



(Story on page 2.)

THE
HARMONIZER

DEVOTED TO THE INTERESTS OF
BARBERSHOP QUARTET HARMONY

NOVEMBER • DECEMBER 1971 • VOLUME XXXI • NUMBER 6

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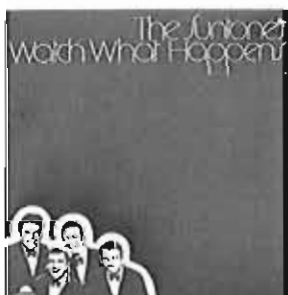
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Oh, Teacher
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CONTRIBUTORS:

Barrie Best... Cyndy Norby... Pat Patzig... Ralph Ribble... Lloyd Tucker... Tom Wickenheiser... Rev. "Bob" Woodward

FUTURE CONVENTIONS

INTERNATIONAL		MID-WINTER	
1972	Atlanta, Georgia	July 3-8	
1973	Portland, Oregon	July 9-14	1972 San Diego, California Jan. 28-29
1974	Kansas City, Missouri	July 1-6	1973 Houston, Texas Jan. 26-27
1975	Indianapolis, Indiana	June 24-29	

PRINTED IN U.S.A.

JOY!

at Christmas... and Throughout the

*The joy which is brought to youngsters
at the Institute of Logopedics by Barbershoppers across the land,
in all 50 states and in Canada,
is not reserved simply for the Holiday Season.
It prevails twelve months of the year!*



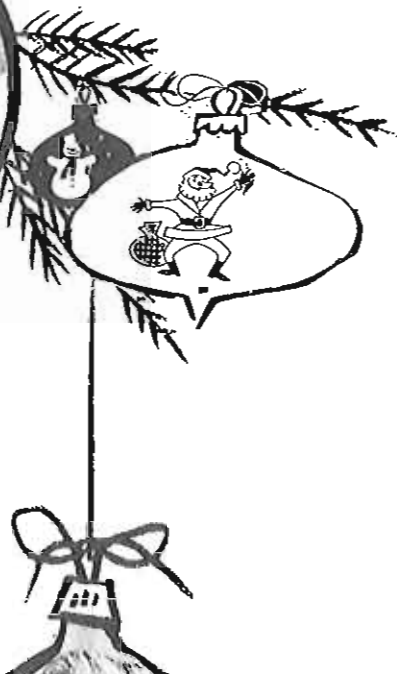
Look at these smiling, happy faces. True, they are faces of children with communicative disorders — handicaps. They are also faces of joyous children who are making strides in their long battle to overcome the misfortunes which have come into their lives.

Barbershoppers can share with these youngsters the joy which comes daily as each small accomplishment or advancement is noted. There is good reason for joy on the part of the child, his teachers, clinicians, houseparents, his own parents — and all Barbershoppers. And not just at this season of the year but all year long.

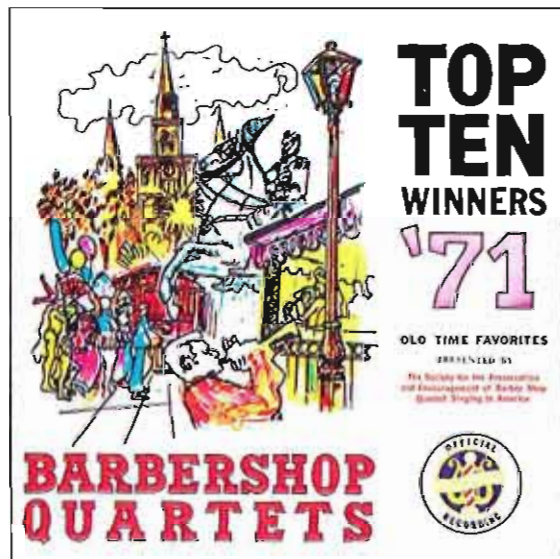
More and more Barbershoppers are visiting the Institute, and according to Institute personnel, 1971 will be record-breaking.



Year

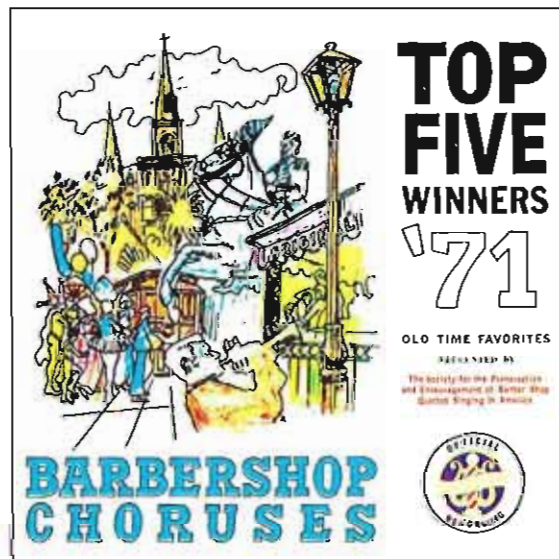


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Is England Ready For Barbershop Harmony?

Following is a brief account of Society Executive Director Barrie Best's activities during a recent trip to England. Taken from his notes, the report covers the highlights of meetings and contacts made as he sought the reaction of the English people to barbershop harmony.

Thursday, September 16 — Departed from Chicago's O'Hare Airport at 8 p.m. and had a very smooth flight arriving in London at 9:40 a.m. — only 3 a.m. Chicago time — one of the shortest nights I ever spent! As I should have expected, in addition to my Aunt and Uncle, Mr. and Mrs. Thomas Clark from Reading, the ever smiling and cheery Harry Danser and Bert Thomas of the Crawley Barbershop Harmony Club were on hand to greet me.

Over a morning snack, Harry and Bert brought me up to date on the excellent coverage of my visit by major newspapers, radio and television. They were delighted because this was the first time they had been able to reach the news media — other than their local newspapers — in getting coverage of barbershop harmony in Great Britain. After finalizing plans for my Crawley appearance, Harry and Bert headed back for Crawley. The Clarks and I departed for Reading via the longest route so that I might see as much of England as possible in my crowded schedule.

Saturday, September 18 — We made a whirl-wind motor and foot tour of London. America really doesn't know what traffic congestion and narrow streets are! London has nearly nine million people and measures about 40 miles from north to south, and 60 miles from east to west, yet the city of London proper is only one mile square and is surrounded by 21 or 22 boroughs. One of the amazing things about London and cities throughout England is the fantastic number of beautiful, and in many cases extremely large, parks throughout all their cities. A good deal of Saturday and Sunday was used to make phone calls finalizing the details for Monday night's meeting which, upon wise advice, was changed from Hampton Court, in the south of London, to the Criterion, in the center of London.

Monday, September 20 — Meetings and phone conversations with Thames Television, BBC Television and BBC Radio kept me occupied most of the day. Arrangements were made with BBC Television's "London This Week" show (viewed Monday and Friday) for an interview and possible filming of the Crawley meeting on Wednesday. In the afternoon I taped an interview with David Simmons for his "Home Run Program" which is aired from 4:30 to 6:00 p.m. The interview was done in one take and Simmons seemed pleased with the results. After taping, I went to the BOAC (British Overseas Airline Corp.) office (they had graciously loaned me office facilities) and did considerable telephoning, confirming a taping date on Tuesday, September 21, with Brighton Radio (BBC) publicizing our Brighton meeting. I also finalized the date and time of taping an interview with BBC Radio for their "Late Night Extra" show to be aired at 10:40 p.m. Thursday, September 23. This broadcast would plug my St. Albans meeting Monday, September 27.

As far as the press was concerned, plans for publicizing the first days of our trip in London and Brighton were dealt a virtual death blow when all major London newspapers went on strike. Coverage in the major dailies (*Daily Mail*, *Post*, *Guardian*, *Mirror*, etc.) was out of the question and undoubtedly cut down attendance at all our meetings substantially. Because of the

newspaper strike and lack of radio and television coverage that Saturday and Sunday, only four persons showed up for the Criterion meeting. Included in the group were former Barbershoppers from Ottawa, Ont. (Ken Carry) and Winona, Minn. (Roger Carlson).

