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(See story page 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 Jan. 28-29
1973	Portland, Oregon	July 9-14	1973 Houston, Texas Jan. 26-27
1974	Kansas City, Missouri	July 1-6	

New Orleans...

Land of Dreams



"New Orleans — Land of Dreams..." Yet even in your fondest dreams did you ever think you'd get the opportunity to see a genuine Mardi Gras Ball? Many people who've lived in New Orleans all their lives never have, for invitations are hard to come by, and Mardi Gras balls are *the* social events of the season in the delta city. Not only that, but our convention (June 21-26) occurs long after the ball season has concluded. But before you bury your pitchpipe in despair, read on.

On Tuesday night, June 22, the Krewe of Mecca will stage an authentic Mardi Gras ball for Barbershoppers and their wives. It will be held in the International Ballroom of the headquarters Roosevelt Hotel, starting at 9:30 in the evening. "But what's a Krewe?" you ask. And just what makes a Mardi Gras ball different from any other? Lend an ear and we'll try to explain.

Mardi Gras means "fat Tuesday" and refers to the Tuesday before Ash Wednesday, the start of Lent. Traditionally, this Tuesday has been a day of celebration and merriment, the last chance to blow off steam before entering the lenten period of self denial. In New Orleans, however, the people love to enjoy themselves, and Mardi Gras day seemed little time enough to prepare for the rigors of Lent. So they just kept backing up the season. Now the Mardi Gras affairs start in December and continue right through to Ash Wednesday!

These events are presented by social clubs called "Krewes." Each tried to outdo the other by having the most elaborate and lavish ball of the season. The staging and costuming are magnificent. All are built around a theme, and the secrecy surrounding a ball is somewhat akin to what songs a finalist quartet is going to sing in the last round. Just try to get into an auditorium where a ball is being prepared — that is unless you're a member of the sponsoring Krewe.

The only actual participants are those in the Krewe and special guests. The majority of invitations are sent to people who watch, not participate. But, my oh my, it's certainly worth watching.

STEEPED IN TRADITION

The entire event is very stylized and steeped in tradition. A large segment of the hall is set aside for the staging of the ball. The guests then sit around the sides of the staging area, or in an adjacent balcony. The lights dim and the Krewe enters. They live it up in style, making plenty of noise and throwing doubloons and other souvenirs to guests. An orchestra accompanies each particular segment of the program.

The Krewe then seats itself in a circle around the floor and the tableau starts to unfold. The order may vary but it is

invariably spectacular. The man who runs the show is the Captain, and his dress is only slightly less magnificent than that of the King. The constant procession of costumed people must be seen to be believed. The Captain, the Dukes, the Maids, the Princesses, and King and Queen. All are costumed; all make a circle of the floor allowing everyone to see their finery. Many thousands of dollars are spent on both staging and costumes.

A narrator speaks throughout the presentation so that everyone is aware of what each scene represents. The culmination is a grand march after which honored guests are presented to the King and Queen and then the dancing begins.

Sound exciting? It is. Don't miss this opportunity to see an authentic ball in New Orleans. The ball staged for us by the Krewe of Mecca will be the same as their presentation during Mardi Gras season earlier this year. Our special presentation will be staged in conjunction with the annual President's Ball.

The ball will commence, as usual, at 9:30 p.m. on Tuesday, June 22. The Mardi Gras segment will come first, and when it has concluded the dancing will start. Tickets to this year's President's Ball (at \$4.00 each) will include both the Mardi Gras presentation and the regular ball. *Please* get your reservations in early since seating will be limited due to the space taken by the Mardi Gras presentation. A ticket order form is included in the convention information mailed to all registrants the first part of April.

ONE OF MANY EXCITING EVENTS

Although the Mardi Gras ball certainly must be considered the highlight of the convention, aside from the contest sessions of course, many, many more exciting events will be taking place. Indications are that a great number of Barbershoppers are making the convention a real vacation and are arriving on the Sunday or Monday of convention week. No wonder. What a week of activity!

On Monday night there'll be a boat ride along the Mississippi; on Tuesday a number of tours, including one aboard a streetcar (no, not named "Desire"); on Wednesday a boat trip up into Bayou country plus the AIC show including the *Schmitt Brothers*, *Suntones*, *Four Renegades*, *Four Statesmen*, *Western Continentals*, *Mark IV* and the *Oriole Four*; plus loads of Barber Teen activities and another big comedy quartet show on Friday afternoon featuring the *Free Lancers* from Dundalk, Md.; the *O.K. Four* from Oklahoma City, Okla.; the *Bunster Freely Quartet* from South Bay, Calif. and the *Pittsburgh Four* from Pittsburgh.

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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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CHARTER

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MONDAY, JUNE 21

Registration Opens - Noon - Grand Ball
Ladies Hospitality Opens - Noon - Emerg
Mark Twain River Cruise - Busses leave F

TUESDAY, JUNE 22

Executive Committee Meeting - 9 a.m. - f
District Presidents' Forum - 9 a.m. - Wild
New Orleans Bus Tour - Busses leave Roa
Streetcar Tour - Busses leave Roosevelt at
Atlanta Registration Opens - Noon - Mezz
Harmony Foundation Meeting - 1 p.m. - f
New Orleans Bus Tour - Busses leave Roa
International President's Ball - 9:30 p.m. -

WEDNESDAY, JUNE 23

International Board Meeting - 9 a.m. - Unl
Mark Twain Bayou Cruise - Busses leave R
Barbarteens Room Opens - 10 a.m. - Exple
Barbarteens Get-Acquainted Party - 7:30 p
AIC Show - 8 p.m. - New Orleans Municip
Chorditorium Opens - 11 p.m. - Internatio
Dixieland Show - Midnight - Pete Fountain

THURSDAY, JUNE 24

Contest and Judging School - 8 a.m. - Blue
Barbarteens Boat Trip on Steamer "Preside
Leave Roosevelt for wharf
Quartet Quarter Finals No. 1 - 1:30 p.m. - f
Municipal Auditorium
Barbarteens Party at Tulane Center - Busses
Roosevelt at 7:30 p.m.
Quartet Quarter Finals No. 2 - 8 p.m. - New C
Municipal Auditorium
Quartet Jamboree - 11 p.m. - International E

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By Bob Hockenbrough,
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What a trip it was! Three hours going — three hours coming. Fifty eager, excited and highly vocal young men and four adults jammed into a 44-seat bus! It was the same loud, boisterous, musical affair as when a chapter takes a bus trip . . . only an octave higher.

There's a new gang singing the old songs these days. And it's a big gang. One hundred and thirty strong to be exact. All eighth grade boys from the Hinsdale Junior High School under the direction of John Tantillo, assistant director of the "Q" Suburban Chapter of Western Springs, Ill.

These are the same boys that love the exciting sounds of today's combos . . . the Fifth Dimension . . . the Expendable Minds . . . the heavy beat, the amplified guitars and the like. But *Aura Lee* has gotten to them. *Aura Lee* and the Old Songs have captured the fancy of these young men and musically, at least, the generation gap disappears. They exhibit the same enthusiasm for the ringing barbershop chord as do chapter members. They sing barbershop harmony like champs . . . they ring chords like pros and when they do, it shows on their faces . . . the big smiles . . . the happy look . . . the sheer joy spills over!

John Tantillo knows vocal music — and loves barbershop harmony. As a high school student he sang in the glee club. He's a nine-year member of "Q" Chapter and sang lead in a fine chapter quartet — the "Qx4's" — for two years. As chairman of music for the Hinsdale Junior High School, John was searching for a means to keep young, changing voices singing instead of dropping out. He thought that if he could keep young boys singing at this crucial point, vocal music would become a permanent and rewarding part of their life instead of just a passing phase.

As John explains it, "I was concerned with the problems of the changing male voice and the lack of material, skills and understanding to help the boys through this very difficult period. I made a concentrated effort to find good quality songs that they would like and could sing. In the course of my search I visited the "Q" Suburban Chapter of S.P.E.B.S.Q.S.A. It didn't take me long to realize that my search for music was over. I brought back several songs and taught them to the boys. They really enjoyed them, and I knew I was onto something positive for the first time.

"The program has grown from one period twice a week in 1958 until today I have all the eighth grade boys — one hundred and thirty of them — taking vocal music and enjoying it.

"Two years ago I added a new wrinkle — a picked chorus called the Spartones. They rehearsed after school throughout the second semester. This group performed in the grade school to encourage other boys to keep singing. This picked chorus turned out to be an added incentive, for all the boys worked harder to earn a spot in this elite group."

Last November "Q" Suburban Chapter invited the boys singing on their 24th annual concert. According to John this was a real shot in the arm for the boys. They worked extra hard their performance was one of the highlights of the show. It opened the second half, delighting the audience with its youth, charm and superb singing. The "Q" Chorus was hard not to be up-staged.

Once or twice a year John brings his eighth grade chorus to visit "Q" Chapter and the fact that they hear men singing this style of music makes barbershop a manly art. It's the "in" thing with these young men. Equally important, it's making it Barbershoppers for the Society.

Recently John took his Spartone chorus to the University of Illinois where he delivered a lecture on "Barbershop Harmony and the Changing Voice" before an audience of future music instructors.

The superb performance of these boys at the Smith Music Hall captured the audience from the start. In addition their musical demonstrations highlighted the lecture, through a concert of barbershop favorites — *Coney Island Baby*, *Dance*, *Today*, *Drop Outs March* and *Keep America*. They were a credit to themselves, their director and Society.

TAPE RECORDER SPEEDS LEARNING

Tantillo is a dedicated teacher, exploiting every means to make singing more fun for boys. He has put to use the advantages of the tape recorder in speeding the learning process. Ordinarily the boys would not be ready for public appearance until around Christmas. With the use of the cassette recorder they are now ready by November.

As John explains it, "The results with the cassette recorder are fantastic. I suddenly became five people. I sang each



It was one of those days for John. His alarm clock didn't work. We had four inches of snow. The bus only seated 44 — and there were 54 people — and here — right in the middle of the program — the tape recorder broke down.

different tape. This eliminated playing the parts on the piano. Thus all the boys were busy learning and not waiting for me to play their part.

"Most discipline problems disappeared for everyone was working. I was free to roam the class and listen more closely for voice problems, harmonize the tapes, if I wished, or work on arrangements. Most important, the speed with which the boys learned was unbelievable. They gained control of their voices sooner and learned to follow direction more quickly, cutting at least a month from the usual learning time.

"Stereo headphones are also part of the teaching equipment to help those few boys who have never been able to sing consistently on pitch. The results were most gratifying. These boys sang their parts on pitch better than ever before."

John has a way with boys. He blends the modern techniques of teaching with good old barbershop harmony and keeps his young men singing enthusiastically.

Proof? When you can entice fifty boys of this age to rehearse *after school* instead of heading for the ball ground — that's an achievement!



Barbershop harmony is pretty serious business judging from the expressions on the faces of Dr. Carroll Gonzo, left, U. of Ill. Music Education Instructor and Critic, and John Tantillo, Chairman of Music, Hinsdale, Ill. Jr. High School. John, a 17-year vocal music instructor, holds a Master's Degree in music education.

LET'S REACH THE YOUNG INSTRUCTOR

Here is a program that fits right in with the Society's program for youth. For it reaches these future music teachers and sells them on the value of barbershop harmony as a tool for reaching these young men. It plants the seed where it does the most good. It gets to the most boys *when* it counts most and *where* it counts most . . . in the chorus room of the school.

It's safe to say that as a result of this one demonstration barbershop harmony and the Society have added some very enthusiastic adherents to the cause. These young teachers will graduate into the field of musical education with a respect and understanding of barbershop harmony that can only reflect good for all concerned.

Consider for a moment the impact of this one demonstration. Like a tiny pebble dropped into the water, the ripples extend outward . . . reaching countless thousands of young boys who might otherwise never have heard of the Old Songs . . . or *Aura Lee*!

THIS IS FOR YOUR CHAPTER

If you are moved to give it a try — to span the gap with a barbershop chord — good. And if somewhere there is a music teacher whose curiosity is stirred to action by these words, we've made a giant stride forward.

Invite your local high school boys' chorus to your next show. Have them in once a year to visit your chapter. At least it's a start. These short-lived barbershop choruses provide a place where young quartets may begin, eventually to move to the high school quartet contests being planned by the Society — and finally into the Society as members. What finer gift can you give a boy than to introduce him to barbershop harmony!

These young men, featured on the program, are 100% pure "ham." In addition to which they ring a pretty mean chord.



THE HISTORIAN'S CHAIR



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

Every nation has its heroes and every religion its sacred places. We venerate the "Father of His Country" and roads lead to Valley Forge and to Mount Vernon. Also to Runnymede and Rome — and to Mecca.

The Mecca of this Society is Tulsa. Here in 1938 lived O. C. Cash and here were held the first meetings which led to the formation of SPEBSQSA.

Oklahoma has a fascinating history and it is filled with colorful people. It is relatively young as a state — having been granted statehood only in 1907. Its settlers included Indian tribes and migrants with adventurous spirit from adjoining states. When new lands were opened up (as they were on five occasions by the firing of a cannon at high noon) those who lined the border sprinted on horse and on foot to stake their claims. Oklahoma became known for agriculture and oil — and more recently for industry and for quartet singing.

Into this area, while it was still Indian Territory, came the family of a Baptist preacher, the father of O. C. Cash, to settle near the borders of Kansas and Missouri. Cash grew up in the small village of Blue Jacket. Nearby was Vinita, a railroad junction town. He attended a small college, studied law, went to Tulsa, married and became well known as a tax attorney for one of the large oil companies. But he never forgot his small-town background and the neighborly pleasure of singing in the barbershop style. His reminiscences, as found in early editions of the HARMONIZER, contain many humorous stories in the Will Rogers-style concerning his boyhood. Here are two examples:

From May 1947: "When I was a boy I played solo cornet in the Blue Jacket Silver Cornet Band. You'll notice I said 'cornet,' for at that time trumpets were reserved for the Angel Gabriel."

