurricanes" from Miami, a new group about which they're predicting great things in the Sunshine District. An entire barbershop show will be held on Friday night on the way to Nassau. As well as the featured quartets, there'll be a singalong under the tropic moon with Director of Music Education and Services Bob Johnson at the helm.

The ship docks the next morning (Saturday, January 30) in Nassau, and you'll have the whole day to see the sights: a carriage tour of historic Nassau, skin and scuba diving, glass-bottom boat rides to the magnificent sea gardens where you can view a rainbow of tropical fish darting about magnificent coral formations. Then there's the shopping! Don't miss the opportunity to visit the many and varied shops, some with bargains substantially below stateside. Certainly you'll want to see the straw market, an easy walk from the pier where the *Bahama Star* is docked.

That night there's a nightclub tour for Barbershoppers. Visit native clubs and hear the throb of native drums and see the fascinating Bahamian dances. Then off across to Paradise Island for a super floor show at the Casino, where you can stay to try your luck at the gambling tables if you wish.

Sunday you have another whole day in the Bahamas. For the men there'll be a golf tournament on one of the Island's beautiful courses. For the ladies, lounge around the pool or take a motor launch across to Paradise Island Beach, one of the loveliest anywhere. But be sure to be back by sailing time at 4:45 p.m. Then it's back across the Gulf Stream to Miami. But not without the gala final night dinner party aboard ship (like

New Year's Eve only more so), the ship's floor show (again featuring the "Oriole Four") and dancing and singing till the dawn breaks. Just time to pack and get ready for the ship's arrival at 9 a.m.

The International Board will convene at the New Everglades Hotel in downtown Miami on Friday morning, January 29, at 8 a.m. They'll continue to meet all morning and then move to the ship at noon for lunch and a continuation of the meeting. The New Everglades is "headquarters Hotel" for the Barbershoppers while in Miami. It's located on Biscayne Bay at 3rd St., an easy 5-minute ride from the ship. Those wishing to make reservations at the hotel either prior to, or after the cruise, should contact Jeannette Moody, Director of Sales, P.O. Box 3621, Miami, Fla.

Sound like a fun-filled trip? Indeed it's going to be. Hope you'll be along. But, as was said in the September-October HARMONIZER, "Once the ship is sold out, that's it. It's not like a city on shore where overflow hotels may be used." AT THIS WRITING LESS THAN 20 CABINS LEFT. 'Nuff said. For those who hold reservations, avoid lineups at dockside in Miami by filling in and returning the registration blank on page 5.

NEW ORLEANS

Full details on the International Convention in New Orleans will appear in the January-February edition of the HARMONIZER. Housing forms will also appear in that issue. One thing you can do, however, is send in your registration form (page 5) if you haven't already done so. New Orleans is unquestionably one of the most exciting cities on the continent, and there appears to be little doubt that Barbershoppers will want to attend the convention not just to hear the contest sessions, but also to visit the city of Mardi Gras, see the French Quarter and famous Bourbon Street, and relive the birth of jazz and dixieland. Remember, tickets are assigned on the basis of date of receipt of registration form and *there are only 4,954 seats in the auditorium at New Orleans.*

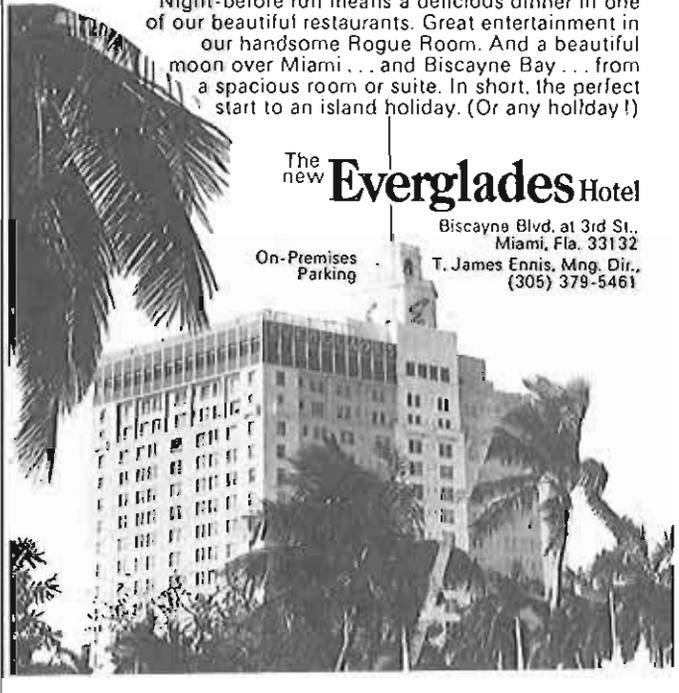
JAMAICA

"Mon, it's no place like home!" No question about that. For home was never rhyming calypso, blue mountains of green coffee, nights filled with flames of fire dancers, spacious white sand beaches framed by unbelievable blue skies and crystal clear waters and free port shopping at prices half what you'd pay at home.

That's Jamaica, and that's where the post-convention tour is going to be in 1971. Jump on a plane Sunday after the convention, and you're in Montego Bay, Jamaica in two and a half hours. Hop on an air-conditioned bus and drive for an hour along the spectacular North Coast of Jamaica and arrive at Runaway Bay Hotel and Country Club. This is the Riviera of the Caribbean. Jamaica's finest 18-hole championship golf course is at your doorstep, or play the 9-hole executive course (no green fees at either.) Excellent tennis, fine horseback riding, shuffleboard, limbo parties, beach barbecues, rum punch

We're two minutes from Miami's cruise departures.

The most convenient and the loveliest for your island-cruising clients. Day-before-the-cruise fun includes rooftop swimming in our heated pool. Downtown shopping. Night-before fun means a delicious dinner in one of our beautiful restaurants. Great entertainment in our handsome Rogue Room. And a beautiful moon over Miami . . . and Biscayne Bay . . . from a spacious room or suite. In short, the perfect start to an island holiday. (Or any holiday!)



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parties, incomparable beach and huge swimming pool, tennis and all water sports, nightclub entertainment with resident orchestra and calypso trio.

From Runaway Bay, all of beautiful Jamaica is within your reach. Drive to Dunn's River Falls for probably the most photographed scene in the Caribbean - unless it's Doctor's Cave Beach in Montego Bay, also an easy drive. Or go rafting down the river at Port Antonio (originally started by Errol Flynn who lived in Jamaica along with Ian Fleming, Noel Coward and just about everyone else in the "jet set"). Jamaica is a large island (4,411 square miles) and there's lots to see and do among some of the friendliest people in the world. Or just laze on a beach, if you want, and enjoy temperatures in the 80s, air-conditioned by the constant trade winds.

The post-convention tour will last seven days, leaving New Orleans on Sunday, June 27 and returning Sunday, July 4. Best of all, the price is amazingly low, due mainly to through fares from major U.S. points with stopover privileges in New Orleans. For instance the return air fare from Chicago to New Orleans is \$126. To Jamaica it's just \$198. Enjoy Jamaica for just \$72 more. From Detroit the extra fare amounts to just another \$60. Cost of the seven days in Jamaica at the Runaway Bay Hotel is only \$170. That includes breakfast and dinner every day, all tips, airport transfers, ground transportation from Montego Bay and back, air-conditioned room with a garden or ocean view, rum punch party and green fees at either of the hotel golf courses.

Get your reservations in now. Don't wait too long. Jamaican hotels are small and do not take large groups. The entire hotel holds only 300 people. For further information, write: Jamaica, P.O. Box 575, Kenosha, Wis. 53141.

Mid-Winter Registration Form

(DO NOT SEND IN THIS FORM UNLESS YOU HAVE MADE BOAT RESERVATIONS)

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.

NAME _____
 STREET _____
 TOWN _____ PROV. _____ STATE _____ ZIP _____

A REMINDER . . .

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

INTERNATIONAL CONVENTION REGISTRATION ORDER BLANK

Date _____

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

Gentlemen:

Enclosed is check for \$ _____ for which please issue: _____ Adult Registration @ \$20.00 ea. _____ Junior Registration @ \$7.50 (18 and under) for myself and my party for the 33rd Annual Convention and International Contests at New Orleans, Louisiana on June 21-26, 1971. I understand that the registration fee includes admission to official events; a reserved seat at Quarter-Finals No. 1 and 2, the Semi-Finals, the Chorus Contest and the Finals Contest; a registration badge and a souvenir program. I clearly understand that registrations are transferable but not redeemable.

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THE HISTORIAN'S CHAIR



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

The Wealth Contained in Our Archives

OUR FIRST AND GREATEST HISTORIAN: Elsewhere in this issue is the advertisement of the book we've all been waiting for – "Deac Martin's Book of Musical Americana" (see also "Sage of the Society" in the HARMONIZER for May-June, 1970). This remarkable man completed the editing and proof-reading of this book in his 79th year, but unfortunately did not live to see its publication. It is thrilling history to read and a work of rare publishing art in its style, format, typography and in 32 pages of beautiful color reproductions of the cover sheets of old songs – truly a conversation piece! (*Ed. Note: A perfect Christmas present, too, for a wife to give her barbershopping husband. Available from our International Office.*)

This book is a great monument to an elder statesman. But it's not the only legacy he has bequeathed to his beloved brethren of this Society. Within recent weeks, as International Historian, I have had the privilege of reviewing his books and papers, the old sheet music, early correspondence among Society leaders, drafts of quartet arrangements, recordings and tapes and other priceless memorabilia. All of these are now deposited in Kenosha. The Society owes a debt of gratitude to Deac's two daughters (particularly to Mrs. George M. Vaughn of Avon Lake, Ohio) for making these historical treasures available. Among this is a complete set of HARMONIZERS, from the beginning of publication in November 1941 – one of the few sets known to be in existence for research purposes.

These records take their place with other historic files previously contributed to the Society, including the papers of the Founder O. C. Cash, and the papers and quartet arrangements of Frank Thorne, who bears the unique distinction of being the only man ever to serve as International President (1947) and also as a member of an International Champion Quartet (bass and spokesman of the "Elastic Four" which won at the Grand Rapids Convention in 1942).

FACILITIES FOR PRESERVATION: At the Society's International Office in Kenosha we are now well equipped to preserve our history and archives. A room has been set aside, housing the Old Songs Library of over 60,000 pieces and to serve also as a proper place for filing and displaying correspondence, books and other items of historical interest. Mrs. Bette Reiter is the staff member who devotes full time to the duties of librarian and archivist. The costs of this service are shared in the budgets of the Harmony Foundation and the Society. Research questions related to old songs and other archives, and requests for back issues of the HARMONIZER, where available, can be addressed to Mrs. Reiter.

