

NEW ORLEANS

33rd International Convention

June 21-26, 1971 [see page 2]



THE
HARMONIZER
A STEVENSON PUBLICATION

DEVOTED TO THE INTERESTS OF
BARBERSHOP QUARTET HARMONY

MARCH • APRIL 1971 • VOLUME XXXI • NUMBER 2

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FUTURE CONVENTIONS

INTERNATIONAL		MID-WINTER	
1971	New Orleans, Louisiana	June 21-26	
1972	Atlanta, Georgia	July 3-8	1972 San Diego, California
1973	Portland, Oregon	July 9-14	1973 Houston, Texas
1974	Kansas City, Missouri	July 1-6	Jan. 28-29
			Jan. 26-27

New Orleans — Fun City of the South

They call New Orleans the "City That Care Forgot." Be that as it may, it's a city you won't forget. Not if you're on hand for this year's convention (June 21-26). Not if you take in some of the wonderful special activities arranged by the committee chairmen of the host Crescent City and Riverside Chapters.

For instance, how about a cruise on the riverboat Mark Twain on Monday night? Under a delta moon ply the waters of the mighty Mississippi as it winds its way in a crescent around New Orleans before its last rush to the Gulf of Mexico. Sail past docks filled with freighters from all over the world (New Orleans is the nation's second busiest port) and relive the days when the sternwheelers fought for space along the levees and king cotton ruled the waterfront. And even as you relive these days you'll do it to the music which made New Orleans famous, for aboard the Mark Twain for our Monday night cruise will be The New Orleans Rhythm Kings of Dixieland.

How's this for openers on Tuesday? In the morning, a tour of some of the magnificent homes, gardens and parks in the southland's most exciting city. Or, if you choose, take a streetcar ride along historic St. Charles Avenue. The streetcars will be chartered and you'll be surrounded by Barbershoppers as you clang along one of the most historic routes in the city.

In the afternoon still another tour, this one of the waterways which have made New Orleans famous: the mighty Mississippi and Lake Pontchartrain. But what may indeed be the highlight of the whole convention comes that night. Arrangements have been made to present an authentic Mardi Gras ball in conjunction with the annual President's Ball Tuesday evening. There's really no way to describe a Mardi Gras Ball: the costumes, the tradition, the color, the pagentry. Mardi Gras is New Orleans and New Orleans is Mardi Gras. Few get invitations to view one

of the balls during the Mardi Gras season, and this is just one reason why this special ball is the opportunity of a lifetime to see a part of the New Orleans tradition which even some of the natives haven't seen.

Wednesday is family day and will give conventioners an opportunity to go back in history to the fascinating bayou country. Again our ship is the Mark Twain. But this time she traverses 40 miles of the most interesting waterways in the nation: moss-covered oaks and magnolia trees caress the riverbanks as the boat winds its way through river locks to Lafitte, La., once pirate headquarters of Jean Lafitte who made history by joining the Americans to repel a British attack on New Orleans in 1814. See ancient Indian cemeteries where the dead were buried above ground by covering them with mounds of earth and shells. And see the famous shrimp boats as they venture forth to bring their delicacies to the tables of the continent.



Barbershop Harmony and dixieland jazz will meet formally for the first time aboard the Riverboat Mark Twain as she cruises the mighty Mississippi loaded with Barbershoppers on Monday night of convention week.

That night (Wednesday) will end with a special show for Barbershoppers by Pete Fountain, a name synonymous with New Orleans and jazz. This special presentation will be held at Pete's jazz spot on Bourbon Street following the AIC (International Champions) show at the auditorium.

Still not enough to keep you busy? Well, just wander down to the French Quarter any hour of the day or night: Bourbon Street, Jackson Square, Pirates Alley. Of course, there's the contest sessions themselves, plus another great comedy quartet show to be held on Friday afternoon. And, for the first time this year, a mixed luncheon on Saturday morning. That's right, Barbershoppers and their wives will gather together at 10:30 a.m. on Saturday to savor a genuine New Orleans-type luncheon, hear the "Oriole Four" sing, and participate in the yearly Logopedics auction.

While all this is going on, of course, activities for Barbarteens and Tweekens will be in full swing. Their events sound just as exciting as what's planned for the adults.

Full details, prices and an order form will be sent to all convention registrants, along with their convention tickets, about the first week in April. Plan now to make New Orleans a full week of fun-filled festivities and song. New Orleans, "The City That Care Forgot" — but you never will.

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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CHAPTER _____

Make check payable to "SPEBSQSA"

Join the big S.P.E.B.S.Q.S.A. Jetaway to New Orleans June 21-26!

Delta's ready to jet you to the 33rd Annual Convention in New Orleans this summer! With a full schedule of swift, smooth nonstops from Chicago, Detroit, New York, Atlanta, Los Angeles, St. Louis and many other cities nationwide. Plus direct jet service from many more. Family Plan savings, too.

For reservations, call your Delta Convention Sales Counselor or see your Travel Agent. **DELTA**



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A Message From The President ON PRIDE

By International President Ralph Ribble,
NorthPark National Bank,
P.O. Box 12206, Dallas, Texas 75225

Several years ago, Past International President Charlie Merrill had this to say — "Our Society has the power to stir men's souls through the medium of music to a degree seldom, if at all, known elsewhere in the entire field of music. Not the souls of the passive listeners, but the souls of the singers. Not the medium of concert music, but the medium of participation music."

"Nowhere else in the field of music can the amateur receive the thrill of accomplishment known to the barbershop quartet or chorus singer. The pleasure is a shared pleasure. To the amateur maker of music, no thrill can compare with the thrill of a chord accurately hit and well blended. The chord with the barbershop 'ring' in it."

If these words are true, and surely they are, then each of us should feel a sense of PRIDE when we attend chapter meetings, PRIDE in arriving on time, PRIDE in participating to the best of our ability in whatever program has been arranged. We should certainly take PRIDE in our chapter quartets and last, but certainly not least, our own chapter's chorus.

PRIDE at the local chapter level tends to be contagious, especially when you meet with other chapters. This in turn

spreads throughout the district and from there to the international level.

Are we making a big deal out of this PRIDE thing? I certainly hope we do. As an international officer, I have received many chapter bulletins. In reading these bulletins it quickly becomes apparent that many, many chapters throughout our Society are very PROUD of their chapter and Society. While I'm on the subject, I can't help but write something about the bulletin editors in our Society. I am continually amazed at the outstanding contributions these highly talented men are making to their chapter AND our Society.

Most chapters have quartets or should have them. We should encourage ALL quartets by listening to them and helping them when we can. I think sometimes we are too "contest oriented" in that we do not seem to recognize as quickly those quartets which, for reasons of their own, are unable or do not want to compete. We have many quartets in our Society that fall into this category. Let's not overlook these men. We can be PROUD that these quartets are singing and as someone said "I have never heard a bad quartet. Some are just better than others."

So let's each of us take PRIDE in S.P.E.B.S.Q.S.A. in 1971 through total dedication to our purposes. Remember —

"Some members keep their organization strong
While others join just to belong.
Some volunteer to do their share,
While others lie back and just don't care.
Some dig right in, some serve with pride,
Some go along just for the ride.
On meeting nights some always show,
While there are those who never go.
Some always pay their dues ahead.
Some get behind for months, instead.
Some lag behind, some let things go,
Some never help their organization grow.
Some drag, some pull—some don't, some do,
Consider, which of these are you?"

Be A Barbershopper For Life!

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

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

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

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

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

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

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

----- CLIP AND MAIL -----

Mail To: SPEBSQSA LIFE MEMBERSHIP,
P.O. Box 575, Kenosha, Wis. 53141

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

Name _____

Street Address _____ City _____

State/Prov. _____ U.S. Zip _____

Member of _____ Chapter _____

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

500 Enjoy Cruise With the Champs

The S.S. New Bahama Star never had a more singing, swinging cargo than on Friday, January 29th, when she steamed out of the port of Miami laden with 527 happy, harmonizing Barbershoppers and their families, bound for a weekend of singing fun in the Bahamas. The weatherman cooperated beautifully! The Board decision two years ago to change the usual Mid-Winter Convention format to a "Cruise With The Champs" was wise. The cruise was sold out far in advance and a waiting list of disappointed Barbershoppers literally "missed the boat." As the ship steamed toward Nassau Friday night, a special barbershop show was presented featuring both the Miami and Greater Canaveral Chapter choruses; the "Knunb Knotes" comedy quartet from Miami and our current International Champions, the "Oriole Four." One couldn't begin to give an accurate account of this fine weekend without mentioning the numerous fine meals served aboard ship. There was barely time for other activities between all the sumptuous meals, snacks, etc. After reaching Nassau (New Providence Island) on Saturday morning, the next two days were filled with bathing, sunning, tours, nightclubbing, and, of special interest to our lady companions, shopping in the native straw market. Before setting sail for home Sunday afternoon, the weekend was climaxed with a massed sing in Nassau's Rawson Square under the direction of Bob Johnson. The "Oriole Four" sang several numbers and the entire event was thoroughly enjoyed by many of the islanders as well as those who participated.

BRIEF REVIEW OF BOARD ACTION

Mid-Winter Convention meetings started in Miami on Thursday when the Executive Committee and Harmony Foundation Trustees held separate sessions. The International Board convened on Friday, concluding their meeting on board the S.S. New Bahama Star.



Outgoing President Wilbur Sparks (right) pins successor Ralph Ribble.

In reviewing the year 1970 for the Board, Immediate Past President Wilbur Sparks expressed his satisfaction over the progress made toward "a renewal of excellence." He expressed his enjoyment at serving as president of our great Society and reaffirmed his conviction that we are "singing better" and will continue to do so under International President Ralph Ribble's program of "Challenge '71 - Personal Pride."

Ralph then addressed the Board, outlining his 1971 program which includes:

1. Auditions for Admissions - every chapter to conduct this program during 1971.
2. Ethics - Barbershop Harmony is rated "G". Let's keep it that way.
3. PROTECTION - The continuation of this program which provides every chapter with a blueprint for success.

4. WE SING . . . THAT THEY SHALL SPEAK - Increased emphasis on the Society's Service Project. This year Change Banks are to be placed in leading businesses in each community with the theme "Your Change Can Change Their Lives." Registered quartets will be asked to assist in implementing this program by being responsible for the placement and collection of funds from these banks. Each chapter is asked to close its meetings and shows (or singouts) with the "WE SING . . . THAT THEY SHALL SPEAK" - "Keep America Singing" medley.

5. Quartet Activity - Because the Quartet Activity Committee is not a standing committee provided for in our Standard Chapter By-Laws, the importance of chapters providing such activity in their yearly programs must be stressed. The Barberpole Cat program should be used to emphasize this important facet of quartet activity in barbershopping.

The 1970 International Achievement Awards for districts were announced and presented to the following winners by Immediate Past President Wilbur Sparks: First Place, Sunshine; Second Place, Evergreen and Third Place, Northeastern.

Director of Finance & Administration Dallas A. Lemmen reviewed the 1970 financial report which showed income over expense totalling \$17,449. A most successful convention in Atlantic City and higher than anticipated merchandise sales were primarily responsible for these excellent results.

Desirous of getting the free music provided by the Society to each member, the Board adopted a plan to include this music in the HARMONIZER. Implementation of this plan will probably begin with the September-October issue.

The Board also adopted a recommendation from the Society Nickname Study Group providing for use of a short name for the Society once it has been identified as SPEBSQSA. The short name is "the Barbershop Harmony Society." Although this will be our official short name, or nickname, it is not intended to take the place of our official name.

International Contest & Judging Committee Chairman Howard Mesecher presented his committee's final report to the Board recommending all rules and documentary changes necessary to establish the new Arrangement and Interpretation (replacement of Voice Expression) Categories. Noting the outstanding work done by Howard and his committee, highlighted by the efforts of Burt Szabo and Ken Williams, Category Specialists, the Board adopted the new changes which will become effective following the International Convention in New Orleans this year. The report also provided for the certification of the following judges: Leo Barton (SP), Evergreen; James Beutel (B&B), Illinois; Ned Hardin (ARR), Far Western; Melvin Harris (VE), Dixie; Ken Mansfield (SEC'Y), Evergreen and Bill Merry (VE), Far Western.

Progress on the Young Men In Harmony program was reported by Society Executive Director Barrie Best, as he related the possibility of barbershop harmony becoming a part of the Music Educators National Conference State and Regional Festival system. It is hoped that finalization of this proposal can be worked out with MENC sometime this year.

(Continued on page 24)

The Miamians sing one aboard ship.



Bob Robar, the guy who did it all (a Miamian and employee of Eastern Steamships), introduces Executive Director Barrie Best.



Cape Canaveral were on hand and ready to sing.



The lineup waiting to get on board.



The Oriole Four on stage.