Another Blue Jacket episode too long to reprint here (and doubtless a fanciful tale) is found in the December 1943 HARMONIZER. Here Cash tells what happened to a traveling shoe salesman in Jim Davis' barber shop when he chimed in with a fifth note while Ed Potts was teaching the local boys a new chord. As Cash remembers it, "Ed jumped up, pulled out his six-shooter and said, 'Say, pardner, there ain't but four men in a quartet!'" Blood was shed in the barbershop that afternoon — such were frontier days in Oklahoma Territory!

A few weeks ago, your historian spent an evening at home re-reading early issues of our magazine and researching the Cash legend in preparation for a stopover in Tulsa — a pilgrimage to Mecca, if you will.

It was a most rewarding visit. The roof garden of the Tulsa Club is still there, now glassed-in and air-conditioned. But on the night of Monday, April 11, 1938, it was open to the stars,

high above the city. Twenty-six men gathered that evening in response to an invitation from Owen Cash and Rupert Hall for a "songfest" and "dutch lunch." However, as Deac Martin reported it later in the Society's Ten-Year History, "No one took time to eat much at that first meeting. After an hour or so of catch-as-catch-can singing . . . somebody asked, 'When do we meet again?' and another yelled, 'Tomorrow night, of course.'"

The next songfest was held at the nearby Alvin Hotel in what is now the Plaza Room on the second floor. The news spread rapidly and at the third meeting, 150 men showed up and the Society was launched. Today there is a permanent wall plaque in the Alvin lobby to commemorate these early singing sessions.

In addition to seeing these two historic spots, my visit in



Founder Owen C. Cash seemed to be encouraging "the brothers" during an early meeting in Tulsa (circa 1938). This could well be the first picture of a Society Chapter Officers Training School (COTS).

Tulsa was enlivened by conversations with two past champion quartet members who live in the city, namely, John Loots of the GAYNOTES (1958) and George McCaslin of the BARTLESVILLE BARFLIES (1939).

But the real purpose was to spend an evening reminiscing with Mrs. O. C. Cash and her daughter, Betty Anne Oathout. We met in Betty Anne's home and talked for several hours, interspersing our conversation with comments on a box full of early pictures, clippings, programs and other memorabilia which Corinne Cash had brought along. Two of these pictures are reproduced on these pages.

It will come as no surprise to present-day members, who rely upon their wives and children to give aid and comfort to our hobby, when I say that these two charming people played an important role in our Society's early history. Owen Cash loved and relied upon his womenfolk. He took many trips, but he

rarely travelled away from home without his wife. In due course, his daughter accompanied them to conventions and parades. I saw an early picture from the Topeka, Kansas, *Star Journal* showing Betty Anne, age seven years, perched on father's shoulder hitting a high one.

After the Society became well known, each Saturday night found the Cash home a gathering place for local quartets and for members and visitors from afar. Mrs. Cash said that singing would sometimes go on till the midnight hours after she had gone to bed, but Betty Anne often stayed up to keep her father company and to sing with their guests.

When out-of-town celebrities came to Tulsa, they were always good newspaper copy. There are numerous pictures to prove the point. One of these is reproduced here. Cash is shown in Tulsa, May 16, 1939, with Postmaster General Farley and



O. C. Cash, Governor Phillips (Oklahoma) and Postmaster General Jim Farley.

Oklahoma Governor Phillips. This was only one of many as we sorted over the Corinne Cash box of momentos. At one time half a dozen or more state governors were Society members. Governor Turner of Oklahoma had his own quartet and Governor Carr of Colorado was on the Society's Board of Directors. Former Governor Al Smith, who loved to harmonize "The Sidewalks of New York," served as one of the judges at the 1940 championship contest won by the Flat Foot Four.

The nature and style of my conversation with Mrs. Cash and her daughter did not suggest formal tape recording. But upon return to the hotel, I immediately summarized our meeting in a tape record for the Society's archives.

In so doing, it was possible to characterize Owen Cash and his motivations with a fresh understanding of the man. Leaving aside his reputation as "the world's best baritone" and his exploits as a member of the "OKIE FOUR," I'll mention here only four of my impressions.

A family man. He talked and wrote with mock seriousness about women in the Society ("I have no objection to the women attending our contests, but I do think they should be kept under complete control at all times."), but in essence he was a loving husband and father and took great pride in his home and family life. He was proud, too, of his ancestry and of family ties to the older generation. His interest in genealogy and antique collecting emphasizes this.

A humorist. He was a master story-teller. His humor was robust and it was often fanciful and exaggerated, but his characters talked and acted like real people and their experiences (and his, too) were believable and funny even when the results seemed tragic. Perhaps someday the Society can reprint a collection of his humorous tales as they appeared in early *HARMONIZERS*. They are worth re-reading.

A public relations expert. He had an intuitive sense of how to reach the public eye and ear. The Society was a happy accident,

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but after the idea began to spread, Cash knew exactly what to do and say. Newspaper men loved him. He was good copy for the national press as, for example, when he petitioned WPA (an emergency government agency) for \$9,999,999 "to conduct a survey to determine the vocal range of American males." The



O. C. Cash at the installation of Chapter No. 2 in Kansas City — 1938 (exact data not known).

file of newspaper clippings on that "project" was tremendous.

An advocate of the simple virtues. Cash never forgot his small-town, humble beginnings. He often said that when he retired from the oil business he would resume practice as a "country lawyer." This quote from his comment on community life as he knew it in his early years, is typical: "There is nothing wrong with our form of government that the good old-fashioned Gay 90s idea of thrift, pride, honesty, energy and neighborliness will not cure." Many, if not most, of today's members would subscribe to that sentiment.

* * * * *

In conclusion, may I say that it took a pilgrimage to the city of our beginnings to glimpse more vividly than before the genius and the geniality of the Society's Founder and to acknowledge more fully the debt which we owe to this man, to his family and to his early associates in our musical fraternity.



PROTECTION - What's That?

By Executive Director Barrie Best

Much to my chargin this is a question that I've heard more often than I like to admit. Why, then, is the question asked?

The answer is pretty obvious. Joe Barbershopper just hasn't got the message. Guess that's our fault. Communications have broken down somewhere.

The PROTECTION program — it stands for PROgramming for reTENTION — was started in 1967 by Past International President Jim Steedman of Kenmore, New York (Seneca Land District). Retention of members has always been a problem. There is a turnover of five to six thousand members a year, not quite one sixth of our membership each year. There will always be attrition, but President Jim felt we had to do something to at least reduce the amount of turnover. Membership recruitment, combined with a solid program of membership retention, would make for a solid, growing Society.

One of the slogans introducing the program was "PROTECTION — formula for success", and it is exactly that. Any chapter that has really participated in the program has certainly found it to be a fact. PROTECTION will help a small chapter become stronger and larger.

In short, PROTECTION is a formula, or prescription, for good health in barbershopping. It has long been held that a safe operating level of membership for a chapter is 50 members. For several years the Society asked every chapter to strive to attain a goal of 50 members. The reasoning is that with the average chapter enjoying about 50-55% attendance, a chapter with only 25 or 30 members is having a tough time getting a sufficient number of members out to a meeting to do any enjoyable singing. We undoubtedly all agree that it's pretty tough on the director and those participating when there are only 15 to 18 members present for a meeting. However, with 55%, or more, of a fifty-man chapter (thirty or more men present to sing), it's a whole new ball game.

With this in mind, the PROTECTION formula became the basis for a contest wherein we could grow stornger as individual chapters and yet compete in friendly rivalry with chapters having approximately the same number of members rather than against much larger or smaller chapters. To do this, membership plateaus were established — six plateaus to be exact. Plateau one — under 30 members; plateau two — 30 to 39 members; plateau three — 40-49 members; plateau four — 50-74 members; plateau five — 75-99 members and plateau six, 100 members

and over (the Century Club). As you can see, each chapter competes with chapters its own size, so to speak.

Points are awarded on the basis of chapter activities which will "preserve and encourage" barbershopping, do a good public relations job in the community and give members every opportunity possible to participate and SING. Your chapter officers have detailed data on how points are awarded, but here are a few examples: points for membership increase or decrease on a percentage basis; points for singouts when at least 30% of the membership is participating; registered quartets; quartets in contest; chorus in contest; annual show; a regularly published bulletin; officers at COTS; delegate at the district house of delegates meeting twice a year; and so on. To put it more simply, the PROTECTION program recognizes and awards points for achievement by chapters involving the membership in activities which make for bigger and better barbershopping.

The point to be emphasized is that YOU are a very important part of the program. Without you and your participation the chapter cannot possibly score well. The more you and your barbershopping buddies support the chapter, the more successful it will be in the PROTECTION contest and as a community organization.

There are three winners in each plateau throughout the Society and also a winner for each plateau within each district. (See page 9 for 1970 PROTECTION contest results.) PROTECTION scoring is used to ascertain the champion chapter of the year, the highest award in the International Achievement Awards program.

What plateau is your chapter in? Where did you place in the 1970 contest? Is your chapter participating by planning a program of activities to make you a part of the PROTECTION program? Check with your president and chapter board members. The International Office releases the standings on a quarterly basis and the points are awarded from the quarterly activity reports sent in by your chapter secretary. If a report isn't filed, points can't be awarded. If the report is late, there is a penalty.

PROTECTION is important to you because it can spell the difference between a mediocre, or poor, chapter and an outstanding chapter. Why not get your chapter on the PROTECTION bandwagon today.



SING AS YOU SWING...

at these high-quality GOLF BALLS! Imprinted with the Society's initials and motto, these balls conform to all U.S.G.A. specifications. Gals, here's an excellent gift for your singing duffer.

Price: 3 balls . . . \$2.75 1 doz. balls . . . \$9.25

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1970 International Achievement Award to Sunshine District

Even though small chapters (those under 25 members) continue to plague districts striving for greater membership achievement, the Sunshine District, with a fine record of membership extension and retention during 1970, finished in the top spot in the 1970 International Membership Achievement Contest. In a year that saw other districts severely penalized because of charter revocations and license cancellations, President Ken McKee's district was able to maintain all present chapters and pick up several new charters besides. Considering the fact that every other district finished with "minus" points, (see report below) Sunshine's move from fifth place last year to a commanding first place this year is a remarkable achievement.

All aspects of membership are included in making the final point tabulation. Points are awarded for membership retention, percentage of membership increase, newly chartered chapters and licensed groups, and penalty points are deducted for suspended chapters and those with less than 25 members. In addition, this year's contest, for the first time, included "plus" points for chapter bulletins (five points per percent of chapters publishing chapter bulletins).

Newcomers to the winners' circle, the Evergreen District finished in second position (from 12th place last year), and Northeastern jumped from 8th to third place in the 1970 contest.

Appropriately designed plaques recognizing their significant membership achievement this past year were awarded the top three districts.

The 1970 Champion Chapter Award was won by the Davenport, Ia. Chapter, which accumulated a total of 363 points in the Society-wide PROTENTION contest. (See table below for complete PROTENTION contest results.) Four chapters, North Hills, Pa.; Neenah, Wis.; Port Jervis, N.Y. and Waterbury, Conn., will receive special satin banner awards in recognition of their outstanding achievement in membership retention. Officers of these chapters, which retained 100% of their 1969 membership throughout all four quarters of 1970, will each receive a silver money clip as a token of appreciation for their efforts. Notable, also for their achievement in membership retention are the following chapters, which lost only one member during all quarters of 1970: Le Mars, Ia.; Chisago Lakes, Minn.; Fiesta City, Minn. and Lewiston, Pa.

MEMBERSHIP ACHIEVEMENT POINTS AWARDED DISTRICTS AFTER PENALTY DEDUCTIONS

District	Total Points	District	Total Points	District	Total Points
SUNSHINE	1105	FAR WESTERN	-667	LAND O'LAKES	-1421
EVERGREEN	-132	MID-ATLANTIC	-934	JOHNNY APPLESEED	-1447
NORTHEASTERN	-248	CARDINAL	-1148	DIXIE	-1748
CENTRAL STATES	-371	SOUTHWESTERN	-1226	SENECA LAND	-2296
ILLINOIS	-436	ONTARIO	-1317	PIONEER	-2575

International PROTENTION Winners

PLATEAU ONE (Membership under 30)

Place		
1st:	Wisconsin Rapids, Wisconsin	318
2nd:	Sherman, Texas	302
3rd:	St. Croix Valley, Wisconsin	230

PLATEAU TWO (Membership 30-39)

1st:	Riverside, Louisiana	309
2nd:	Conejo Valley, California	296
3rd:	Elyria, Ohio	257

PLATEAU THREE (Membership 40-49)

1st:	Waterloo-Cedar Falls, Iowa	286
2nd:	Toronto, Ontario	280
3rd:	Town North of Dallas, Texas	279

PLATEAU FOUR (Membership 50-74)

1st:	Wilmington, Delaware	346
2nd:	Whittier, California	325
3rd:	Peninsula, California	323

PLATEAU FIVE (Membership 75-90)

1st:	Greater Baltimore, Maryland	271
2nd:	Des Moines, Iowa	261
3rd:	San Jose, California	250

PLATEAU SIX (Membership 100 or more)

1st:	*Davenport, Iowa	363
2nd:	Reseda Valleyaires, California	263
3rd:	Riverside, California	262

* Champion Chapter — Highest scoring chapter in Society

Yankee Clippers Sing and Sell

"...That They Shall Speak"

By Immediate Past International President
Wilbur D. Sparks,
6724 N. 26th St.,
Arlington, Virginia 22213

It all began with a love of quartet singing. It flourished in a seedbed of inspiration which grew out of an increasing knowledge of Logopedics. It grew to full flower when a quartet, finding an unusual twist, decided to devote its full energies to raising money for those wonderful kids at the Institute of Logopedics.

The unusual twist was a barberpole tie-tac. From this simple item of jewelry came a whole family of beautiful gold and silver jewelry denoting barbershop quartet singing, and having other significance as well.

Riddles, you say? We're speaking of a project which is well known along the Eastern seaboard, but little known throughout the rest of the Society. It is the barberpole jewelry project of the "Yankee Clippers," the first registered quartet in the Islip, N.Y., Chapter.



From the left, the Islip, N. Y., "Yankee Clippers" are Chet Parsons, Paul Huppert, Ed Larsen and "Herm" Zwick.