In addition to the headquarters library per se, the editor of the HARMONIZER maintains a large and growing file of photographs and a complete card index, by author and subject, of all the articles which have appeared in our magazine. At other headquarters locations are to be found (1) quartet and chorus recordings, some of which are 78 rpm recordings of famous male quartets predating the Society, (2) motion picture archives and (3) tape recordings of the spoken word and the music of our members. As time goes on perhaps there will also be video-tape records of meetings and seminars, such as HEP schools, judge training sessions, meetings of the International Board and other special events.

INFLUENTIAL RECORDS FROM INFLUENTIAL MEN: The Society has now entered its 33rd continuous year. That we have survived as something more than just a passing fad of the late 1930s reflects the imperishable nature of our brand of music and especially the character of our early leadership, as revealed through available records.

Deac Martin was a modest man – quick to give credit for stabilizing the Society, after the novelty had worn off and the publicity had worn down, to men such as Joe Stern, Carroll Adams (whose organizing ability has never been surpassed), Hal Staab and Phil Embury, elder statesmen with names always to be remembered with veneration. Through the 1950s there were others, too – some living, some dead. And there are active leaders today who are destined to become known as elder statesmen in due course. The Society wants to preserve the records and memorabilia of these men and is now prepared to do so. Let us hope that they (and their heirs) will permit these records to live in the Society's archives long after their departure. International champion quartets and choruses, too, will have contributions to make.

In the passage of time some valuable historical compilations have been lost or misplaced. For example, many writings of former Historian Stirling Wilson have not been located since the preparation of the twenty-five year story of the Society. "Melodies for Millions" was interrupted by the untimely death of author Will Cook. Likewise, the valuable papers of Joe Stern were inadvertently destroyed.

INVITATION TO CONTRIBUTE: Members who have knowledge or suggestions regarding the whereabouts of valuable early historical material (programs, correspondence, pictures, for example), or those who wish to assemble and deposit personal material or scrapbooks from their own files in the Kenosha archives, should write to Executive Director Barrie Best and describe what is available. Shipping costs will be paid by the Society if the contents are too bulky to send by regular mail.

The golden oldies you've sung and loved in "one of the most important and entertaining books on musical Americana available." —Publishers' Weekly

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Publishers of *Great Men of American Popular Song*, by David Ewen, \$12.95

"Deac (C.T.) Martin's Book of Musical Americana" is available at the International Office of S.P.E.B.S.Q.S.A.



ONE MAN'S OPINION

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

Casting Bread Upon the Waters

While Owen Cash and Rupert Hall did not have community service in mind when they called twenty-five friends together on April 11, 1938, the concept of using our talents to help others quickly occurred to them and became established very early in our Society's history.

By August, 1941, Hal Staab, who would be elected National President the following year, was writing to President Carroll Adams: "There is in every man an inborn desire to be useful . . . (If we) use the singing ability of our members for the benefit and improvement of local communities . . . we can build a permanent organization."

Our early chapters and their quartets found many means of serving others; at the start it often was singing for the poor, the halt and the lame, but soon war was upon us, and the American serviceman became the object of much of our attention. One could hardly turn a page of early issues of THE HARMONIZER without reading, for example, in 1943, that the Wilmington, Del. Chapter was singing at the New Castle Air Base, that the Cicero-Berwyn, Ill. Chapter had sung for 1,500 soldiers and sailors at the Auditorium Service Men's Center in Chicago, and so on.

By January, 1944, we had a National Community Service Committee, chaired by "Cy" Perkins of the "Misfits," who would become 1945 International Quartet Champions. (We would become an "International" Society in mid-1944 when a chapter was chartered in Windsor, Ont.) Cy saw community service as largely a matter of public relations, "a fine opportunity to promote your own welfare and standing in the community." He pointed out that the size of your chapter has little to do with how much community service you can render. And he uttered words of wisdom when he observed that the community service show provides the finest kind of an appreciative audience — the kind Barbershoppers really go for!

Down through the years virtually every one of our chapters can point to some community service project of which it is proud. Let me mention a few.

During the past 25 years the Minneapolis, Minn. Chapter has contributed over \$100,000, raised by singing, to the Variety Club Heart Hospital. Since 1959 the Pittsburgh, Pa. Chapter has staged an annual *Pittsburgh Press* Old Newsboys' Show, from which they have made contributions of over \$20,000 to their Childrens' Hospital. The Staten Island, N.Y. Chapter has donated show profits of over \$16,000 to the Cerebral Palsy and Mental Health societies. The Sheboygan, Wis. Chapter has contributed over \$5,000 to such local causes as the Heart Fund, Cancer Society and the Sheboygan Band Shell.

The list goes on and on. The Tell City, Ind. Chapter has given the proceeds of its annual show to the Crippled Childrens' Summer Camp. The New Haven, Conn. Chapter has donated show proceeds for many years to the *New Haven Register* Fresh Air Fund. The Honolulu, Hawaii Chapter in one year raised \$1,500 for the local YMCA Camp. Earlier this year the San Antonio, Tex. Chapter gave proceeds of over \$2,000 from just one show for the relief of victims of a major hurricane. The LeRoy, Minn. Chapter raised over \$1,300 in an evening to purchase wireless electronic hearing devices for hearing-impaired children in its own area.

Many chapters have provided scholarships to young people. The Rochester No. 1, N.Y. Chapter gives an annual \$2,000 scholarship to the Eastman School of Music. Since 1963 the Sheboygan, Wis. Chapter has granted \$2,400 in music scholarships to 28 high school students. For eight years my own chapter in Alexandria, Va. has provided an annual \$500 college scholarship to a young man planning to make music his vocation.

Some chapters have found the unusual for their community service project. The Berkeley, Calif. Chapter collects Betty Crocker coupons by the thousands, providing braille typewriters to the blind. The Skokie, Ill. Chapter stages an annual picnic for blind children, running games and giving prizes and refreshments. Last month the Peoria, Ill. Chapter stocked a park lagoon, which it first cleaned, with six tons of live fish and staged a fishing derby for children who might otherwise never have had the thrill of catching a whopper.

The idea of community service is deeply ingrained in our Society today. Our By-Laws point to the promotion of "charitable projects," and our code of ethics calls for "all possible altruistic service through the medium of barbershop harmony."

What is *your chapter* doing today to serve your community? Is it planning for *tomorrow*? Are you really willing to sing *gratis* for people who cannot pay you, for service clubs and civic organizations? Do you actively seek out such audiences? I suggest the centralization of community service and public relations in the duties of a chapter vice-president, a new idea to many chapters, is worth serious consideration. Any chapter is free to add this officer.

As Walter Jay Stephens, an early chairman of the International Public Relations Committee, said many times, "Public relations is doing good deeds and getting credit for them." It's only One Man's Opinion, but I think it's not too late to do some "good deeds" in 1970, and certainly it is time to start planning for them in 1971.

In searching for a single charitable program in 1964, the International Service Committee established the following criteria:

1. It should be a charity with which the individual Barber-shopper can be involved on a personal basis.
2. It should not be dependent on any other large fund-raising organization.
3. It should be in a growing field of service and research where a strong need exists.
4. It should be such that funds go directly into services designated by our chapter and districts, without the usual costs of raising these funds.
5. It should be related to music.

That the Institute of Logopedics fits these qualifications perfectly has been proved many times over in succeeding years. We all know children who want desperately to be useful citizens, but are prevented by difficulties in communicating with others. We Barbershoppers have become the most significant single source of support for the Institute. A great deal of progress is being made by researchers – on Harmony

SINGING



IS

SERVICE

By Dan Waselchuk,
Past International President,
1414 Biemeret St.,
Green Bay, Wisconsin 54304

Foundation grants – in restoring speech. One hundred per cent of the funds raised by individual chapters and districts goes directly to help kids, in contrast to the significant cost of raising funds incurred by most organizations. Original research at the Institute has shown that music can be a powerful tool for reaching the completely withdrawn child. Indeed, time after time, it has seemed that the Institute of Logopedics and our Society must have been destined for each other.

The impact of each member of this unique team upon the other has been remarkable. In a few short years we Barbershoppers, largely by means of our musical talents, have contributed more than \$570,000 to the Institute, both in support of some 47 individual children as well as for equipment, research and facilities. For Barbershoppers the SERVICE Program has brought the pride of using musical talents to help our fellow man, as well as for our own enjoyment.

International President Wilbur Sparks, in the last issue of the HARMONIZER, pointed out some of the many ways we Barbershoppers – and our wives – have devised to support the Institute and thus to supplement and enhance our singing hobby. Please read that article again and put those suggestions to work in your chapter right now. Barbershopping is a personal thing. There is no thrill like the thrill of bringing a smile of joy to a child's face or a tear of remembrance to an elderly man with YOUR song. Helping children at the Institute can bring the same thrills, as those of us know who have had the privilege of visiting the Institute.

It might be well to insert just a word of caution here. We Barbershoppers are basically a sentimental lot, and in a few instances chapters and individuals have become involved with a particular child in their community. Invariably, this sort of involvement leads to disillusionment and heartache. The Service Committee has always cautioned chapters not to be "case workers" and not to become personally involved with the families and children needing habilitation. That's a job for the professionals at the Institute. Under no circumstances should you attempt to arrange appointments or in any way act as a "go-between." Refer every inquiry directly to the Institute! Channel funds through your district service chairman to Harmony Foundation so that the monies are put to work as you desire and so that credit is given where due.

What challenges lie ahead for our SERVICE Program? More in-depth research is needed in musiatrics – the technique of using musical patterns and beats to reach children who are completely withdrawn as a result of traumatic mental disturbances or acute aphasia. Much more sophisticated equipment is needed for speech therapy. Additional funds are needed merely to keep up with increased operating costs. Here's where Barbershoppers' wives can help – by keeping alert for suitable house mothers, and providing the many household items needed for residential care. Certainly, there are many more thousands of children who need help. The Institute's physical plant is becoming inadequate, and there is no room for expansion at the present site. A completely new facility at another location is a distinct possibility. What a challenge that would be!

Gentlemen, the challenges are endless. Will we rise to meet them? Our code of ethics, which appears on the back of your membership card, includes the following statement: "We shall render all possible altruistic service through the medium of barbershop harmony." The future holds tremendous potential for our Society musically and as a vehicle for helping others. Let's each of us dedicate his heart and mind and voice to the continuing growth of OUR Institute of Logopedics along with OUR singing Society.

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

Ben Landino — Artisan Barbershopper

By Mark Roberts,
No. 99 Shangri-La,
Largo, Florida 33540

Foreword: Benjamin A. Landino, a life member of the Grosse Pointe, Mich. Chapter, passed away at his Florida home on December 13, 1969. This account of Ben's Society activities and his making of the International Quartet Trophy and the International Chorus Trophy is by Mark P. Roberts, a fellow chapter member and close friend of Landino. Mark was very much involved with Ben in the making and donation of the trophies.