Cruise With The Champions

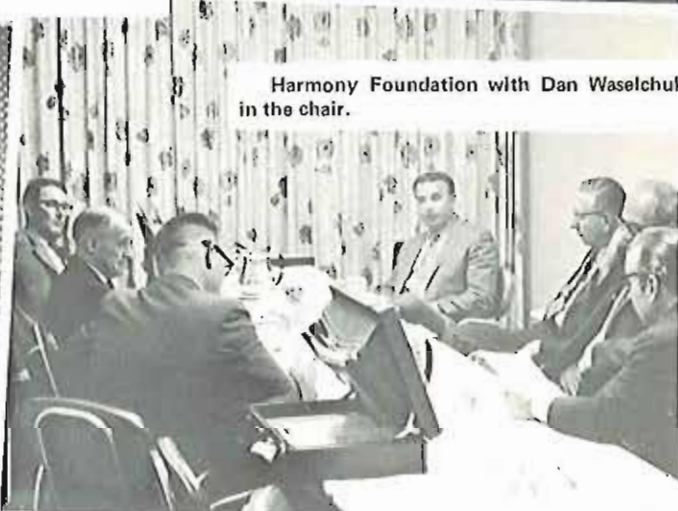
The board in session in Miami.



The Knumb Knots in one of their saner moments.



Harmony Foundation with Dan Waselchul in the chair.



The Vice Mayor of Miami bids the ship "bon voyage" as Executive Director Barrie Best and International President Ralph Ribble look on.



Sure, Executive Committee members can sing.



But most of their time is spent in business sessions.





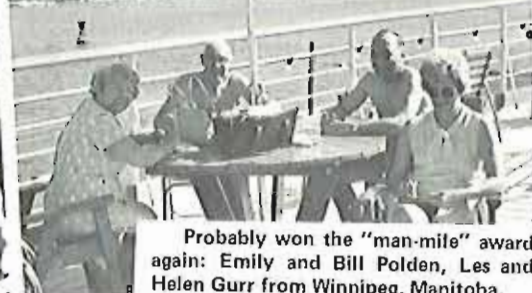
The golfers wait to be picked up Sunday morning.



A woodshed group? Miamians Bob Ray, Fred Anton, and Bob Robar with unknown bass!



Woodshedding in Rawson Square, Nassau before massed sing.



Probably won the "man-mile" award again: Emily and Bill Polden, Les and Helen Gurr from Winnipeg, Manitoba.



Everybody in the pool! "Orioles" Fred King and Bob Welzenbach with coach Bob Loose in the middle.



The "Orioles" relax on sun deck.



The "Oriole Four" sing for Capt. Makiaros of the New Bahama Star, who sits between two of International President Ralph Ribble's favorite girls: wife Sally (left) and daughter Linda.



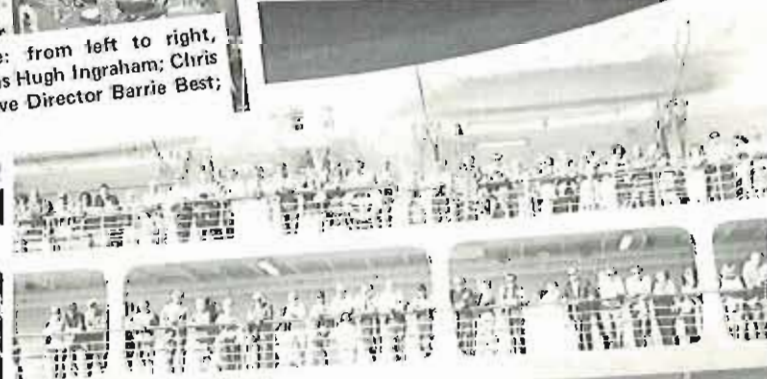
Only "Mad Dogs and Knumb Knots" go out in the mid-day sun.



The "Oriole Four" bust one in Rawson Square, Nassau.



At the Captain's table: from left to right, Director of Communications Hugh Ingraham; Chris Noie, secretary to Executive Director Barrie Best; Mr. and Mrs. Ralph Ribble.



Bob Johnson directs the singing as ship prepares to leave Miami.

AUDITIONS FOR ADMISSIONS TEXAS-STYLE

By Bob Arnold, Administrative V.P.,
906 Hudson, Garland, Tex. 75040

At Town North, we don't believe in putting off 'til February what we can do in January. So, fresh with enthusiasm generated by Society Field Rep. Lloyd Steinkamp and the faculty at the Southwestern District Chapter Officer Training School on the Society's new *Auditions For Admissions* program, we proceeded immediately to schedule our auditions night for January 5th. We had just three weeks to put it all together, so we pulled out all stops.

International President Ralph Ribble (a board member at Town North) used his influence as Vice President of NorthPark National Bank. He did a magnificent job selling the management of the prestigious NorthPark Shopping Center and locked up their community room for our program. He also obtained NorthPark's stately air-conditioned mall for an advertising stunt we had planned. This mall is normally not used for such stunts, but when they heard about our involvement with the Logopedics Institute, and our program for community service, they consented to the whimsical promotion.

Publicity, so important for a successful auditions night, was planned as follows: Ads were placed in both major Dallas newspapers and in three suburban papers two days preceding the auditions night; a 60-second radio spot was produced with the help of Past Chapter President Dick Bove (sales manager of a local radio station) and sent to all major Dallas area stations; post card announcements of the auditions night were sent to each radio and TV station in case they couldn't use the taped spots; a press release was distributed to the newspapers and news departments of all radio and TV stations; all the news media were invited to photograph and tape the wacky pro-



ABC/WFAA-TV's Jim Mitchel had a "tub" side seat as he held the mike while three of the "Chord Cops" and Gay 90s bather, George Underbrink, sang four-part harmony. From left, the "Cops" are Carl Hathaway, Ray Hyman and International President Ralph Ribble.

motional feature we had planned at NorthPark Center. On the night preceding our Auditions For Admissions program, Town North members were shown the short film on the Auditions program prepared by the Society. All members were urged to attend the Auditions program the following night.

What was the wild promotion that got barbershopping more publicity than ever before in Dallas? An old ceramic bathtub!

And an old (non-ceramic) Town North member taking a bath in the tub right smack in the middle of the hallowed mall at NorthPark Center during a busy shopping day.

The tub, on loan from antique dealer (and Town North member) Harry DeLipsey, was the topic around which we built our press release information and our entire promotion. The bather was Town North Program Vice President George Underbrink, who rented a striped Gay-90s, two-piece hathing suit for the occasion.

With all the radio spots running and newspaper ads in print, we held our breath as we carried the 300-pound bathtub in a station wagon to NorthPark. As we drove up, we were glad to see television film equipment being unloaded from two TV station trucks, along with the mobile radio unit from a radio station. By the time we were set up for George to take his "Saturday night bath," the TV cameras were ready and hundreds of shoppers had paused at the sight wondering what celebrity was about to appear. Minutes later, a Town North quartet called the "Chord Cops" showed up in Gay-90s police outfits to protect George from curious on-lookers.

The TV and radio interviews were fantastic! We were given more than three minutes of feature television time on the 6, 10 p.m. and noon-day news on the two major TV stations — ABC affiliate WFAA, channel 8, and CBS affiliate KDFW, channel 4. That same evening, President Ribble and another Town North quartet, "The Roustabouts," appeared on KRLD radio's "Comment" program and were given an hour to talk and demonstrate barbershopping. This 50-kilowatt, clear-channel station brought calls from auditions prospects all over North Texas. Telephone comment feedback calls came from Barber-shoppers as far away as Wichita, Kan.; a couple of these old-timers boasted that they had been in our Society's original chapter with O.C. Cash in Tulsa. It's surprising the reaction you get from folks when you start talking barbershopping!

As good as coverage of our promotion was, we nervously anticipated the actual auditions night turnout, which would be the proof of the pudding.

They started pouring in about a half-hour before the auditions were scheduled to begin, and we had our hands full getting them to fill out their questionnaires. By the end of the evening we had over 80 voices, with members and prospects blending in big barbershop harmony. The final count showed 37 *qualified, singing guests* as the result of the auditions program. In addition, many wives and spectators crowded the room. The event even brought some old Barbershoppers we hadn't seen in years out of the woodwork.

Now, three regular meetings since Auditions Nite, Town North has registered over 50 singing prospects as a result of the Auditions program. We have eight paid up applications — six a direct result of the program. Another dozen are ready to submit applications after attending the required three meetings. After that, who knows?

Does Auditions For Admissions work? Just ask any Town North, Texas Barbershopper!

Will You Be a Barberpole Cat?

By Mac Huff,
Society Musical Services Assistant

Two months have passed and the Barberpole Cat Program is under way and picking up steam. The program was started for two purposes: one, to create more quartet activity on the chapter level; two, by using the same arrangements throughout the Society, and by designating same with the wearing of the official Barberpole Cat lapel badge, we hope to encourage more quartet activity at inter-chapter, district and International functions as well.

Familiar songs are being used to facilitate the immediate qualification of all those interested. We thought this might be better than to burden the music director with teaching his chorus a number of new songs.

One method for teaching these songs to new members is the *Early Bird Chorus*. The assistant director (or someone appointed by the director) meets with those who are interested 30 to 45 minutes prior to the meeting.

The following is an outline of the program and how it works:

BARBERPOLE CAT PROGRAM — 1971

1. Duration of the program will be six months — January 1 to June 30.
2. Six songs to be used:
 - a. No. 1 *My Wild Irish Rose* (Just Plain Barbershop Song Book)
 - b. No. 2 *Down Our Way* (Just Plain Barbershop Song Book)
 - c. No. 3 *Shine On Me* (Just Plain Barbershop Song Book)
 - d. No. 4 *We Sing That They Shall Speak* J-9 (New Member Kit)
 - e. No. 5 *Wait 'Til the Sun Shines, Nellie* HH-50 (New Member Kit)
 - f. No. 6 *I'll Take You Home Again, Kathleen* HH-58 (New Member Kit)
3. Any chapter coming into the Society since issuance of *Wait 'Til the Sun Shines, Nellie* and *I'll Take You Home Again, Kathleen* may have the appropriate quantity of these songs at no charge by requesting them from the International Office. *My Wild Irish Rose*, *Down Our Way*, and *Shine On Me* are available in a special folio at no additional cost.



4. The Barberpole Cat Badge is presented to the member who has sung any one part of any of the six songs as outlined in the program. Each member may earn a number to place on his badge — each number indicating he has learned and sung his part of one of the required songs — by singing in a quartet at the chapter meeting. A man may also qualify by singing in a five-man quartet or a double quartet.
5. It is suggested the six songs could be learned in the order listed, possibly one a month from January to June, 1971. However, no special order is required and if a member learns and qualifies song No. 6 first, he should receive that number for his badge.
6. The chorus director, program vice president and quartet activity chairman are requested to give all members every opportunity and if possible assistance in learning these numbers.
7. The chapter president, program vice president, director and quartet activity chairman may act as a committee to approve each man on the execution of his songs, thereby qualifying him for the Barberpole Cat Program. (A special musical acceptance committee may be appointed by the chapter president.)
8. As each member qualifies on all six songs, the chapter secretary or quartet activity chairman is to send his name to the International Office requesting his special Barberpole Cat Award signed by Head Barberpole Cat Ralph Ribble. This award is to be presented to the recipient during the chapter meeting by the president or the quartet activity chairman.
9. Each chapter is being asked to make this program operable in their 1971 chapter programming.
10. Let's encourage every member to "Be A Barberpole Cat!"

Each chapter president has been asked to appoint a quartet activity chairman (CQAC) for his chapter. If the Barberpole Cat program has not been started in your chapter, find out who your CQAC is and encourage him to initiate the program.

1971 International Preliminary Schedule

CARDINAL	Muncie, Indiana	April 2-4
Eugene Hadley, 1011 Beechwood, Muncie, Indiana 47303		
CENTRAL STATES	Iowa City, Iowa	March 19-21
Dick Duncan, 241 Koser Ave., Iowa City, Iowa 52240		
DIXIE	Macon, Georgia	March 19-21
Jim Wilson, 1123 Ousley Place, Macon, Georgia 31204		
EVERGREEN	Great Falls, Montana	April 30-May 2
Tom Messelt, 3605 Third Ave. S., Great Falls, Montana 59401		
FAR WESTERN	Anaheim, California	March 19-21
Tony Crain, 752 North Bush Street, Anaheim, California 92805		
ILLINOIS	Decatur, Illinois	April 16-18
Robert Eaton, 1361 So. Silas, Decatur, Illinois 62532		
JOHNNY APPLESEED	Grove City, Ohio	March 19-21
Robert R. Sommer, M.D., 3580 Hoover Rd., Grove City, Ohio 43123		
LAND O'LAKES	Winnipeg, Manitoba	April 30-May 2
Les Gurr, 54 Hull Ave., Winnipeg 8, Manitoba		
PIONEER	Traverse City, Michigan	April 23-25
Dean Fischer, Box 691, Traverse City, Michigan 49684		
MID-ATLANTIC	Harrisburg, Pennsylvania	March 12-14
Carl Hoffman, 1 Dulles Drive, Camp Hill, Pennsylvania 17011		
NORTHEASTERN	Poughkeepsie, New York	April 23-25
Lewis DiStasi, 22 Reservoir Rd., Highland, New York 12528		
ONTARIO	Peterborough, Ontario	April 16-18
Ken Buttery, 212 Ridgewood Rd., Peterborough, Ontario		
SENECA LAND	Syracuse, New York	April 16-18
Ray Wilding, 255 Robineau Rd., Syracuse, New York 13207		
SOUTHWESTERN	Midland, Texas	March 26-28
G. T. Akins, 4500 Annetta Dr., Midland, Texas 79701		
SUNSHINE	Clearwater, Florida	April 16-18
Bill Day, 1831 Beverly Circle, Clearwater, Florida 33516		

1971 Harmony College to Reading, Pa.

Following the same format of last year's successful school, Harmony College, 1971-style, will be held at Albright College, Reading, Pa., the week of August 1-8. This location will be of particular interest to men in the Mid-Atlantic, Johnny Appleseed, Seneca Land, Ontario and Northeastern Districts, but we already have inquiries about the school from as far as California.