By singing barbershop harmony and by designing and selling barberpole jewelry in the Mid-Atlantic, Northeastern and Seneca Land Districts, the "Yankee Clippers" have raised and contributed over \$7,000 to the Institute of Logopedics. So far as we can tell, no Society unit smaller than a district has contributed a sum of this size to our International Service Project.

Much of the early singing of the quartet was the \$25-a-job, PTA variety — and that's a lot of singing to add up to the \$1,000 which has gone to Logopedics from this effort of the "Yankee Clippers." The remaining \$6,000 has been accumulated by sales of literally thousands of small items of jewelry, selling for one, two or three dollars apiece. By itself this one quartet — really just one man in the quartet — has done all the selling, boxing, wrapping, mailing, record-keeping and promoting necessary to achieve this remarkable result.

In October, 1965, the "Yankee Clippers" were organized with Herman Zwick, Jr., singing tenor; Chet Parsons, lead; Don Getrost, bari and Bill Gefers, bass. For over a year they sang local jobs, donating all their fees to Logopedics. As they learned more about the Institute, they sought and gained additional engagements for this project.

A chance conversation between Herman Zwick and a fellow employee at Grumman Aircraft Corp. generated the idea for the jewelry project. In addition to his regular employment, Zwick's friend operated a jewelry manufacturing concern in Brooklyn. The entrepreneur told Herm his company could make a die from a drawing and turn out a first-class tie-tac. A profit could be made, even if a relatively small quantity was ordered at the outset.

Zwick talked the possibility over with the quartet, and their decision was to go ahead. It was clear, they felt, that much larger contributions might be made to Logopedics if the jewelry proved salable. Herman bankrolled the operation out of his own pocket, and from that day to this, most of the drive, the inspiration and the hours upon hours of late-night work have been supplied for the project by this serious-minded, dedicated Barbershopper.

To protect the integrity of the new plan, Zwick asked his area counselor, Pete Danielsen, today a member of the Hamptons, N.Y., Chapter, and Islip Chapter President Jim Schaller, to serve as trustees of the funds which would be accumulated, with full responsibility for periodic examination of the financial accounts. All profits were to go to Logopedics.

The first sale of the barberpole tie-tac was on the Society's birthday — April 11, 1967. Since that time Herman has traveled over 24,000 miles to every Mid-Atlantic District convention and many of its division conventions, to conventions in Northeastern and Seneca Land District and to many chapter shows. He and the quartet have spent over 3,500 hours on the project.

As time passed, the quartet personnel changed, with Paul Huppert, past president of Massapequa, N.Y., Chapter, and Ed Larsen, past president of the Islip Chapter, joining Chet Parsons and Herman Zwick. Singing jobs increased, today totalling over 200 before audiences large and small (over 30,000 at one Grumman picnic); the musical potential of the quartet improved (it has staged a complete two-hour show by itself); and larger fees made larger contributions possible.

An engineer by profession, Zwick designed a collapsible display stand and managed to fold the stand and his own six-foot frame into his Volkswagon for his sales journeys. Many more jewelry items were added to the line: ladies' pins, charms, Barbershopper-of-the-year badges, barberpole lamps, belt buckles and earrings.

The "Clippers" display plaques presented to them by the Mid-Atlantic District during their recent convention in Harrisburg, Pa.



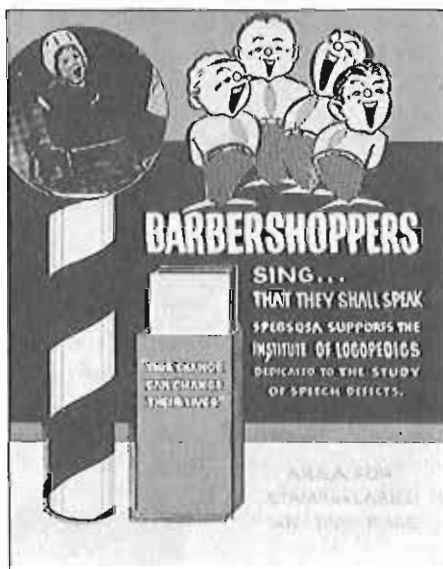
"Your Change Can Change Their Lives"

By Past International President Robert D. Gall
Chairman, International Service Committee,
12106 Mar-Bec Trail, Independence, Missouri 64052

Did that headline intrigue you just a bit? Good. It's meant to. For it represents an exciting new way to raise additional funds for our SERVICE PROJECT.

The idea for this change bank program came from International President Ralph Ribble, a banker by profession, who has seen the results of similar fund-raising projects. Presented to the district presidents last fall, President Ralph's plan for distribution of coin banks by quartet-men and chapters met with favorable response. He met later with the International Service Committee, explained the project and received their complete support, including responsibility for the implementation of the new program.

As chairman of the Int'l Service Committee, I'd like to explain the program in detail, and perhaps shed a little light on just what the headline for this article does mean. By the time you read this, your chapter president, and the contact man for every registered quartet in the Society, will have received an order form for the new "Your Change Can Change Their Lives" display cards. These cards, 11 by 14 inches in size, are brilliantly colored with five bold colors: yellow, red, blue, black and white. Each card contains a coin container, 8 inches high and 1 3/4 inches in diameter, resembling a red-and-white striped barberpole, which can be removed from the card, emptied and returned to the card. The card also contains a pocket-like container which will hold leaflets describing the work of the Institute of Logopedics and the Society's affiliation with the Institute. Another area on the card can be used to imprint your own chapter message, if desired. For example, you might want to advertise your annual show, or tell where your chapter meets, what nights, time, etc. (See display card illustration on this page.)



As more Barbershoppers learned about the unique jewelry, sales increased, and contributions of \$500 to \$1,000 became common at each Mid-Atlantic convention. Entire chapters ordered quantities for wives and sweethearts on special occasions. The imaginative Herman Zwick contacted, of all things, the National Barbers Association, and now sells his jewelry at their conventions.

Noting the tremendous contribution the "Yankee Clippers" were making, the Mid-Atlantic District designated the project as district-approved in 1968. In March, 1971, the Mid-Atlantic Board of Directors presented beautiful plaques, made by

It's President Ralph's fond hope, and the Service Committee's, that quartet-men and chapters will order these display cards, see that they are placed in areas where they can be readily seen by people who will deposit their loose change in the barberpole banks. Wouldn't it be *wonderful* if more quartets could make contributions to our SERVICE PROJECT following the excellent example of the "Yankee Clippers" (see story, page 10). Just imagine how large their contributions would be if the majority of our quartets decided to order a supply of the bank/display cards.

What if there are no quartets in your chapter (perish the thought)? There's no reason why the banks can't be administered by a group of men from your chapter, and this is why your chapter president has received all the details concerning the program. These banks can be a new source of revenue for your chapter's annual Logopedics contribution.

Where should the banks be placed? There's really *no end* of possibilities — wherever people receive change after making any kind of payment. For example, what about the checkout counters of super markets or large discount stores; near bank tellers' windows or in bank lobbies; at theatre refreshment counters; any place a cashier's desk is located (restaurants, night clubs, *bowling lanes*, etc.); to name a few. Perhaps you may want to have a bank located at your chapter meeting place. If you do not already use the Society's "Dime-a-Week" mug, this could well be a good substitute and a place for men to contribute on a regular basis to their favorite charity. Barber-shoppers are ingenious when it comes to thinking of new ideas. We'll no doubt hear of countless places where these banks can be placed.

We're *excited* about the possibilities of the "Your Change Can Change Their Lives" bank project. We can see great potential for substantially increasing our contributions to the Institute if we could have several thousand of the new change banks working for us literally 24 hours a day. Think, too, of the thousands of people who will learn about our Society, and in particular, our SERVICE PROJECT, from the literature they'll be picking up as they deposit their change in the banks. We feel President Ralph has hit upon a *great* idea, which can reap both financial and public relations "profits."

Oh, we almost forgot — there's no charge for the banks; they're absolutely FREE! Now you really can't ask for a better deal than that, can you?

children at the Institute, to each member of the quartet in recognition of the amazing work of the "Clippers."

While other Barbershoppers visit conventions and have a ball, Herman and the "Clippers" pay their own way to conventions and spend the entire weekend tending the display stand, often completely missing the contests and shows for the sake of their beloved project.

Truly the barberpole jewelry project is a labor of love. Every Barbershopper will salute Herman Zwick and the "Yankee Clippers" for their imagination, tenacity and dedication.

M.E.N.C. Hears S.P.E.B.S.Q.S.A.

and it's love at first sound!

By Al Thompson,
Member, Danbury, Conn. Chapter,
56 Rita Drive,
New Fairchild, Conn. 06810

At the Eastern Division Convention of the MUSIC EDUCATORS NATIONAL CONFERENCE, held recently in Atlantic City, New Jersey, music teachers from all over the Eastern United States had the opportunity to hear barbershopping at its very best.

As part of the Society's Young Men In Harmony project, S.P.E.B.S.Q.S.A. maintained a booth in the Exhibition Hall;



Bob Johnson took his turn at manning the Society's booth at the MENC Convention in Atlantic City.

presented a performance by the 1970 International Chorus Champions, the Livingston, N.J. "Dapper Dans of Harmony;" introduced a new high school quartet, the "Junior Edition" and had Musical Services Director Bob Johnson present a lecture-demonstration, "Understanding Barbershop Harmony." This was all done to encourage music teachers to realize the value of barbershop harmony and to include barbershop singing in the high school music curriculum.

The Livingston Chorus returned to the scene of their great 1970 triumph, and gave an outstanding display of their championship talents. An enthusiastic audience enjoyed such numbers as *Good-Bye My Lady Love*, *Jimmy Durante Medley*, *Peggy O'Neill*, *If You Knew Suzie*, *My Mother's Eyes* and *Love Is The Sweetest Thing*, performed under the direction of Assistant Director Frank Szente.

At the end of the concert portion of the program, Bob Johnson taught music teachers "How To Learn A Song By The Barbershop Method," and how to improve the tone quality and projection of their own school choruses by using the old tried and true megaphone technique.

For those who have not seen Bob Johnson in action, be assured that the Society is fortunate to have a man of his talent and teaching skill as its Director of Musical Services. His humor and warmth made a hit with the audience, and from the reaction to his teaching techniques it seems that there will be several high school choruses learning to project their tone

through an imaginary megaphone, improving their diction by imitating Jimmy Cagney and also listening for overtones and trying to make the chords ring.

During the four-day convention, music teachers had an opportunity to hear about forty outstanding musical groups ranging from the Air Force's Airmen Of Note Jazz Band, to symphony orchestras, to outstanding high school and college choirs and bands. In the entire four-day period only three musical groups received the honor of a standing ovation from the audience. Such an ovation went to the performers and clinician Johnson. If it had not been for the fact that another group had been scheduled to perform in the same room, the DAPPER DANS and Bob Johnson would still be singing. The audience was enthusiastic in their praise for the program and were demanding more as it came to a close.

During the rest of the convention, the Society booth in the Exhibition Hall, manned by Mac Huff and Dave Stevens, the Society's Musical Services Assistants, was a popular stopping point for teachers visiting the many exhibits. A record player with several sets of earphones was constantly playing the new "Oriole Four" recording of the BOURNE BARBERSHOP BLOCKBUSTERS, and there were usually several teachers on hand waiting for a chance to listen. For those who had not heard barbershop singing before, the usual reaction was — WOW!

Society Executive Director Barrie Best was also on hand for part of the convention to determine if our representation at a MUSIC EDUCATORS NATIONAL CONFERENCE Convention was a success. I am sure that he, too, was impressed.

As a Barbershopper and a music teacher, I hope the Society will sponsor similar promotions in the future. Perhaps it will help to firmly establish the Young Men In Harmony project in our schools and bring more singers to the Society and the joys of barbershopping.

Musical Services Assistant Dave Stevens discussed the new Bourne Blockbuster record with one of the teachers as Bob Johnson (center) looked on.





THE WAY I SEE IT

By Dick Stuart,
Editor, "The Cider Press,"
Johnny Appleseed District publication,
9387 Arnold Lane,
Loveland, Ohio 45140

Stop Preaching and Start Teaching!

We recently received a copy of a letter Society Executive Director Barrie Best wrote to the Presidents of all chapters placed on Associate Status as of July 1, 1970. In Barrie's own words, "would you believe *ONE HUNDRED* chapters..." Great balls of fire, that's about one out of seven! One out of seven of our chapters isn't able to sustain a membership of 25 or more. Remember, they started out with at least 35 members when they received their charter. *What are we doing wrong?*

We suppose there are a lot of answers to this question. One possible answer that popped into our mind was this: Are we giving our members such a hard time in our bulletins, at chapter meetings, etc. that they have decided that they can derive more enjoyment from some other form of relaxation?

Let's face it — one of our main selling points for our hobby is that it's a wonderful way to relax after a hard day at work. Many of us are burdened with responsibility at work, and are not looking for a lot more work during our time off, particularly if some guy is beating us over the head to get it done. *It has to be something that is worthwhile* for us to want to work for our hobby, and no amount of preaching that we're not doing our job is doing to motivate us to do it. We read in the bulletins, that "we've got to get to work," or "why aren't you guys showing up for meetings," until the guy who has missed a couple of meetings finally decides that he'll just drop out and then he'll only get yelled at where he works, or by the little lady, and not when he goes out, too.

We think the chapter that is giving the members what they thought they were going to get when they signed up doesn't have to preach. This chapter doesn't have to preach because the member wouldn't miss a meeting for fear that he'll miss a lot of fun, or that he'll miss a good craft session, or that other members of his section will learn something that he won't. It all comes back to the leadership of the chapter. If the chapter officers are doing their job there will be very little need to preach, because the members will be breaking down the doors to get in, and to do any job handed to them.