Shortly after our Grosse Pointe Chapter was organized over twenty-five years ago, a rather short, rather chubby, effervescent individual attended a chapter meeting and announced in a very decisive manner that his name was Ben Landino; that he was a bass singer; that he was ready to sing and wanted to become a member. We almost matched Ben's enthusiasm in getting his application signed and thus began an affiliation with our Society by a member whose superb craftsmanship forged a unique place for him in its life and history. Ben designed and handcrafted both the International Quartet Trophy and the International Chorus Trophy and, even down to the smallest detail, it was all done as love's labor simply because he so enjoyed his membership in our Society. Barbershoppers and barbershopping were absolute tops in Ben's evaluation of things. He never lost his zest for singing, nor was there ever any lessening in the spirit of goodfellowship which he always exhibited toward his fellow Barbershoppers. He was a great one for putting together various artifacts which he gave to fellow chapter members. On special occasions he would really go all out, as when the chapter honored the "Progressives" quartet with a "Grand Guys Night." Ben made up four special individual trophies for the boys. On another occasion he made finger rings for each of the "4 Fits" (his all-time favorite quartet) with beautiful matching stones and at another time he created a quartet and street scene with miniature figures and buildings that was a remarkable piece of work. This he gave to the chapter for use as an annual prize to the chapter quartet doing the most community service work.

Ben did not join our Society to practice his gift of craftsmanship, however, but to sing, and sing he did. Although he was fifty years of age when he joined us, he had the energy and enthusiasm of a much younger man. He managed somehow to always have a quartet organized in which he sang bass, and he kept a quartet, named the "Vocalaires," registered with International for about eight years with a complete change in quartet personnel each year — except the bass which, of course, was always Landino. His happiest and proudest moment was not when he was introduced at an International contest as the creator of the International contest trophies, but rather when his "19th Century Four" (Meinrad Braun, Art Dupuis, Joe Troe and Benny) won the Pioneer District Senior Quartet Championship in 1964.

Landino's first effort at trophy making was in 1948 when he put together a trophy for the Michigan (as it was then known) District Quartet Champions. This trophy is still being handed

down from champion to champion, picking up tradition and a few nicks along the way. The basic design for this and the International trophies was taken from the Society emblem which was designed by another great Detroit Barbershopper, Joseph P. Wolff, bass singer extraordinary, past district president, past International vice-president, who was also the first president of the first chartered chapter east of the Mississippi

BEN LANDINO AND THE INTERNATIONAL QUARTET TROPHY



and the author of our code of ethics. Prior to the acceptance of Joe's design, our emblem was a barber pole which was very striking and cute as could be, but we spent half of our time explaining that we weren't really barbers.

The use of a district quartet championship trophy seemed to please everyone. So, early in 1949, Ben Landino decided that the Society needed a trophy for its International contest. He didn't research the matter, or bother to get the approval of the International office, which at the time was under the supervision of Carroll P. Adams. Neither did he get International Board approval for his project or seek a commission to do it. He just went ahead and made it — and then was mildly shocked to find that just maybe International wouldn't want the trophy. It was pointed out to him that members of the championship quartet received individual medallions and once we start the presentation of trophies to our champions, who knows where it would end. Ben had no answer to this sort of logic, but he had a



International Service Project (Institute of Logopedics)

District	July & August Contributions	Since July 1, 1964
CARDINAL	\$ 619.12	\$ 25,151.99
CENTRAL STATES	679.92	44,896.72
DIXIE	771.69	15,310.98
EVERGREEN	438.27	17,019.19
FAR WESTERN	342.49	58,351.32
ILLINOIS	908.23	47,093.44
JOHNNY APPLESEED	652.91	36,246.00
LAND O'LAKES	266.75	42,045.49
PIONEER	350.00	23,755.19
MID-ATLANTIC	1,669.95	62,276.73
NORTHEASTERN	1,372.21	32,545.72
ONTARIO	--	23,070.67
SENECA LAND	423.49	29,987.01
SOUTHWESTERN	195.00	21,871.82
SUNSHINE	371.27	20,778.53
HARMONY FOUNDATION	--	9,938.41
OTHER RECEIPTS	2,295.89	28,057.68
O. C. CASH MEMORIAL	1,469.59	31,887.76
TOTAL	\$12,826.78	\$570,284.65

beautiful trophy and once the folks at International had a good look at it they decided that this was, indeed, a unique and strikingly handsome creation and quite worthy of the name, "International Quartet Trophy." The inscription on the trophy was done by Al Steiner, also a Grosse Pointe Chapter member. By agreement between the donor Grosse Pointe Chapter and the International office, arrangements were made for Ben Landino to be in Buffalo, N.Y. for the International Convention and Contest in 1949. Ben was there and personally made the first presentation of the trophy to the "Mid States," the new champions. It was a great day for Ben and a memorable one for the Society.

Sometime prior to the 1953 Michigan District Chorus Contest, which was held in Alma, Mich., and separate from the regular district meeting, the writer, who was general chairman of the contest, asked Ben Landino to make up a trophy for our chorus contest. I explained to him that we didn't need anything so elaborate as the International Quartet Trophy, and he agreed and went to work. When Ben arrived at the contest with the trophy, the folks from the International office were among the first to see it and were so impressed they immediately asked Ben to give it to International for the "big" chorus contest. Ben, sidestepping this situation neatly, said he was willing but that Mark Roberts had commissioned him to build the trophy and it was up to the said Roberts to make the decision. All this happened before I had seen the finished product which was being watched over by Bob Hafer, who had succeeded Carroll Adams as head of the International office. Bob was being helped in his custodial duties by sundry district officials who thought that maybe the trophy should be kept for the district contest. My reaction on seeing this beautiful creation was that Landino had achieved the ultimate in handcrafting excellence for an

original article of this kind. While I examined and admired the trophy, Hafer and the boys from the district waited quietly for an answer — who was to get the trophy? There really was no hesitation, however. We could designate this as the International trophy and Benny could make another one for the district competition. Right? Wrong. While the decision was proper as to the use of the trophy, I could not bring myself to impose on Ben to make another one and to this day there is no permanent chorus trophy that passes from champion to champion in the Pioneer District.

Disposition of the trophy having been decided upon, Landino went to Grand Rapids and personally presented the trophy to the winner of the first International Chorus Contest, the Great Lakes Chorus of the Grand Rapids Chapter. In appreciation of his unusual contribution to the Society, the Grosse Pointe Chapter made Benny a life member, an honor which he appreciated greatly.

Less than a month following the tableau about the chorus trophy, our Founder, Owen C. Cash, passed away at the age of 61. While Mr. Cash, a truly modest man, had steadfastly refused the hero's role in which we were always trying to cast him, it was thought to be fitting that we honor his memory by naming the International Chorus Trophy as the "Owen C. Cash Memorial Trophy." The approval of Corrine Cash, Owen's widow, was obtained and the trophy was so inscribed. The Grosse Pointe Chapter was again the donor along with Ben Landino.

The last trophy of the contest variety that Ben made was a miniature replica of the Owen C. Cash Memorial Trophy which he presented to Mrs. Corrine Cash.

It can truly be said that Ben Landino left his part of the world a little bit better for having been here.

AUDITIONS FOR ADMISSIONS:

Don't Knock It 'Til You've Tried It!

Does that headline seem a bit harsh? Perhaps, but when a membership recruitment program, as successful as "Auditions For Admissions" has been, is received with apparent apathy by much of the Society, you begin to wonder what, if anything, can be done to change that situation.

Hopefully, our headline will get you to read this article. Even though we've already printed two stories (May-June, 1969 and May-June, 1970) as evidence of the outstanding success of the program in the Far Western District (where it originated), there still seems to be a general lack of enthusiasm for the program throughout the Society.

At the request of International President-elect Ralph Ribble, the International Board of Directors, by mail vote, officially adopted the "Auditions For Admissions" membership campaign to be used throughout 1971. In the very near future complete information, including sample news releases, display advertising, etc., will be sent to every chapter administrative vice president for use in promoting membership next year. Make plans now to use this material. Join the following chapters which have given "Auditions" a try. The results speak for themselves.

Providence, R.I.

"Out of 38 men who participated in the auditions, I am pleased to report that 14 have become members of our chapter." (signed William H. Hawkins, Adm. V. P.)

Hamptons, N.Y.

"Of the 15 men auditioned 6 men are now members." (signed George Finckenor, Adm. V. P.)

Pontiac, Mich.

"As of this date, 4 men of the 8 auditioned have become members. Two others have paid partial dues. Our chapter will make this an annual event." (signed John Lickert, Adm. V. P.)

Stockton, Calif.

"Ten guests were auditioned, 3 of whom have become members. We are going to give it another go at nearby Lodi (eight of Stockton's members come from Lodi) on August 12 and hope to do even better." (signed Werner Tiede, Adm. V. P.)

Rutherford City, N.C.

"We had 20 visitors and picked up 3 new members." (signed E. V. Seitz, Adm. V. P.)

Peninsula, Calif.

"Out of the 20 men auditioned, 10 men have joined the chapter." (signed Rick Leal, Adm. V. P.)

Orange, Calif.

"Six men were auditioned and 1 man became a member." (signed Tony Crain, Chapter Pres.)

Santa Rosa, Calif.

"Out of the 7 men auditioned, 5 have become members. We are planning another auditions night on July 27th." (signed J. Burby, Adm. V. P.)

La Porte, Ind.

"Ten men were auditioned and 3 men have joined the chapter." (signed David Chlebowski, Adm. V. P.)

Great Falls, Mont.

"I am pleased to report that 6 men have become members. We auditioned 9 men." (signed Glenn Waldenberg, Adm. V. P.)

Whittier, Calif.

"A great success! Out of the 16 men auditioned, 14 men have become Barbershoppers." (signed Gordon C. Wolter, Adm. V. P.)

Downey, Calif.

"Nineteen men were auditioned and 5 are now members." (signed E. E. Gene Snyder, Adm. V. P.)

Peoria, Ill.

"Out of 8 men actually auditioned, 6 have become members. Six out of 8 - not too bad! (signed Harry P. Faye, Adm. V. P.)

Carlsbad, N.M.

"Eight men were auditioned and 5 became members. However, we had several guests at the first meeting following the 'auditions' night as a result of the publicity we received for the guest night promotion. Our attendance was up 100% that first night." (signed David Barnett, Adm. V. P.)

Sabine Area, Tex.

"Auditions Night fairly successful. Of the 5 men auditioned 4 have become members!" (signed Jim Snell, Adm. V. P.)



THIS FINE FILM OF THE 1970 INTERNATIONAL CONVENTION WILL PROVIDE EXCELLENT ENTERTAINMENT FOR YOUR NEXT LADIES NIGHT OR INTER-CHAPTER PARTY. GET YOUR BOOKING IN EARLY!