The total cost of the school for one full week is \$85. This covers everything but your transportation. This fee and your transportation are legitimate chapter expenses if your chapter sends you as its representative.

The curriculum for 1971 will be much the same as 1970 with a few additions. A course in Intermediate Arranging has been added for those who know theory and beginning harmony and want to apply this knowledge to barbershop arranging.

The Advanced Arrangers' class will have an opportunity to work under the Society's top arrangers this year on an individual basis.

The Script Writing class will be expanded to include MC'ing for both quartet and chorus spokesmen.

A special class will also be available to men interested in finding new musical material for quartets and choruses. It will be a three-hour a day elective and will consist of singing through, and analyzing, published arrangements. We hope to cover over 100 arrangements during the week.

Quartets attending this school will be in for a real treat. Each foursome will receive six hours of private coaching daily, plus a daily group (just for quartets) class with Mac Huff. Part of this class time will be used in applying new ideas gleaned from the private sessions.

Besides these innovations, there will be the usual courses for directors (beginning and advanced), a course for men interested in quartet coaching, and show production. Also, all those attending will participate each day in a class in vocal techniques, sight reading and the massed chorus rehearsal.

Highlighting the week will be the Saturday night show combining the efforts of the arrangers, script writers, show production class, quartets and a chorus. Last year's show, "Songs America Sings," was a huge success and we hope to have another script available for use by all chapters following this year's production.

This is not a school for someone who is looking for an easy week. Every man will be involved in one or more phases of barbershopping from 6:30 AM until 11 PM. Add several hours of typical barbershop fellowship to this schedule, and you can see how necessary it is to get a few hours sleep each night.

Though chapter subsidization of expenses is recommended, it is definitely not a prerequisite for attendance.

I want to attend the 1971 HEP School at Albright College, Reading, Pa. August 1-8, 1971. (Check one) ☐ I enclose my check for \$85 in full payment. ☐ I enclose my check for \$10 (or more) as partial payment. ☐ I agree to pay the balance on Aug. 1st or before.

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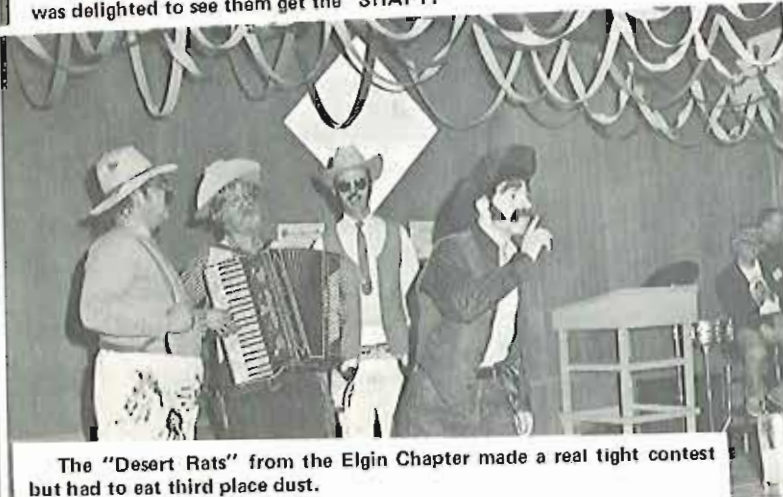
Make check payable to SPEBSOSA and mail to: HEP 1971, P.O. Box 575 Kenosha, Wis. 53141



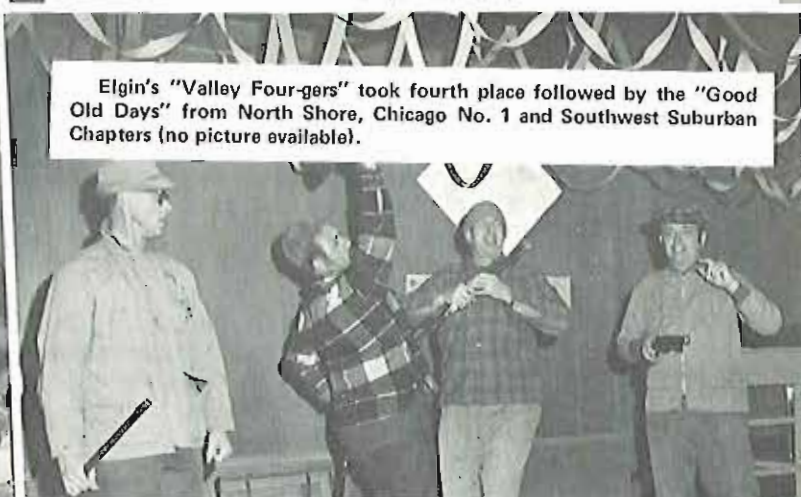
The winners — the "Someday Funnies" from Southwest Suburban Chapter were proud recipients of the perpetual SHAFT award. Everyone was delighted to see them get the "SHAFT."



The "Crime Syndicate" from Arlington Heights were runners up and learned that crime, like bad singing, doesn't pay.



The "Desert Rats" from the Elgin Chapter made a real tight contest but had to eat third place dust.



Elgin's "Valley Four-gers" took fourth place followed by the "Good Old Days" from North Shore, Chicago No. 1 and Southwest Suburban Chapters (no picture available).

COMEDY QUARTET CONTEST

Arlington Heights, Ill. FUN NIGHT

WHAT KILLED BARBER SHARP?

By the Off-Key Theatre Group



Poor BARBER SHARP, lying in his coffin, is anad with a soul-searing dirge by a musical irsome with the clever and original name, uartet" (From left, Joe Shekleton, Bob 3g, Ed Lindsey and Len Klapproth). This irsome provided background music during stage production.



MRS. BARBER SHARP (Lori Tompkins) is consoled in her bereavement by EULOGIZER Don Reid.



BARBER SHARP (Jack Musich) arises from his coffin in the presence of his Honor, JUDGE BEST BARI "GBITS" — GREAT BARBER-SHOPPER IN THE SKY (Fred Tullar).



GREAT BARBERSHOPPER IN THE SKY listens in disbelief to the incredible story told by MRS. BARBER SHARP about her husband's negative attitude toward his chapter.



Chapter President (Ken Tompkins) testifies in BARBER SHARP'S defense. "GBITS" is shocked to learn how guests are treated and of his indifference to his chapter.



"GBITS" is aghast to learn the degrading conduct of BARBER SHARP at conventions, shows, etc. as related by very friendly female companions (Evelyn Woehrl and Mary Richard).

Quartets Doing Great Public Relations Job

By Communications Director Hugh Ingraham

In October, 1965 I was invited to take three quartets to Guantanamo Bay, Cuba to entertain personnel at the giant U.S. naval base. The trip was sponsored by Navy Exchange and the quartets were the "Merry Mugs," "Circle W Four" and the "Dukes of Harmony." The tour proved so popular that two subsequent tours were made: one featuring the "Four Renegades," "Midnight Oilers" and "Top Hats," while the other included the "Four Statesmen," "Four Bits of Harmony" and the "Four Nubbins."

During the second visit to Guantanamo in 1966, the quartets shared the stage with a U.S.O. troupe for some performances. Along to observe the U.S.O. entertainers was Lt. Evelyn Wadsworth of the Department of Defense. She was most impressed with our quartets and as a result of conversations with her in Guantanamo Bay, I was able to arrange a tour of Vietnam for the "Midnight Oilers" and Director of Music Education and Services Bob Johnson in 1967.

Again the tour was a success, and again word spread that the men in the services loved quartets and our type of harmony. With this background of success, and through the kind offices of Mrs. Anne Scott Morningstar of New York (at that time the public relations consultant for the Institute of Logopedics), I was able to meet Col. Jerome Coray, Director of U.S.O. shows at the organization's entertainment division in Manhattan.

As a result of that meeting it was decided to see what the response would be to a quartet on a Pacific hospital tour. The "Merry Mugs" were chosen for that first trip in 1967, and the rest is history. Initially we sent one quartet every two months. They proved so popular that Coray requested one quartet a month, and this has been the schedule for the past year or so.

In January, for the first time, I had the opportunity to go along with one of the quartets to see what takes place and to



"Idiots" meet former Great Falls, Mont. Barbershopper Marty Hughes in hospital ward.

The men in the hospitals love the music and our quartets. Often the reception to the first song was luke-warm, but after that everyone really turned on. The quartet probably talked to the boys as much as they sang for them. The patients loved to talk about "the world" (the U.S.), and with the quartet travelling as much as it does there seemed to be almost no instance when someone in our group hadn't been in a section of the country these men called home. This made for easy conversation most of the time.

* * *

Not all of it was easy. There were some very rough cases, many amputees as the result of land mines. The morale of the men is excellent, and they'll take a lot of kidding about their wounds or injuries. One man had an arm all strapped up in traction, and Tom Neal (bari of the "Idiots") kept giving the guy a bad time for not applauding. I thought the patient would open his wounds from laughing.

* * *

We were told not to be heroes. "If you got that queasy feeling in the stomach, or the tears started coming, take a break," they said. In some instances we had to.

* * *

The U.S.O. loves barbershop quartets. Said Bud Hayes, the guy in charge of all entertainment in the Pacific Command, "You guys are beautiful. Push a button and you sing."

* * *

The Koreans really dig our music. Had a gang of them in one ward at Clark Air Force Base in the Philippines and they just about tore the place apart when the quartet sang. Some of them even brought out guitars and joined in.

* * *

The tour is as much an endurance test as anything else. The U.S.O. doesn't work you too hard, usually just a three- or

U.S.O. Okinawa Coordinator Bob Tillotson takes "Idiots" Kapes, Shramo and Neal into armed forces museum.



U.S.O. Philippines Coordinator Blake Smith presents Director of Communications Hugh Ingraham with plaque for Society.

share with the quartet its experiences, problems, and, above all, to find out first hand what the boys in the hospitals think of our singing and the quartet program in the hospitals. The quartet was the "Village Idiots," old friends from my days as Administrative Field Representative in the Johnny Appleseed District, long-time favorites with audiences in the east and mid-west and international semi-finalists in 1963. What follows are some personal observations on the 17-day trip which included Japan, Okinawa, the Philippines and Guam.



On the bullet train to Kyoto. Lovely lady is Mary Preminger, California sculptress, on U.S.O. handshake tour. four-hour stint in the afternoon — but your body just *never* gets used to flying through all those time changes. From the time I awoke in Kenosha, until we landed in Tokyo, the total elapsed time was something like 35 hours — only it was two days later because of the international date line. Just about the time your body adjusts, it's time to come home and you go through the same thing again. You're dead tired, but you wake up ready to go at about two in the morning because your body tells you it's time to get up — States-side time.

* * *

Barbershoppers are unbelievable. We stopped in Hawaii on the way over at 2 in the morning. Yet there to greet us were four members of the Honolulu Chapter, complete with leis, and "You're as Welcome as the Flowers in May."



Willard gets a tooth fixed in Okinawa (it fell out!).

Tokyo is a fascinating city and the Japanese a wonderful people: so kind, polite and courteous. Some examples: They wear surgical-type masks if they have a cold so they won't spread germs. At stop signs or traffic lights at night the first car always turns off its lights so they won't shine in the faces of oncoming traffic. The traffic is suicidal, yet you very seldom see an accident, and there's little horn blowing.

* * *

Same sort of thing happened to tenor Danny Shramo. He was shopping in a department store, purchased something, and then walked off without his change when something at another counter caught his eye. When he returned several minutes later the money was still there — untouched.

* * *

Have you ever tried to explain the name "Village Idiots" in Japanese? We tried with some waiters in the Hotel Sanno in Tokyo. After one fellow consulted his English-Japanese dictionary.

Barbershopper Ray Engle and his wife met quartet in Guam.



nary a few times he brightly translated for his fellow waiters: "Ah, yes . . . town of born fools." It really *does* seem to lose a little in translation!

* * *

Funniest incident on the whole trip occurred at the Hotel Sanno when Tom Neal talked a Summo wrestler he'd met (we were fascinated by the wrestling on TV) into sneaking up behind Danny Shramo and launching an attack with suitable



Danny troubled with throat problems, kept gargling and singing.

war cries and devastating hand movements. Oh, for a picture of that! Danny must have risen ten feet in the air — ten and a half feet when you count his hair . . . which was standing straight.

* * *

Quartets watch out. There's a young group in the Philippines which could win a few district contests this fall if they entered. The bass is Major Don Kidder, a 20-year Barbershopper in both Mid-Atlantic and Far Western Districts. The rest of the quartet are his sons: Aaron, 14, bari; Todd, 11, tenor; and Scott, 9, lead. They are simply great. If Don gets back States-side before too many voices change, they'll tear audiences apart.