The chapter officers have many jobs to get done, but there is none more important than *teaching each member how to sing properly*. What, you say, that is the Music Director's job! That may be, but it's up to the chapter officers to see that he does that job, and does it in such a way that *every member* learns how to sing to the best of his ability. And by the way, we don't subscribe to the latest battle cry of recruiting guys who already know how to sing, either. Our standard chapter by-laws state very clearly that one of the prime purposes of our existence is "to encourage and promote the *EDUCATION* of its members and the public in music appreciation," and if that isn't a challenge to teach guys how to sing who don't know how, we just don't understand what it does mean. In reading some of the literature from the district and International Office lately, we get the impression that we're supposed to be recruiting guys that can teach *US* how to sing. No, we've seen too many crows turn into larks, with the proper instruction, to feel that any guy who is interested enough in our Society to plunk down his dues isn't also able to learn to sing reasonably well. Our job is to be sure that he receives *at least the basics* on how to use his voice properly. If he's one of those rarities who just plain can't cut it, no way, no how, then at least we've given him a better appreciation of those who can. Many times, this is the guy who will do a bang-up job of selling show tickets or ads, or being show chairman. He may even be a bulletin editor!

The Auditions for Admissions program sounds like an excellent tool to attract good singers, but it'll attract some of the others, too. Let's be ready for them, too, with a comprehensive program that will start with the very basics of singing. If you don't know what the basics are (shame on your chapter officers!), take advantage of the musical services provided by Mac Huff, Dave Stevens and Bob Johnson, all of whom will be in your district at a location near you this year.

"The Way I See It," it's time to STOP PREACHING . . . and START TEACHING!



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

LIGHTS OUT!

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

Reminiscing

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



The Society never had a more creative or harder working leader than Hal Staab — and praises be — he consented to stay in office for two years. Why doesn't the Society elect its top man for a two-year term instead of just twelve months? Only three other International Presidents have been persuaded to stay on for the second year — Phil Embury, King Cole and Joe Lewis. Twelve months do not give a man time to hardly get started on his difficult assignment. Many state Governors are elected for four-year terms, senators for six and many judges six- and eight-year terms.

In September 1940 the Society was dealt a crushing blow by the sudden death of Johnny Whalen, tenor of the Oklahoma City Police Department's "Flat Foot Four." Johnny was suddenly stricken with a cerebral hemorrhage during the midnight return home of the quartet from a far away community, where they had entertained residents of a home for the aged. Johnny was one of the greatest tenor singers in the country. He gave unstintingly of his time and talent for the pleasure of others, and was beloved by all who knew him. And, as Big Bill Morris of Oklahoma City said, "Johnny has hit his last minor chord. It is a safe bet that he is singing tenor with the angels now."



From left, the "Flat Foot Four" were Lt. Johnny Whalen, tenor; Britt Stegall, lead; "Red" Elliott, bari and Sam Barnes, bass.

The "Flat Foot Four" had been crowned National Champions at New York City less than two months prior to Johnny's passing.

Johnny left a wife and two sweet children. There was a mortgage on the home. The Oklahoma City brothers were stunned — but not for long. They leaped to the occasion spontaneously and staged a mammoth "Johnny Whalen Memorial Show." It was a tremendous success. Musicians, stage hands, vaudeville acts, quartets, donated everything. Result — several thousand people jammed in to see the show,

and the Oklahoma City Chapter cleared \$5,000 which they presented to Mrs. Whalen and the kiddies.

MORMON QUARTET CONVENTION EXTRA

The day before the June 1942 National Convention in Grand Rapids, it was discovered that the state was being visited by four young missionaries of the Mormon Church, all of them excellent singers. You can be sure they appeared unofficially on every program of the Convention. They could sing just about anything — from a soul-stirring *Lord's Prayer* to *Mood Indigo*. Incidentally, we ran into them again at Peoria, Ill. at the January 1942 Mid-Winter.

After leaving Grand Rapids they wrote to us in this wonderfully inspiring manner.

"We members of the Mormon Male Quartet will never forget the good time we had visiting with the SPEBSQSA in Grand Rapids. We have never been treated more royally; we have never made more genuine friendships; and we have never enjoyed ourselves more in our work of promoting good will for the Mormon Church and promulgating the spirit of Christianity among all men. . . .

"Soon after the first of the year our baritone, Melvin Maughan, returns home to enter the armed services, his two-year missionary term over. So our days as a quartet are nearly ended. . . .

"In the meantime, let's all sing on to victory and to the establishment of a genuinely better world." The letter was signed: Elder Robert A. Carpenter — Tenor — Manti, Utah; Elder G. Conway Grant — Lead — Bountiful, Utah; Elder Melvin C. Maughan — Baritone — Lava Hot Springs, Idaho; Elder Wayne Booth — Bass — Provo, Utah.

The question is often asked "When did our Society become International?" It was in the spring of 1943 when a charter was presented by Hal Staab and Molly Reagan to a group of 22 men in Windsor, Ont. The sponsoring chapter was Oakland County, Mich. Incidentally, two years later, Oakland County was the largest chapter in the Society with 304 members, Chicago being second with 297.

MANY FAMOUS PEOPLE JOINED

We frequently think about some of the "big names" who were members of various chapters back in the late 30s and early 40s — Bing Crosby, Bob Hope, Abbott and Costello, New York Governor Al Smith, New York City Mayor Fiorella LaGuardia, New York City Park Commissioner Bob Moses, Writer and Musician Sig. Spaeth, Actors Sidney Blackmer, Jim Gregory and John Forsythe, President Harry Truman, Metropolitan Opera stars Robert Merrill and Joseph Bentonelli, Composers Geoffrey O'Hara and Harry Armstrong (who wrote "Sweet Adeline") and many others. The late New York Governor Tom Dewey, a fine soloist, was invited to join the Bronx Chapter, and replied very sincerely: "I have made it a rule never to join an organization in which I wouldn't have time to be active."

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

A MEMBERSHIP SERVICE
SPONSORED AND ENDORSED GROUP INSURANCE PROGRAMS
THERE ARE TWO PROGRAMS IN FORCE FOR MEMBERS

PROGRAM 1 — FAMILY GROUP LIFE INSURANCE

Member may select a benefit of \$4,000 — \$8,000 — \$12,000 — \$16,000 or \$20,000 protection. Your wife may be included for up to \$2,000 protection, and your dependent children may each be included for up to \$1,000 protection.

SPECIAL —	All members under age 50 are guaranteed \$2,000 of protection, regardless of health history.
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Are You Homo- or Bi- Singual?

By Chuck Nicoloff
4505 Thorntree Lane
Rolling Meadows, Illinois

You won't find the above terms in Webster's, but for the purpose of this article, they may help to illustrate my point. And the point of this article surrounds the old, old controversy of the quartet man versus the chorus man. Now there's a subject guaranteed to raise a Barbershopper's hackle almost as fast as a ringing seventh.

Socrates (I think it was Soc.) once said, "Everybody loves the Bilingual Barbershopper. You know them well — those men who find time to fully partake of both choral and quartet activities." Poor old Socrates had very restricted vision (glasses weren't invented yet) and couldn't foresee the growth of barbershopping, its increasing sophistication and complex time demands. It was later that John Birch cried, "A pox on the Homosingular Barbershopper. Right is right and we cannot tolerate Barbershoppers singing in quartets while they renounce the chorus, and reverse your vices." Down through the middle ages (and some of the younger ones, too) this dilemma has grown and been nurtured by mankind (and rumor has it by womankind). The controversy still rages, but fear not, your trusty sage is about to lay to rest this Barbershoppers' blight for the last time.

LET'S GET SERIOUS

Enough of this tom foolery and levity, it's time to treat this subject a bit more seriously. Unfortunately, there truly does exist a great deal of animosity between the quartet man and the chorus man. Some chorus men resent what appears to be the quartet man's casual approach to the chorus. The resentment manifests itself in many ways. The chorus man may loath the minimum investment of rehearsal time the quartet man needs to carry his load in the chorus. He resents the long, arduous hours he and the rest of the chorus members invest to learn their parts and produce a unit sound. He may also be jealous of the fun the quartet man is having outside the chorus or resent the recognition that goes to quartet men. Perhaps less intense, the quartet man may have a somewhat mutual feeling about the chorus man. He may consider him to be a poorly trained singer, or a leaner, or a weak singer, or just too cowardly to face an audience outside the friendly environs of the chorus. Yet, if we evaluate the subject more closely and sift out fact from fantasy, the perspective changes remarkably.

First, let us examine the case for the quartet man. Most probably his first motivation was to sample the pure ambrosia of the quartet sound and his desire for a more personally satisfying musical experience. From that point, a number of elements may have nourished his desire to continue quartetting — to name a few: recognition, prestige, respect, fun, etc. Often he feels he is a better singer, or at least more experienced, and theoretically he may be right. He may, or may not be, endowed with a better voice, but he does have a big thing going for him. He has a better opportunity to learn the basic rudiments of proper singing such as good breath control, proper enunciation, vowel formation, self-confidence, professional deportment, etc. By and large most quartet men take advantage of this opportunity. Even in the poorer quartets, practice and perfection of singing techniques is evident. In fact, the quartet man must learn and improve because in the quartet, mistakes and

inadequacies become painfully apparent to all.

Most chorus men will agree with the quartet man's value to the chorus musically speaking. *BUT* the chorus man says that's not the whole case. He claims too many quartet men become so engrossed in quartet work that their total attitude changes. Attendance at chorus rehearsals is sporadic, they are too choosy with whom they will sing, they can't be depended upon for singouts. Money gets to be a major issue. They just think they're too good to help the chapter any more.

THERE'S NO TIME FOR SINGING

No doubt some of the accusations are true, or at least appear to be so on the surface. Most of us have severe time restrictions brought about by family or occupation. One night out a week is all many can spare, so the chorus is their only musical outlet. Most quartets must rehearse at least once weekly. If the quartet man attends chorus rehearsals regularly, that's two nights out weekly. Most established quartets average about one sing out per week — that makes three nights out weekly. Suddenly the chorus has a sing out — now he's gone four nights. As contest time approaches, the chorus decides to rehearse two nights per week — so does the quartet — now what does he do?

There are other complications, too. Take my own case. A friend of mine recently said, "Boy are you lucky to sing with two guys from another chapter — now you get to sing for both chapters." Yeah — real lucky! Now I assume an obligation to sing before two chapters and they both meet on the same night. Furthermore, requests may come to appear on sing outs with both choruses! In addition, we can expect more sing outs because we now are involved with two communities. (How about the poor quartet where each man belongs to a different chapter?) In my case another complication occurs. Being Area Counselor, I am supposed to visit the other three chapters in my area one time quarterly. Would you believe that they all meet on Monday night, too? There goes twelve more chapter meetings I can't attend. Anyone for an eight-day week?

The foregoing may have laid to rest some of the chorus man's complaints, but what about the other charges that have been leveled at the quartet man? Some quartet men do get inflated egos and it's about time they got smart and did a little P.R. work. A little humility and consideration for chorus members is most certainly in order. I sincerely believe that the quartet man has a strong obligation to his chapter and chorus. If he doesn't have time to sing with the chorus, he can compensate and support the chapter in other ways too numerous to mention here. The chapter and chorus must remain strong for therein lies the classroom for all new Barbershoppers and the spawning ground for the quartets.

Hopefully the foregoing has been enlightening to both adversaries. A little understanding by both would benefit all immensely. Perhaps if more chorus men would try quartetting, better understanding might be reached. Simultaneously, greater involvement of the quartet men in chapter affairs and the chorus would create a better attitude. In the words of that great philosopher, Christine Jorgensen, "If you can't beat 'em, join 'em."

That Old Gang of Mine...

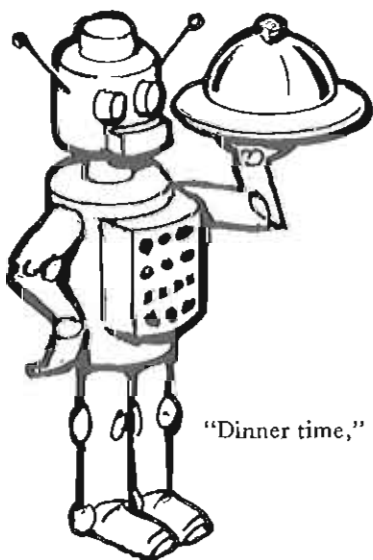
A Short Story by Anton F. Gross,
Member, Poughkeepsie, N.Y. Chapter,
216 Spackenkill Road,
Poughkeepsie, N.Y. 12603



Had anyone taken the time and effort to go just a little bit out of their way, they would have found the second moon of the thirteenth planet in the Delurian System to be quite habitable and extremely reminiscent of the old days on Earth. They would have found green valleys and rolling hills, gurgling brooks and rocky cliffs, a compatible atmosphere and temperate climate. And, if they happened to have landed in just the right spot, they would also have found Willard Gurley.

The chances of that happening were slight. So slight, that Willard Gurley had long ago given up any possible hope of ever seeing another human being again, much less returning to the planet from which his voyage had started. The Delurian system, located in Quadrant IV of Sector A5, was thousands of light years removed from regular trade routes and, if he remembered his class lessons properly, was not even scheduled for exploration for another five hundred years. He would not be discovered by chance. That was certain.

The period of recovery effort was long past. There was a flurry of activity in Mission Base I as Universal Monitor saw him going off course, plotted his new trajectory and set the complex rescue procedures into operation.



Six months passed before he accepted the fact that there would be no rescue. Even if they traced him as far as his asteroid, how could they pinpoint the exact location? They could orbit one hundred miles above him and never know he was there. Perhaps they already had.

Now, hope having melted into resignation, he lay on his back, his hands clasped under his head, and gazed across the stream to where the rocket lay battered and useless, its metallic skin glistening in the rays of the Delurian sun. His eyes wandered to the little rise where the American flag flapped smartly in the afternoon breeze. Would it still be

there when this sector was opened to exploration? Would his name be added belatedly to the lists in the history books, — DeGama, Columbus, Magellan, Armstrong, Ratner, Dverikovski, Gurley? He closed his eyes and a smile crossed his lips. What did it matter. He would be long dead, a pile of bleached bare bones, if even that remained, all alone on the second moon of the thirteenth planet of the Delurian System.

He was awakened from his sleep by a loud clanging sound from the spaceship. "Dinner time," called Barry. Willard Gurley slowly got to his feet, waded across the stream, and headed back towards the ship.

"You never forget," muttered Gurley as he entered the rocket and sat down at what formerly served as the chart table.