Tuesday, September 21 — Following my work and phone calls at the BOAC office, I caught a train to Brighton. We were given an excellent five-minute taped interview on BBC there. Rising to my challenge that some of their staff members could learn to sing barbershop harmony, I taught three station personnel (I sang with them) the first four bars of *My Wild Irish Rose* in less than ten minutes and taped it for an item on the newscast. We also did a ten-minute taped interview for a future program titled "Folk Music," a weekly feature of the station, which will probably be aired next week or the week after I leave Great Britain.

A chorus of twelve men from Crawley showed up for our Brighton meeting and sang two songs. I taught the group a new tag to demonstrate how quickly barbershopping can be learned. Only two guests, Charles Odom and his wife, showed up as a result of the Brighton radio broadcast and newspaper articles. "Chuck" Odom is most enthusiastic and intends to keep in touch with the Crawley Chapter, hoping to start a group in Brighton with their help. Had an excellent discussion about the Society that evening and very good singing by the Crawley Twelve, led by Tony Danser. The twelve Crawley men expressed how anxious they were to have more chapters formed in England. They seemed quite receptive to a suggestion that if sufficient chapters are formed in England they be directly affiliated with our Society rather than having a separate English organization. This would perhaps necessitate a change in our initials to S.P.E.B.S.Q.S.I. (to stand for the "Society for the Preservation and Encouragement of Barber Shop Quartet Singing International"). A slight scaling down of chapter and district dues might be necessary in England as nine to ten pounds a year — approximately \$25 — might be a little high. This, of course, is something that will have to be worked out in detail. This group of men felt a tour next year, with one or two choruses and several medalist quartets, would be a big help, especially if field men would be available to follow up.

Wednesday, September 22 — Back to the BOAC office for some office work and telephoning. Called Southern TV in South Hampton and arranged to video tape an interview for their 6:00 to 6:40 p.m. show the following day. Called the *Southern Evening Echo* newspaper and placed a two-column ad for tomorrow. It is apparent to me at this point that the rental of movie projectors for showing the 1970 Atlantic City Convention film presents a problem. Projectors are not as readily available as they are in America. Late in the afternoon I went to a barbershop in a Crawley shopping center with a four-man crew from the BBC television show "London This Week." A Crawley quartet was filmed along with me for the opening of the show. We spent approximately two hours working out the sequences and filming. Went with Dansers for supper and then on to the

Crawley meeting hall where I received a warm and harmonious greeting from over 40 Crawley members and 23 guests. The chorus then sang several songs followed by the "Beekford Bros. Quartet" which sang *Put On An Old Pair Of Shoes*. Jim Ramsey, a Scarborough Barbershopper now headquartered in New Castle, was present at the meeting. He plans to be in St. Albans next Monday and will help me set up the New Castle meeting for Friday, October 1. Also in attendance at Crawley was "Chuck" Odom's brother, Jack, who is a Barbershopper from Scarborough. A great evening of barbershopping in Crawley and the Crawley chorus sings as well as 50% of our choruses in America. Yes, the inflection, or accent, is somewhat different due to their English pronunciation, but it's barbershop and sung very well.

Thursday, September 23 — Left at 10:15 to drive 86 miles to South Hampton. It was quite an experience driving a right-hand drive car on the left hand side of the road. When I say roads, I should say lanes. For indeed the English roadways are extremely narrow, and I can understand now why they drive small cars. Went directly to Southern Television and viewed film clips from the 1970 Convention film with the program announcer for our interview that night. Following the taping, I drove to Radio Solent and did a live broadcast from 5:00 to 5:40 with Mr. Bill Lyon on his program, "Needle Chatter." It went very well and he was most cooperative. I then returned to the hotel to catch



A Crawley four-some, the "Note-ables," serenaded Executive Director Best during a televised segment for BBC's "London This Week" show. "Note-ables" (from left) are John Danser, tenor; Bob Walker, lead; Bob Witherington, bass and Tony Danser, bari.

the evening newscast on Southern Television which seemed to go quite well. During dinner I received no less than five phone calls as a result of the television show and newspaper ads.

With only the notice of the meeting in an article in the paper that night and the ad plus the radio and television shows the same day, all only a short time before the meeting, seven men attended. One of the strongest men in this group is a Mr. Kenneth Bowden who, along with several other men, expressed a great deal of interest. The group decided they wanted to meet again next week and each promised to bring two or three friends. They are looking for a meeting place and will start looking for a director.

Friday, September 24 — We picked up our film at Southern TV which had been used the previous evening and departed for Bristol where I had appointments with radio and television. As requested earlier, BBC TV had me do an interview and sing-along with three station announcers. Surprisingly, after five minutes' rehearsal, it didn't go too badly; they had a lot of fun and put the broadcast on that evening using a film clip from the 1970 Convention film to show how it really should be done. Seven people showed up at the Bristol meeting with only an hour and a half notice. We sang until eleven and learned all of *My Wild Irish Rose* and started working on *Down Our Way*. We discovered later in the evening that twelve others had been

turned away by hotel people who didn't know the meeting had been scheduled.

Saturday, September 25 — I called BBC radio and television and talked with them regarding the problem we'd had at the hotel the previous evening. They promised to announce a correction informing people sent away whom to contact. They will also replay the interview Sunday a.m. on their "Pick Of the Week" show and announce the mix-up and refer listeners to a Bristol contact man. On Saturday afternoon, a Geoffrey Hodges was kind enough to take me down to Somerset and Devon where my parents were born. It was a good thing he was with me, because I would have never found the place by myself. The house is more than 400 years old and the present occupant was kind enough to let me spend some time there. We had quite a chat and I took a number of photos to take back to my mother.

Sunday, September 26 — I was able to attend church both morning and evening. During the rest of the day I spent considerable time preparing for the following week.

Monday, September 27 — After spending most of the day on the phone, I caught an afternoon train to St. Albans. Checked in at a hotel, had a quick sandwich and went to Market Hall in St. Albans for a 7:30 meeting. Two people and a photographer from the *Echo* were already waiting. A total of eight people showed up for this meeting plus Jim Ramsey, the Scarborough Barbershopper mentioned previously. I made a presentation to the group and had them sing and learn *My Wild Irish Rose*. A good group and they learned all of the song in less than an hour. We then had a quartet sing the entire song. On checking, I learned they had attended the meeting as a result of all the media used — the ad in the newspaper, article in the *Echo* last Thursday's radio interview on "Late Night Extra" from London BBC and also the "London This Week" TV show done in Crawley last Wednesday. They definitely decided they wanted to meet again next Monday and would possibly make that night their regular meeting night. One fellow — a fine bass — came a long distance, from Edgewar in London. He believes he can start his own group in Edgewar and seemed quite enthusiastic. If a director can be found, we should definitely see a well established group in St. Albans and possibly in Edgewar.

Tuesday, September 28 — Up early, packed, brought my notes up to date, did some dictation and planned my itinerary for the day. Attended Rotary Club luncheon at Edgbaston, a small suburb of Birmingham. Returned to the hotel and contacted BBC Radio, New Castle. Called the Liverpool evening *Echo* to confirm story on our meeting. Then left the hotel to keep my appointment with Radio Birmingham where we did a tape for their "Home, James" broadcast. The entire 45-minute program was devoted to barbershopping and our meeting. Following that, we taped a short news item to be used on the evening news.

Left at 7:15 for the Imperial Hotel and our hoped for meeting there. This proved to be our first "bust"; not one person showed. Obviously this was because of no newspaper or television coverage; BBC VHF radio just didn't do the trick.