Willard and his pills. Would you believe vitamins A,B,C,D,E, calcium, digestive tablets and iron pills?

Someday someone is going to make a fortune by designing a mini-automatic washer and dryer for the Japanese. Clothes are hanging everywhere. Their homes are just too cramped for large washer-dryer combinations.

* * *

A big thank you to the "Village Idiots." They did the Society proud, as have all the quartets which have made the tour. What great public relations for the world's finest singing Society.

"Kidder and Sons" at Don's home in Angeles City, Philippines. They're great.



Reminiscing

With Past International President and Secretary Carroll P. Adams
Post Office Box 584, Montpelier, Vermont 05602



The invitation to occasionally put together for HARMONIZER readers a collection of incidents and anecdotes concerning the early days of our Society was something I readily accepted. I will do my best to be accurate in everything I relate, but I must rely to a great extent on my memory, because all the official records of the Society are in Kenosha as are many of my personal diaries, appointment books and memorabilia. I'm finding that as one approaches four score years his memory strays a bit at times. Don't hesitate to drop me a note if you catch me in a mis-statement of something that happened well over a generation ago. I will not attempt to relate events in any semblance of chronological order. The articles will be ramblings of various happenings with no particular tie to each other.

The Society was 13 months old before I learned of its existence, and it was 17 months old before I discovered that the Detroit Chapter (Michigan Number 1) was being formed by Joe Wolff, Glenn Shields, Howard Tubbs, Bill Barry and a few others. I joined immediately. That was in September 1939. Chicago, St. Louis, Springfield (Ill.), Kansas City and several other cities had preceded Detroit. Warsaw, N.Y. was the first Chapter formed east of Detroit. There already had been one National Convention and Quartet Contest (Tulsa in June 1939). At that time Rupert Hall was elected National President and Founder O. C. Cash was named as Permanent Third Assistant Temporary Vice-Chairman.

The second National Convention was held in New York City in connection with the World's Fair in July 1940. The late Sig Spaeth was retained by the management of the Fair for several months in advance to publicize the big event and drum up attendance. He traveled many thousands of miles. Being a rabid barbershop harmony fan himself, he proceeded to put particular pressure on Society groups wherever he could find them. The State of Oklahoma sent scads of "delegates" as did other areas in the mid-west and the southwest. But it was St. Louis which really stole the show. I never found out how many bus loads of St. Louis Chapter members made the trip. In those days any chapter member in attendance at a National Convention was entitled to a vote on every item brought up at the business meeting. The net result – the St. Louis gang went home with a) the National Presidency, b) the National Secretary-Treasurer, c) the January 1941 National Mid-Winter Convention, d) the July 1941 National Convention and Quartet Contest. Neither Hitler nor Stalin could have done better.

DECREPITS WERE POLLED

Here I'm jumping to a brand new field – and this will stir up a tremendous amount of controversy. On the 30th birthday of SPEBSQSA, Inc. (the original name was The Society for the Preservation and Propagation of Barbershop Shop Quartet Singing in the United States) – just to satisfy my own curiosity – I mailed a questionnaire to 30 fellow-DECREPITS (The Association of Discarded and Decrepit Past Members of the SPEBSQSA Board of Directors Without Voice and Without Portfolio, not Incorporated) asking each to designate the

quartets which, in their opinion, through the years, ranked highest in these three classifications – a) The finest comedy – b) The finest showmanship and professionalism – c) The finest vocal and musical standards. Twenty-seven of the 30 replied. I insisted that the questionnaires be unsigned. Here are the results:

- a) "Mid-States" of Chicago (originally known as the "Bell and Howell Four" – 1949 International champs (19 of the 27 votes)
- b) "Buffalo Bills" of Buffalo – 1950 champs (22 of the 27 votes)
- c) "Schmitt Bros." of Two Rivers, Wis. – 1951 champs (18 of the 27 votes)

It's pure coincidence, I'm sure, that the three leaders in this random survey were International Champions in three successive years. It's interesting isn't it? And I warned you that you might not agree!

BIRTH OF A PUBLICATION

Now here I go again to a far distant field – the history of the Society's official publication. In September 1941, just two or three weeks after beloved Joe Stern, of Kansas City, took over his duties as National Secretary-Treasurer, he picked the name "Barber Shop Re-Chordings" for an official Society publication. Vol. 1 No. 1 was a mimeographed four-page legal-size bulletin. Mr. & Mrs. Bert Phelps borrowed a mimeo machine which they set up in their kitchen, invited Joe Stern over and those three dedicated people ran off enough copies for the several hundred members in the Society, mailing a bundle to the secretary of each of the then known chapters.

Joe's announcement read like this: "With a little nervousness and fear, we launch this first edition of Barber Shop RE-CHORDINGS, and send it on its way to you. We can't tell you a definite schedule of future publication dates . . . other than for the present, it will be issued from time to time. Please try to think that whatever it lacks in the way of rhetoric and proper journalistic procedure is compensated for by sincere and genuine enthusiasm for harmony singing, and the promotion of our great Society." The announcement was signed: Joseph E. Stern, Editor, Publisher, Office-boy.

In June 1942 at the Grand Rapids Convention, when Hal Staab of Northampton, Mass. was elected as National President and I as National Secretary, we two decided that Joe Stern's dream must be carried on – and vigorously! So, in September 1942 Vol 2 No. 1 of "Re-Chordings," professionally produced by the Metcalf Printing Company of Northampton, Mass. – sixteen pages, 8½" x 11" – 2,000 copies – came off the presses. Then, three months later, Vol. 2 No. 2, 3,000 copies – 20 pages – was ready for distribution. Joe's dream *was* coming true. Vol. 2 No. 3 came out in March 1943 – 4,500 copies – 28 pages – with the publication's newly adopted name, THE HARMONIZER ("Devoted to the interests of barbershop harmony").

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Interpretation Category Ready for Fall Contests

By Ken Williams,
Voice Expression and Interpretation Category Specialist
30 Winding Way, Madison, N.J. 07940

In previous issues of the HARMONIZER you have read articles written by Contest and Judging Chairman Howard Mesecher and Arrangement Category Specialist Burt Szabo about some of the changes which will take place in the Society's judging system, with special attention directed toward revision of the Arrangement Category.

The second change being made concurrently with the change in the Arrangement Category is replacement of the Voice Expression Category by a brand new category called Interpretation. This new category will evaluate the artistic presentation of a song aurally, as opposed to the visual presentation which is now, and will continue to be, evaluated by the Stage Presence Category.

Harmony Accuracy and Balance and Blend are not subject to artistic treatment. They are either very right, very wrong, or somewhere in between. The new Arrangement Category will take the same approach — an "it-is-or-it-isn't" concept. Good interpretation of a song, or part of a song, on the other hand, is open to many different approaches by sensitive, intelligent performers. There is no "one-and-only" way to interpret a song, or part of a song. A well interpreted presentation can only result from thoughtful preparation, mastery of techniques and the all-important projection of the emotional content of a song.

Whether in a contest, on a show, or at rehearsal, proper interpretation of a song tells a story and creates a mood. Performers have many interpretive techniques at their disposal which can, and should, be used to enhance their presentation. Here are some of the more important ones:

- 1) TEMPO — is the speed at which a song is sung. Selection of an appropriate tempo keeps a song from dragging or sounding rushed. One or more changes in tempo within a song will often enhance the effectiveness of the presentation.
- 2) METER — is the time signature of a song. 2/4, 3/4, 4/4, and 6/8 are the meters most often associated with our style of singing. There should be an underlying sense of the meter present for most of the delivery of a song. That doesn't mean that performers must sing every song with a thumping beat — only that the sense of meter be there.
- 3) RHYTHM — is the sensation of orderly forward motion of a song, and it is also the relationship of note values to each other within the framework of the meter. Rhythm comes across as a PATTERN of accented beats and notes of long and short duration. In some songs, projection of the rhythmic pattern is very important, while in others it doesn't really matter very much.
- 4) VOLUME and DYNAMICS — Volume is "how loud?" and "how soft?". Dynamics are changes in volume. Performers should study the words and music of a song so as to establish a proper volume level, and then make intelligent, artistic changes in volume (dynamics) as the music and story line may dictate.
- 5) PHRASING — is simply the division of a song into sections, or units (called "phrases"), according to its music and lyrics. All that's involved here is the selection

of logical break-points (pauses) in the delivery of a song. Unfortunately, too often, Barbershoppers break strictly according to the music, completely ignoring the sense of the lyrics. In Interpretation we are looking for a mood to be created and a story to be told. Usually that means that "lyrical phrasing" should be more important than "musical phrasing" if there is a conflict.

- 6) DICTION — is clear and correct enunciation and pronunciation of words. Just one comment — NOBODY can sing with sloppy diction at rehearsals week after week, month after month, and then miraculously sing with clean, precise diction in a contest performance.

A judge in the Interpretation Category will be listening for and evaluating all of the above factors and more. He will score each song on a 0-to-100-point basis, just as the Voice Expression Category is presently scored. Substitution of the two new categories of Interpretation and Arrangement (starting with the district contests in Fall, 1971) should not materially affect the outcome of any of our contests. The substitution should in no way cause our competitors to sing differently, or in any way change our barbershop style as we know it.

Last August, in Racine, Wis., an intensive, four-day training session was held for Interpretation Category candidates who had previously qualified to attend by virtue of their grades on a category knowledge test. Nineteen candidates "graduated" from this training session, and all nineteen test-judged at one or more of the Fall, 1970 district contests. Test-judging means sitting in the pit with the official panel and scoring the contestants in the new Interpretation Category, but without having the test-scores count.

These scores were later analyzed, and all nineteen candidates were recommended by the International C&J Committee to the International Board for certification in January, 1971. The Committee's recommendation was accepted by the International Board, and we now have nineteen certified Interpretation judges ready to start scoring our contests when Interpretation replaces Voice Expression later this year.

Tremendous strides have been made in implementing the change-over from Voice Expression to Interpretation. More remains to be done, and will be done. Certainly we need more than nineteen judges in order to be able to handle all of the contests, large and small, held each year throughout our Society. Training of additional qualified men is now underway and will continue until we have trained and certified an adequate number of men to handle our contests without assigning a heavy burden to a relative few.

We who are involved in the administration of Contest & Judging are instituting these major changes in two of our categories because we feel sincerely that our performers/contestants will benefit. There will be some confusion during the change-over period, of course, but when the smoke clears, and the new categories of Interpretation and Arrangement are off and running in our Contest & Judging system, you're going to like it the new way! I'll give odds on it!



"And now it's show time, c'mon let's go time . . ." and those opening words from Dave Stevens' *Barbershop Harmony Time* could well be used to call attention to the entire Society that the week of April 11-17, 1971 is Barbershop Harmony Week.

Why "Harmony Week?" In plain, simple language it boils down to this: we mass our singing talents and great potential for publicity for one week on the occasion of the celebration of the Society's birthday (our 33rd anniversary this year). This is the one week during the year we combine our efforts to tell people across the continent what a great singing Society we have: singouts, publicity in papers, radio spots, quartets or a chorus on TV, department store window displays, singing for school assembly programs or in churches, film showings at service clubs, just about anything to make people in your community more aware of S.P.E.B.S.Q.S.A. and what we stand for.

International President Ralph Ribble, whose 1971 theme, "Challenge '71 — Personal Pride," is an invitation to become personally involved in spreading the "good word" of the Society, has issued a special Harmony Week challenge "to make at least one public appearance with your chorus" during OUR week.

By the time you read this, every chapter president will have received a Harmony Week Kit. Each kit contains a suggested script for a 15-minute Harmony Week package show; sample news releases for newspapers, radio and television stations; special radio and TV station breaks; the Society fact sheet and a sample Harmony Week proclamation. Most of this material

should end up with your chapter public relations officer, if you have one. If not, someone should be assigned the specific responsibility of using the kit to obtain publicity for your chapter and the Society in your community. Be positively sure that *someone* does *something* to make use of this material.

What an appropriate time, too, to remember another significant occasion in the Society's history book: the adoption of the Institute of Logopedics in 1964 as our unified SERVICE PROJECT. Our contributions to the Institute since that time have reached well over a half million dollars, an accomplishment about which we can all speak of with pride. If your presentation includes showing of a Logopedics film, it will be just that much more effective.

If you want your Harmony Week efforts to reap immediate profits you might want to consider tying in this publicity with an "Auditions for Admissions" night. With proper use of all the publicity-getting gimmicks contained in the Harmony Week Kit, you'll be establishing a solid footing for a successful "Auditions" night. There's surely nothing wrong with this two-pronged approach which could be a rewarding experience for your chapter. A little special cooperation between your administrative officers and your public relations man and it can be done.

There's still plenty of time to get things stirring in your chapter to make this year's Harmony Week celebration the best yet. Remember, it's our birthday. If we don't think it's something to celebrate and shout about, no one else will.

POST-CONVENTION TOUR

"Barbershop — Calypso Style"

in

JAMAICA

June 27 through July 4, 1971

7 Nights/8 Days **\$170** Plus Air Fare

For additional information write: JAMAICA TOUR, P. O. Box 575, KENOSHA, WIS. 53141

Report From Harmony Hall of the West

By Wally Foster, Gunnison, Colo.