"I am designed not to forget," answered Barry, rolling across the floor and depositing the tube of gelatinized protein and carbohydrates on the table. "Chicken flavor today."

"Care to join me?" Gurley asked for no apparent reason.

"I recharged between 1230 and 1400 hours," said Barry. "I need no further intake today. Will there be anything else?"

Gurley shook his head and Barry skooted off to the flight room where he began polishing everything within reach.

Gurley sucked on the plastic tube and swallowed the chicken-flavored nourishment. Every piece of equipment on board the spaceship was working with the exception of the transmitting equipment and the propulsion system, and they were beyond repair. He had tried for the entire first year to fix one or the other but had gotten nowhere. The smashed components were unique and try as he might he couldn't bastardize what he needed from what was available.

He shouldn't complain. He could have landed in a desert or an ocean or a lava flow or any number of other unbelievably inhospitable places. He might have encountered oppressive heat, or inhuman cold, or a gravity force which might have crushed his frail human body. He might not have survived the landing. No, he shouldn't complain. At least he was alive and healthy, shipwrecked in otherwise pleasant, comfortable surroundings which would permit him to survive until the rescue parties reached him...

He caught himself too late. His mind had slipped into the all too available trap which led to insanity. There would be no rescue. He would never return to earth. His forever was right here on this asteroid. Just him, a crippled spaceship and Barry.

He glanced through the cabin door. Barry had extended his legs by a half and was wiping the viewing screens ten feet above the floor. Barry was a marvel of precision, even in an era abounding in precision, and standard equipment on flights of longer than nine months duration. Completely self-contained and operating on solar energy, he was microprogrammed to handle the expected routines and operations of space flight. His basic five-thousand word vocabulary could be augmented by new words defined in terms already stored, and once he learned he never forgot. And, of course, since Barry was completely mechanical and electronic, he was quite unperturbed at the

(Continued on page 18)

(THAT OLD GANG OF MINE — cont'd from page 17)

prospect of spending eternity on the second moon of the thirteenth planet of the Delurian System.

Willard Gurley reached into his breast pocket for the harmonica which had accompanied him from earth. He had expected to have enough time to learn to play on the trip. Now he had all the time in the universe. He blew softly across the holes and listened as the plaintive cry filled the cabin. Music had a very special meaning for him, from his days as a child right up to the time he had blasted off from Pad 55 on the abortive mission. In the highly scientific and programmed society, back on earth, music was his emotional outlet, his opportunity to create, his chance to escape from a push-button world.

He had been a devotee of barbershop harmony, an anachronistic musical form of unaccompanied four-part singing. He could stay up all night, going through the old songs, learning new endings and trying to blend a four-part chord until overtones rang out octaves higher. How he would have loved to have his old quartet with him now. That would have been heaven. Yes, sir, if he only had been marooned with a tenor, baritone and bass.

Barry rolled through the door. "Time for our game of chess," he announced, and placed the board on the table. Willard Gurley was deep in thought, "If only I had a tenor, bari and bass. Tenor, bari, bari . . . Barry." He looked up suddenly at the robot who was placing the chessmen on the board.

"Say, 'Ah'."

"Ah," said Barry.

"Hold the sound for a duration of three seconds."

"Aaaaaaaaaaaaaaaaaaaaaaaaaaaaaah."

"Now," he directed, his heart pounding in anticipation, "make that same sound at exactly 256 vibrations per second."

"Aaaaaaaaaaaaaaaaaaaaaaaaaaaaaah," sang Barry on a perfect middle C.

"Once more," and he sang a G, a fifth above Barry. "How many tones did you hear?" he asked.

"Three," answered Barry.

"We rang an overtone," smiled Gurley.

"Do you want white or black?" asked Barry, who had finished setting up the pieces.

"Forget the chess. We have much to do, my friend."

"Define 'friend,'" said Barry.

The weeks flew by for Willard Gurley as they do for a man possessed by an all-consuming purpose. He no longer left the ship to lie by the stream. He took his meals standing up and never even noticed the flavor of the day. He would have music! He was a happy man.

He defined what he needed, two audio response units capable of being programmed for pitch, duration and sound distinction, and gave the assignment to Barry who designed the circuitry and built the two new singers from materials on hand. The atmosphere generation system had to be vandalized, but Gurley didn't care. He wasn't going anywhere. He removed the spaceship door from its moorings and let the cool Delurian breezes swirl through the cabin.

As Barry worked around the clock with only minimal stoppages for recharging, Gurley put everything he knew about four-part harmony into the main computer. He defined all the notes in terms of vibrations per second. He broke down the language into definable syllables, each with its own pure tonal quality. He defined half-note, quarter-note, *crescendo*, *diminuendo*, *forte*, *pianissimo*. He input voice-leading and the circle of

fifths and the rules of barbershop harmony. And when he was done, he taught it all to Barry.

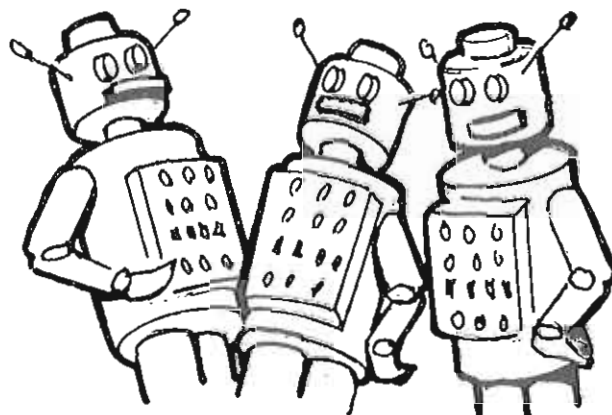
"I'm running out of storage," said Barry.

"Purge Chess," ordered Gurley, and Barry immediately forgot everything he had ever known about the game.

When he finally lay down at night after twenty hours or more at the input console, Gurley's racing mind wouldn't permit him to fall asleep. He thought of his old quartet practicing long and hard in an effort to achieve what this quartet should be able to do on their very first try. What should he call them, The Robotones, The Transistachords, The Fortran Four? He was happy, eminently happy.

"They are ready," Barry informed him. Willard Gurley followed the robot into the flight control room where the two new crew members were sitting on the countertop of the now disassembled control panel. Barry took a cable from each and plugged them into his midsection. "They operate off of my memory," he announced. He flipped two switches on each one. "Any time you are ready," he stated flatly, unaware of the emotion welling up within his human companion.

"Sing a C chord, root position," Gurley directed, "one . . . two . . . three . . . aaaaaaaaaaaaaaaaaaaaaah." The cabin resounded with overtones. "G7 resolve to C. Four beats on each. One . . . two . . . three . . . aaaaaaaaaaaaaaaaaaaaaah."



One . . . two . . . three . . . aaaaaaaaaaaaaaaaaaaaaah."

Willard Gurley burst out in an uncontrollable volley of tears.

He taught them everything he knew from his barbershop repertoire, *Down Our Way*, *Sweet Roses of Morn*, *Lida Rose*, *Back Home in Indiana*, *Heart of a Clown*, *That Old Gang of Mine*, and on and on until he thought his mind would burst. He would sing the melody once, while Barry recorded the lead line and the implied harmonic progressions. The second time through was in full four-part harmony, perfect arrangements and perfect execution. And once they sang a number, they never forgot.

Months passed unnoticed as The Original Delurian All-Stars kept on singing from early morning till long after the sun had called it a day. Lately, upon waking, Gurley could hear Barry and his two associates already at play with a new arrangement or chord structure. In fact, strange as it seemed, Willard Gurley had sensed a slight but perceptible change in Barry. He couldn't quite put his finger on it, but inexplicable as it seemed, Barry was starting to demonstrate signs of actual emotion. "You

A GOOD NEWS FLASH . . .

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missed the pick up," Barry had said, in the middle of *Somebody Stole My Gal*.

"I swallowed wrong," Gurley had explained, and just for an instant he had a feeling of hostility directed towards him. Then too, there was the way Barry had recently begun to hold especially rich and ringing chords until Gurley had to drop out

for a breath. "Not so long," he had gasped, "I'm only human."

"I know," Barry had answered.

The day dawned bright and clear. Willard Gurley awoke to the sound of four-part singing coming from the control room. As he stumbled through the cabin door, he froze in disbelief. There was Barry singing the melody, plugged into three audio response units.

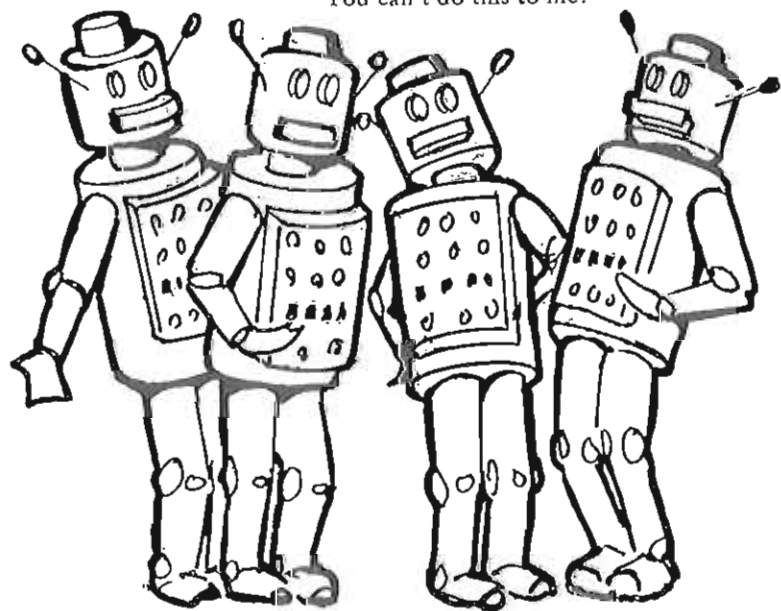
"No!" screamed Gurley, "you can't do this to me!"

Barry unplugged the rest of his quartet and rolled over to where Willard Gurley was slumped against the wall.

"You taught of the need for perfection," soothed Barry, an almost human hint of compassion in his voice. "You taught about the sacred Buffalo Bills and how personnel changes improved their abilities to human perfection. We were new. We had to be taught and you were the teacher. Now we know all that you can teach us and so we must seek perfection in the only available way, by eliminating the imperfections caused by human frailties. I hope you understand. You have given us music. We are eternally grateful."

Willard Gurley lay on his back, his hands clasped under his head, as the Delurian sun dipped below the mountain ridge. Off in the distance, on a little rise the American flag waved proudly in the afternoon breeze, as it had done since he had first placed it there some fifteen years before. Beyond the stream, in the middle of the field the rocket lay battered and useless, its metallic skin glistening in the rays of the Delurian sun. From within the rocket came the sound of singing, four-part singing, barbershop singing. The perfect chords drifted above the field and across the stream to Willard Gurley's place of repose. The harmonica in his breast pocket hummed ever so slightly in sympathetic vibration.

"You can't do this to me!"





Learn Facts-Forget Folklore

By Jack Hines,
Stage Presence Category Specialist,
1720 Stanley Ave.,
Placentia, Calif. 92670

For years we have been attempting to teach contestants what is acceptable Stage Presence for contest performances. Since we have limited time to discuss contest procedure at clinics, misunderstandings often develop, and soon distorted facts become accepted as Gospel truths. In our Stage Presence Category we refer to these misunderstandings as folklore. Following is a list of the most common folklore with explanations of why they are not valid.

Folklore: "We can't enter from both sides of the stage. They told us at the briefing we had to enter stage-right and exit stage-left."

Fact: Official Rules: ARTICLE 21, paragraph 5 (a). "The quartets are required to enter and leave the stage in view of the audience, and the judging of Stage Presence starts with the first view of the quartet by the audience and continues until it has passed from view upon leaving the stage." ARTICLE 21, paragraph 5 (d) "All members of a quartet must make their appearance in one continuous maneuver, must exit or disappear in one continuous maneuver, no member of a quartet may enter or leave the stage between the start of the first song and the end of the second song. No person not a member of the quartet may appear on stage during the presentation . . ."

Explanation: The probable reason for the stage-right to stage-left comment at the briefing was that a contest chairman at one time had a flow pattern to get all the contestants on and off the stage in the easiest possible manner. When this was mentioned at the briefing, someone started a folklore and it was never properly corrected. It is *not* in the rules so let's keep it out of the rule interpretation. Further in regard to paragraph 5 (d), this rule is meant to keep the contest moving smoothly. If we had "acts" that took too long by men walking on and off stage during the "act" it would get out of hand. It is impossible to show-off all your talents in one contest. The idea is to be as creative as possible and stay within the rules.

Folklore: "All members of the quartet must be in step."

Fact: Same as above. ARTICLE 21, paragraph 5 (a).

Explanation: Again at a critique session it was probably stated that it would have looked better in a certain type of entrance or exit to have taken the care to be in step. There are many entrances where the "in step" routine would be incongruous. However, under certain conditions, being in step would be a must and others not so. Unless you have a special effect, the "in step" routine would not lead you down the wrong road. But don't get hung up on it.

Folklore: "We have to carry the pitch pipe in the upstage hand."

Fact: There is no rule regarding how or where to carry the pitch pipe.

Explanation: A judge no doubt told a quartet that the pitch pipe was too obvious during the entrance. What probably happened was the guy carrying the pipe was looking for the right hole while he was walking on, stumbled over the guy in front of him, etc. (and it was not meant to be a comedy act). So you see, some judge tried to clarify this situation and consequently was mis-quoted. The pitch pipe is a valuable tool. Use it for that purpose. But don't make it a big issue. It's not even three inches in diameter, so why worry about it?

Folklore: "Don't look at the judges."

Fact: There is not a rule covering this.

Explanation: No question but what it's nerve racking to look down into the pit and see ten or fifteen judges, all with pencils moving. Someone probably told a quartet, "If it makes you nervous to look at the judges, don't look at them, look over them."

Folklore: "The chorus has to be in position on the risers before the curtain opens."