LIGHTS OUT!

This year, for the first time - candid shots of conventioners at hotel and auditorium. Rental fee - \$35. Write to:

Hugh Ingraham, SPEBSQSA
P.O. Box 575
Kenosha, Wisconsin 53141

Christmas Gift Suggestions

TO PLEASE EVERYONE WHO LOVES BARBERSHOPPING



This Special Section is your One-Stop Shop for those gifts for Barbershoppers and your loved ones. (See order blank, page 15)



Here is a plaque that will hold your membership certificate (or any other award certificate that is 9" x 12") to be proudly displayed to your friends and acquaintances. It is furnished in exquisite solid black walnut and finished by experts. A lucite cover holds and protects the certificate. It is simple to mount and hang. New replacement hand-lettered membership certificate can be furnished for \$1.00.

- WALNUT MEMBERSHIP PLAQUE (9x12) (5402) 7.50
- WALNUT MEMBERSHIP PLAQUE (8x10) (5401) 6.50
- HAND-LETTERED CERTIFICATE (5430) 1.00



CREDIT CARD WALLET (5846) 6.75
Carries your credit cards in stationary pockets which permit viewing of all cards at the same time. Also has a currency pocket and two utility pockets.



(5856)



(5857)

GARMENT BAGS

- Two-suit Transporter (5856) 3.50
 - Three-suit Transporter (5857) 5.00
- Price includes emblem on both garment bags as shown. Information regarding prices for additional imprinting on bags available on request.



MEN'S STORM MASTER LIGHTER (5840) 2.00

This bantam-weight, polished silver lighter has the Society emblem reverse-etched in a matching three-dimension finish.



The quality Kratt chromatic circular pitch pipe with 13 note positions. In the standard F to F range for male voices.

- PITCH PIPE (5803) 2.50
- PITCH PIPE WITH EMBLEM (5802) 3.75
- EMBLEM ONLY (5801) 1.25
- NOTE SELECTOR (5805) 60¢

Tough, durable selector adjusts with ease, stays where you want it.

POUCH FOR PITCH PIPE (5804) 1.00

Plastic holder for pitch pipe. Even holds the selector. Emblem embossed.



GOLF BALLS (5830)
Three for 2.75
One Dozen 9.25



HIGH BALL GLASSES
Six-glass set (5855)
5.25



ARMETALE MUG (5849) 5.95

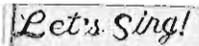
Imprinted with the Society's initials and motto, these quality balls conform to all U.S.G.A. specifications and will make an excellent gift for singing duffers.



PLAIN WITH EMBLEM (5602) 2.00
A 3-color enameled emblem is attached to this fine polished tie clip. Gold finish.
Silver finish (5603) 2.00



KEEP AMERICA SINGING CLIP (5606) 1.50
The Society's motto on a gold finish clip.



LET'S SING! CLIP (5607) 1.50
An invitation to a song! Finished in gold.



CAMEO CUFF LINKS (5666) Gold 3.50
CAMEO TIE CLIP (5665) Gold 2.00
CAMEO CUFF LINKS (5621) Silver 3.50
CAMEO TIE CLIP (5604) Silver 1.75

COMBINATIONS

CUFF LINKS (5666) with TIE CLIP (5665) only 5.00



10k GOLD (5622) 7.50
For those who want the finest. These cuff links, with 10k gold base, are topped with the Society's emblem—enameled in three colors.



MUG AND RAZOR SET (5630) 3.50
An attractive set consisting of cuff links in the shape of tiny shaving mugs and a tie clip in the form of a straight razor. It even has moving parts!



KEY CHAIN (5661) Gold 3.00
A snake chain with the Society emblem on a brilliant, polished disk. It holds your keys in safety.
KEY CHAIN (5671) Silver 3.00



RING (5650) 25.00
For Barbershoppers who want or deserve the best. A 3-color Society emblem is mounted on a 10k base. Specify size when ordering and allow six weeks for delivery.



FLOATING ACTION CUFF LINKS (Gold) (5667) 5.25
This brand new cuff link set has the emblem handsomely displayed as though suspended in mid-air.
FLOATING ACTION CUFF LINKS (Silver) (5668) 5.25



MONEY CLIP (5660) 3.00
This clip will keep your folding money snug and safe. The clip is gold plate with the Society emblem mounted in quality 3-color enamel.

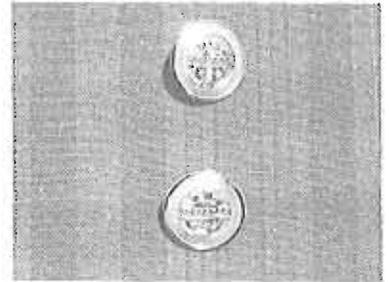
carry-corder cassette record/play portable



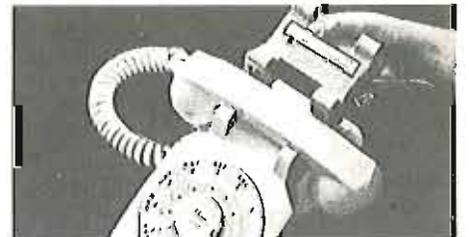
CARRY-CORDER CASSETTE RECORD/PLAY PORTABLE (5860) 45.88
The Portable the Pro's use! Record/playback up to 2 hours per cassette. Transistor-regulated motor. Speaker Jack. Easy to use. Comes with fitted carrying case, dynamic mike, C60 Cassette, patch cord.



DESK PEN SET (5842) 3.25
You'll be proud to have this handsome set displaying the Society emblem at your desk. And reasonably priced, too.



EMBLEM BLAZER BUTTONS (5662) 5.00
This is a seven-button set (3 large, 4 small) of bronze blazer buttons with the emblem engraved in an antique finish. Special price for four-set order (for quartets). 16.00
LARGE BLAZER BUTTONS (5669) 80¢ ea.
Ordered Individually
SMALL BLAZER BUTTONS (5670) 75¢ ea.
Ordered Individually

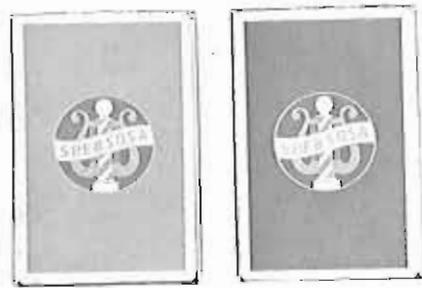


MELODY PHONE (5832) 5.30
Unique! Attaches to any phone and plays "The Old Songs" whenever receiver is placed in special cradle. Relaxing and pleasant and "screens" room talk while listener is waiting. Adaptor for wall phones included free upon request.

BOOK MATCHES (5834) 1.00/box of 50
Colorfully imprinted match books. Emblem imprinted in three colors on white. Great advertising potential when passed around in the right places.



AUTO EMBLEM (5009) 4.25
One of our most requested items, this heavy-duty metal Society emblem fastens onto your auto trunk lid or bumper. In 3 bright colors.



PLAYING CARDS Red (5827)
Blue (5826) 1.50
 Smart looking, plastic-coated bridge-deck size with Society emblem imprinted on back. Your choice of RED or BLUE (or buy a pair!)



BRACELETS WITH EMBLEM

LARGE LINK:
 Rhodium finish (5722) 2.00
 Sterling (5703) 5.00
SMALL LINK:
 Gold finish (5704) 4.25
 Silver finish (5705) 4.00



CHARMS Gold (5710) Rhodium (5711) 2.50
 For charm bracelets, the Society emblem is available in two finishes—Rhodium or gold. Emblem on both is 3-color enamel and jump ring is furnished.



GOLD PENDANT (5724) 3.50
 Gold pendant with Society emblem prominently set in black onyx on a fine gold chain.

ASH TRAY—ornament (5835) 1.00
 Not shown
TRIVET (5844) Not shown 1.50

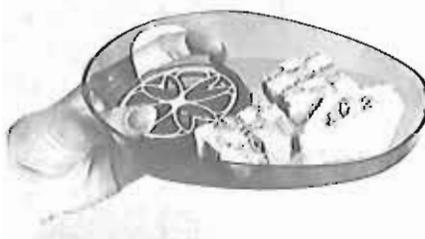
WINDOW ACTION BALL POINT PEN (5828)
 Not shown 1.50



NAPKINS AND COASTERS

These will be the hit of your chapter meetings and other events when refreshments or foods are served. Available in two designs.

2-COLOR NAPKINS (24/pkg) (5822) 40¢/pkg.
2-COLOR COASTERS (24/pkg) (5820) 30¢/pkg.
PARTY PACK (includes 1-24/pkg. 2-color napkins and 1-24/pkg. 2-color coasters) (5847) 50¢



PARTY PALETTES (Beverage and Snack tray)
Set of four (5863) 3.50
 This new snack tray holds snacks, hors d'oeuvres and drink. Available in smoke color with emblem in gold, these trays are ideal for cocktail parties, socials, T. V. snacks, bridge parties, etc.



LADIES LIGHTER (5841) 2.00
 A dainty, light-weight lighter, finished in blue metallic with a raised three-color Society emblem.



SWEATER GUARD (5723) 3.50
 Gold sweater guard chain with smart-looking Society emblem clasps.



LEAF PIN AND EARRING SET 4.25
 An attractively designed pin and earring set in a leaf motif, beautifully finished in Florentine silver (also available in gold finish) with the Society emblem highlighted in the pin center. Please specify finish. Silver (5726) Gold (5725)



CROSS PEN AND PENCIL SETS
 Gold filled (10 Karat) Pen & Pencil set with red, white and blue enameled round emblem. Distinctively styled in precious and fine metals, CROSS pens and pencils are mechanically guaranteed for a lifetime of trouble-free writing pleasure.
Gold (5858) 24.00
Chrome (5859) 15.00



“Mirror, Mirror on the Wall...”

By Executive Director Barrie Best

Society leaders have often urged us to step to the window and look toward the future of what the Society can and should be, rather than looking back at the past in the mirror of time. This has certainly been sage advice. We sincerely hope we can always heed that advice.

However, for just a moment, let's put the Society back in front of the looking glass, not to look into the past, but to frankly and candidly examine the present image we see reflected there. Let us take a look at ourselves as we are really seen by others, not what we think they see, or what we want them to see.

During the recent Atlantic City Convention we received numerous comments from people who were appalled at the rudeness and downright bad manners of many of our conventioners over the regrettable delays encountered in starting the contest sessions. Unquestionably the delays were annoying. But please remember, these delays were unavoidable and beyond our control. There was no justifiable reason or excuse for the unwarranted display of bad manners and rude behavior, particularly when it was obvious that everything possible was being done to rectify the situation.