(Editor's Note: Wally Foster is editor and publisher of two weekly newspapers at Gunnison, Colo. for the past 22 years and a barbershop fan for most of that time. He lives 130 miles from our nearest chapter at Grand Junction but seldom misses a show or afterglow anywhere in Colorado. As a member of the Frank H. Thorne Chapter, he has been receiving the HARMONIZER only about a year and says he was inspired to write this by our recent article on HEP 70 at Dominican College.)

Among many dedicated Barbershoppers of the Rocky Mountain Division (Central States District), I'm probably best known as "that travelling" drone from Gunnison who's always



CAMP SAINT MALO — a Catholic boys' camp nearly two miles high at the edge of Rocky Mountain National Park was the setting last Fall for the fourth annual Mountain Glow of the Denver Mile-Hi Chapter. Fifty-seven men from eleven Rocky Mountain Division (Central States District) Chapters enjoyed a three-day singing retreat in the isolated mountain lodge.

trying to record barbershop harmony on cassettes."

I live up in the mountains — several hours drive from the nearest chapters at Grand Junction, Pueblo, Colorado Springs or Denver. Our community is probably too sparsely populated to support a successful chapter — especially in competition with all of the musical activity at Western State College in Gunnison.

Some acquaintances in the Denver Chapter told me at the July Fourth Barbershop weekend at Glenwood Springs about their annual Mountain Glow on the first weekend following Labor Day. That Fourth of July weekend, with holiday atmosphere for Barbershopper families, was great, but nearly all the men present had family responsibilities. Then, too, there was the strain and obligation to rehearse the massed chorus for a public appearance in the hotel ballroom to climax the affair Sunday afternoon.

But at Camp St. Malo, an isolated mountain castle just closed after a summer season of serving Catholic boys, there was no strain; no preparations for a public appearance; a stag affair with practically no rules or obligations; an abundance of good food for \$12 a man (including lodging); inexpensive liquid refreshments; several card games; good fellowship; but — most thrilling

Dave Mott (far left) taught tags to half of the Mountain Glow singers. Identifiable in the foreground (with glasses) is Dr. Walt Cockley of Cheyenne, who currently holds the Rocky Mountain Division's "Mr. Hardworker" Award.

That's Society Field Rep. Lloyd Steinkamp (fourth from left) enjoying one of the fringe benefits of his occupation. Though there was much good-natured bantering about the food, nobody complained of being hungry after any of the numerous delicious meals.



of all — woodshedding and ringing tags all over the place for most of 48 hours!

More than 50 barbershop harmony enthusiasts from eleven different localities and chapters enjoyed being placed in separate quartets. This was done by each man drawing a playing card as he registered and received his badge. Program Chairman Warren Van Meter kept the master list a secret until late Saturday afternoon and shuffled enough cards to make certain "The Four Jacks," for example, included no two who had sung together before.

As soon as the membership of the thirteen quartets was known, there was a wild flurry to every corner of the big, sprawling building for each of them to get acquainted, select a number they could all learn quickly and try to run through it a few times before the after-steak singfest. Some surprising talent and blends came to light as each of the pickup quartets sang in front of the huge fireplace in the first floor recreation ball.

But not all of the entertainment was so spontaneous. The host Mile-Hi Chorus of the Denver Chapter sang a few numbers under the direction of Tom Manion, as did the Boulder Chapter chorus directed by "Swede" Martinson.

The "Silver Kings" quartet from Denver sang several well received numbers and a newly-formed Denver quartet calling themselves "The Arrangement," surprised everyone with some polished, well-blended numbers.

The real thrill to me personally was the cordiality with which the many veteran Barbershoppers present offered to help us novices in the learning and performance of tunes and tags. Mountain Glow General Chairman Tom Connolly had reproduced two sheets of challenging tags — one labelled "Saints" and the other "Sinners." And, of course, such old tagmasters as Dave Mott, who MC'd the Saturday night program, had many additional tags to teach those willing to learn.

From Pueblo, Cheyenne, Laramie, Colorado Springs, Boulder, Greeley, Fort Collins and Grand Junction — all Barbershoppers seemed relaxed yet tireless and extremely patient in helping a newcomer to enjoy an unforgettable weekend.

Director Tom Manion led the Denver "Mile-Hi" Chorus in a special Mountain Glow performance during the final night of the annual inter-chapter function. (All photos courtesy Frank Francone, Denver Barbershopper.)



"Oriole Four" Record "Blockbusters"

By Bob Johnson,
Director, Music Education and Services

When the thought of recording songs from a published book first occurred to me, I can honestly say I wasn't as excited about the idea then as I am now a recording is an accomplished fact. I don't imagine the "Oriole Four" really knew exactly what they were bargaining for last August at Harmony College when they agreed to record for the Society. Now that it's all over, and eleven songs from the "Bourne Barbershop Blockbuster" book have been recorded, note-for-note, as they are printed, I'm sure the quartet will agree that it was a unique and thrilling experience. Some of the details of that weekend follow.

The "Orioles" arrived in Paducah, Ky., where Barbershopper Tom Morris' recording studios are located, at 10:15 Friday night and a short time later were ready to sing. Our first "break" came at 4 a.m. Saturday morning, after four songs had already been recorded. These were the easy ones - - those they liked best. (Incidentally, it was 5 a.m. Eastern Standard Time



Not even a glance in the camera's direction, so intent were the "Orioles" during the recording session of "Bourne's Blockbusters."

and Tenor Bob Welzenbach had now been awake for 23½ hours!)

Sessions began again on Saturday shortly after lunch and continued until eleven that night. During that time it was "take" and "re-take," over and over... then there were the "inter-cuts" (re-recorded portions which are spliced together to make the final product). We used 14 hours studio time, most of it spent singing. Six hours of that singing were on tape. From those six hours only 25 minutes and 34 seconds were actually used on the record!

It was a tough assignment for any quartet, and especially for our busy champs. They had to take time from an already crowded schedule to learn songs they did not choose or plan to use. They are to be highly commended for their "beyond-the-call-of-duty" effort. All the songs were sung from the printed music and not from memory, and the interpretations were worked out as the recordings were made. It is interesting to note, though, that just one week later the "Orioles" sang one of the songs, *You and I*, at a reception held in their honor at Harmony Hall in Kenosha. They plan to add several of the recorded songs to their repertoire as soon as they can be memorized. While all the songs recorded will not please everyone, every song will surely please someone. It was a long, hard weekend for the quartet, but having fulfilled their

contract, they left for home Sunday morning, arriving in Baltimore in plenty of time to see the Colts win the Super Bowl.

Back in Paducah, following the game on Sunday, Tom Morris and I began editing the tape, which consisted of pulling all the good "takes" and "inter-cuts" and splicing them into a finished song. It was then disaster struck! Because the quartet became extremely tired, they decided to record *When You Wish Upon a Star* in the key of "D" instead of "E-flat." After several "takes" and "inter-cuts" they finally reached the key change. Another "inter-cut" was necessary after the key change and by that time everyone forgot that the pitch had been lowered. When we got the "inter-cut" we wanted, it was sung in the original key. It wasn't until we finally put everything together on Sunday that we realized what we had done, and that there was actually no key change in the performance. It's really no one's fault. It's one of those mistakes you'd like to forget, but somehow they keep coming back to haunt you.

After the tapes were edited and timed, we determined the order of songs on each side. We'd hoped to record the songs in the same order they appear in the book. This would have been quite simple a few years ago, before cassettes and 8-track cartridges. Now everything must be programmed to fit the 8-track cartridge, which is really four tape loops of equal length. At this stage we could have used a computer. After considerable juggling of songs, we finally had two sides of 12 mins. 46 secs. and 12 mins. 48 secs. and four loops of 6:09, 6:22, 6:28 and 6:37 - that was the best we could do at 2:30 in the morning. Then Tom re-edited the songs for each side in proper order, made a "dub" of the edited tape as a "safety" copy, and our chores in Paducah were finished.

Bright and early Monday morning I was on my way to Saugus, Calif., the home of Century Records. Tuesday was spent equalizing and mastering the edited tape with Century's chief engineer. This was relatively easy because the quartet had really done a fine job of recording. They balanced well and the sound we wanted was there. A little "reverb" was added and then a "reference cut" and a "master tape" were made. Now we were ready for production.

The album jacket will look much like the book covers, since the artwork was loaned to us by the Bourne Company, publishers of the book. The back liner copy was prepared by Society Director of Communications Hugh Ingraham. The tune of each song and Bourne book page number were added, and by Wednesday the album covers were already in production.

The finished product should be ready for delivery by March 1st. The disc will sell for \$4; reel-to-reel tapes and 8-track cartridges, \$5.95; cassette tapes, \$4.95 (add \$.50 for each item in Canada). If you've already purchased the book you'll surely want this recording. It's fun to follow the music and hear the

(Continued on page 24)



Lovable ole' Bob Johnson seemed to be enjoying himself.



SHARE



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

IT IS SUNDAY EVENING and this scribe has patiently dialed from one end to the other of both radio and TV frequencies to find a bit of music that doesn't tempt him to swear, throw the chairs through the windows and the typewriter down the elevator well. Not finding anything worth listening to, I went back to the Sunday paper and found a full-page article titled: "The Good Old Days." The heading was spelled out in that old-style type many of our bulletin editors use when they head up something like the "The Old Songs."

The "Trib" (Chicago) subheaded the item with "Our Growing Love for Yesterday." I wish we had the space and the permission to reprint that entire article. You would soon learn that we old goats are not the only ones who are looking back to what we term "Good Old Days." Susan Nelson, the Trib's writer, says: "Nostalgia, of course, has always been with us. It is parents talking about the way things used to be. It is having a turkey for Thanksgiving and buying a tree and cards for Christmas. It's going back for a class reunion."

Then Susan adds, and we urge you to take careful note: "Until now, the nostalgia was reliving one such memory at a time, 1970-style; it is for the first time sweeping back thru the '60s, the '50s, '40s, '30s, '20s and even before." Of course if Susan had been any sort of a barbershop harmony bug, like ourselves, she would know that we have been scanning that entire period for some time and the nostalgia grows more binding as we grow older. Also, that we are doing our part with the younger generation by teaching them the reasons for our nostalgia. They find it contagious. I have suggested to my own chapter (Skokie) that they make it a point to meet Susan and see that she gets ample opportunity to attend some of the area shows.

There is something in this for every Society chapter. It is the evidence that the seeds of nostalgia, watered by the tears of many of us, are starting to sprout and that young people are seeing those little flowers and finding them heart warming. They are learning about some years in American music and entertainment when the hearts opened and love really found its way to the deep peace of man's inner soul. Or we were stirred into activity that had joy for everyone by songs such as "Side by Side" — "Alexander's Ragtime Band" — "I'm Looking Over a Four Leaf Clover" — "The Ashmolean Marching Society" — and dozens of others; all in our library.

Yes, sir, we have a wealth and all we have to do is share it. How? Sing it. Sing it the best you can. Let your enthusiasm be sincere. Listen to your directors and coaches. Attend the schools. Above all, be friendly. Don't argue. Just sing.

A CARD FROM MY OWN CHAPTER tells me that the gang has a sing out at a Senior Citizens' Home. Bless them. I happen to live in an apartment building that is limited to "Senior

Citizens." Although I am a rather busy creature most of the time, I know there is much more room for good entertainment for these tenants. They really need it.

They have a club and provide some dinners, a few parties and, occasionally, they're visited by some group with a "message." That, too, is good, but they need more smiles, more things that will return the days gone by . . . with a smile and a good belly laugh.

Let me tell you — from first-hand knowledge and the experience of years — that we Barbershoppers have more wealth in our quartets and choruses to be enjoyed by these people than we ever imagine. The up-tunes, the ballads, the comedy and the "Hymns for Men" . . . all fit for these folks. And please don't think that anything will pass as far as quality of singing is concerned. Many of these people have excellent musical educations and if you tell them that the ring in your voices comes from singing on the "true tone scale" . . . you will find those who open their eyes and know just what you are talking about. Make a deal with them; tell them you will come to sing for them if they will give you some coffee after the program. Then, spread your chorus around and sit with these people. After a few minutes, get a pitch and sing our theme song and "Keep America Singing"; then add some real oldies (you know — those roarin' twenties were fifty years ago.) That informal singing will get you a new 'round of applause and when it's time to leave, sing a good-night song (you have one, don't you?), shake hands and then depart with full hearts and an even greater realization of the wealth you have in being a member of this great Society.

ONE MORE REASON FOR A BULLETIN EXCHANGE LIST came to us in the morning mail. We quote: "Can you tell me if it is possible for a chapter to have an auxiliary whereby the ladies may be of assistance and have their own social activities while the men sing?"

We can hear the moans of the staff at the International Office; "Doesn't anyone read the stuff we send out; the reports, other bulletins. Where are the area counselors? Don't officers read their mail?"

If you are wondering about this idea, we suggest you write to the International Office and ask for information and the guidelines available for formation of an auxiliary (or read "Auxiliaries — Do They Really Work?" on page 14 in the Sept.-Oct., 1970 HARMONIZER). Too bad you cannot read the splendid reports of cooperation, enthusiasm and service rendered to chapters and our Service Project by our women. You should see the reports the ladies write for chapter bulletins. Both sides of the home seem to agree very well that musical harmony is a wonderful mutual interest.