Fact: Chorus Contest Rules: ARTICLE 19, paragraph 5 (a). "The judging of Stage Presence starts with the first view of the chorus by the audience and continues until it is no longer in view. Choruses shall be appraised and scored on the basis of naturalness, eye appeal, general bearing, poise, grooming and general showmanship. Where stage facilities exist, choruses shall form behind a curtain and judging will start at the opening of the curtain and continue until it closes."

Explanation: If you give your creativity a chance, there are many things that can be done. The Hamptons, N.Y. "Whalers" Chorus, after the curtain opened, emerged from a mock ship; men came from behind the risers carrying sea bags, etc. They "formed" behind the curtain but "positioned" after the curtain opened. Nothing wrong with this and it did show creativity.

Folklore: "They should have been disqualified because they had props."

Fact: Chorus Contest Rules: ARTICLE 19, paragraph 5 (c). "Choruses may use props to enhance, or to add interest to, the visual aspect of their presentations. Permissible props are inanimate objects not functionally part of a costume, nor attached thereto; not intentionally sound-producing (except for a pitch pipe used in the normal manner); of such size as to be easily carried and handled by one or by each individual. Judges of Stage

International Service Project (Institute of Logopedics)

	January - February Contributions	Since July 1, 1964	Since July 1, 1964 Per Member*
CARDINAL	\$ 635	\$ 30,727	\$24.30
CENTRAL STATES	4,103	50,815	21.28
DIXIE	1,157	18,234	14.69
EVERGREEN	320	18,958	10.10
FAR WESTERN	666	68,208	22.52
ILLINOIS	956	52,539	24.34
JOHNNY APPLESEED ...	2,444	42,968	17.29
LAND O'LAKES	1,750	47,335	15.92
PIONEER	389	28,115	20.65
MID-ATLANTIC	2,548	71,594	14.32
NORTHEASTERN	1,150	37,477	12.05
ONTARIO	—	24,801	17.80
SENECA LAND	1,030	32,349	28.32
SOUTHWESTERN	659	23,179	15.56
SUNSHINE	1,183	27,725	24.86
HAR. FOUNDATION	—	9,938	
OTHER RECEIPTS	924	32,144	
O.C. CASH MEMORIAL ..	288	32,966	
TOTAL	\$20,202	\$645,072	

*Based on Dec. 31, 1970 Membership

Presence will evaluate props, if used, with reference to appropriateness (such as to costume, to contestant's name or to other presentation feature), good taste, deftness of handling and overall effectiveness, and will give weight to that evaluation in arriving at their scores. Handling or display of any articles other than permissible props may be subject to penalty, at the discretion of the Judges of Stage Presence."

Explanation: So you see, there is no basis for disqualification at all. It merely states that "props may be subject to penalty at the discretion of the judges of Stage Presence." Props are a problem only if you make them a problem. If it were not for props the legitimate theatre would have folded years ago. Go into any community playhouse during summer stock and watch how much goes into props. It's a way the entertainer can help get his idea across the footlights. The use of props helps to convey the message by setting the scene. Think of the difference between a love scene in an aisle of a super market as opposed to the convertible coupe in the moonlight near the beach with waves slapping against the shore. Get the message? This is why we use props. Many have asked why the Riverside Chorus was not disqualified for using the props they used in St. Louis. (Props were used to create a church scene — the huge center doors and stained glass windows lining the chorus with the chorus split as though it was the congregation and the director the minister.) Beautiful job of using props. Without the per-

ROBERT L. (BOB) IRVINE

Death claimed Bob Irvine on September 25, 1970 in Anchorage, Ky. A past international board member (1945-'47), treasurer (1947-'49) and vice president (1956-'57), Irvine, at time of death, was serving as secretary/treasurer, otherwise known as "Keeper of the Wampum and Antique Records," of the DECREPITS (Association of Discarded and Decrepit Past Members of the SPEBSQSA Board of Directors Without Voice and Without Portfolio, Not Inc.).

One of the co-founders of the Oak Park-River Forest, Ill. Chapter in 1944, Irvine remained active in barbershopping activities from that time on. In addition to serving all the chapter offices, he was an active quartet man and had also mastered several specialty acts which were popular features of many barbershop gatherings. He was also highly regarded as a master of ceremonies.

Bob's name has been placed on the Honor Roll of Barbershoppers at the Institute of Logopedics in Wichita, Kan. Funds received in his name will be used to purchase special equipment which will be designated as a memorial to him.

WALLACE E. (WALLY) SINGLETON

One of the Society's great basses, Wally Singleton, of the 1956 international champion "Confederates," passed away in St. Petersburg, Fla. on February 22, 1971. Wally would have been 50 years old on March 1st.

According to word received from fellow "Confederate" "Buzz" Busby, Wally apparently suffered a heart attack in his office. To the best of our knowledge, he had no history of prior heart problems.

Wally had moved to St. Petersburg from Memphis, Tenn. seven years ago. He was working as a Relocation Agent for the Florida State Department of Transportation at time of death.

Survivors include his wife, Camille, his parents, a sister, two sons and a daughter. Rev. George J. Evans, who also sang with Singleton in the "Confederates," officiated at a memorial service conducted at the First Presbyterian Church in St. Petersburg.

A memorial fund has been established by the St. Petersburg Chapter and contributions should be made out to the "Wally Singleton Fund" and sent to Les Bossert, 1714-42nd Way No., St. Petersburg, Fla. 33713.

formance, however, props will be useless. Be creative in the use of props, but do not rely on props alone to win it for you . . . The reason for the prop rule was so that the host chapter does not have to tear down a wall to get props in and out of the backstage area. Another reason is union stagehands, in many instances, will not allow us to lift a finger. In some cases carrying props on and off stage would hold up the contest. So, we have to be as creative as possible and still stay within the rules.

There are many more questions concerning folklore asked of our Stage Presence Judges after every contest. Our judges will do everything in their power to dispel any of the misconceptions that come up from contestants. They will also try to help you to perform like a professional unit in a professional manner. If and when another folklore question comes to mind, look it up in the rules. If the answer is not there, then you can be sure it's folklore. If you are still in doubt, write to the Category Specialist and he will clear it up for you.

Remember, that as long as we are performing in public, we have to appeal to two important senses. The sense of sound (Voice Expression, Arrangement, Harmony Accuracy, Balance & Blend) which is 50% of the performance; and the sense of sight (Stage Presence), the other 50% of the performance. It may only count 20% of the score, but it will always be 50% of the performance. Any time you think this is not true, send a tape recording in place of the chapter chorus to your next sing out. Then don't wait in the hot sun for your check to arrive. Let's keep our performance in the right perspective. A good visual performance can only help a good vocal performance. Act professionally, perform like an actor and Keep America Singing.

Community Service - Markham-Style

By Paul Piper, V.P. Public Relations,
Markham, Ont. Chapter
2 Callahan Road
Unionville, Ont.

Service to the community took on new meaning for The Merry Men of Markham, Ontario, in September, when they hosted and produced a musical variety concert on behalf of the Cerebral Palsy Parent Council of Toronto. For many in the chapter, community service meant the occasional sing-out at an old-age nursing home at Christmas time. But this show, and the Cerebral Palsy project it represented, greatly broadened our horizons. You might say that it helped to develop our thinking toward the vital and important role that we, as Barbershoppers, can fulfill in our community.

The show, and the reason for it, has to do with crippled kids when they get a little older, older in the sense that they outgrow the Crippled Children's Center and have no place to go.

The C.P. Parent Council of Toronto is endeavoring to do something tangible about this rather unhappy situation. In May of 1970, they set in motion a project called "Participation House," a specially designed residence for young adult and older C.P. handicapped who continue to require the care and surroundings — workshops, etc. — which give their lives some meaning.

The site of "Participation House" is Markham, a quiet little town about thirty miles northeast of the bustling metropolis of Toronto, also the home of the fifty-six man Markham Chapter and its chorus known as "The Merry Men of Markham."

The Markham Chapter was sponsored by East York in 1968, and received its charter, with thirty-five members, in September of the same year. One of the main reasons for its healthy and active growth is the dynamic leadership of its founder and first president, Ross Sutherland. When Ross first heard about "Participation House" locating in Markham, bells rang, birds sang and the words "community service" kept flashing through his mind in a kaleidoscope of sound and color. Here was something the young chapter could really cut its teeth on. Not only could the Merry Men produce a show and donate the proceeds to the building fund, but later, when the "House" became operational, what better place to have sing-outs and other worthwhile events.

On September 18, 1970, the germination of an idea came to fruition when the chapter presented an ambitious musical variety concert which was widely publicized as POP '70 (Participate — Offset Palsy). About twelve radio stations and at least that many area newspapers plugged the show and its cause with public service releases. Not the least of these was our own *Markham Economist and Sun* which supported us with page-one headings and pictures for the three issues immediately preceding the show. But the *coup de grace* was a wonderful cartoon depicting "Participation House," POP '70 and several gentlemen in straw hats wielding hammer and saw while singing on the job, courtesy of Pat Wheeler, the paper's cartoonist.

We were proud of POP '70. The production brought together a wide variety of the finest talent in the city and all performers donated their services. When our Merry Men dedicated the

finale, "I Believe," to the Cerebral Palsied, over 1,800 people gave the show a standing ovation.

A show of this type brings out the best in people. Call it emotion, or perhaps a sudden awareness of one's own good fortune as compared with those who are handicapped. In any case, this show and its cause were no exception, and quite apart from the excellent response of our patrons, there were many human interest anecdotes. For instance, the lady who drives a school bus and sold forty-one tickets to the families of children she transports to and from school each day. The school orchestra director, Mr. Harold Hirons, who left us with his personal check for \$25 and the comment that he wasn't "moved to do this sort of thing very often." Or the young boy who found a dollar on the floor of the arena where the concert was held. Someone told him to keep it, but the lad insisted that it wasn't his and could we add it to the "Participation House" proceeds.



Clarence Meyers, Chairman of "Participation House" Building Fund (in suit), accepts check from Markham show committee members (from left) Bob Harrington, Ross Sutherland and Paul Piper.

Not long ago Mr. Clarence Meyers, Chairman of the "Participation House" building fund, came to one of our regular meetings and was presented with our check for \$3,078. Mr. Meyers was thrilled, not only with the donation, but also with the publicity the show generated. He has since received phone calls from church groups and others who have offered to help.

At the writing of this article, "Participation House" is not yet a reality. Building and equipment costs have been estimated at one and a quarter million dollars. The parent Council is hopeful that a gigantic new ways and means project will help them to realize its objective. If successful, construction could begin sometime this year. One thing is certain, community service has only begun as far as the Markham Chapter is concerned. We look forward to completion of the home and the endless opportunities with which it will provide us — to make it a happier place for its residents in the years ahead.



Down Memory Lane

By Lloyd Tucker

263 Newton Drive

Willowdale, Ontario

Some little time has passed since this corner appeared in the HARMONIZER. However, we're at it again and once more it's time to take pen in hand (as they used to say in the old novels) and wander off "Down Memory Lane" . . . the lane that leads, if we let it, to a moment's recapture of yesteryear.

Our journeys of late have taken us through many stacks of old sheet music from the turn of the century and a few years thereafter, the era which saw published most of the "good old songs" . . . those we are pledged to preserve. However, as we gnawed at our pen a little for inspiration for this issue, our wandering gaze fell on the record cabinet and we got to thinking about recordings . . . *barbershop* recordings . . . *early barbershop* recordings . . . and we were away!

A case in point is a 10 inch Decca (DL 5361) called BARBERSHOP GEMS and featuring the Buffalo Bills! Pressed in 1951, this is possibly the Bills' first commercial recording, made just after Al Shea, Bill Spangenberg, Vern Reed and Dick Grapes (who had replaced Herschel Smith at baritone the year previous) had captured the 1950 international contest in Omaha, Nebr. The numbers the "Bills" do on this disc? *When I Lost You*, *When Irish Eyes Are Smiling*, *Roses of Picardy*, *The World Is Waiting For The Sunrise*, *I'm Sorry I Made You Cry*, *I'm Goin' South*, *That Trumble Down Shack In Athlone*, and *When I'm Walking With My Sweetness*.

The thought that always occurs to us when reading any columnist's efforts which are heavily sprinkled with quotes is "Well, that guy has had a pretty easy day's work!" So we'll just have to eat a bit of what is called "humble pie" this time as we're going to quote at length from the anonymous notes on the back of this well-worn album cover. Whoever wrote what follows has vividly documented the "Bills'" early years.

"There has recently (remember, this was penned in 1951) been a great revival of barbershop singing. It has blossomed everywhere — in the colleges, on the campus, in the Army camps. Individual quartets pit their blended voices against each other; there are annual contests in every state, including an American Ballad contest in New York's Central Park. The barbershop quartets, reminiscent of the Gay Nineties, bring the humming nostalgia of sentimental harmonizing into the home as well as the town hall. There is even an organization bearing the mystical letters 'SPEBSQSA' which is an abbreviation for the 'Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America.'

"This collection is particularly appropriate, since the singers, the Buffalo Bills, are the international champions of the SPEBSQSA. The Buffalo Bills, as a quartet, were organized September, 1947, after quite a struggle. Al Shea, a Buffalo policeman got the idea, and he broached it to Herschel Smith, a salesman for the National Gypsum Company. Thereupon they recruited William Spangenberg, another Buffalonian, who drove a truck for the Ryerson Steel Company. Now they were three: Al the lead; Hersch the baritone; Bill the bass. But there was no tenor. They hunted high and low, auditioned tall and short, until they discovered Vernon Reed, from the neighboring town of Tonawanda, director of a Boys' Club.

"They made their debut before a Ladies' Night audience at the Kenmore Legion Post on September 27, 1947. Then they began preparing for the regional elimination contest to be held in Geneva, N.Y. the following May. They hit that contest on the nose, and were selected to represent the Central-Western New York District (now the Seneca Land District) at the International Contest in June of 1948 at Oklahoma City, Okla. In Oklahoma, the Bills were eliminated in the semi-finals, but they attracted wide attention among the Barbershoppers who recognized them as 'comers.' That Fall, in October, they won the Central-Western New York District title at Hornell, N.Y.