Wednesday, September 29 — Up at six to catch a train to Manchester. It's a cold, rainy, drizzly day, but at least the hotel here is warm. Kept my appointment with BBC Manchester and arranged to do a live broadcast in Manchester which would be taped and re-played again in the evening. In discussing with BBC Manchester representatives the possibility of planning a show and tour next year, and looking for logical areas for the

(Continued on page 19)

San Diego Convention Schedule Announced

No city has everything. San Diego comes close, though, with its matchless climate, spectacular scenic vistas, 66 golf courses, 70 miles of perfect beaches, the world's greatest zoo, exciting Sea World marine park, the largest land-locked harbor in the southern U.S. and one of the finest and fastest growing barbershop chapters in the Society. Put all this together and what have you got? Simply the greatest Mid-Winter Convention the Society has ever held.

Yes, San Diego is the host and the dates are January 28 and 29, 1972. But for heaven's sake, come early and stay late. In addition to the special events laid on by the local committees, here are but a few of the attractions you can see on your own prior to, or after, the convention.

Balboa Park — 1,400 acres of wooded area which contains, among other things, museums, art galleries, theatres, restaurants and sports facilities.

Palomar Observatory — the world's largest telescope.

Cabrillo National Monument — the most southwesterly point in the U.S. and one of its most spectacular views.

Star of India — Maritime museum on the oldest iron sailing ship afloat.



SAN DIEGO'S STAR OF INDIA, a 100-year-old windjammer which once sailed the great trading routes of the world, is one of the city's prime visitor attractions. The great iron sailing ship is open to the public as a maritime museum.

San Diego — Coronado Bay Bridge — fabulous two-mile toll bridge across San Diego Bay. See navy ships at anchor and San Diego skyline.

Old Town San Diego — where California began. Mexican and American food in 11 restaurants. Nineteen historic sites; 60 museums.

Mexico — take some time off and visit Mexico, just 15 minutes from San Diego. U.S. citizens need no tourist cards to visit points within 75 miles of the border if they plan to stay less than 72 hours. Canadian citizens will need a tourist card. These are easily obtained in San Diego as long as you have proof of citizenship with you.

But that's not all, the San Diego convention committee has planned many special group activities as well. For instance:



SAN DIEGO ZOO: Stretching over 125 acres in a subtropical setting of Balboa Park, this zoo displays more than 5,000 animals, the largest wild animal collection in the world.

Friday, January 28 — 1 p.m. — Tour of San Diego's famous zoo. Includes bus transportation, entrance fee, guided tour, skyride. Cost is \$3.75 (adults), \$2 (children, ages 11 to 15) and \$1.50 (children, ages under 11).

1 p.m. — Sea World Tour No. 1 — A visit to the world's greatest aquatic attraction. Price includes bus transportation, admission, underwater show, lagoon dolphin show, Shamu (killer whale) show, seal and penguin show, water fantasy, Japanese pearl diving, and such exhibits as the sea grotto, California tide pools, experimental shark tank and marine aquarium. Cost: \$4 (adults), \$3.25 (children, ages 13 to 17) and \$2.25 (children, ages 5 to 12).

6:30 p.m. — Past Presidents' Cruise. Barbershoppers honor the International Past Presidents while sailing on beautiful San Diego bay. Stop for dinner at the exotic Bali Hai restaurant for a luau. Price includes bus transportation, harbor cruise and luau: \$9.

Saturday, January 29 — 9:30 a.m. — Sea World Tour No. 2 — Same as Friday's tour.

1 p.m. — Four-hour shopping tour to Tijuana, Mexico. Bring back loads of goodies at bargain prices and see part of Mexico as well as San Diego's South Bay and beautiful Coronado. Cost: \$5.

8 p.m. — Big barbershop show featuring the "Gentlemen's Agreement," 1971 international champions, all the 1971 medalist quartets and the San Diego "Sun Harbor Chorus," 1971 second place winners. The show will be held in the San Diego Civic Theatre. Great sound and comfortable seating. But it only holds 3,000 so get your tickets now. Prices are: \$5, \$4.50, \$4, \$3.50 and \$3. All seats reserved. Those registering for the convention prior to January 3 will receive preferential seating at \$5 per seat.

11 p.m. — Afterglow in the Barcelona Ballroom of the headquarters Sheraton-Airport hotel. Ticket price is \$2.50. Those registering for the convention will be admitted free.

Ticket Order Form

TO: Kaye MacDonald
6471 Thornwood St.,
San Diego, Cal. 92111

Enclosed is a check/money order to cover the cost of the following tickets. I understand that these tickets will be held for me in the registration area at the Sheraton Inn-Airport Hotel. **SEE STORY ON OPPOSITE PAGE FOR TICKET PRICES**

_____ tickets for Zoo Tour _____
(must be ordered by Jan. 17)

_____ tickets for Sea World Tour No. 1 _____
(must be ordered by Jan. 17)

_____ tickets for Past Presidents' Cruise and Luau _____
(must be ordered by Jan. 17)

_____ tickets for Sea World Tour No. 2 _____
(must be ordered by Jan. 17)

_____ tickets for Tijuana Shopping Tour _____
(must be ordered by Jan. 17)

_____ tickets for Saturday night show. Those registering for the convention prior to January 3 will receive preferential seating at \$5 per seat. (Why not send in \$2.50 registration at same time. See separate form.)

_____ afterglow tickets. Remember, those who register for the convention will be admitted free to the afterglow

NAME _____

ADDRESS _____

CITY _____ PROV. _____
STATE _____ ZIP _____

Schedule of Events

Convention Office — Wednesday Noon, January 26, through Saturday, January 29 — Santa Cruz Room, Sheraton Inn-Airport Hotel

Registration — Friday Morning, January 28, through Saturday evening, January 29 — Foyer, Sheraton Inn-Airport Hotel

Friday, January 28 — 9 a.m. — International Board Meeting, Madrid Room;

1 p.m. — Sea World Tour No. 1;

1 p.m. — Zoo tour;

6:30 p.m. — Busses leave Sheraton Inn-Airport Hotel for Past Presidents' Cruise.

Saturday, January 29 — 9:30 a.m. — Sea World tour No. 2;

1 p.m. — Tijuana shopping tour;

8 p.m. — Show at San Diego Civic Theatre;

11 p.m. — Afterglow, Barcelona Ballroom, Sheraton Inn-Airport Hotel.

Registration Form

To: Bob Brown,
3163 Carnegie Court,
San Diego, Calif. 92122

Enclosed is a check for _____ to cover the cost of _____ registrations (\$2.50 each) for the Mid-Winter Convention of S.P.E.B.S.Q.S.A. to be held in San Diego, Calif. on January 28-29, 1972. I understand that each registration entitles me to my badge and other informational material, preferential seating at the Saturday night show at \$5.00 per ticket and free admission to the afterglow. All tickets will be held at the convention registration area of the Sheraton Airport Inn on Harbor Island Hotel. (If you desire, you may also include your money for Saturday night show tickets at \$5.00 each. The deadline for preferential seating is January 3, 1972.)

NAME _____

STREET _____

CITY _____ PROV./STATE _____ ZIP _____

Room Reservation Request

To: S.P.E.B.S.Q.S.A.,
Sheraton Airport Inn on Harbor Island,
1590 Harbor Island Dr.,
San Diego, Calif. 92101

ROOM RATES:

Single	Twin	Two-Room Suite (parlor and bedroom)
\$16	\$20	\$45

Please reserve me a _____ room at _____ dollars.

NAMES OF OCCUPANTS

NAME ADDRESS CITY, STATE/PROV.

Arrival date _____ Hour _____ a.m.
p.m.

Departure date _____ Hour _____ a.m.
p.m.

Children 17 and under are free in the same room with parents. Rooms will be held until 4 p.m. on date of arrival. If you plan on arriving after 4 p.m. a deposit equal to the first night's lodging is required. Reservations must be made prior to January 17, 1972.

PLEASE SEND THIS FORM DIRECTLY TO THE HOTEL

"Slang-uage" to Sing By

(Editor's note: An essay on group jargon, or slang, was assigned an English class at Shoreline College in Seattle, Wash. The following story, written by Cyndy Norby, daughter of Seattle Barbershopper Joe Norby, contains the interesting observations of an outsider who has obviously had considerable contact with Barbershoppers. Cyndy's essay, incidentally, won her an "A.")