Another example of bad manners takes place at every International Contest, when far too many Barbershoppers almost bodily assault auditorium doormen, ushers or security guards because they are not allowed to enter the auditorium to hear their favorite quartet which is competing on stage at that very moment. These people either arrive late — well after everyone is seated and the contest has started — or have stopped for refreshments or were chatting, when they suddenly realized their favorites are on stage. Then the rules of common courtesy (not to mention the “ground rules” for each contest which are meant to keep people from entering while a quartet is performing) are for everyone else but them. They nearly become violent because the auditorium personnel do their job as requested by the Society. What would the reaction be if these same Barbershoppers were seated near the auditorium entrance and were disturbed during a quartet's performance? How would they feel if they were performing on stage through such disturbance?

Then, too, let's take a look at woodshedding. The number of Barbershoppers who insist on leaving the auditorium to woodshed just outside in the corridor is unbelievable. Let several groups of people get involved in this type of activity and the level of noise reaching the auditorium is startling. Trying to explain the problem, getting the cooperation of those in the corridors, is a lost cause. They either become annoyed because you dare to speak to them or continue their noisy activity when you get ten feet away.

Please don't misunderstand me, I've got nothing against woodshedders. Woodshedding is a truly enjoyable part of barbershopping, and I consider myself to be a woodshedder. There is a caliber of woodshedding, however, that does give me the creeps. Have you ever been in a nice restaurant with your family during a convention and had four clowns insist on doing a tag they don't know and have pitched in their own key? Brother! And that's not all, they'll invariably do the same out-of-tune tag over and over. These people either are not aware of canon six of our code of ethics (concerning forcing our songs on unsympathetic ears) or choose to ignore the fact that such a canon does exist.

Now let's move closer to home. Just what kind of image does your chapter create. As you attend your meeting this week make a point to look at the location of your meeting place, the availability of parking and the general appearance of the building. How would your meeting place impress visitors or first-time guests? What does a guest find as he enters your meeting place? Must he wend his way through a bar to find the meeting starting late because the officers or director haven't arrived? Did the director have a glass of liquid refreshment on the podium during the rehearsal while numerous members went in and out to get refills? How many glasses or bottles were kicked over during the course of the rehearsal?

Finally, but perhaps most important because it concerns our exposure to the public, what kind of image do we portray when we present our annual show. Can we still take pride and boast about the fact that our shows and afterglows are strictly family entertainment? I cannot honestly say that this condition exists any longer. True, the vast majority of our shows are spotlessly clean, but unfortunately, it's those rare exceptions that people seem to remember. There's really no way of measuring the amount of damage one “bad” show does to our image.

I urge every chapter to advise their chapter and guest quartets, as well as the master of ceremonies, what your show policy is. Be sure to tell them *before* the show, not after. Don't be afraid to spell it out. If your requests are questioned, ten to one the quartet concerned has questionable material and is squirming because you made them aware of it. There is no other way to treat these problems which do so much to destroy our public image. They must be identified, localized and treated. The same is true with the actions and behavior of quartets, emcees and every individual Barbershopper.

Fellow Barbershoppers, let's each review our code of ethics. Let's step to the looking glass and take personal inventory. Now, step to the window and look to a future of barbershopping which includes making changes which will allow us to work together, to “do everything in our power to perpetuate the Society,” and thereby spread the spirit of harmony throughout the world.



from the PODIUM

OR

It's What's Up Front That Counts

This year has passed by so fast I had almost forgotten about my commitment to the HARMONIZER and "From the Podium." A reminder from Editor Fobart that I was about to be relieved of my "baton" prompted me to use this opportunity to bring you up to date on what's taken place in the music department since you last heard from us.

You have no doubt already heard about our Harmony College held this past August. There's really not much to add except to say that everything you have read and heard about the school is true. It was a "once-in-a-lifetime" experience. It was like dipping a man in "hot barbershop" for seven days. I'll make a fair-sized wager that most of the men who attended will never be counted among our dropouts.

What should you be looking for in 1971? Because of the success of Harmony College, we're planning another week-long school for next year. The location of the school will be the campus of Albright College in Reading, Pa. (scene of several weekend HEP schools in the past.) The fee, which includes room, board, materials and registration, will be \$85. Anyone who attended this year's school will agree that this is a real bargain.

The 1971 school will follow basically the same format as used this year. So, if you attended at Racine, you won't want to repeat, unless, of course, you wish to take different subjects. Plans will again include producing a Saturday show and using quartets which attend the school. Because of its location, we expect that members of the Mid-Atlantic, Northeastern, Johnny Appleseed and Seneca Land Districts will be particularly interested in this school. Please understand, though, the school is open to any Society member. We will have to have a minimum of 200 men, registered in advance, in order to go ahead with the school. Those chapters presently involved in making up their 1971 budgets would be wise to start thinking about sending several members to the school and including financial support in your budgets at this time.

This year's school included contest and judging training sessions and a two-day seminar for arrangers. Ten arrangers, although they were on campus for other activities, managed to put together enough songs for a new Marks Co. folio. This book, scheduled for release in January of 1971, contains *Down In the Old Neighborhood*, *I'm a Yankee Doodle Dandy*, *Barefoot Days*, *All Dressed Up With a Broken Heart*, *Paper Doll*, *Down At the Old Swimming Hole*, *Harrigan*, *Ballin' the Jack*, *There's a Ring to the Name of Rose* (as sung by the "Phoenicians"), *Give My Regards To Broadway*, and *You're A Grand Old Flag*. You'll be hearing more about this book as the publication date draws near.

Meanwhile, "Bourne Barbershop Blockbusters" and "Bourne

Best Barbershop" are already on the market and doing well. Each book contains eleven songs – all "top drawer" quality arrangements. You'll surely want to have both of these books in your library.

Did you ever think what it would be like to have one of our top quartets record the songs published in our song books? We have given this serious thought and are happy to report that it has now gone beyond the thinking stage. We are going to have the "Oriole Four" (just how "top" can you get) record all of the songs in "Bourne Barbershop Blockbusters." The recording date is set for January and, hopefully, the record will be available shortly thereafter. You will then be able to buy a book along with the record and hear the songs as they are sung by our present champs. You can use either the record to learn your part, or just buy the record to hear the champs. Music educators will be able to use the book and record combination as a teaching aid. The idea sounds exciting and we're anxious to give it a try. We believe it will sell records, books and, most important of all, barbershop harmony.

As we write about the "Oriole Four" we are reminded to publicly thank them for their "beyond-the-call-of-duty" appearance on our Harmony College show. Naturally, they thrilled everyone with their fine performance, and after hearing them sing, I'd strongly recommend they buy ties and stick together.

Four arrangements from the Harmony College show will soon be part of your collection of music. Dave Stevens, Society Music Services Assistant, wrote a great show opener and arranged a memory medley (complete with narration). These two arrangements have been mailed to all chapters completing your free music selections for 1970. In January we'll be sending you "Waltz Me Around Again Willie" (arranged by Earl Moon) and a "Nebulous Nineties" medley. The complete script from our Harmony College show, "Songs America Sings," will also be sent to your chapter. It's the kind of a show that can be successfully produced by any chapter, regardless of size, and all of the music is available from our International Office.

We're sure that once you hear the 1970 quarter and chorus albums you will agree that we are indebted to Barbershopper Tom Morris of the Paducah, Ky. Chapter for his outstanding engineering job. We believe the quartet album, particularly, is the finest we've ever heard. By the way, in case you have not already received the information, the albums this year are available on 8-track, cassette or reel-to-reel tapes along with regular discs – and all at the unbelievably low price of \$4.00. There's a special order blank in this issue which can be used to get your order on the way so that you can enjoy these fine recordings through the Christmas holidays. Please remember, though, the records are available *only* from your International Office. They will not be available on the regular market.

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

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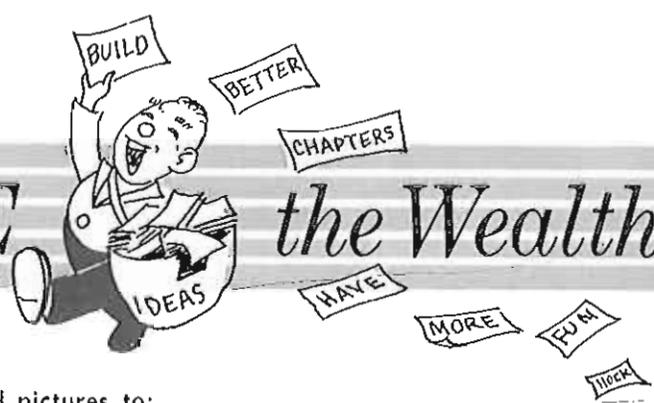
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By Charlie Willcox
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DO YOUR COMMUNICATIONS TEACH?

Just about every question that pops up in your chapter has been found in some other chapter. Chances are it has been solved by one of them. A book could be written on such problems and their solutions. It would be a huge volume – too large to handle and too expensive to publish.

Those who have taught in our various Society schools know that many questions come back with regularity. However, there are always new queries to challenge the knowledge of the most experienced teachers. Communication will always remain a big word in our Society and that is why one man devotes almost all of his time to that one field. However, there is one simple means of communication which too many chapters neglect. It is the good old chapter bulletin.

International President Sparks has taught us the true value of the chapter messenger. His regular letters have been welcomed by scores of editors who, in publishing them, have relayed valuable information to members of the Society everywhere. This has proved that the "bulletin" may do much more for the chapter than be just a dispenser of names and a list of places to meet or sing.

Bill Lyndecker, Editor of the TOONER from Faribault-Owatonna (Minn.), tells us his bulletin reaches all International officers, district officers, local radio stations and newspapers. Bill publishes a list of Society bulletins which reach his desk with regularity. He is finding them of assistance. They bring ideas from far-a-way-places, ideas his chapter may use or adapt to its use.

There is a lot of wealth in the other fellow's way of looking at things. *Maintaining a good exchange list for your chapter bulletin pays off for your chapter.* These exchanges brought to a chapter meeting will be read by at least some of your members. (Some never read anything.)

The enthusiasm of some editors, or contributors, often furnishes a good shot in the arm to any reader. The contents of your bulletin may be just what another chapter needs to aid it in bridging a rough stream. Some of the greatest chunks of enthusiasm ever to cross our desk were found in the bulletin of the East York, Ont. Chapter during the time the chapter was building its own home. It was exciting to follow the progress of the work. It's exciting now to note how they not only enjoy their "home," but make it useful for the entire community.

It costs money to put out a bulletin. Some chapters may spread their stuff a little wider because funds are available. But lower mailing rates may be used and a good exchange list maintained. Personally, we would rather see a bulletin printed on the backs of old letters or grocery bags than no bulletin at all. After all, it is WHAT it says that really counts.

Last, but not least, you may become more tolerant of the ideas of others. Ideas vary in different localities, but we do have fine chapters everywhere. Let's learn WHY.