International President Ralph Ribble and a new girlfriend.

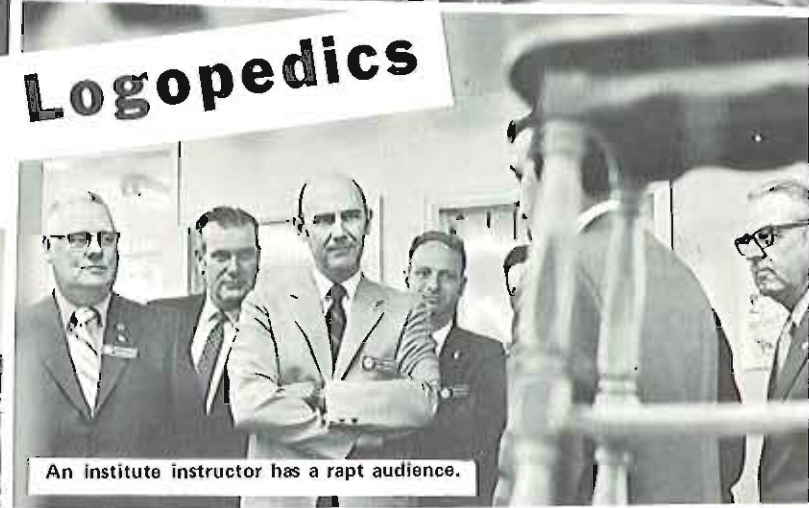


From left, Elmer Down, Ontario; Bob Borsh, Seneca Land; and Rog Thomas, LOL observe student at work.

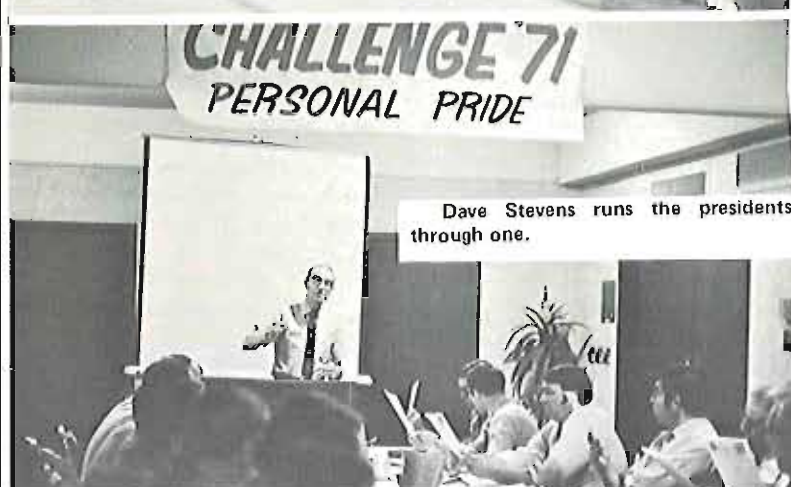
DP's Tour Institute of Logopedics



A group of DP's gets the lowdown on woodworking projects.



An institute instructor has a rapt audience.



Dave Stevens runs the presidents through one.



Barbershoppers listen to barbershopping by student quartet.



The institute even provided the DP's with a student quartet.



Student goes over scrapbook with FWD President Lynn Brittan.

Cardinal District School: Quest for Excellence

By "Chuck" Falzone,
2133 Woodford Place, Louisville, Ky. 40205

It was little more than a year ago that 1970 International President Wilbur Sparks committed the Society to "self-renewal through excellence in all things." Throughout his presidential term, he challenged Barbershoppers everywhere to strive for a constant upgrading of individual disciplines, not only musically and administratively, but also in the personal qualities which distinguish those who are tops in our Society. It was only fitting that one of his last official acts before relinquishing the gavel to Ralph Ribble was to serve as Dean of TOPS College, a Cardinal District school devoted to the quest for individual excellence.

In our 32-year history, the evolution of the contest and judging system, the craft training, such as HEP Schools, and the capable professionals who staff the International Office have contributed immensely to the development of high musical standards. Similarly, Chapter Officer Training Schools seek to improve the administrative and leadership qualities necessary to

bred" Chorus and also of the "Citations," 1970 International quartet finalists. Planning for excellence in show productions was covered very capably by "Professors" Gordon Richens and Jim Miller, architects of many outstanding "Thoroughbred" performances.

As a special treat, the "Oriole Four," tops in everyone's book, were on hand to demonstrate what discipline and dedication can do to produce those lovely barbershop chords.

A reception and dinner gave faculty and students a chance to relax a bit before attending the Louisville Chapter's 1970 production, "On Campus." The "Thoroughbreds" unabashed love affair with old college harmonies was interrupted only long enough to honor Wilbur Sparks and the members of the "Oriole Four" with certificates from the governor of Kentucky, granting each of them the title "Kentucky Colonel."

It would be wonderful to believe that some simplistic



From left, Cardinal District President "Chuck" Nasser with TOPS College Faculty members Ed Gentry, Bob Johnson, Wilbur Sparks and "Sev" Severance.

give continuity and strength to the organization. But, contests seem to be won by more than musical or organizational abilities. Champions invariably display a collective pride, an *esprit*, a dedication which even transcends techniques and skills, and infuses every performance with excitement.

So it was that TOPS College was conceived, as an attempt to explore and define some of the disciplines which must drive each of us as individuals into dissatisfaction with mediocrity. Dedicated Barbershoppers from all over Kentucky, Indiana, Ohio and Illinois convened in Louisville on the second weekend in December to join in the search.

"Dean" Sparks was joined by "Professor" Bob Johnson, Society Director of Music Education and Services, who set the foundation with a session on musical excellence. "Professor" R. H. Severance, one of Illinois' most respected judges and Barbershoppers, examined the personal qualities which must become individual obligations for excellence. Then, the drive for competitive excellence was explored by "Professor" Ed Gentry, coach of the three-time International Champion "Thorough-



Everyone was on stage for the "On Campus" finale. That's Director Jack Foreman out front. (Photos courtesy Jim Miller.)

conclusions were derived from TOPS College, that some textbook could be created from which every Barbershopper could extract the secrets of personal excellence. It was agreed, that beyond the skills of barbershop craft, attention to personal disciplines can enrich our enjoyment of the total barbershopping experience . . . participation, sacrifice, commitment, dedication to service, ethical conduct, and so on. But the quest lies within each of us and must be "self-renewed," as Wilbur Sparks puts it. In his charge to the graduates of TOPS College, he indicated that "the second generation of Barbershoppers now emerging *wants* to sing better, to study, to reflect, to discipline themselves, to drill in the techniques necessary to attain personal excellence in all things."

So, the obligation remains in each of us to set these high individual standards, to be dissatisfied with anything but the best, to *enjoy* singing better and be willing to work for that enjoyment. It's the challenge which International President Ralph Ribble calls *Personal Pride*.

The quest goes on.



about QUARTETS

"I was so sorry to hear of the tragedy that befell your town and your school and want you to know the whole nation mourned your losses with you. We of the Avant Garde would like to help.

"We wondered whether or not any type of benefit show had been planned by the town to raise money to help the families of those who were lost. If it is possible, the *Avant Garde* would like to be a part of this show . . . This may be a far out idea of ours, but try it on for size and let us know. All we would need would be expenses . . ."

The above two paragraphs were part of a letter received by Johnny Appleseed District President Steve Hanrahan from *Avant Garde* lead Joe Warren shortly after Marshall University's football team was killed in a tragic airplane crash. We never learned whether or not the *Avant Garde*'s kind offer to sing ever materialized, but we did want to share this letter with our readers because we feel it typifies the kind of spirit that is almost always found among Barbershoppers.

* * *

Barbershoppers in the Rocky Mountain states could be hearing some pretty fine barbershop harmony coming over the airways as radio commercials for the Mountainside Telephone Co. "Buzz" Haeger of the 1965 champion *Four Renegades* tells us they recently recorded several singing commercials using parodies on songs such as "My Gal Sal" and "Beautiful Dreamer."

Word from Walt Eibeck of the *Circle W Four* (Pittsburgh, Pa.) just before they started their second Far Eastern tour for the USO on January 31. An added highlight on this trip will take place when they are joined by their wives in Honolulu for a week's vacation at the end of the tour. The *Village Idiots*, accompanied by Society Director of Communications Hugh Ingraham, completed a tour late in January (see story page 12). The "Gay 90s" (Montevideo, Minn.) will be making the tour in March; the "Vigortones" (Cedar Rapids, Ia.) in April and the "Night Howls" (St. Paul, Minn.) in June.

* * *

Not only do they work hard to sing well, the 1970 International Champion *Oriole Four* also work hard with their Dundalk Chapter. Three members of the quartet are on the chapter's executive board. We're told the quartet made a \$650 contribution to the Institute of Logopedics as a result of a successful Logopedics benefit performance last November at the Carling Brewery in Baltimore.

* * *

The *Fort Garry Four*, veteran Winnipeg, Man. foursome, has retired after 22 years of singing activity. A note accompanying this information said: "Thanks for all the fun."

* * *

The *Sharplifters*, past Pioneer District champs and 1968 11th place semi-finalists, are back together with a new

lead after a seven-month "retirement period." An ex-professional soloist who sang with Jack Jones, Andy Williams, Bobby Darin, Jimmy Dean, etc., lead Clay Shumard is a newcomer to barbershoppping. Glen Van Tassel ("Gentlemen's Agreement" bari) is coaching the quartet and thinks Shumard is doing a fine job. The quartet is accepting show bids and can be reached by contacting John Seeman, 6980 Crestwood Dr., Dearborn Heights, Mich. (phone 313-278-0642).

* * *

Additional changes in quartet personnel, in the order they were received, are as follows: The *Crosstowners* (Erie, Pa.) now have Bill Kohler singing lead instead of Dave Pratt . . . The Belleville, Ill. *Chordial Aires* now have James Manuel singing baritone instead of Victor Xander and Gerry Bach singing bass instead of Gene Schnur . . . Tom Machula is the new bass in the St. Cloud, Minn. *Chord-poppers* replacing Fred Paepke . . . Earl Parr's bass spot in the *Casuals* (Rochester No. 1, N.Y.) has been taken over by Burton L. Louk . . . New *Vali-Four* bari is Bill Leslie replacing Harlow Koth. The quartet is from Cedar Falls, Ia. . . The Kitchener-Waterloo, Ont. *Mello-Men* have Lyle Pettigrew singing lead instead of Frank Hall . . . Charles Wollert is now singing bari in the *Downsmen* (Louisville, Ky.) replacing W. C. Walter, Jr. . . New *Mid-Ameri-Chords* baritone is Ray Suffron who replaced Dick Ham. The quartet is from Lawrence, Kan. and Kansas City, Mo. . . The South Bay, Calif. *Manhattans* have John Ford singing baritone instead of Dick Ferrin . . . T.E. "Dutch" Holland has taken over the lead spot in the *Four Points West* (Downey, Calif.) replacing Carl Newe . . . Gerry Mendez is the new tenor in the *Chord-A-Roys* who now are members of the Iselin, N.J. Chapter. Contact for the quartet is Jack McDermott, 1 Hill Street, Hazlet, N. J. 07730.

Though the "Oriole Four" won't be there, our new sign will help visitors find us much easier than in the past. The "Orioles," honored guests at a reception held in their honor on January 24th, braved zero weather for this shot.



International Service Project (Institute of Logopedics)

District	November-December Contributions	Since July 1, 1964
CARDINAL	\$ 2,301.73	\$ 30,091.85
CENTRAL STATES	658.01	46,712.32
DIXIE	1,096.00	17,076.98
EVERGREEN	975.43	18,638.30
FAR WESTERN	8,838.25	67,542.47
ILLINOIS	3,121.79	51,582.77
JOHNNY APPLESEED	2,360.64	40,523.42
LAND O' LAKES	25.00	45,585.42
PIONEER	2,612.35	27,726.29
MID-ATLANTIC	6,282.16	69,046.16
NORTHEASTERN	3,092.35	36,326.33
ONTARIO	1,730.32	24,800.99
SENECA LAND	710.00	31,319.15
SOUTHWESTERN	(77.06)	22,519.76
SUNSHINE	270.00	21,541.51
HARMONY FOUNDATION	— —	9,938.41
OTHER RECEIPTS	1,169.59	31,219.78
O.C. CASH MEMORIAL	92.00	32,678.32
TOTAL	\$35,268.56	\$624,870.23

"Oriole Four" recording — (Continued from page 19)

"Oriole Four" sing the arrangement. In no time you'll have your part learned. Remember, the interpretations recorded are not intended to be the ultimate. They represent one way to sing the song. If you don't have the book "Bourne Barbershop Blockbusters," it can be obtained by sending \$2 to our International Office.

The Bourne Music Company is excited about the idea and has agreed to distribute 100 records to selected disc jockeys. They will also make the record available to their customers, many of whom are in music education and related fields. We hope to develop a new market among music educators, who can see the music and hear good barbershop harmony simultaneously for the first time. This concept should be a good educational tool, as well as being entertaining.