"The following Spring, in May, 1949 at Syracuse, N.Y., the Bills won another crack at an international contest, this one to be held in their own home town. At Kleinhans' Music Hall in June, 1949, the Bills finished in sixth place, just outside the charmed circle of Medalists. They were riding high, however, a popular quartet with the audience and one devoted to the best traditions and ideals of SPEBSQSA. They went to work on a new group of songs for the 1950 international contest. Just a few weeks before the regional eliminations, Herschel Smith was promoted by his company and transferred to Madison, Wis. The quartet was broken up. The remaining three members tried everywhere to find a baritone.

"Weeks went by and no hopeful candidate appeared on the horizon. When they were just at the end of their rope, up popped Richard Grapes, a paper company order clerk, whose home was in the Veterans' Emergency Housing Project in North Tonawanda, N.Y. Dick had been in barbershopping less than a year. He auditioned for the Bills and made the grade. In less than two months, by dint of hard work and unflagging effort, he had learned 13 of the Bills' complicated arrangements.

"The Bills then went to Olean, N.Y. in May, 1950 and in the regional eliminations, won their third trip to an international contest, this time in Omaha, Nebr. Right from the start the Bills caught fire and stood out head and shoulders above the other quartets. On the final night they were ensconced as first place winners, international champs of barbershopping, having scored more points than any other championship quartet in the 10-year history of the movement. They had garnered 7,850 out of a possible 10,000 points.

"This collection includes some of the Bills' most popular songs. Three of the songs recorded, *Roses of Picardy*, *When I'm Walking With My Sweetness*, *I'm Goin' South* helped them win their title."

Well, there you are, Barbershoppers, a journey back to the early years of the Buffalo Bills. Fortunately this fine quartet, now disbanded, has left us a number of later, more technically excellent recordings to remember them by . . . in the '60s personnel changes saw baritone Wayne Ward and bass Jim Jones step in to help carry on the reputation the Bills set up back there in the late '40s culminating in their championship victory in 1950 in Omaha. The boys have all gone their separate ways now and, of course, Bill Spangenberg and Al Shea are with us no more. A good group they were, indeed, and well worthy of hosting this trip "Down Memory Lane."



I see from the bulletins...

By Leo Fobart, Editor

First of all, an apology to the Spokane, Wash., Chapter, which will now be carrying the colors of the Evergreen District to our international competition this June instead of Seattle. We erred in the January issue when we credited the Tacoma Chapter for the fine article which appeared in the Spokane *Spokesman-Review Sunday Magazine*. Thanks for calling this mistake to our attention.

* * *

Though International President Ralph Ribble suffered a mild heart attack on March 9, we are happy to report he is now recuperating nicely at home. He expects to return to work on a limited basis May 1, and resume normal activities the early part of June. Needless to say, he'll appreciate receiving your get-well messages.

* * *

We could have used about six more pages for this issue. "Share The Wealth" had to be "pulled" at the last minute to make room for what we think is excellent feature material. We call special attention to the fine story by former HARMONIZER "Share The Wealth" editor Bob Hockenbrough on page four, and also a rather unusual short story by Poughkeepsie, N.Y. member Anton Gross on page seventeen. Incidentally, we always seem to be short of material for our "News About Quartets" department. If we could use the "grape-vine" for our source, we'd be in great shape. Unfortunately, we must have this news in writing. So, if you notice shortage of "News About Quartets," remember, we're just not getting it from the quartets. We're sure they're making lots of news, but they fail to keep us informed. A word, too, to those who would like to do feature material for our magazine. Your contributions are always welcome. Keep in mind, though, that to stay within our operating budget, we have to limit the number of pages per issue. Don't be disappointed if your material

doesn't appear in the first issue after it is submitted. So, there's your invitation. Let's get those typewriters to work.

* * *

For those who do not already know, the order of appearance for choruses in the New Orleans competition is as follows: 1) West Towns, Illinois; 2) Oakland County, Michigan; 3) Hobart, Indiana; 4) San Antonio, Texas; 5) Miami, Florida; 6) Saratoga, New York; 7) Minneapolis, Minnesota; 8) Southern Gateway, Cincinnati, Ohio; 9) Davenport, Iowa; 10) San Diego, California; 11) Rochester, New York; 12) East York, Ontario; 13) Dundalk, Maryland; 14) Atlanta, Georgia and 15) Spokane, Washington.

* * *

You'll be interested to know that Society membership, at the end of March, reached 31,804 — 558 more members than a year ago at the same time. With "Auditions for Admissions" programs continually bringing in new members throughout the entire Society, it looks like 1971 could be one of the best membership-wise.

* * *

THUNDER ENLIGHTENING, bulletin of the Vancouver, B.C. Chapter, included the following in their poetry corner: "Ode to the Barbershopper" (or: Don't Shoot the Tenor He's Doing His Best)

"You can always tell a Bass
By his solid boom-bah beat . . .
You can always tell a Lead
By his melody so sweet . . .
You can always tell a Bari
By his subtle blending touch . . .
You can always tell a Tenor
But boy . . . you can't tell him much!"

* * *

We don't know if it had anything to do with the New Orleans trip, but we note in the Oakland County, Mich. Spotlight that about 20 fellows of that

chapter surprised Wolverine Director Carl Dahlke by turning up at his house with paint, paint brushes and ladders and proceeded to paint his entire house. This shook up Carl so much he cancelled his sailing plans for the day and went into the house and started working on a special arrangement for the New Orleans competition.

* * *

Mrs. Curtis Germany was named "Queen for a Day" at the High Plains (Hays, Kans.) Chapter Sweetheart Banquet attended by 50 Barbershoppers, sweethearts and guests on last Valentine's Day. Mrs. Germany topped all other entrants in a contest which required the ladies to write a brief statement about why they were "thrilled" over their sweetheart's participation in our four-part singing organization. Mrs. Germany wrote: "I am thrilled that my sweetheart is a Barbershopper because it has given him many pleasurable moments in a creative activity that is uniquely a product of a man's world." For her efforts, Mrs. Germany received a "Fabulous Weekend in WaKeeney" (that's WaKeeney, Kans.) which included hotel accommodations for two, show tickets, use of an automobile, a stretch wig, champagne, dinner for two, jewelry and many other gifts contributed by WaKeeney and area merchants. Value of the gifts was estimated at \$240. Sounds like a great idea for another night to pay tribute to our wives. We read about it in the Hays High Notes From High Plains bulletin.

* * *

We can always point to the South Bay, Calif. Hey! Hey! Herald as one of the consistently fine publications and as an example of what a good chapter bulletin should be. Editor-Publisher Bob Northup has, over the years, developed one of the Society's most effective communication pieces. In his July issue he included information under the headline "What Makes A Bulletin?" that could help many

of our new bulletin editors. Complete with pictures, the article takes you through all the production steps of preparing a chapter bulletin in well-written, detailed instructions. Though it does not specifically say so in the article, good organization and thoughtful preparation seem to be the secrets to Bob's success.

* * *

Over many years Editor Homer Hadfield, in his bulletins ("Pretzel Bender" — Reading, Pa.), has always included short, poetic, witty sayings by "Singapoor Sam." We've resisted using these little gems, but now wonder if we shouldn't let our readers determine whether or not we've used good judgement. "Singapoor Sam's" latest effort follows:

"As low as a man who steals my purse is,
He, who keeps one from singing . . .
worse is."

Regardless of what our readers think, Homer, keep that bulletin coming our way and long live "Singapoor Sam."

* * *

Good news for Canadian members who have suffered through many years of paying import duties on items purchased from the Society's supply catalog. The combination of duty and taxes (sometimes as high as 27%), and the inconvenience of having to make a trip to the local customs office to clear merchandise ordered has made it almost impossible for our Canadian brothers to enjoy and benefit from many available items. We are pleased to announce that, effective immediately, the Society has established a Canadian warehouse from which all Canadian orders will be filled. Orders from Canada, however, including payment, are still to be sent to the International Office in Kenosha, but shipment will be made from the Canadian warehouse. A special interim Canadian price list (in effect until the next Society catalog is printed) has been sent to all Canadian Barbershoppers. The temporary price list gives the catalog numbers and the page numbers in the existing catalog (sent to each earlier this year) which should be used to place orders. The prices shown include all applicable duties and taxes as well as shipping charges. While some of the products are manufactured in Canada, others must be supplied from our United States sources. We are pleased to announce that this service is now available and hope that it will help make

barbershopping just a bit more convenient for our Canadian neighbors.

* * *

One of the HARMONIZER's best reporters is Immediate Past President Wilbur D. Sparks. He noted something interesting when he signed the charter application for the new Coles County, Ill. Chapter during this past year. The new chapter is located in Mattoon and Charleston, Ill. (the home of Eastern Illinois University). At any rate, of the 35 names appearing on this charter, 17 members identified themselves as teachers, which he feels surely has to be some kind of a first. We agree.

* * *

The following article appeared in the Crescenta Valley, Calif. *Ballyhoo* written by member Bob Kolar: "Ordinarily, your sore thumb doesn't bother you very much . . . unless, of course, it's on your hand! Then, too, if you're sitting around doing nothing, you hardly notice it. Don't bump it, though, that brings on the pain! And if you're doing a job for which you need to use that thumb, there just isn't any substitute.

"A guy who doesn't show up for chorus rehearsal is like a sore thumb. As long as he isn't on hand, you don't notice the pain so much, but then when he shows up to sing with us on a show or a singout, it's like bumping that thumb . . . and the resulting sound is much the same. In fact, it'll probably stand out more like a poke in the eye — with a sharp stick, yet!

"Our Director, genius that he is, must work with all kinds of people (fingers and thumbs). He is only a director, not a magician. We've got to produce the magic! Each of us is an important part of the team of fingers. If any one of us fails to do his job right, it makes the whole handfull look bad. With that magic . . . teamwork . . . going for us, our audience — bless them — will think we're really 'thimbthing'!

"So help stamp out sore thumbs! A sore thumb isn't a popular thing, nor does it contribute to social status. Don't you give us cause to fear a show of hands!"

* * *

New Bethlehem Vindicators columnist Leroy Tabler used three columns to describe his feelings about the New Bethlehem Chapter's Annual Barbershop Show. He didn't need all that space, though, as he said it all in his headlines: "Short Name for SPEBSQSA: Fun!"

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MEN WANTED: Previous Experience Required

By Gordon Richens,
8810 Malvern Hill Rd.,
Louisville, Ky. 40222

Early in 1970 an idea was born to Jim Miller, director of the Louisville "Thoroughbreds," that past chorus champions should band together and have an exclusive organization of their own. Several members of the Louisville chorus agreed enthusiastically to the idea and proceeded to iron out the multiple factors involved in forming a new group for acceptance as an auxiliary arm of our Society.

This effort resulted in three major steps towards official sanction. The ASSOCIATION OF INTERNATIONAL CHORUS CHAMPIONS held its organizational meeting at Atlantic City in June of 1970, was accepted as an auxiliary at the Mid-Winter International Board Meeting in January 1971 and is deep in the planning of its charter meeting at New Orleans in June 1971.

LEADERS ACCEPT CHALLENGE

With pro-tem officers selected at Atlantic City the task was simple. Find 1200 candidates for the association and present a format that would appeal to their individual needs, wants or desire. The initial leaders of the A.I.C.C. are: GORDON RICHENS, Louisville, Grand Sovereign Holder of the Double Clef; BOB BOEMLER, Miami, Vice Proponent of the Staff; and GEORGE (OLEY) OLSON, Livingston, Keeper of the Chords. With pro-tem titles reminiscent of Vic and Sade (that's early radio to anyone under 40), they have assumed the task with a zeal that is indicative of their past individual achievements. Starting with 48 brave souls, or curiosity seekers, at Atlantic City, they have now multiplied the rolls five times over. And, being optimistic, they are looking forward to an attendance of over 300 at the New Orleans conclave, Friday morning, June 25th, at the headquarters hotel.

YOU'VE MOVED? STILL ELIGIBLE

The entrance requirements are simple: Any Society member in good standing who was physically on stage, at the moment of glory, when his chapter captured the international chorus championship, is eligible. The relatively simple process of enrollment parlays itself when that "champion" moves away from his "championship" chapter. Each past championship chapter will have a "section leader" who acts as reporter, detective, scribe and regional source of information to the Keeper of the Chords. His position also allows him a voice on the Board of the A.I.C.C. At this writing only the Janesville, Wis. chorus is missing a permanent appointment of this key person. As an immediate incentive the eligible applicant needs only to file an application, and once affirmed is admitted to a LIFETIME membership for the grand total of \$1.

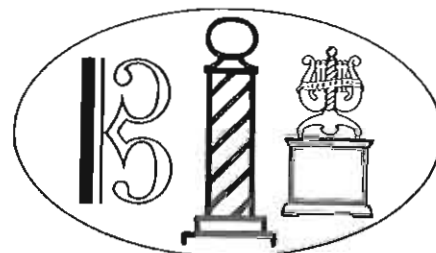


George Olson —
Keeper of the
Chords Pro-tem



Bob Boemler —
Vice-Proponent Pro-tem

The logo or nameplate for the A.I.C.C. graphically tells the organization's story at a glance. Centered by the barberpole, as a concession to the Society itself, is the "prize" chorus trophy and the double clef symbol. Therefore, reading from left to right, the symbol means, "by use of music — in the pure barbershop manner — the coveted international recognition is achieved!"



Official Symbol of the Association

FUN—FILLED FORMAT GUARANTEED

The exclusivity of this group changes as soon as the member enters the inter-sanctum of their conclave. Outside, the A.I.C.C. member is a reigning champion. Once inside he is just one of the boys, so roasting of individuals and groups necessarily becomes a constant source of "ring fun. The tone of the purpose of the A.I.C.C. seem: bit tongue-in-cheek: "A conclave of harmony seekers a onal finders, whose sole purpose is to flaunt their unde talents in the presence of other members, considering, ting the fact that no one person, or collective group is than the last was, or the next will be."

But realizing that head moguls promise a with pre-planned A.I.C.C. tion. What a sound!

DIOGI

The purpose, the pre-participant is the only r Sign up, you're in for a fa.

difficult in that position, the Its will soon be heard by all, at the international convention.

IS IT EASY

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champions.