GOLD IS WHERE YOU FIND IT

There is hidden gold in our Harmony Education Program (HEP) schools. Veins of it are showing in chapter bulletins and in letters from members who attended the recent week-long school at Racine. Some of the teachers may not be aware of the nuggets they were passing out to students. Many students probably have not, as yet, realized that they brought home from HEP something of immense value to the Society IF . . . they will use it.

What is it?

It isn't a secret. In fact, it's something this Society needs desperately. It is UNITY OF THINKING.

Of all of the arts, music is probably more subject to the damage of false praise. Let the amateur singer or instrumentalist appear in public and hear the sound of hands pounding each other and he is an immediate victim of his own ego. Can there be any doubt that we who sing in our first barbershop show know what this means? We are experts instantaneously.

Somchow we "experts" are not always in agreement or even close to it. One cannot read bulletins, meet members, see shows, and correspond with members in various districts of the Society without sensing the vast differences of opinion, the varying attitudes and ideas that exist about the purposes of our Society.

Attendance at our schools brings all of these thoughts and ideas to one place where men with more professional and broader experience are able to teach and point the direction to not only the right thing to do musically, but the right mental attitude to have concerning the Society, its music and its administration.

This does not mean that every chapter must be just like every other chapter or reach Society objectives in the same manner. It does mean that we may have a greater appreciation of just what our Society is, what its objectives are and the realization that we have a truly artistic form of music worthy of our best efforts.

AS OTHERS SEE US

One of our senior citizen neighbors is a kindly old lady who wears a constant smile and is now finding her "golden days" the reward for a lifetime of service to others. Recently she asked us how many members we had in "that singing barbershop Society." She appeared shocked when we told her about 30,000 and she said: "Why, every man with any life in his soul ought to belong. We ought to hear a lot more of you on the television shows. More people should hear you."

We told her we agreed that more men should be in the Society, but somehow we seemed to gain quite slowly. Then she whopped us right between the eyes with a haymaker: "Well, there must be something wrong with the way you sell yourselves; or . . . is it that you don't really try?" (Think it over, fellows. I'd like to hear all of the answers to that one. Maybe you would, too.)



Meet Bob Meyer, Manager of Membership Records, almost the youngest of the staff members, but the oldest in years of service. He began his employment in 1956 when the International office was located on Fenkell Avenue in Detroit. With only one year of Society employment, Bob's decision to move to Kenosha in 1957, after the purchase of Harmony Hall, was momentous. He's not sorry, though, as it gave him the opportunity to serve Barbershoppers for the past 14 years.

Bob has worked in many capacities over the years. Before departmentalization, everyone on the staff did just about everything, and Bob was able to gain experience in varied phases of office work. He developed many publications for the Society, including chapter operations manuals and our first chapter officer manuals; coordinated the writing and preparation of manuals on barbershop arranging, shows and barbershop craft; prepared employee manuals and the illustrated booklet "Welcome to Harmony Hall" and designed many of the chapter and office forms still in use today.

THERE WAS ALWAYS MUSIC

Born in 1930 in Detroit, his first brush with music was at age 14 when he began taking accordion lessons somewhat reluctantly. Ironically, though, the lessons didn't last long, as Bob began "experimenting" with a piano the family had acquired. From that time on — without the discipline of formal lessons — he became a self-taught musician. So it was that music was to become his "hobby" for evermore.

He attended Henry Ford Trade School — to learn drafting — but instead simply learned that factory life was not for him. So — back to music for four years at Wayne State University, where he received a Bachelor of Music degree in Music Theory and Composition. During that time his piano

I thought I could escape with an evasive answer and said: "Perhaps the TV people don't believe we can sell enough toothpaste, deodorants or lawnmowers."

"Well, now that's no way to talk," said she. "One of those quartets sold me on cookies and I use them right along."

Then, with a very modern twinkle in her eyes, she said: "Maybe you fellows don't suffer enough when you sing. These days every singer seems to be 'sorrowful unto death' and they suffer so much we forget the song. Maybe you don't suffer enough when you sing about 'My Gal Sal?'" Then she winked at me.

But, she gave us something to think about.

NEW WORDS FOR THEME SONG?

Now and again we run across the statement that we should "Keep America Singing The Old Songs." It always makes us wonder just how that line affects possible young members.

playing prowess helped him to "work" his way through college and kept him busy on weekends.

LEADS DOUBLE LIFE

In 1965, while serving as Coordinator of Arrangements and Music Publishing, a big decision had to be made: to continue working in the arranging field, or to move into management of membership records. Considering music as a "hobby" (finally), Bob made the move and was responsible for the conversion of membership records to the present IBM system. Since that time he has developed IBM procedures for other jobs in the office. Now the department has become a full-fledged data processing activity encompassing many varied processing applications which work well on the IBM equipment.

Throughout all these years Bob has kept music as a hobby and as a sideline profession. Not completely divorced from the arranging game, he keeps busy, barbershop-wise, producing an occasional arrangement (with quite a few already published) and serving with the faculty for the Advanced Arranging courses. In this field, Barbershoppers would probably remember him most for his earlier arrangement of *Margie* and then *'Til Tomorrow* — introduced on a "Schmitt Brothers" recording. Another successful arrangement was *All Alone*, which helped the Pekin Chorus to win an International Championship. More recently, he's arranged *Hello Dolly*, *Mame*, *When You Wish Upon A Star*, *Paper Doll* and *Harrigan* which highlight recent song books published for the Society.

Not considering himself, in any way, a barbershop "snob," Bob recognizes and appreciates just about every other form of music (and art media, for that matter). Pure barbershop, Bob contends, has guided him strongly in every kind of writing. Adherence to proper voicing of chords and logical voice leading, which the barbershop style demands, has helped him considerably in other musical writing.

A MUSICAL FAMILY

His family, too, shares musical interests and it reaches the point where they almost have to draw straws to see who gets to the piano first. Oldest son Bob, 15, plays the piano and trumpet; Lori, 12, plays the flute and piano and Ken, 9, is looking forward to being a drummer some day. Bob's wife, in addition to maintaining some semblance of organization among the other "musicians," gets to the "ivories," too.

Through his years on the staff, Bob has seen many changes take place — musically and administratively — but one thing doesn't change: the excitement and personal enthusiasm exhibited by the 32,000 men he works for. Association work is great — and as far as Bob is concerned, it doesn't hurt a bit that it just happens to be a MUSICAL association!

Without actually experiencing our harmony they may find this statement somewhat difficult to believe. Perhaps we could best explain what we really are by singing these new words to "The Old Songs":

"The Old Songs, The Old Songs;
They challenge you and me
To sing a chord, to ring a chord
In nature's harmony."

WE'RE CRUSHED

Someone is always ready to reduce our ego. A fellow musician whom we hadn't seen for several years bumped into us a few days ago and we started living over some of "the good old days." When he asked what we were doing musically we replied: "Not much, writing a bit for the Barbershoppers' magazine." He came back with the startled question: "You mean — you actually write for the Police Gazette?"

"Four-Do-Matics"—Hobby or an Institution?

By Bill Tobey,
1007 S. 130th Pl.,
Seattle, Washington 98168

For those of you who have gone through the frustrations of organizing a quartet and working to reach certain goals, only to have your group break up for some reason, take heart! The "Four-Do-Matics" (Seattle, Wash.) just celebrated their 14th anniversary together, and are looking forward to many more. Their history may provide some clues to the secret of their longevity.

In 1949 one of the charter members of the new Seattle Chapter was a young University of Washington student named Merv Clements. Merv became a "hooked" baritone immediately and started searching for other college-age singers to form a quartet. By 1951 he had found the other three, one of whom was Jim Iddings, lead, and a quartet called the "Varsitones" came into existence.

Typically, the original foursome was short-lived, with their tenor, Clyde Hobbs, being inducted in the Army in 1953. Clyde was followed in the tenor slot by Clayt Lacey and the "Varsitones" continued to be an active quartet. They represented their district in the International competitions at Washington, D. C., in 1954, and Miami Beach, in 1955, and appeared on many barbershop shows up and down the West Coast.

The world of barbershopping is sometimes small and the college-age quartet idea was also being pursued in the Far Western District, at San Jose State College, by four young Californians named Ozzie Palos, Elmer Fairbanks, Bob Hokanson and Del Green. This foursome had ambitious plans for travel and chose the name "Travelaires" for their group when they organized in 1950.

The "Four-Do-Matics" — 1958



The "Travelaires" did travel considerably in their years of existence, competed Internationally at Kansas City, (1952), Washington, D. C., (1954) and Miami Beach, (1955) and gained what was then considered a finalist status, by placing 12th in 1954.

In 1955 Del Green went in the Army and the "Travelaires" ceased to exist. Del was assigned to duty at Ft. Lewis, Wash. and that assignment had some far-reaching consequences. The "Varsitones" and "Travelaires" had become friends through frequent contacts at shows and competitions. So, Lt. Green, looking for a chance to sing, called Merv Clements to inquire as to barbershop activities in the Northwest. He learned that the "Varsitones" too had broken up when their bass, Jim McLees, was transferred. Then the inevitable happened and the remnants of two formerly active Society quartets got together "for kicks" one January evening in 1957, and a new quartet was formed.

Because Merv, Jim and Clayt were all salesmen with a Seattle Ford dealership, it was decided that the new quartet's name would be the "Four-Do-Matics." The original intention of the group was very short-term, in that Del was planning to return to California when released from active duty. However, in a few short months the "Four-Do-Matics" had competed in the regional preliminary and won the privilege of representing the Evergreen District at the 1957 International in Los Angeles, where they placed 17th.

In the fall of 1957, the "Fords" competed in their district contest and became Evergreen District Champions. This was a turning point for the group in that for the first time, they began to realize that they might really have a future together. So, two weeks before Del had planned to return to California, he was "sold" on staying in the Northwest.

The Ford dealership that had sponsored the quartet agreed to some additional "fringe" benefits to have the entire group representing the business, and the "Fords" began an unusually, long-term relationship that continues fourteen years later.

What has happened to these men through their years of barbershopping? Let's rephrase that question — What hasn't happened? They have appeared on more than 400 barbershop shows in 32 states, from Fairbanks, Ala. to St. Petersburg, Fla., from Honolulu to Boston. They have sung out of the states on several occasions, having appeared on shows in five provinces of Canada, the Grand Bahamas, Mexico, and most recently, a U.S.O. hospital tour that took them to Japan, Okinawa, Guam and the Philippines.