SING OUT is not an order; a PICK-UP is not an overly anxious girl; MUD is not wet dirt; and a GUT-BUSTER is not a rupture! What, then, is this display of unconventional expressionism? It is just a small example of the JARGON used by most of the members of the Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America, Inc. The S.P.E.B.S.Q.S.A., Inc. is a nation-wide organization made up of men from all walks of life who have one thing in common: the love for singing! Like many other groups, they have their own way of communicating, their own jargon.

Jargon (generally called slang) is an interesting thing. It is adaptive and lends itself quite easily to the situation, which, in this case, is a group of men singing together. Since it is conventional within the group, there is never a misunderstanding of its meaning. The outsider, however, may wonder why the group, particularly the director, does not use good old every-day English.

During a rehearsal, for instance, the director may suddenly call out, "GET IT OUT OF THE POCKET!" An on-looker will notice, at this point, that none of the chorus members has his hand in his pocket. So why, then, is the director so upset? He is asking his CHORD-BUSTERS, barbershop-style, to sing out from the back of their throats. When he pleads to "KEEP IT ON THE TOPSIDE" he is simply requesting clear, sharp notes; after all, no one enjoys a flat, out-of-key chorus. When the order of

"CLEAN UP THE MUD" is given, the chorus will know they are to clean up their garbled, poorly enunciated words.

Many choruses have the opportunity to perform at a SING-OUT (a show) or a POCKET SHOW (a small sing-out). If a show is a FLOP (this expression is used in all forms of show business), they have sadly LAID AN EGG. After many performances a chorus may enjoy an AFTER GLOW... A headache or hangover? Not really. An AFTER GLOW is a party. The men may form PICK-UP quartets (made up of members from other quartets) and spend half the night WOODSHEDDING. Often a fifth may join a foursome; thus, the term, FIFTH WHEELING.

Why are these terms used? What purpose do they serve? It is my feeling that most Barbershoppers, in their gaiety, become like little boys and I wonder if their jargon doesn't give them a sense of importance; a feeling of being a part of the large world of "show biz." Regardless of my opinion, it definitely distinguishes and sets them apart from all other groups. Their jargon is certainly very practical. A few words of jargon can replace a lengthy sentence of good old every day English. It is much simpler and quicker to say, "THEY WANT A TAG," than it is to say, "The audience has requested an encore." Barbershop slang is short and to the point.

As I have already stated, the director of a chorus will use this jargon much more than his CHORD-BUSTERS. It has a way of spurring the men on. After all, yelling, "GET IT OUT OF THE POCKET!" sounds much more exciting than asking, "Project your voice from the back of your throat, please." It can be rewarding and fun and can make the difference between a tedious, tiresome rehearsal and one that abounds with enthusiasm! Just ask any BARBERSHOPPER!

Quartet Contests Can Be Fun

OR

IT HELPS TO HAVE A SENSE OF HUMOR

By Pat Patzig,
428 - 32nd St., Union City, N. J.

Nowadays when I attend a contest, hear the polished performances and realize the hard work and hours of rehearsal that obviously preceded the "not less than four nor more than six" minutes of presentation, I can't help but think back to bygone days and the saga of one not very serious quartet's experience in competition.

It was 1952 and at the last minute the "Jersey Skeeters" decided, just for kicks, to enter the Mid-Atlantic Regionals (now called Int'l. Preliminaries) at Paterson, N.J. As custodian of the pitchpipe and being aware of the pressures of competition and the possibility of blowing the wrong note, I taped the pitchpipe leaving only the starting note open. Needless to say, without an escape vent for the air to flow through, the only reward for my efforts to start us on pitch was a nose bleed and a ruptured ear drum. However, peeling away some tape got us a note and off we went (literally, we were "off" from the start). Due to a slight miscalculation and no rehearsal, the intro thrown in just before we went on stage, to add a needed 20 seconds, put us a tone and a half high. My most vivid recollection while reaching (or should I say screeching) for the highest note, was the audience reaction among our staunch supporters — both of them! They looked

like they were watching their pet dog being flattened by a steamroller.

So we finished 17th — but there were 18 quartets in that contest! The rumor that the 18th quartet committed suicide and that we used to decorate their graves every May 30th is groundless. As a matter of fact they quit barbershopping and started the rock and roll movement to get even. Actually, we were at a disadvantage. We were in two contests on the same day — our first and last. What really murdered us was the Balance and Blend Category. We lost our "balance" from drinking too many "blends." (Lest we tarnish our Society's image — that was just thrown in for a gag.)

If there's anything I like it's a judging panel with a sense of humor, which is what we encountered next morning at the clinic. (Clinic? — we could have used a dispensary.) One judge didn't even have a score for us. Just the name of the song and one comment. Put together it read like this: "Nothing Could Be Finer Than to Be In Carolina — ESPECIALLY WHEN THIS QUARTET IS SINGING IN NEW JERSEY." On our second song, "Forgive Me," his comment was, "OK, so I'll forgive you,

Where Do We Go From Here?

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

In talking recently with some of our Society leaders, all seem to agree that we are on the verge of a real break-through in public interest and musical achievement.

The auditions for admissions program is producing fantastic results, and we could end the year with over 33,000 members. We must not let up on our recruitment, however. We have the momentum going for us, and under the leadership of President-elect Dick deMontmollin, we could easily reach the 35,000 mark in 1972.

Society Executive Director Barrie Best has just returned from a trip to England where he was well received. It appears that "the island" is ready and eager for the development of a barbershop harmony organization. Next year could see further achievement in this part of the world.

With the approval of the Young Men in Harmony program by the M.E.N.C. (Music Educators National Conference), we must move into the state associations as quickly as possible, for we need the approval of these associations in order to develop the program at the local level. Hopefully, Bob Johnson will be kept very busy next year making presentations to M.E.N.C. state associations. The Society needs this program: young men singing barbershop harmony and teaching the thrill of a seventh chord to their children.

In my travels to the district conventions this fall, I'm amazed at the high caliber of quartet and chorus singing being presented. Our quartets and choruses are obviously spending more time than ever before on the basic fundamentals of good vocal singing, and it's paying off in better performances. The recent changes in our contest and judging system have proven to be highly successful, helping to raise our musical standards to an all-time high.

When we add it all up, auditions for admissions, possible expansion in England, young men in harmony and a higher musical level, we can see that a "sleeping giant" is beginning to stir. The years that lie ahead offer many new challenges. Are we ready to accept them? Ho! Ho! Ho! You bet!

but will the composer?" Another judge made us feel better when he said that we were far, far from the worst quartet he'd ever heard. Then he added that they were in Alaska at the time. I'm not sure, but he may have been referring to "Sev" Severance's outfit, while he was stationed in the Aleutians, which consisted of Sev, two Eskimos and a friendly bass-singing seal.

As for Voice Expression — forget it! The diction part of that category is something we don't even mention in JOISEY CITY. Our chorus used to sing: "Once a boid who loved a rose choiped despondently." After months of rehearsal it did hatch into a bird, but the darned thing still CHOIPED. On the other hand, though, we did work real hard on *Thirty-Third* and *Third* and never could figure out why Barbershoppers throughout the rest of the nation insisted on mispronouncing it.

To sum this up in a manner befitting our quartet's style of singing — on a sour (grapes) note: We wouldn't have swapped this experience for Medalist Status.

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Can 100,000 Barbershoppers Be Wrong?

By Executive Director Barrie Best

During the past 25 years at least 4,000 Barbershoppers per year have failed to renew their membership. Figuring conservatively, well over 100,000 men became Barbershoppers and later chose not to renew their membership. Why?