It's another first for the Society — a great book of arrangements by our top arrangers, sung by our top quartet. If you like the idea and support it by purchasing the record and book, we'll certainly consider doing future books in the same manner.

I sure hope you'll enjoy this recording as much as Bob Johnson does!

IMPORTANT NOTICE!

1970 INTERNATIONAL BULLETIN CONTEST

In the next few short months, we will be judging the top two bulletins in each district to determine the top chapter publication in the Society.

To obtain entries from every district in time for them to be judged prior to our New Orleans Convention, the following guidelines have been established:

1. All publications published from January, 1970 through January, 1971 are eligible, monthlies and weeklies included.
2. The top two publications in each district are eligible to be entered in International competition.
3. Each winning editor must mail six (6) copies of three (3) consecutive issues to Contest Chairman John Anderson, 1816 Arlington Ave., Racine, Wis. 53403 before March 22, 1971. Entries received after that date will be penalized or not entered, depending on the date received.

DISTRICT PROBE DISPLAY BOOTHS AT NEW ORLEANS

Arrangements have been made to have space for PROBE booth displays at the headquarters Roosevelt Hotel in New Orleans. Setting up the booths will be Manncraft Exhibitors Service, 605 South Jefferson Davis Parkway, New Orleans, La. 70119 (Area Code 504-484-4138). Complete information has been sent to each district president.

Once again PROBE will sponsor a contest in conjunction with the displays. Winners will be announced at the PROBE meeting in New Orleans on Friday morning of the convention.

Displays may be set up in booths any time after Monday, June 21, and must be removed by six p.m. on Saturday of the convention. Displays may be set up only in the Grand Ballroom of the Roosevelt, the area set aside for displays.

Mid-winter Board Action-(Continued from page 5)

Extensions were granted to the following licensed chapters: Salina, Kans. (extended to June 30, 1971); York, Nebr. (extended to September 30, 1971); Selma, Ala. (extended to June 30, 1971); Athens, Ga. (extended to September 30, 1971); Helena, Mont. (extended to September 30, 1971); Centreville, Md. (extended to March 31, 1971).

As required by the Society By-Laws, the Board approved the continued recognition of the following official Society subsidiaries: AIC (Association of International Champions), Confederate Harmony Brigade, DECREPITS (The Association of Discarded and Decrepit Past Members of SPEBSQSA Board of Directors Without Voice and Without Portfolio), Delasquehudmac, PROBE (Public Relations Officers and Bulletin Editors) and AICC (Association of International Chorus Champions).

The Board adopted a revised Society Statement of Policy as recommended by the International Executive Committee. The revised document will be printed in booklet form and distributed to every member of the Society.



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!

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

LIGHTS OUT!

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

In accordance with the by-laws of the Society, our accounts have been audited by Houston, Naegeli & Co., Certified Public Accountants, 2106 63rd Street, Kenosha, Wisconsin, for the year ended December 31, 1970.

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

**SOCIETY FOR THE PRESERVATION AND ENCOURAGEMENT
OF BARBER SHOP QUARTET SINGING IN AMERICA, INC.
CONDENSED BALANCE SHEET
DECEMBER 31, 1970**

ASSETS	
Current Assets:	
Cash on hand and in banks	\$ 41,756.98
United States Treasury	
Bills, at cost	66,106.09
Accounts receivable, less allowance for doubtful accounts	108,421.29
Inventory of music and supplies, at cost	90,419.61
Accrued interest receivable	2,912.94
Total current assets	\$309,616.91
Fixed assets, at cost, less accumulated depreciation	59,970.96
Prepaid expense and deferred charges	37,578.85
Total assets	<u>\$407,166.72</u>
LIABILITIES, DEFERRED INCOME AND MEMBERS' EQUITY	
Current liabilities including accounts payable and accrued liabilities	
Deferred income	\$ 37,826.42
Members' equity	143,276.11
Total liabilities, deferred income and members' equity	<u>226,064.19</u>
	<u>\$407,166.72</u>

**SOCIETY FOR THE PRESERVATION AND ENCOURAGEMENT
OF BARBER SHOP QUARTET SINGING IN AMERICA, INC.
CONDENSED STATEMENT OF INCOME AND EXPENSE
FOR THE YEAR ENDED DECEMBER 31, 1970**

Income:	
Finance and administrative department	\$430,556.86
Communications department	193,688.09
Music department	97,309.69
Total income	\$721,554.64
Direct Cost of Income:	
Finance and administrative department	\$ 69,969.66
Communications department	92,540.63
Music department	54,289.08
Total direct cost of income	216,799.37
Sub-total	<u>\$504,755.27</u>
Operating Expense:	
Finance and administrative department	\$325,805.86
Communications department	93,350.28
Music department	68,150.18
Total operating expense	<u>487,306.32</u>
Excess of income over ex- pense for the year ended December 31, 1970	<u>\$ 17,448.95</u>

**HARMONY FOUNDATION, INC.
CONDENSED BALANCE SHEET
DECEMBER 31, 1970**

ASSETS	
Current Assets:	
Cash in banks	\$ 49,226.52
Accounts receivable	85.79
United States Treasury	
Bills, at cost	19,375.00
Other securities, at cost	7,076.25
Total current assets	\$ 75,763.56
Fixed assets, at cost, less accumulated depreciation	72,424.76
Prepaid expense and deferred charges	2,235.79
Total assets	<u>\$150,424.11</u>

LIABILITIES AND FUND BALANCES

Current Liabilities:	
Accounts payable	\$ 208.43
District and chapter contri- butions payable to the Institute of Logopedics	17,026.35
Real estate taxes payable	3,880.70
Total current liabilities	\$ 21,115.48
Fund Balances:	
Unappropriated	\$104,297.83
Appropriated	25,010.80
Total fund balances	<u>129,308.63</u>
Total liabilities and fund balances	<u>\$150,424.11</u>

**HARMONY FOUNDATION, INC.
CONDENSED STATEMENT OF INCOME AND EXPENSE
FOR THE YEAR ENDED DECEMBER 31, 1970**

Income:	
Rent received	\$ 7,620.00
Interest received	2,347.47
Total income	\$ 9,967.47
Operating expense including real estate taxes, insurance, depreciation, etc.	
	\$ 9,003.79
Grants, awards and contributions	3,147.19
Excess of expenses over in- come for the year ended December 31, 1970	<u>12,150.98</u>
	<u>(\$ 2,183.51)</u>



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

(All events are concerts unless otherwise specified. Persons planning to attend these events should reconfirm dates with the sponsoring chapter or district. This list includes only those events reported by District Secretaries as of February 1, 1971.)

March 16 – May 15, 1971

CARDINAL

- Mar. 27 – Evansville, Indiana
- Apr. 24 – Hobart, Indiana
- May 9 – Union City, Indiana

CENTRAL STATES

- Mar. 27 – Ames, Iowa
- 27 – Forest City, Iowa
- 27 – Salina, Kansas
- 28 – Burlington, Iowa
- Apr. 3 – Hastings, Nebraska
- 3 – Joplin, Missouri
- 16 – Bethany, Missouri
- 16 – Fort Dodge, Iowa
- 17 – Cedar Rapids, Iowa
- 17 – Concordia, Kansas
- 17 – Greeley, Colorado
- 17 – Mason City, Iowa
- 17 – St. Joseph, Missouri
- 24 – Des Moines, Iowa
- 24 – Hutchinson, Kansas
- 24 – Ottumwa, Iowa
- 30 – Longmont, Colorado
- May 1 – Cheyenne, Wyoming
- 1 – Davenport, Iowa
- 1 – Wichita, Kansas
- 8 – Dubuque, Iowa
- 8 – Emporia, Kansas

DIXIE

- Apr. 3 – Florence, South Carolina
- May 1 – Raleigh, North Carolina
- 7-8 – Atlanta, Georgia
- 8 – Jackson, Mississippi
- 15 – Spartanburg, South Carolina

EVERGREEN

- Mar. 20 – Tacoma, Washington
- 27 – Columbia Basin, Washington
- 27 – Mt. Baker, Washington
- Apr. 2 – Wetaskiwin, Alberta
- 2-3 – Mt. Hood, Oregon
- 3 – Salem, Oregon
- 3 – Camrose, Alberta

- 16-17 – Spokane, Washington
- 17 – Coos Bay, Oregon
- 23-24 – Calgary, Alberta
- 24 – Billings, Montana
- 24 – Lebanon, Oregon
- May 1 – Klamath Falls, Oregon
- 8 – Everett, Washington
- 8 – Green River, Washington
- 14-15 – Seattle, Washington
- 15 – Penticton, British Columbia

FAR WESTERN

- Mar. 26-27 – Orem, Utah
(Utah Valley Chapter)
- 27 – Bakersfield, California
- 27 – Oakland, California
(Eden-Haywood Chapter)
- Apr. 2-3 – Napa Valley, California
- 3 – Anaheim, California
(Fullerton Chapter)
- 3 – Lompoc, California
- 16-17 – Berkeley, California
- 16-17 – Riverside, California
- 24 – Lakewood, California
(Downey Chapter)
- 24 – Salinas, California
- May 1 – Santa Rosa, California
(Chorus Prelim Contest)
- 1 – Torrance, California
- 8 – Conejo Valley, California
- 15 – Simi Valley, California

ILLINOIS

- Mar. 21 – Rock Island
- 27 – Southtown
- 27 – Sterling-Rock Falls
- 28 – Clinton
- Apr. 2-3 – Oak Park
- 2-3 – Pekin
- 3 – Champaign-Urbana
- 3 – Galesburg
- 3 – Peoria
- 3 – Springfield
- 24 – Belleville
- 25 – Kishwaukee Valley

- May 1 – Danville
- 1 – Fox River Valley
- 1 – Herrin
- 1 – Kewanee
- 8 – Collinsville
- 8 – Elgin
- 8 – Southwest Suburban

JOHNNY APPLESEED

- Mar. 27 – Toronto, Ohio
(Gem City Chapter)
- 27 – Grove City, Pennsylvania
- 27 – Toledo, Ohio
- Apr. 3 – Cleveland, Ohio
- 3 – Shenango Valley, Pennsylvania
- 17 – Coshocton, Ohio
- 17 – Mon Valley, Pennsylvania
- 17 – North Olmsted, Ohio
- 17 – Warren, Ohio
- 17 – West Unity, Ohio

- 18 – Darke County, Ohio
- 24 – Cambridge, Ohio
- 24 – Clermont County, Ohio
- 24 – Defiance, Ohio
- 24 – East Hills, Pennsylvania
- 24 – Tri-County, Ohio

- May 1 – Bucyrus, Ohio
- 1 – Newark, Ohio
- 8 – Cincinnati, Ohio
- 8 – Clyde, Ohio
- 8 – Pittsburgh, Pennsylvania
- 15 – Wadsworth, Ohio
(Chippewa Valley Chapter)
- 15 – Fostoria, Ohio

LAND O'LAKES

- Mar. 20 – Winnipeg, Manitoba
- 27 – Fergus Falls, Minnesota
- 27 – Shawano, Wisconsin
- Apr. 3 – Appleton, Wisconsin
- 3 – Duluth-Cloquet, Minnesota
- 16-17 – Willmar, Minnesota
- 17 – Antigo, Wisconsin
- 17 – Estevan, Saskatchewan
- 17 – Faribault-Owatonna, Minnesota
- 17 – Kittson County, Minnesota
- 17 – La Crosse, Wisconsin
- 17 – Lake Crystal, Minnesota
- 17 – Port Washington, Wisconsin
- 17 – Silver Bay, Minnesota
- 17 – Viroqua, Wisconsin
- 17 – Windom, Minnesota
- 18 – Brown County, Minnesota
- 18 – Milwaukee, Wisconsin
(Tri-Town Chapter)
- 24 – LeRoy, Minnesota
- 24 – Manitowoc, Wisconsin
- 24 – Merrill, Wisconsin
- 24 – St. Cloud, Minnesota
- 24 – Wauwatosa, Wisconsin

- May 8 – Ironwood, Michigan
- 15 – Dunn County, Wisconsin
- 15 – Monroe, Wisconsin
(Green County Chapter)
- 15 – Plymouth, Wisconsin
- 15 – St. Croix Valley, Wisconsin

MID-ATLANTIC

- Mar. 20 – Bloomfield-Rutherford, New Jersey
- 20 – Brunswick, New Jersey
- 20-21 – Wilmington, Delaware
- 26-27 – Fairfax, Virginia
- 26-27 – Montclair, New Jersey
- 27 – Paramus, New Jersey
- 27 – Plainview, New Jersey
- 28 – Westchester County, New York
(Chesapeake Jamboree)
- Apr. 3 – Arlington, Virginia
- 16-17 – Altoona, Pennsylvania
- 17 – Anne Arundel, Maryland
- 17 – Charlottesville, Virginia
- 17 – Cherry Hill, New Jersey



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arrangements published
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COMING EVENTS —