They have, collectively, competed in 44 Society competitions, including 12 Internationals, finishing as finalists in eight of the twelve competitions in which they competed. The "Fords" have never finished out of the top ten in any year they've competed since 1960. They have also competed in non-Society competitions in Sun Valley, Ida. and Forest Grove, Ore. In these contests they placed 1st six times, 2nd three times,

and succeeded in retiring the rotating Forest Grove Trophy by winning that competition three times, a feat only accomplished twice during the 24 years this special quartet contest has been held. The foursome has appeared on national television five times, with Walter Cronkite, Arthur Godfrey, Charles Kuralt, "Tennessee" Ernie Ford and Arthur and Katherine Murray. They were selected to be the official Seattle World's Fair Quartet in 1962 and were chosen to record the Fair's official song. They have also been recorded on six of the Society's Decca releases, and are featured on three other independently produced albums.

The quartet has compiled well over one million air miles in its travels and has sung personally before nearly 2 million people. Included in its audiences have been such famous people as the late President Dwight Eisenhower, former Supreme Court



The "Four-Do-Matics" - 1968. From left, Jim Iddings, Clayt Lacey, Merv Clements and Del Green.

Justice Earl Warren, and several governors, senators and celebrities in various fields. Collectively the group represents 78 years of active Society membership.

To say that the "Fords'" personal lives have revolved around their hobby would be a gross understatement. All four are married and fathers. The 12 children of the quartet range in age from 17 down to 3 years, and none of them has known a time when their father wasn't active in a quartet. The "Four-Do-Matics" are close friends, obviously, and for several summers have taken family vacations together in Yosemite National Park, where the "Dads" sing each evening in an outdoor amphitheater.

The "Four-Do-Matics" only worked together selling Fords for about six months. Today Merv Clements is the only one still in the automobile sales business. Jim Iddings is a partner in a trucking business; Clayt Lacey is employed by the Boeing Company as a planning engineer and Del Green is Vice President of the United Life Insurance Company.

So, another year passes for a very active group. What is the secret of their longevity? Maybe it's by making their hobby more than just a hobby. When does that happen? The "Fords" don't know, but they do know that their hobby passed beyond the hobby stage some time ago. The sharing of experiences previously mentioned; the time spent together in diverse activities; the personal hardships and difficulties they've shared; the disappointments they've felt; the tremendous rewards they've received; the people they've come to know; the places visited; the collective efforts expended all go together to make this relationship between four men much more than just a hobby.

Barbershopping, it's been said, is a way of life. To the "Fords" and their families, it's a vital part of their existence, and a part that hopefully will continue for years to come.



FOR SALE: Approximately 75 uniforms. Coats are gold brocade on black - "First Nighter" label. Pants are tuxedo-type. Sizes 36 through 52. Most are in excellent condition. Price: \$25 per uniform.

Contact: Ed Deatherage,
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Telephone: (209) 227-3898

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

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Member of _____ Chapter _____



about QUARTETS



The "Neptuners" (Providence, R. I.) are shown left as they appeared in one of the hospitals during their USO tour of Japan, Guam and the Phillipines. Like so many of the quartets before them, the "Neptuners" were proud and thrilled to have had the opportunity to bring entertainment to the wounded. "Neptuners, from the left, are Dave Procknik, lead; George Nowell, bari; Al Maino, bass and Robert Brennan, tenor.

We're sorry to hear of the death of Bill Annichiarico on August 26th from an extremely virulent type of leukemia. Bill was 42 at time of death. He formerly sang bass with the "Hometown" quartet, past Medalists, and was a member and past chorus director of the Paramus, N. J. Chapter.

* * *

Word from Paul Schmitt, contact of the 1951 International Champion *Schmitt Brothers*, with new information on how the "Schmitts" can be reached by phone. Phone 414-682-7788 during the day; after 5:30 p.m. they can be reached at 414-793-1996. The quartet is working on a special repertoire to use during 1971 when they'll be celebrating their 20th Anniversary as champions.

* * *

More and more we find prominent quartet men taking over the baton as chorus director. Jim Foley, clowning baritone of the 1965 champion *Renegades*, is now directing the Elgin, Ill. Chapter. Doug Miller, who recently moved to the baritone spot with the *Avant Garde*, is now directing the Arlington Heights, Ill.

Chapter. Miller previously directed the South Cook, Ill. Chapter.

* * *

The name Ernie Schuldnski will not be familiar to many. Quartet men who have completed the U.S.O. hospital tour, however, will surely recall that Ernie was the man who acted as their official quartet host along with Blake M. Smith, Area Entertainment Coordinator for the Phillipines. An interesting note from Perry Johnson, contact for the *Foremen* quartet, which returned from the U.S.O. tour the latter part of March, contained a story about Schuldnski. It wasn't until he went to work as a civilian special service representative in the Phillipines that he became acquainted with barbershopping. Shortly after his Phillipine assignment, Ernie met David Hopper, who later became musical director of the Wichita Falls, Tex. Chapter.

The two men decided to organize a chapter at Clark Air Force Base with Ernie spearheading the movement. They had no more than gotten the chapter off the ground when Uncle Sam decided to

transfer three quarters of the men to other areas. Next Ernie started working on a quartet only to have the same thing happen after two attempts to get four-somes together. Since that time, Ernie's job as quartet host has led him to lots of good barbershopping. The *Foremen* were the twenty-first quartet he'd personally escorted. He is probably the only man in the Society who belongs to a chapter (Wichita Falls, Tex.) and has never attended a meeting. As a matter of fact, he has never even been to Texas! Now Ernie gets a chance to sing with almost every quartet making the tour. (Editors Note: In almost every written report we've received from quartets making the tour, some mention was made of this man's dedication to barbershopping and what a joy it was to have him guiding our touring quartets.)

* * *

Ever hear of the *4 Dubs 'n a Tub*? Their calling card claims they are "A Musical Aggravation (?) from the Lina Beane, O. Chapter SPEBSQSA, Inc." The quartet, specializing in instrumental selections and parodies, has Herb Spear on

banjo, John Crosina, accordion; Harold Johns, guitar and Ralph Reed, bull fiddle. They admit to travelling the low-budget circuit and are available on short notice for "street fights, brawls, riots, weddings, wakes, banquets, style shows and occasional chapter functions." Contact Ralph Reed can be reached at 106 Concord Ave., St. Marys, O. 45885.

* * *

An interesting anecdote from another quartet which recently toured the U.S.O. Pacific hospital circuit. Alex Vaughn, contact of the *Top Hats* (Stoneleigh Knoll, Old Lyme, Conn. 06371 - Phone 203-434-5008), writes that the quartet



Ever watch your audience leave before you sing a note? It happened to the "Hay Stack Four" (Worcester, Mass.) during a county fair performance this past summer. The weather was threatening until the quartet made its entrance; then the skies opened up and down came the rain, leaving the quartet standing in ankle deep water singing to rain drenched skies. They are shown above in their "dry" singing uniforms.

members were conscientious about getting all the required inoculations prior to the tour - except for the flu shots. Lou Grillo, lead, was the only man to get these. The trip went smoothly, except for one hitch: they had to cancel a show on Guam, because Lou came down with the flu!

* * *

A couple of other new quartets which just might upset some of the district competitions this fall. From the Chicago area the *Soundtracks* have Ray Henders (ex-"Midnight Oiler") singing tenor, Joe Coburn (ex-"Sharpflifer"), lead; Dan Wolfe, bari and Don Bagley, bass. Contact man for this new quartet is Dan Wolfe, 4541 Sherwood Ave., Downers Grove, Ill. 60515. In the Sunshine District the *Hurricanes* from Miami, Fla. have Bob Robar (ex-"Sunliner"), singing tenor, Mike Lucas (ex-"Extension Chord"), lead; John Condon, bari and John Jeden, bass.

Robar is acting as *Hurricanes* contact and can be reached at 8995 S. W. 52nd, Miami, Fla. 33165.

* * *

Happy to report an interesting piece of community service work performed by the *Circle IV Four* earlier this year. The Pittsburgh foursome flew to Huntington, W. Va. where they performed several times from noon until seven in the evening, selling songs for donations. Huntington Barbershopper John Beckwith, one of the Society's top new member recruiters (27 members), brought the quartet to his store, where he annually holds a one-day campaign to raise funds for the American Cancer Society. The quartet returned home that evening, much happier for having taken part in the campaign which raised over \$8,000 for this fine charity.

* * *

C. O. Crawford, original bass of the *Mark IV*, has returned permanently from an overseas assignment in Morocco and the quartet is actively engaged in learning a new repertoire of songs in preparation for shows and the pressing of a new recording. Pete Tomseth, who did such a great job of filling in the bass slot, has had a job advancement and now resides in Houston, Tex. The 1969 Champions can be reached by contacting Dale Deiser, 8206 Windlake, San Antonio, Tex. 78230 (Phone 512-344-9365.)

* * *

Their press release reads, "The *Incognitos* are members of the Allentown-Bethlehem, Pa. Chapter of the SPEBSQSA." It goes on to describe tenor Ray Buss and his experience with the "Sharpkeepers," and Lead "Bud" Hare, who goes way back to the Bartlesville, Okla. Chapter, sang with the "Bills" in

Dave Brady recently returned from Viet Nam, didn't wait to change clothes before starting to rehearse with the 1968-'69 Medalist "Avant Garde." Dave took over Doug Miller's bass slot when Doug moved to bari after Joe Sullivan retired. The quartet is already doing shows and can be reached by contacting Dick Reed, 2434 Dempster, Des Plaines, Ill. 60016.



Kansas City in 1952 and the "Four Gobs of Harmony" while in the Navy. The bass slot is filled with seasoned veteran Dick Faas of the 1953 third place medalist "Syncopates." The only untried member of this aggregation is incoming PROBE President Guy Christmas. And what's so newsy about this, you ask? The *Incognitos* just won the Teaneck Open, a 20-quartet warmup session for Mid-Atlantic District foursomes. Of their triumph, Guy was heard to remark that he garnered all his savvy at the PROBE booth in Atlantic City where he was surrounded by the old-time sheet music and records. He was so inspired that it didn't take much for the *Incognitos* to easily outdistance the "Headliners" which contained past PROBE president Don Donahue. However, in the spirit of camaraderie so evident among PROBE men, Christmas has offered to send all his torn sheet music and cracked records to Donahue in return for this press release which was submitted by Donahue. It seems like Guy, like most PROBEers, is too modest, shy, retiring and self effacing to brag about his own accomplishments.

* * *

Recent changes in quartet personnel, in the order which they were received, are as follows. Rod Wiemken, lead, has replaced Laddie Lowen in the Westaskiwin, Alta. *Peace-Pipers* . . . John Sherburn has returned to the *Crown City Good Time Music Company* at the tenor spot held down by Edwin James during the time Sherburn was in the service . . . New tenor in the *Charmonizers* (Rochester No. 1, N.Y.) is Roy Gurney, who replaced Charles Woodworth . . . The *Town Squares* (Crescenta Valley, Calif.) now have Reg Hall singing lead instead of Ed Bellog . . . The *Gem City, O. 12th Niters*
(Continued on next page)



An Oklahoma City, Okla. quartet, rapidly gaining popularity in the Southwestern District, made an appearance on Ted Mack's Original Amateur Hour on July 12th. The "Harmony Counts" sang an abbreviated barbershop version of the "Quartet from Rigoletto" on the nationally televised show. From left, the "Counts" are Frank Friedemann, tenor; Lee Spencer, lead; George Williams, bari and Don Rogers, bass.