True, a portion of these 100,000 Barbershoppers did not renew because they moved to an area where barbershopping did not exist; job changes made it impossible for some to participate any longer; a certain number had honestly found other interests to which they devoted their time; but, by and large, it appears that the great majority did not renew because they became disenchanted with barbershopping.

For the past five years every non-renewing Barbershopper received a questionnaire from the international president asking the dropped member to check the statement which explains why he has not renewed. Those six statements follow:

1. I just plumb forgot to renew.
2. You guys goofed; I have my new card in my pocket.
3. I've just paid my chapter secretary; our letters crossed.
4. Search me; I paid the chapter secretary weeks ago.
5. I *did* belong to more than one chapter until now.
6. I've decided not to renew.

In conjunction with sixth statement, a space is provided so the former Barbershopper can explain in detail why he is not renewing. Some of the answers we receive are very enlightening and sometimes rather surprising.

Though we do not hear from all former members, many hundreds of questionnaires are returned. Some of the replies fall into the first four categories, naturally, and these administrative problems are usually handled with little difficulty. We are most concerned, however, with the sixth statement (I've decided not to renew) and, regrettably, it's this statement that is checked most frequently.

After carefully reviewing many of these questionnaires, we've been able to compile a fairly accurate cross-section of the major reasons for not renewing. Several direct quotations, typical of those found in the average questionnaire, follow:

1. "I get the feeling that many of the members are only interested in themselves and could care less about the other guy."
2. "I would have liked to learn to woodshed just a little. I never expected to be a quartet man, but one song every other meeting with three other guys may have kept me interested."
3. "Learning many, many songs but not having the chance to sing them in any performances after having learned them bothered me." Or just the opposite: "We spent the entire year hammering away at just two songs for contest use."
4. "We moved our meeting place from a church recreation room to an American Legion Hall and bar. At first it was an unwritten rule that no one would buy from the bar until after the meeting and rehearsal. This didn't last very long, however, and you can guess how it was after that. Most of the time it was nothing stronger than beer, but we saw plenty

of beer during meetings and rehearsals. As a matter of fact, I've never seen such a beer-drinking group in my life — not only my chapter, almost all Barbershoppers. Beer has flowed freely at every convention, at other chapters we have visited, when other chapters visited us, at afterglows and COTS (Chapter Officer Training Schools) I've attended. I have sometimes wondered if the initials of the Society didn't mean 'The Society for the Preservation and Encouragement of Beer Sudsing Quartet Singing in America.' I've heard that S.P.E.B.S.Q.S.A. Inc. is not a drinking Society. If it isn't, I wouldn't want to see one that was!"

5. "Our chapter administration does nothing and the chapter has no plans or objectives other than doing activities at the last minute on a week-to-week basis."
6. "Our chapter board seems only able to plan activities that they would like to take part in and does not seem to have the pulse or interest of the chapter membership in mind."
7. "Our chapter is regimented like the Army, not like a musical hobby organization."

Now you can perhaps understand why we said that some of the replies are surprising. Remember, the quotations above represent the general consensus of opinion of more than 100,000 Barbershoppers. Can they all be wrong? Let's step back for a moment and take a good, long, hard look at our own chapters. Let's be honest with ourselves. Is membership in your chapter giving you what you expected it would? Does your chapter meeting start on time and consist of a good mixture of chorus rehearsal and learning new songs, a short business meeting and adequate time for a well-organized, planned program of barbershopping activity? Is your chapter doing some type of community service at least once a month? When was the last time your chapter visited or received a visit from a neighboring chapter? Do at least 50% of the members in your chapter attend your spring and fall conventions? Does your chapter delegate regularly attend House of Delegates meetings? If there is an area council in your district, is your chapter always represented and does it take part in the area's activities? Does your chapter have a good informative and regularly issued bulletin? Do your quartets participate in district contests? What about your chorus? Do your officers attend COTS? Is there informal singing or woodshedding following your meeting? Are alcoholic beverages being served at your chapter meetings?

Very frankly, I feel strongly that these 100,000 Barbershoppers are not wrong and that many of them would still be very active members of our Society if our chapters really gave them what we promised to give when they became members.

Fun in our Society is not story-telling, or drinking, but being part of an active, singing chapter with a good mix of all types of barbershopping activity. Many years ago I coined a phrase I'd like to share again with you now — We are not a fun organization trying to sing, but a singing organization having fun — and the fun is in singing and entertaining others.

My Life as a Barbershopper

By Rev. "Bob" Woodward,
Route No. 1 - Box 3AA,
St. Leonard, Md. 20685

It all began when I wandered into an annual show in New Haven, Conn. in 1954, at the push of bass Johnny Muus, who also played a big bass drum in the local Salvation Army band. He kept urging me: "You ought to come to rehearsal and sing with us some night." Well, I went to the show and was literally thrown back on my heels, but my exposure to barbershopping ended as fast as it started.

Then in 1956, when I found that I needed glasses, I came in contact with "Doc" Sause (of "Four Statesmen" fame), who also asked me to come to a rehearsal and sing. I finally showed up — got the "bug," and here I am — but it wasn't all that simple.

I was soon transferred by my denomination to Norwich, Conn. (in 1957) where I met up with Bill Gourd, Bogue Zawislinski, Dick Geer — all of Northeastern District fame — and last but not least, Al Maino. How could anyone turn down becoming a Barbershopper with that much strong influence?

Then came the competitions, and Bill Fitzgerald came into the picture (as a judge), always carrying around a briefcase and keeping records. I soon learned that efficient record keeping was a part of Bill, and part of good barbershopping. I found out quickly I had much to learn about this Society.

Another church transfer took me back to my home area, Albany, N.Y., where in 1959 they had re-organized a very fine chapter. I joined and met such Capital City stalwarts as Geoffrey Maclay, Bob Therrien and Dan Ferguson.

In October of 1959, I took the matrimonial step and married a former Concord, N.H. girl who knew just about everybody in barbershopping in Concord. Where did we go for our honeymoon? — to Providence, R.I. for the district convention. Boy, was she peeved, and I guess rightly so. (Now she tells me she didn't know she was to become a barbershop widow, but her attitude has changed over these past twelve years. Now she pushes me out the door on meeting nights which really isn't necessary — I was going anyway.)

Then in 1960, when Hank Sullivan resigned as the chorus director, the chapter began to look around for a new man and many showed up for "try-outs", among them Bill Aubin, now of the famed "Racing City Chorus — Saratoga, N.Y.". Then there was 250-pound me. To make it short, Bill Aubin told the boys I would be a capable director. They were gracious enough to give me a try, and I stayed on for five years!

During this time we went from being last three years in a row, to seventh, then fifth, and finally alternates in our area. Boy, were we proud; and we even sang, by request, at the World's Fair in New York City in 1965. During this period, we

hosted COTS sessions and even hosted a convention for the Northeastern District.

It all had to end for me in Albany in 1966 when another transfer came through. This time my move took me out of the district to the Atlantic City, N.J. area.

My barbershopping activities didn't diminish, though, as I soon was helping Neil Plum with the Boardwalk Chorus; coaching the "Bulkheads" quartet; singing with the "Atlantic-chords" quartet and working with the Cumberland County Chorus in Millville, N.J.

As a favor to the Mid-Atlantic District, I went to Harpers Ferry, W. Va., and found myself arriving just in time to direct the Shenandoah Apple Valley Chorus as their director had just resigned. The boys there can sing pound-for-pound as good as any chorus in the Society.

At this point M-AD Division Vice-President Les Hesketh and Roy Ressegue came into my life, and I haven't been right since. They are real promoters and genuine Barbershoppers. With their help, and that of Area Counselor Marty Coffee, I soon became co-director at Hagerstown, Md. With much encouragement from Chapter President Roger Keller and Co-Director Don Dingee, I am again a completely happy Barbershopper!

No doubt by this time you are trying to determine just what is the point of this article. It was *not* written with the intent of stressing yours truly, but rather to show how many persons — especially Barbershoppers — have played a part in my happy life. WHERE WOULD I HAVE BEEN WITHOUT THEM?