50



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

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

May 16 – July 15, 1971 CARDINAL

June 11-12 – Greater Indianapolis,
Indiana

CENTRAL STATES

May 22 – Joplin, Missouri
22 – Cheyenne, Wyoming (Rocky
Mountain Div. Contest)

June 5 – Colorado Springs, Colorado
(Pikes Peak Chapter)

DIXIE

May 22 – Greensboro, North Carolina

June 5 – Memphis, Tennessee

22 – Nashville, Tennessee

EVERGREEN

May 22 – Coos Bay, Oregon

22 – Yakima, Washington

June 29 – Langley, British Columbia
FAR WESTERN

May 21-22 – Oxnard, California

21-22 – San Diego, California

22 – Las Vegas, Nevada

22 – San Gabriel, California

(Arcadia Chapter)

29 – Escondido, California

(Palomar-Pacific Chapter)

June 4-5 – Carmel, California

(Monterey Peninsula Chapter)

JOHNNY APPLESEED

May 22 – Maumee Valley, Ohio

22 – Middletown, Ohio

22 – Pittsburgh, Pennsylvania

June 12 – Dayton, Ohio

LAND O' LAKES

May 29 – Brandon, Manitoba

MID-ATLANTIC

May 16 – Livingston, New Jersey

21-22 – Allentown-Bethlehem,
Pennsylvania

22 – Plainview, New York

NORTHEASTERN

May 22 – Concord, Massachusetts

22 – Burlington, Vermont

22 – Berlin, New Hampshire

22 – Bridgeport, Connecticut

June 5 – Litchfield County, Connecticut

ONTARIO

June 5 – Mount Forest, Ontario

SENECA LAND

May 22 – New Bethlehem, Pennsylvania

SOUTHWESTERN

June 21-26 – New Orleans, Louisiana

(International Convention)

Century Club

(As of March 31, 1971)

1. Dundalk, Maryland190
Mid-Atlantic
2. San Diego, California132
Far Western
3. Minneapolis, Minnesota124
Land O'Lakes
4. Detroit, Michigan116
Pioneer
5. Davenport, Iowa114
Central States
6. Reseda Valley, California...112
Far Western
7. Alexandria, Virginia111
Mid-Atlantic
8. Miami, Florida110
Sunshine
9. Livingston, New Jersey ...108
Mid-Atlantic
10. Gtr. Indianapolis, Indiana ..107
Cardinal
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Cardinal
12. Fairfax, Virginia107
Mid-Atlantic
13. Skokie Valley, Illinois106
Illinois
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Mid-Atlantic
15. Oakland County, Michigan .104
Pioneer
16. West Towns, Illinois102
Illinois
17. Louisville, Kentucky100
Cardinal



PADEN CITY, WEST VIRGINIA...
Johnny Appleseed District... Chartered
December 28, 1970... Sponsored by
Parkersburg-Marietta, West Virginia...
37 members... Harry Koerber, Jr., 508
S. 2nd Ave., Padon City, West Virginia
26159, Secretary... Edward A. Marn,
324 N. 2nd Ave., Padon City, West
Virginia 26159, President.

JOPLIN, MISSOURI... Central States
District... Chartered February 12,
1971... Sponsored by Kansas City,
Missouri... 42 members... Sam Van
Deman, 220 Meridan, Joplin, Missouri

64801, Secretary... Loyd Reynolds,
310 E. 34th, Joplin, Missouri 64801,
President.

SHAWANO, WISCONSIN... Land O'
Lakes District... Chartered March 15,
1971... Sponsored by Green Bay, Wis-
consin... 44 members... Franklin
Schauder, 403 Fairview Way, Shawano,
Wisconsin 54166, Secretary... Harlan
Martin, 1112 S. Evergreen, Shawano,
Wisconsin 54166, President.

CENTREVILLE, MARYLAND... Mid-
Atlantic District... Chartered March 30,
1971... Sponsored by Seaford, Dela-
ware... 37 members... Francis H.
Plummer, P.O. Box 154, Chestertown,
Maryland 21620, Secretary... Thornton
F. Hard, Sr., 222 Beledere Ave., Centre-
ville, Maryland 21617, President.

THORNHILL, ONTARIO... Ontario
District... Chartered April 2,

Bargain Basement

FOR SALE – 40 Tuxedo jackets. Dark green
brocade with black satin lapel. Sizes 36 to 50.
All in excellent condition. Price: \$15 per
jacket. Contact: Rolland E. Fontaine, Arnold
Street, Ballston Spa, N.Y. 12020, Phone: (518)
885-4877.

FOR SALE – Dapper Dan uniforms and brown
derbies. Uniforms are green, brown and tan
plaid and run from jacket size 36 to 48. Derby
sizes run from 6 7/8 to 7 1/2. Uniforms have been
worn six times and are in excellent condition.
Picture will be sent on request. Contact: T. C.
Britton, 1781 N. Weston Circle, Camarillo,
Calif. 93010.

FOR SALE – 55 chorus blue sports coats, all
sizes. Will include 55 white turtle-neck dickies.
Three years old, in excellent condition. Colored
picture available on request. Then make an
offer. Contact: Thomas J. Wickenheiser, Rt. 6,
Box 276, Excelsior, Minn., Phone: (612)
474-4995.

1971... Sponsored by Scarborough,
Ontario... 36 members... Jim Boyd,
86 Calvin Chambers, Thornhill, Ontario,
Secretary... Gerry Speight, 19 Wildrose
Cr., Thornhill, Ontario, President.

MAIL CALL



from harmony hall

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

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

HUFF AN EVANGELIST?

Rochester, N.Y.
October 21, 1970

Have you ever witnessed an evangelist coming into a town; setting up the tent; staging a revival; getting people to come to accept a new way of life?

I saw such revival meetings this week in Onondaga and Rochester, N.Y. Not an evangelist spouting biblical passages, but a Huff, waving arms; lifting a right shoulder; singing like his next meal depended on it. The only difference between Mac and the evangelist, Mac didn't take up a collection, but if he would have suggested it, I'm sure he would have succeeded.

Here was a man advocating four-hour sessions — a midnight club — 8 to 10 rehearsals and 10 to 12 woodshed.

I rearranged my schedule so I could be in Rochester on Tuesday night to see if he could do it again. He did. I would be in Niagara Falls tonight to witness a third session if I didn't have to complete a lot of work tomorrow.

However, I'm sure I gained much by visiting two nights with Mac. I'll explain this to the Xenia, O. Chapter next Wednesday when I get back in J.A.D. Hope we can get Mac into our area soon, too.

Thanks,
Arnold A. Appel

SAYS THANKS

St. Petersburg, Fla. 33707
March 7, 1971

The kindnesses extended to us by members throughout the Society have been such a comfort. Thanks to all of you for proving once again that "Barbershoppers are the greatest people in the world."

Most sincerely,
Camille Singleton (for)
The family of Wally Singleton

CALLING ALL GOLFERS

Livingston, N.J.
March 4, 1971

As I gaze out my window the snow is flying, but my thoughts are down in the bayou country where our '71 Int'l. Golf Tournament will be held on Friday, June 25.

I'm sure that Glen Perdue of Peoria will be there to defend his Low Gross Championship (75) and hopefully, Norm Hines will be making the long trek from Kitchener, Ont. to try and win Low Net again.

It would be great, too, if the "Zimmy Crickets" (our champion woodshedding foursome) could make the scene and add their ringing sevenths to all others that will be floating across the City Park Course.

Last year's event proved that golf and harmony are quite compatible. We hope that many more singing apple-knockers will "join the throng and swing along in sunny New Orleans." (Not a bad song title).

Yours for singing and swinging,
Hal Purdy, Int'l. Golf Chmn.

Editor's note: Understand entry blanks for the golf tournament will be mailed with tickets to convention registrants.

AN EAST YORK WARNING

Toronto, Ont.
March 1, 1971

Just a short note to let you know that the East York Barbershoppers were very pleased with the coverage received in the January-February HARMONIZER in connection with our goodwill tour. Copies of the article have been reproduced and sent to many of our overseas contacts.

You had better reserve some space for East York in the July-August issue, because Canada's Ambassadors of Harmony are "going for gold" in New Orleans — our 9th "shot" at THE goal — winning the international chorus contest. The "Cats" from hockey-land might only have nine lives, so we're not taking any chances. The weather's cold but the team's getting hot already. Watch out for the Number Nines at New Orleans.

George Shields, Team Captain,

CORRECTION, PLEASE

February 24, 1971

In the Nov.-Dec. 1970 issue, my name was mentioned in an article as having been responsible for "spearheading the movement" of a chapter while stationed at Clark Air Base in the Philippines.

With all due respect to the writer of said article, I must emphatically and unequivocally state: that credit and honor belong to Major Robyn Goodman (Ret.) now of Missoula, Mont., who introduced me and others to the wonderful world of barbershopping. He spearheaded; we followed and enjoyed, enjoyed!

All chapters should have at least one Robbie Goodman-type to be assured of success. It's an honor to even have my name mistaken for his endeavors and efforts.

I have since been transferred from the Philippines to Athens, Greece... and there ain't no chapters here either!

Consider this an open invitation to all Barbershoppers passing through — on vacation or otherwise — to contact the undersigned at the American Embassy or phone 8014-427 and we'll woodshed a duet just so I won't forget the lyrics to my very limited repertoire.

Hummmmmmbly,
Ernie Schuldaski

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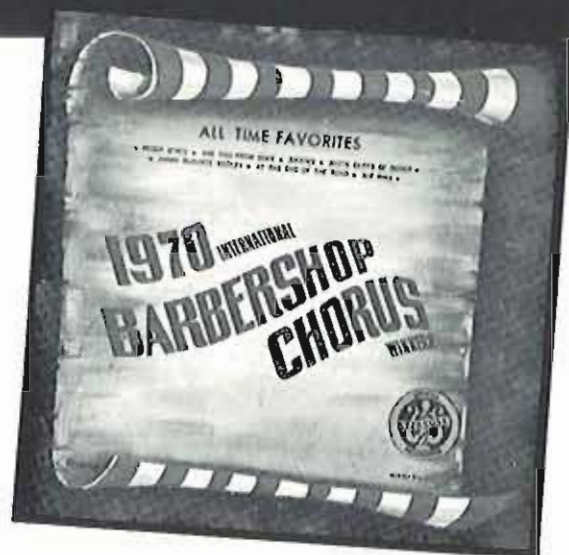
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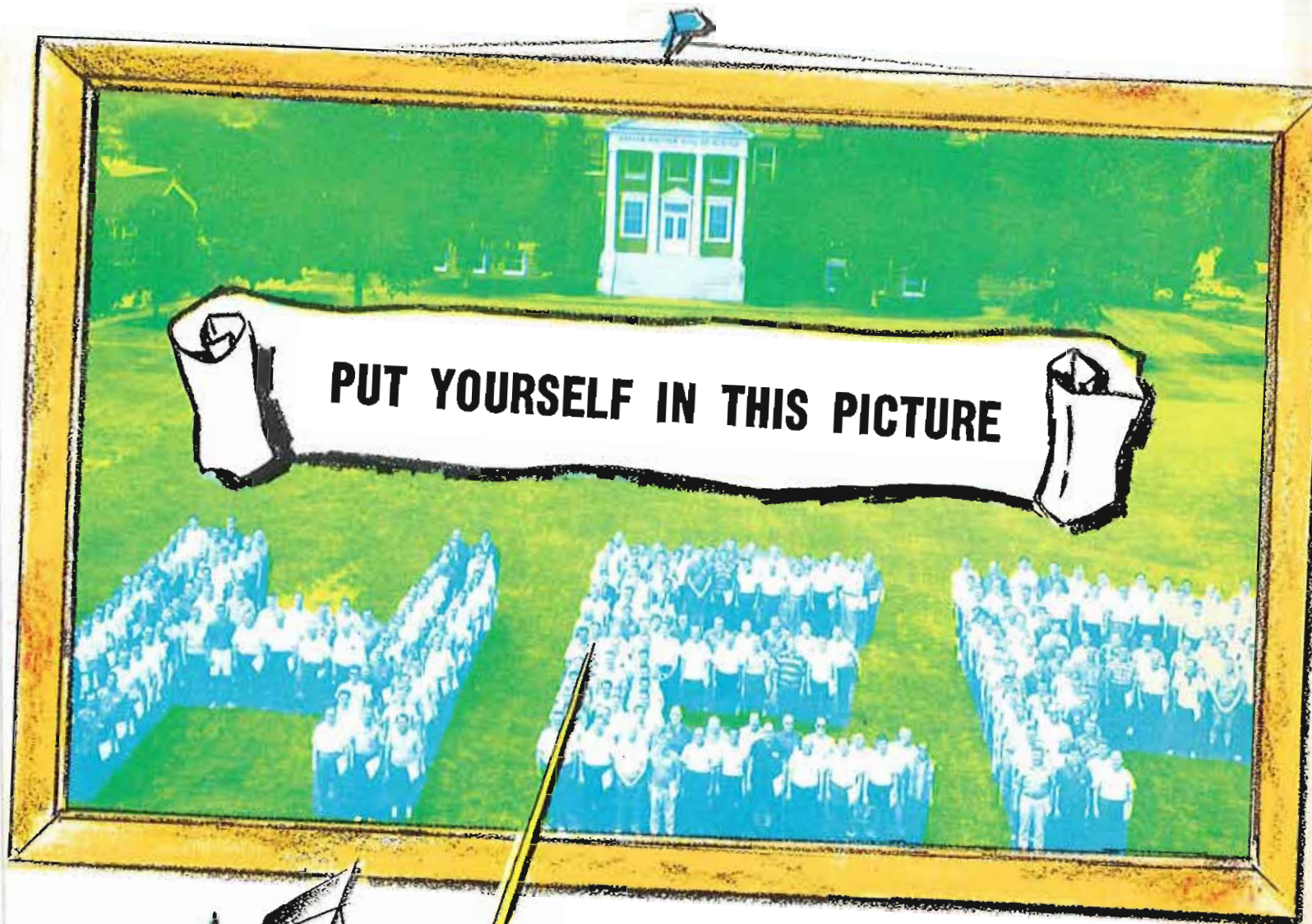


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