(Continued from page 25)

have replaced Jim Raffle at the tenor spot with Dick Kuhn... New tenor of the *Evil Companions* (Cincinnati, O.) is Dave Toon, who replaced Ed Berry... Bob

Cathaway has replaced Dave Brown at the baritone spot in the *Western Union* quartet from the South Bay and Reseda, Calif. Chapters... Bill Wolfe is the new tenor in the *Reasons* quartet (Bucyrus, O.) replacing Bob Norris... The Columbus, Ind. *Discoveries* have Fred Dieckmeyer singing lead replacing James Salts-giver... Jim Maloney and Tom Walters have replaced John Kenner and Donald Pugh in the tenor and baritone slots respectively in the Aurora, Ill. *Ol' Styles*

... The Holland, Mich. *Soundsations* have Dan Vander Vliet singing tenor replacing Robert Essenburg. New contact for this foursome is Tom Weller, 91 E. 21st St., Holland, Mich. 49423... The *Four Points West* quartet have Jerry Butler singing tenor in place of Bob McQueen. The quartet hails from Downey, Calif... New *Toten Tones* tenor is Bill Staton replacing John Varelman in the Victoria, B. C. quartet

... Jim Bowman has given up his tenor spot to Bert Volker in the St. Charles, Mo. *Mutual Funs* quartet... Jed Casey is the new baritone in the *Potomachords* from Alexandria and Fairfax, Va., replacing Tom Roberts... Because Bari Dick Harris has moved to Oklahoma City, Okla. he has been replaced by Bill Bari in the *Gentlemen Songsters* of the Onondaga and Utica, N.Y. Chapters.

ORIOLE FOUR BOOKING SCHEDULE

(1970 International Champions)

November

- 7 - Hamilton, Ontario
- 14 - Brockton, Massachusetts
- 20-21-22 - Delasusquehudmac
- 28 - Ramapo Valley, N.J.

December

- 5 - (Open)
- 12 - Louisville, Kentucky
- 19-26 - (Not available)

January

- 2 - (Not available).
- 8 - Baltimore, Maryland
- 9 - (Not available)
- 16 - (Open)
- 23 - Chicago, Illinois
- 29-30-31 - International
Mid-Winter Convention

February

- 6 - (Not available)
- 13 - Akron, Ohio
- 20 - Islip, New York
- 27 - Dundalk, Maryland

March

- 5-6 - Meriden, Connecticut
- 12-13 - Harrisburg, Pennsylvania
(International Preliminary
Contest)
- 20 - Kalamazoo, Michigan
- 26 - Fairfax, Virginia
- 27 - (Not available)

April

- 2-3 - Abiugton, Pennsylvania
- 10 - Easter
- 17 - St. Paul, Minnesota
- 24 - (Not available)

May

- 1 - Davenport, Iowa
- 8 - Dundalk, Maryland
- 15-29 - (Not available)

June

- 5-19 - (Not available)
- 21-26 - New Orleans
(International Convention)

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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 October 1, 1970.]

Nov. 16, 1970 – Jan. 15, 1971

CARDINAL

- Nov. 22 – Fort Wayne, Indiana
- 22 – Terre Haute, Indiana

CENTRAL STATES

- Nov. 21 – Lorain, Iowa
- 21 – Lawrence, Kansas
- Jan. 8-10 – Lincoln, Nebraska
(Chapter Officer Training School)

DIXIE

- Jan. 8-10 – Columbus, Georgia
(Chapter Officer Training School)

EVERGREEN

- Nov. 28 – Fort Vancouver, Washington
- Dec. 12 – Portland, Oregon

FAR WESTERN

- Nov. 27-28 – Salt Lake City, Utah
- 28 – Scottsdale, Arizona
- Dec. 4-5 – Reseda, California
- 5 – Yuma, Arizona

ILLINOIS

- Nov. 19 – Rockford
- 21 – Skokie Valley
- 28 – "Q" Suburban
- 28 – South Cook
- Dec. 5 – Woodstock
- 4-6 – Decatur (Chapter Officer Training School)

JOHNNY APPLESEED

- Nov. 13-15 – Columbus, Ohio (Chapter Officer Training School)
- 20 – Pittsburgh, Pennsylvania
- 21 – Sebring, Ohio

LAND O'LAKES

- Nov. 21 – Rochester, Minnesota
- Dec. 5 – Two Rivers, Wisconsin

Century Club

(As of September 30, 1970)

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Southwestern

11-13 – St. Paul, Minnesota
(Chapter Officer Training School)

MID-ATLANTIC

- Nov. 20-21 – Bryn-Mawr, Pennsylvania
- 21 – Paterson, New Jersey
- 21 – Jamaica, New York
- Dec. 5 – Asbury Park, New Jersey
- 12 – Huntington-North Shore, New York

NORTHEASTERN

- Nov. 21 – Canton, Massachusetts
- 27-28 – Hartford, Connecticut
- 28 – Walpole, Massachusetts
- Dec. 5 – Poughkeepsie, New York

ONTARIO

- Nov. 21 – Peterborough

SOUTHWESTERN

- Dec. 4-6 – Dallas, Texas (Chapter Officer Training School)

SUNSHINE

- Dec. 11-13 – Winter Haven, Florida
(Chapter Officer Training School)



PANAMA CITY, FLORIDA . . . Sunshine District . . . Chartered September 8, 1970 . . . Sponsored by Tallahassee, Florida . . . 35 members . . . Robert MacDonald, 1912 Arthur Ave., Panama City, Florida 32401, Secretary . . . Henry A. Dusseault, 2207 Edgewood Drive, Panama City, Florida 32401, President.

SAVANNAH, GEORGIA . . . Dixie District . . . Chartered September 25, 1970 . . . Sponsored by Augusta, Georgia . . . 35 members . . . Norman J. Awad, 6803 Waters Ave., Lot No. 21, Savannah, Georgia 31406, Secretary . . . Joseph A. Ryan, 5610 Lafitte Dr., Savannah, Georgia 31406, President.

OWENSBORO, KENTUCKY . . . Cardinal District . . . Chartered September 30, 1970 . . . Sponsored by Evansville, Indiana . . . 35 members . . . Gerald Goodlett, Route 2, Utica, Kentucky 42376, Secretary . . . Harry L. McCrary Jr., 202 Whittier Dr., Owensboro, Kentucky 42301, President.



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MAIL CALL



from harmony hall

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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.

CHORUS CHAMPS GRATEFUL

East Orange, N. J.

July 3, 1970

The Livingston, N. J. "Dapper Dans of Harmony" extend a sincere thank you to the many friends and acquaintances for the good wishes and kind comments expressed during the recent International Convention in Atlantic City.

To have been selected as the winning chorus from among the 15 best choruses in the Society is an honor which makes each and every "Dapper Dan" extremely proud. The rapport and *esprit de corps* displayed between members of each of the competing choruses in the wings and backstage at Convention Hall made every one of them a "Championship Chorus" in our book.

To paraphrase a popular saying, "With Enemies Like These Fellows - Who Needs Friends."

CHORD-ially,

Jack Reynolds,
Chapter President

NEEDS DANCE BAND MUSIC

Jacksonville, Fla.

August 8, 1970

A group here in North Florida is trying to organize a dance band society, the aims of which will be similar to those of the S.P.E.B.S.Q.S.A., except that we will be attempting to preserve and encourage the style of playing of the dance bands of the 20s and 30s.

As a member of SPEBSQSA, I would like to make a request of former dance band leaders or musicians who have found a haven in our singing Society. We can use any of your old dance band arrangements of the 20s or 30s which you may no longer need.

All music contributions will be appreciated and we'll gladly pay any shipping charges incurred.

Jesse A. McCoy

HEP SCHOOL DRAWS GOOD REPORTS

Richmond, Va.

September 22, 1970

Ever since leaving Racine, I had intended writing about the splendid week I personally enjoyed at Harmony College.

I was most impressed with the fine arrangements and schedule which you and your staff had produced. The location could not have been better suited for such a school. If I could just have retained mentally all the knowledge that was offered, I would have had to be a mental genius rather than a middle age man. I do believe sincerely that this is something that would benefit anyone who is interested in our Society in any way.

I only hope that the next time there is an opportunity for such a "cram course" that I personally have the opportunity to attend, with or without the financial backing of our chapter.

Vernon W. Ford

Seaford, Del.

August 10, 1970

It's very difficult to say exactly how the four of us feel about Harmony College and last week's experience in Racine. I know we're extremely grateful that we were one of the seven quartets able to make this first one-week session.

We found instructors willing to work just as hard and long as we were. Some even scheduled extra time with us to make up for scheduling difficulties. Their kindness is greatly appreciated.

If we haven't learned to sing better, it will only be our fault. The tools with which to work were certainly handed to us in a grand fashion. You are to be commended for conceiving the idea and pursuing it to its completion. We feel it has profound implications for the educational program of the Society.

If we can assist you or any of the staff members in any way to spread this kind of experience in M-AD, please call on us.

Thank you again - for starting something big.

THE SUSSEX COUNTS

Cranford, N.J.

August 17, 1970

... At the risk of being corny I would like to pass on to the headquarters staff a fact of which you may not be aware, and you should be. I was impressed by many things throughout the week: the organization; the spirit; the people; the dedication. Many accolades could be passed your way for making these and many more things possible. However, in our haste to compile specifics we often overlook the human things in life. What I'm trying to say is that you, Hugh, Dave, and Mac should be aware of exactly how much those 300 Barbershoppers admire and respect each of you. (I omit Barrie's name only because he didn't have to rough it in the dorm for a week). You must please but demand; insist but yield; follow but lead; and have a tolerance level beyond description. You guys do it all and you have the admiration of those individuals with whom you come in contact. And I'd like to add my name to that list...

Bob Bohn

Winona, Minn.

August 10, 1970

Just a note to say thanks for a great week of barbershop. I know there were many headaches for you, but I believe they paid off. I have many new ideas as a result of the school and I believe that my overall appreciation of barbershop music was strengthened.

I am looking forward to more times like the past week - in the future.

Thanks again, it was great!

Art Van De Water

Cedar Rapids, Ia.

August 13, 1970

I thought I would take the time to write to say thanks for the wonderful time I had at "Harmony College." I have only been in the Society for two years, but in that time I have grown very close to the men in the Society. I think these guys are the greatest bunch of guys in the world. I do not think I have ever been with them when I have not been proud to be a part of this great organization.

Charles E. Traylor

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