BARBERSHOPPING IS BEAUTIFUL! It is peace within and without one's person; it is meeting old and new friends many times at various conventions and places; it is soul-refreshing for all who are in the Society. It's a 'bit-o-Heaven' on earth!

I am a rich man today; not with silver or gold, but with friends in the Society and the Society itself. What I like most about the Society is that I can travel from Maine to California and find a chapter nearby where I will always feel at home. Strangers become good friends in just a few short minutes. (I wish I could say that for the churches in our country.) If all the clergymen in S.P.E.B.S.Q.S.A. could be listed on one roster; you would find a group of happy pastors, men who are happy with life and with the people they serve — all because they have their 'night out' for barbershopping. I know!

Now, in the throes of another transfer, I can only look forward to meeting new friends in new places; singing new songs . . . but most importantly . . . they will enhance and add to the thrill of MY LIFE AS A BARBERSHOPPER . . . a life filled with God's blessings.



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L.O.L. Foursome in "Slaughterhouse Five"

By Tom Wickenheiser,
President, Minnetonka, Minn. Chapter,
Rte. 6, Box 276,
Excelsior, Minn. 55331

Though I've often heard from veteran Barbershoppers that barbershopping, given half a chance, can completely change a man's life, I never really gave the statement much serious thought. Now, with some of the experiences I've had lately, I'm beginning to wonder.

The beginning of this story goes back to a very busy Friday morning, May 1, 1971, as I was preparing to leave to catch a plane to Winnipeg where our quartet, the "Top Drawers," had entered competition. As I frantically went about the business of packing, I received two phone calls: the first came from a client who wanted to write up an offer on a \$50,000 house I had shown him two days earlier; the second was from a Mr. Ray Gusnell, an Assistant Director from Universal Studios. Mr. Gusnell asked if the "Top Drawers" would be interested in signing a contract to appear in the movie, "Slaughterhouse Five," which was being filmed in the twin-city area. He had



Shown above with the stars (Sharon Gans and Michael Sachs) of "Slaughterhouse Five" in the background, the "Top Drawers" are (from left) Tom Wickenheiser, lead; Erwin Martin, bass; Bob Liset, baritone and Bill McQueen, tenor.

called the state employment service for extras and had learned about our quartet through the good offices of Bob Cone, a fellow Minnetonka Barbershopper. The answer to the first phone call was simple: I told my potential home-buyer to wait until I returned from Winnipeg (little wonder I'm not selling too much real estate these days) — I told Mr. Gusnell I'd meet with him in five minutes!

"Slaughterhouse Five," a book written by Kurt Vonnegut, Jr., was published three years ago. The book is being filmed by Universal with Paul Monash as producer and Stephen Geller in charge of screen play. The movie relates the experiences of a certain Billy Pilgrim (played by leading man Michael Sachs) with a sequence of flashbacks to World War II, an optometrist convention, car racing and other personal experiences in Billy Pilgrim's life.

The movie calls for a barbershop quartet to appear and sing twice. The quartet appears first with Billy Pilgrim in an airplane enroute to Canada to attend a convention. As the quartet ends its song, the plane crashed and all die in the crash except Billy Pilgrim and the co-pilot.

With just these brief bits of advance information, the "Top Drawers" reported on set at St. Paul's Holman Airport on the morning of May 5th. We were to be used as extras in a scene involving a large group of conventioners bidding farewell to families as they departed for Canada.

As we arrived on the set, the usual Hollywood surroundings appeared — dressing rooms, wardrobe trucks, make-up per-

sonnel, cameras, crews and a photographer who seemed to be photographing still pictures of everything and anything in sight.

After nearly two and a half hours of "nothing," cameras rolled and the Director, George Hill, appeared. Hill did not at all resemble the popular concept of a director. He seemed very pleasant, relaxed and was conservatively dressed. Hill is one of Hollywood's most successful directors. "Hawaii," "The Sundance Kid" and "Thoroughly Modern Millie" are his recent pictures.

Hill got the crews going, and it was repeat, repeat, repeat, retake, retake, retake. A director is after effect, and he'll settle for nothing short of the exact effect regardless of the time and money involved. Finally we had a "keeper."

Our second day of shooting was re-shooting the first day's scenes as something apparently was wrong with the "effect." Our third day of shooting proved extremely exciting. We were airborne from four to five hours, filming the quartet singing and the crash scene. We had been equipped with knee and elbow pads under our clothes, and instructed on just how and where to fall (as we ended our song) to simulate a plane crash.

Director Hill took part in this sequence himself, and I do believe that he knew what was about to happen. He played a "conventioner" role, strapped to his seat, and had us stand while singing. At the end of our song, the pilot had been instructed to dip the plane's wing a bit to help capture the crash scene. He dipped his wing alright, plus the plane's nose, and put us all into a "zero gravity" situation. For approximately eight seconds all four of us were afloat in mid-air, with our mouths wide open, completely enthralled and yet knowing we were soon going to land on all fours.

Land we did — abruptly — with ash trays, cocktail glasses, convention hats, etc. (all of which had been afloat also) flying all over the plane. Both the camera man and Director Hill were in complete ecstasy. This sequence could hardly be classified as simulation — it was as close to the real thing as you could get. My immediate comment to Director Hill was, "I'd like to re-write our contract to include astronaut's pay." Hill replied, "I've never experienced such true delight in filming disaster. We'll have eight more 'takes' of that one." That's when I grabbed a parachute and made my exit!

The quartet had one more day of shooting, a party scene at the John P. Snyder, Jr., residence on Lake Minnetonka. As Billy Pilgrim presented his wife with a fifteenth wedding anniversary ring, the quartet sings. An entire day of shooting took place, and I was told from several of the crew members that this sequence will take approximately forty-five seconds on film.

We did lots of singing for the actors and extras in between takes, and naturally, we did our share of promoting barbershopping. The still photographer was quite friendly, and we had several pictures taken with all the leading actors, director, assistant director, make-up men, camera men, etc.

The latest word is that the movie will premiere next spring. (Gosh, by then I'll have forgotten the name of the movie.) To say the least, it was quite an experience for the "Top Drawers." Though I'm not quite ready to believe that barbershopping can completely change a man's life, I'm already looking forward to whatever new thrills are in store for me.

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Down Memory Lane

By Lloyd Tucker

263 Newton Drive

Willowdale, Ontario

Our May/June column on the "Buffalo Bills" first (1951) commercial recording created not a little interest apparently among older Society members, and we received interesting letters from Ray Bailey (Ridgewood, N.J.) and Jim Matthews (Sun City Center, Fla.), both of whom knew the "Bills" intimately.

Oddly enough, the same issue carried Carroll P. Adams' "Reminiscing" column containing some delightful vignettes of the earlier days of barbershopping and a photo of the "Flat Foot Four," 1940 champions. Carroll's reminiscences nudged us again in the direction of the family record cabinet to see what further sounds of barbershopping's bygone years we could resurrect... and once again the good people of DECCA came through!

From off the shelf we picked a 1949 DECCA ten-incher (DL-5142) entitled "Barber Shop Ballads," cover notes by Sigmund Spaeth and featuring, to quote the heading line, "... outstanding quartets in the country, including national champions and other leading contenders for the National Championship for Barber Shop Quartets at the New York World's Fair, 1940!" The quartets featured on this vintage LP are: the "Bartlesville Barflies," "Beacon Four," "Commuters," "Kansas City Police Quartet" and "New York Police Department Quartet." Although this disk was issued in 1949, we believe it was actually a "round up" of earlier "78's" recorded by these quartets some years previous... which makes it all the more vintage!

Sigmund Spaeth's cover sketches of each quartet and the songs they sing on this record are gems indeed. Here they are, in part.

KANSAS CITY POLICE QUARTET

The four sturdy men in khaki who came from Kansas City to New York made a great hit with metropolitan audiences, and particularly with the late Mayor LaGuardia, President of the local chapter of the national Society, who considered them the best singers to appear in the finals at the World's Fair. They finished in fourth place, just ahead of New York's own Police Quartet. In smoothness and tonal quality they are on a par with the best.