- 17 — Frederick, Maryland
17 — Nassau-Mid-Island, New York
17 — Wayne Valley, New Jersey
23-24 — Seaford, Delaware
24 — Jamaica, New York
24 — Princeton, New Jersey
24 — Scranton, Pennsylvania
May 1 — Alexandria, Virginia
1 — Ocean County, New Jersey
1 — Philadelphia, Pennsylvania
1 — Rockland County, New York
1 — State College, Pennsylvania
1 — West Chester, Pennsylvania
8 — Dundalk, Maryland
8 — Hagerstown, Maryland
8 — Ridgewood, New Jersey
14-15 — Livingston, New Jersey
NORTHEASTERN
Mar. 20 — Kentville, Nova Scotia
(Division VII Contest)
20 — New Haven, Connecticut
27 — East Haven, Connecticut
(Division III Contest)
28 — Laconia, New Hampshire
(Division V Contest)
Apr. 2-3 — Truro, Nova Scotia
3 — Beloeil, Quebec
(Division I Chorus &
Quartet Contest)

Century Club

(As of January 31, 1971)

1. Dundalk, Maryland182
Mid-Atlantic
2. San Diego, California119
Far Western
3. Minneapolis, Minnesota116
Land O'Lakes
4. Detroit, Michigan113
Pioneer
5. Miami, Florida110
Sunshine
6. Resed Valley, California108
Far Western
7. Livingston, New Jersey108
Mid-Atlantic
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Central States
9. Skokie Valley, Illinois105
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10. Greater Indianapolis,
Indiana105
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Mid-Atlantic
12. Oakland County, Michigan .103
Pioneer
13. Alexandria, Virginia101
Mid-Atlantic
14. Montclair, New Jersey101
Mid-Atlantic

- 2-4 — Framingham, Massachusetts
16 — Ravena, New York
17 — Amherst, Nova Scotia
17 — Franklin, Massachusetts
17 — New Bedford, Massachusetts
May 1 — Danbury, Connecticut
1 — Greenville, Rhode Island
1 — Ticonderoga, New York
8 — Arlington, Massachusetts
8 — Beloeil, Quebec
8 — Providence, Rhode Island
14-15 — New London, Connecticut
15 — Bridgeport, Connecticut
PIONEER
(Michigan)
Mar. 20 — Kalamazoo
27 — Battle Creek
Apr. 17 — Flint
17 — Grand Rapids
May 8 — Muskegon
15 — Fenton
ONTARIO
Mar. 20 — Owen Sound
27 — York North



ELIZABETHTOWN, KENTUCKY ...
Cardinal District ... Chartered December
31, 1970 ... Sponsored by Louisville,
Kentucky ... 35 members ... H. B.
Norton, Rt. 1, Irvington, Kentucky
40146, Secretary ... Hardin Hatfield,
RFD 1, Glendale, Kentucky 42740, Presi-
dent.

BOWIE, MARYLAND ... Mid-Atlantic
District ... Chartered January 6,
1971 ... Sponsored by Prince George's
County, Maryland ... 36 members ...
Robert Dean, 15911 Pointer Ridge Dr.,
Bowie, Maryland 20715, Secretary ...
Filbert R. Pescarino, 12319 Stafford
Lane, Bowie, Maryland 20715, President.

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- Apr. 3 — Thornhill
17 — Mount Forest
May 1 — Woodstock
8 — Grimsby
15 — St. Catharines
15 — Stratford
SENECA LAND
May 1 — Albany, New York
SUNSHINE
(Florida)
Mar. 19 — Sarasota
20 — Fort Myers
27 — Daytona Beach
Apr. 3 — Tallahassee
24 — West Palm Beach
May 1 — Pensacola

MAIL CALL



from harmony hall

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

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

PLEA FOR CONTRIBUTIONS

605 S. W. 8th Terrace
Ft. Lauderdale, Fla. 33315

Let's have a heart-to-heart, or a heart-to-pocketbook talk!

How many have contributed to the Heart Fund, USO, Cancer Society, March of Dimes, etc. While we all know these are worthwhile causes, we Barbershoppers must remember our obligation to the Institute of Logopedics, the Society's SERVICE PROJECT.

Wouldn't it be wonderful if we would all make our next contribution to our chapter treasurer earmarked for the Institute, and continue to contribute each time we receive a request from any of the above-mentioned charities. In more simple language, wouldn't it be wonderful if we'd remember that charity begins at home — and we should take care of "our own" first.

Remember, every cent contributed goes directly to where it does the most good. Why not make a check out right now; see that it gets to your chapter treasurer, who can send one check to the International Office, so that your chapter and district will be given proper credit.

If this suggestion doesn't appeal to you right now, or perhaps you're short of funds, do decide now to make an annual contribution on your birthday; then count your blessings and thank God you're able to help those less fortunate at the Institute in Wichita.

Harry Williams

Bargain Basement

WANTED — 50 to 60 used uniforms in good condition, full range of sizes. Contact Stephen Elgas, 1705 Wood Ave., Colorado Springs, Colo. 80907

FOR SALE — About 40 chorus uniforms. Seersucker stripe coats, red trousers, matching straw hats and mini ties. Complete \$750. Will consider trade. Colored picture available on request. Write Gena Hammen, 10 Fern Court, Little Chute, Wis. 54140

JOHNSON GETS REPLIES

Constantine, Mich.

February 2, 1971

This is in response to your recent article in the HARMONIZER wondering if anyone used the arrangements the International Office sends out.

I want you to know that the Three Rivers Chapter uses them. In fact, we are grateful to the Society for making these arrangements available to us.

I know other chapters in the area are using them also.

We feel these arrangements are the biggest contribution International makes to a small chapter.

Keep up the good work.

George Dieffendorfer

Pittsburgh, Pa.

January 26, 1971

I wish to cast my vote in favor of continuing the free music distribution plan. These Society releases, plus the music I receive under the Music Subscription Plan, are my two major sources of music, as is probably the case with many of our members. In my opinion it would be a mistake to discontinue this type of service.

Russ Keyser

Norwood, Mass. 02062

January 26, 1971

This is in response to your article in the current HARMONIZER. We, in the Canton, Mass. Chapter, wish to express our thanks and appreciation for the music sent to us. We like them all and we have used about one half of them in our chapter shows.

We hope that the response you receive justifies the continuation of such distribution.

Herbert J. Sheehan

CONCERNED ABOUT COPYRIGHT LAWS

736 Shore Drive
Boynton Beach, Fla.

January 9, 1971

The Society should be congratulated on finally formally recognizing the merit of tags by publishing a tag book after the

style of that famous California chapter which deserves to be unnamed if only for its (and ours) own protection. What makes the Society's tag book legal is that they either used originals or tag endings of songs in the public domain. Strangely enough, no mention is made of SPEBSQSA in either logo or print form on the cover, which would seem to imply that the Society is not entirely sure that it wants to be identified with tag publishing.

It is my understanding that a study of copyright laws is now in progress which recommends that segments of copyrighted material be made available for unlimited publication for educational purposes. If passed by Congress, this would probably cover tag lovers everywhere in dissemination of legal copy as opposed to our present underground tag movement. Although this congressional study has been going on for seven years, I'm told that it may be acted on this year.

Apparently the Society is strictly forbidden from engaging in any political activity such as lobbying for changes in copyright laws. However, I don't see where this would prevent the HARMONIZER from researching this entire question, presenting its readers with a status report on congressional action or inaction to date and then asking us individually to seek redress on behalf of LTD (Legal Tag Dissemination)!

Who knows, maybe someday in our future we'll see a tag printed in the HARMONIZER!

Bari truly yours,

Brett White

Editor's Note: The reason the Society's logo does not appear on the tag book you purchased is because it is not a Society publication. These completely legal tag books were actually published by "that famous California chapter" referred to in your letter and purchased from them for re-sale by the Society.

We agree that researching the changes in copyright laws would make good HARMONIZER material. It would be impossible, however, to tackle a project of such magnitude with our present staff. We now understand the new copyright laws, which appear to be even more restrictive as far as we're concerned, have run into additional hurdles and may not be ready until early in 1973.

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

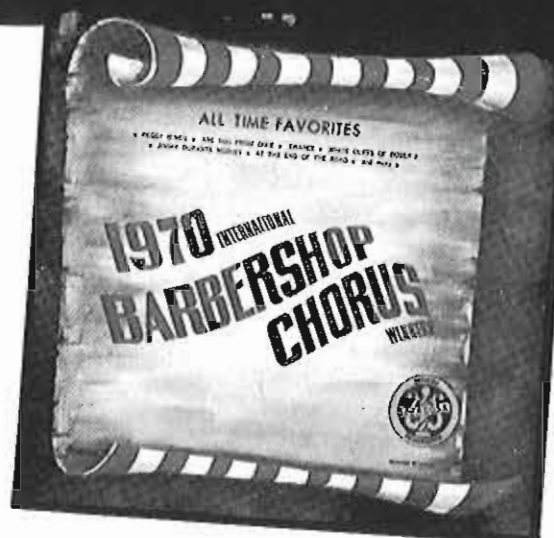
PRESENTS

THE INTERNATIONAL CHAMPIONS OF 1970



THE TOP TEN BARBERSHOP QUARTETS OF 1970

• Oriole Four • Sundowners • Pacificaires • Gentlemen's Agreement • Easternaires • Far Westerners • Hallmarks • Doo-Dads • Citations • Fanfares



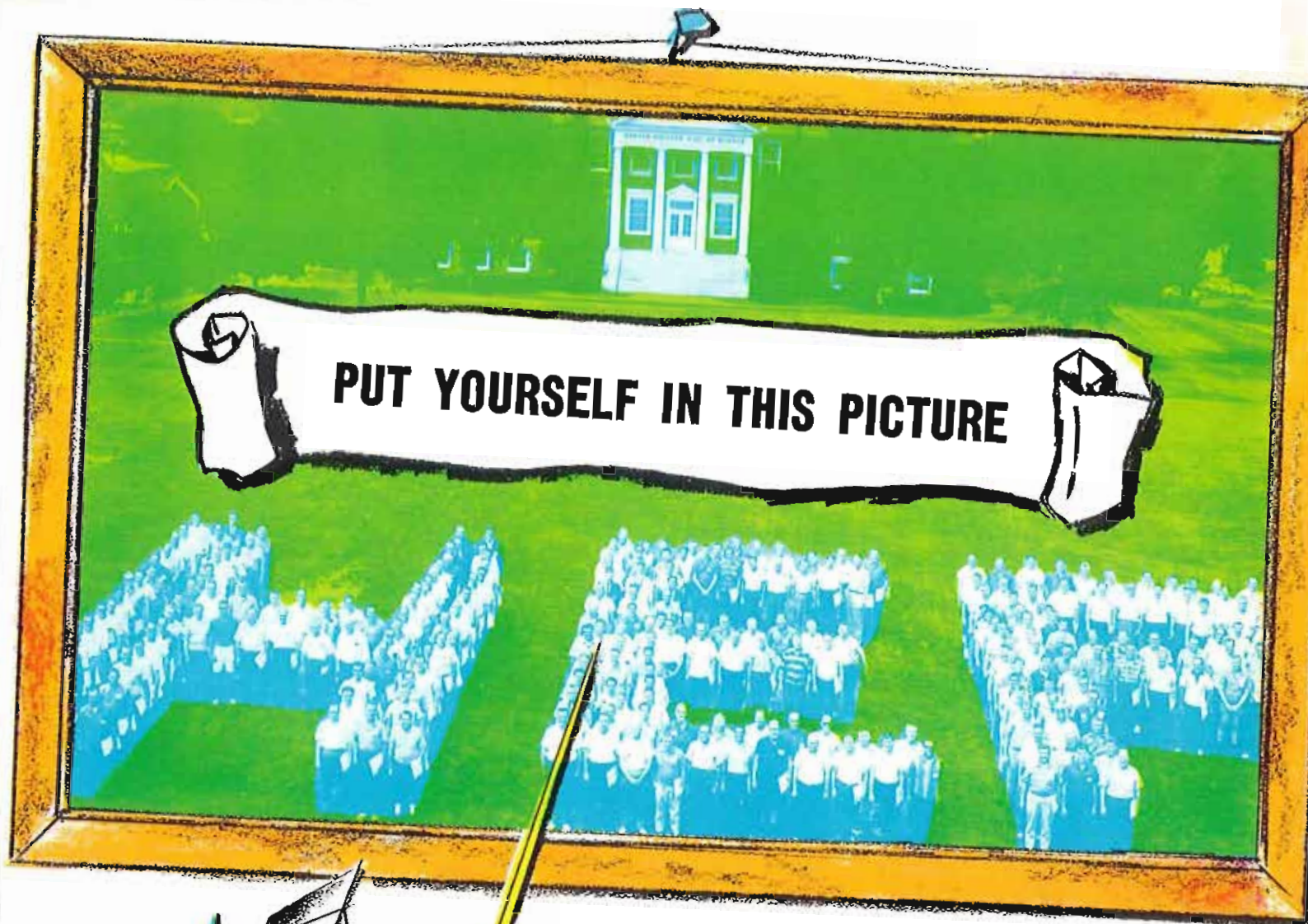
THE TOP FIVE BARBERSHOP CHORUSES OF 1970

• Dapper Dans • Phoenicians • Southern Gateway Chorus • Tidelanders • Chorus of the Dunes

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- Music Reading

All this, including room, board, tuition and materials, for just \$85!

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

SEE PAGE 10 IN THIS ISSUE FOR COMPLETE DETAILS AND REGISTRATION FORM