"Bringin' Home the Bacon" is the Missouri cops' own arrangement of a less familiar old-timer, well adapted to barbershop harmony. It gives fine opportunities to the booming voice of the bass, a giant of six feet five inches, who dwarfed all the other singers in the national competitions. The number is nicely balanced, with the chief chorus appearing at the start and finish.

NEW YORK POLICE DEPARTMENT QUARTET

This quartet finished fifth in the national finals at the New York World's Fair. They are a bona fide group of amateur singers, chosen from New York's finest, representing a glee club which is the pride of the metropolitan Police Department. This quartet is content with singing a single number, but one which exhibits unusual features.

Jim Thornton's classic of the gay nineties, "When You Were Sweet Sixteen," starts with a solo by the lead, showing an exceptionally appealing quality of tone. There are echo effects by the other three voices, with a neat approach to several chords of the dominant seventh. There is a repetition, with hummed harmonies behind the solo, and near the close the New York cops give their own version of the "five change minor" in climactic fashion.

BEACON FOUR

This medley is made by a quartet that lives up to the best traditions of barbershop harmony. Four business men of Wichita, Kansas got together and with a minimum of rehearsal won the sectional contest held in their home town, as the Nameless Four. This was one of the most successful of the preliminaries to the grand finale at the New York World's Fair in the summer of 1940. The Wichita contest was held at the local ballgrounds, under auspices of the Wichita "Beacon," whose editor, "Hank" Givens, was a ring-leader in the national revival of barbershop harmony. The Nameless Four went to New York under the sponsorship of a popular soft drink, as the Seven-up Quartet, and won seventh place in the national finals. Later they took the name of the Wichita "Beacon," whose interest was so important a factor in their success.

Their interpretation of the familiar "Honey That I Love So Well" is marked by a correct handling of a chord that was pointed out by the late Ring Lerdner as one that barbershop singers almost always miss. It comes on the word "you," at the end of the phrase "my gal, to you." Most leads make the mistake of returning to the fifth on this note, instead of getting a nasty diminished seventh on the key-note.

The brief medley ends with "Sweetness," a barbershop classic of uncertain origin, in which the bass of the Beacon Four has a chance to do his stuff in the way of stunning glissandos and other sliding effects, often carrying a definite countermelody.

In "Mandy Lee," the Beacon Four once more proves its right to an honorable place among barbershop quartets. "Somebody Stole my Gal" shows some good effects in the bass part, and a second chorus is taken at a fast tempo which brings the number to an excellent finish.

THE COMMUTERS

The four men in this quartet are all members of the University Glee Club of New York, composed of college graduates who sang in their own glee clubs at one time. As The Commuters they are well known in concert circles, but they also have an excellent command of barbershop harmony, and they entered the national championship as the Four Barbers, winning third place and finding greater favor with the crowd than any other quartet in the finals. There are those who consider the Commuters the best male quartet in the United States today.

It is fitting that this fine quartet should have the honor of interpreting the classic "Sweet Adeline," national anthem of barbershop harmonizers. The Commuters present its familiar echoes in a new arrangement, with some chords that will surprise and delight the most hardened of barbershop fans. In "You Tell Me Your Dream," the Commuters present an arrangement of one of the favorite barbershop ballads which is traditional with the University Glee Club of New York. The opening section sticks to the routine style, and its repetition is in a faster and more regular time. Then comes the spelling out of M-I-N-E and other words which lends this interpretation its chief individuality. But the most original touches are in the Coda, with its diminished sevenths and other fascinating harmonies, ending on a modern chord with a sixth over the tonic.

So there we are for another stroll in our continuing journey "Down Memory Lane"... and a tip of the old straw boater to DL-5142 for preserving the voices of these good quartets of yesteryear. These voices are those of men who were largely responsible for maintaining interest in our Society during its early, formative years and contributed in no small measure to its growth. Indeed they are most worthy of "preservation" in their own right.

IS ENGLAND READY FOR BARBERSHOP HARMONY?

(Continued from page 5)

development of two chapters, they suggested Withemshawe, a suburb of Manchester with a population of 100,000 and a new full-scale theater seating 800 to 900. At noon I attended the Rotary Club at South Manchester and now have sufficient make-ups to cover the two meetings missed while I'm away. Took our film to Granada Television where we taped an interview and did a bit with four of the station's announcers. Granada TV will also be present tonight to do an interview with me on the results of our meeting hoping to plug the Liverpool meeting tomorrow night.

Twelve men showed up for the Manchester meeting. I showed the Atlantic City Convention film and it was very well received. Sincerely believe we have a nucleus group here with an enthusiastic Barbershopper (Allen Hezzlewood) to spearhead and follow up. Received inquiries regarding pitchpipes, records and music and people definitely want these things. Hopefully London will advise us before we leave whether we can ship these items individually, exactly what the duty will be or if we can use our Canadian warehouse.

Thursday, September 30 — Had a good night's sleep, up at seven, packed and went to Radio Manchester to pick up the records left for their last evening's show, then caught a train to Liverpool. Another dull and drizzly day in Manchester but bright and sunny when I arrived in Liverpool. Again, like many English cities — almost all of them — the center of the city has many lovely parks and English flower gardens. Taped a radio show for noon that day on Radio Merseyside and for re-broadcasting again later that night. Good session, used "Pacificairs" singing *Swanee* as an opener and closed with the Phoenix Chorus doing *Ring To The Name Of Rose*. These two songs seemed to appeal in particular to the radio people. They also liked the "Easternaires" *Oh, You Beautiful Doll* and *Danny Boy* by the "Oriole Four." For the first time in the tour, I had a couple of spare hours so I went shopping and bought some gifts for the family. Watched the evening show on Granada TV. They gave us five to six minutes prime time showing last night's session. Then they plugged tonight's meeting in Liverpool.

At the 7:30 meeting, twelve men showed up. Again, good for such short notice. BBC television showed up as well as Radio Merseyside and both taped and filmed a considerable amount of our work with both a chorus and a quartet. Both groups did quite well after only one hour's work. We then showed the 1970 convention film which was very well received. Everyone seemed interested and they plan to meet again. They are searching for a permanent meeting place and a director which, of course, will be their greatest difficulty as in all groups. Like Manchester and London, there is a lot of suburban living and thus potential for several chapters at each given area. In all, it was a very good evening and probably the best singing yet in view of the time lost due to TV filming and radio recording.

Friday, October 1 — Up at 7:45 and the porter kindly served hot chocolate in the room, a real nice touch, along with the morning paper. Packed and grabbed a cab to the airport. What a difference from American airports in cities this size! The airport was practically vacant, no boarding delays or line-ups. We boarded a Nord 262, a 29-passenger turbo prop job that looks much like our Fairchild F-27. It cruised at from 10,000 to 12,000 feet at 260 mph and we were in New Castle in 50 minutes. As expected, was met at the airport by Jim Ramsey. It

was a pleasant surprise to see Jim's friend, Jack Gordon, formerly of the Scarborough, Ont. Chapter. The session with the BBC in New Castle was one of the most enjoyable and probably the most productive of the entire trip. Initial contacts had been made with the producer of the BBC "Northeast" program on which we were to appear. They were all unusually interested. Even the program editor came down to work with the director of the show.

Friday night's meeting in New Castle was the high-light of the entire trip. We were tremendously pleased as 28 men showed up. We did some fine singing with three quartets actually trying the song after we had only worked for an hour with the group as a chorus. They seemed intensely interested in barbershopping and stayed to see the film and for a quite a bit of chatting afterwards.

Sunday, October 3 — I attended church services and did a little sightseeing with the Clarks, including a visit to a boat mooring business operated by their son on the Thames River. Boating and fishing are two of the most prevalent weekend activities in this country, or at least in the southeast and southwestern sections, and particularly around the London area of the Thames River. As mentioned before, the drive through the quaint little lanes — as I called them — or their streets, and seeing seemingly endless blocks of brick, flint, stone and, in some cases, stucco houses, with lovely front yards and roses, was enjoyable. I had dinner with the Clarks Sunday night and spent the evening relaxing and visiting in preparation for leaving tomorrow to return home.

Is England ready for barbershop harmony? After spending nearly three very hectic weeks in Great Britain, and visiting ten cities, I feel strongly that the men of this country enjoy barbershop singing as much as we do, even though it is very new to them and they know very little about it. I'm confident that barbershopping can flourish in England to the same degree that it has in America. It's going to mean more pioneering, perhaps to a greater degree than was necessary in the U.S. and Canada, but nevertheless I think it would be worthwhile for the Society.

Although there is still ample room for growth in America, I feel we should be making attempts to truly live up to our purpose by now moving into the British Isles. We should attempt a tour — I'm already working on the details — to England next year to re-visit specific cities and particularly to hold concerts with the definite purpose of having men form chapters afterwards. In almost all my contacts with social development officers and public relations people they seemed anxious to have us come to their cities, put on shows and establish chapters.

It is my feeling that a tour next year should include field men who would stay for a two-week period following the tour. This would give them time to work with these new cities and help them get an established music program in operation. An administrative field man and someone from the music department, working as a team, would be ideal.

Three people will now be our main contacts for the English people wanting to become involved in barbershopping. They are Harry Danser, Bob Walker (both Crawley Barbershoppers, although Walker lives in East Grinstead, quite a distance away) and Jim Ramsey, at the opposite end of the country in New Castle. All three men are most enthusiastic.

In view of the fact that this was an exploratory trip, I am more than pleased with the results. In the nine meetings held — not counting Crawley — only one was a failure.



I see from the bulletins...

By Leo Fobart, Editor

Many issues have come and gone since we've taken time to thank everyone for submitting written material to the HARMONIZER. As you may well know, not all the material appearing in this department comes from bulletins; as a matter of fact, much of it comes from you, our readers. Even though our files become overloaded at times with articles for which we do not have space, we hope you will continue to submit material. The HARMONIZER's very existence depends upon the spirit and cooperation of its readers. We are extremely grateful that the HARMONIZER has never lacked friends throughout its 30-year history. You have been loyal supporters and we hope you will keep up the good work. Incidentally, we do receive some kind comments about the magazine, which we deeply appreciate. Occasionally some of you feel moved to present constructive criticism which is always well received. If we are not pleasing you, we surely want to know about it. Only when we know what your wishes are, can we do the best possible job for you. So, to quote a rather well worn cliché, "Keep them cards and letters coming, folks."

* * *

Speaking of cards and letters, a short note from Tom Pollard, Pioneer District Vice President, called our attention to an article in a Detroit, Mich. newspaper referring to the Society as the "Society to Prevent the Elimination of Barber Shop Quartet Singers Association." We've seen many abortions of our name, but this one tops them all.

* * *

A couple of interesting items appeared in the September-October issue of MAPS (Mid-Atlantic Press Service) which we thought worthy of passing on. Five Ladies Auxiliaries have contributed a total of \$384.05 to the Society's Unified Service Project so far this year. The "Cherry Delights" (Cherry Hill, N.J.) \$50; "DoEtties" (Seaford, Del.), \$125; "Be-Jay" Ladies (Lewiston, Pa.), \$125; "Harmonettes" (Alexandria, Va.), \$34.05 and "Penettes" (Lansdale, Pa.), \$50. The



Huntington, W. Va. (Tri-State Chapter) used a decorated house trailer to call attention to their "Auditions for Admission" project. The trailer was placed in different shopping areas each night of the week preceding "Auditions" night. During late afternoon and evening hours the trailer was manned by chapter members and barbershop harmony was played over an outside PA system. Parked outside Huntington's meeting place on meeting nights, the trailer provided an easily identifiable location for guests and was used for conducting auditions.

Mid-Atlantic District now has a total of 21 registered ladies auxiliary units.

* * *

A check for \$4,312.18 was presented to the Eugene (Ore.) Hearing and Speech Center by the Cascade Chapter and Harmony Foundation. This is the fifth year they have donated the entire net proceeds of a two-night show to this local charity. A total of \$22,122 has been turned over to the Hearing and Speech Center in the past five years. The Cascade Chapter is the largest single contributor to this charity which is funded entirely by donations.

* * *

We've just seen an interesting new book by Ted Fitch, Alexandria, Va. Chapter member, entitled "The Bureau of Outdoor Recreation" (Praeger, \$7.95), dealing with the history of outdoor recreation and the Federal Government's part in stimulating the growth of camping, fishing, hunting, hiking and the many outdoor sports. Fitch, a past president of his chapter and a 22-year Society member, is also the author of "The Alaska Railroad." The Society has many authors among its ranks, many of whom are

unheralded at this point. Professor J. H. (Jack) Powell, now of the Ottumwa, Ia. Chapter, is the author of at least six books. Perhaps the most entertaining of these is "George Washington and the Jack Ass" (A. S. Barnes, \$10), a series of word portraits of American historical characters. The title refers to the activities of our country's founder as an agriculturist. Any other Barbershopper-authors you can tell us about?

Sixty ladies from Thornhill, East York, Georgetown, Oshawa, Markham and Scarborough, Ont. gathered early this year in Scarborough laden with Logopedics shower gifts. In addition to the "loot" shown below, a check for \$76 from Toronto ladies accompanied the shipment to the Institute.



You really begin to realize how large your chapter is (or what a small world we're living in) when two Smiths, a Brown and a Jones all become members in one month. This actually happened in San Diego, Calif. where auditions for new members have raised their membership total to 159. A Dick Smith joined the bass section from El Cajon; Gary Smith (no relation to Dick) moved into San Diego and the baritone section from Bloomfield, N.J.; Dick Brown became the fourth tenor with the name Dick to become a member of the tenor section and Bob Jones brought his talents to the bass section. Both Brown and Jones are from San Diego. We only wish that we would have time to research our membership roles because I'm sure we could come up with an interesting story on the names of our members. They've almost got the story in San Diego. This information, incidentally, appeared in the May-June issue of the "Woodshed Chips," bulletin of the San Diego Chapter.

* * *

In the "Chapter Chatter," bulletin of the Stockton, Calif. Chapter, they say the Barberpole Cat Program is PURR-FECT!

* * *

"Jubil-aire" Editor Fred Schofield (Fairfax, Va.) would like to amend President Ralph Ribble's suggestion that "Barbershop Harmony is rated 'G.'" . . . Schofield suggests changing it to read: "Rated GEE!" which means Generously Enjoyed Everywhere.

* * *

In this day and age when almost everybody becomes involved in "doing their own thing" we were happy to note that the "Woodshedder," Southwest Suburban (Ill.) Chapter bulletin, carried a note about Bernice Bearby, wife of Barbershopper Jack Bearby, who donated the profits from a Tupperware party to the Institute of Logopedics. With practically no assistance from others in the chapter — the Institute is now \$23 richer, and that's what we call "doing your own thing."

* * *

"The country is experiencing a wave of nostalgia right now that has increased its tenacious hold on the minds of people. Perhaps this is why the 3,592 assembled in the Blossom Music Center to hear the final concert of the summer responded so warily to last night's Labor Day roster of barbershop quartets and choruses . . ." That's the way *Cleveland Plain Dealer*

Seneca Land's HARMONY HOLIDAY at Grossinger's Resort, which has brought over \$5,000 to the Institute in the past four years, is scheduled for January 7, 8 and 9, 1972. The display shown right is in Grossinger's lobby. Contact Bill Davidson, 18 Hunt Ave., Hamburg, N.Y. 14075 for additional details.



columnist Chris Colombi Jr. described the appearances of the Cleveland, Akron and Elyria choruses along with six area quartets: the "Village Idiots," "Mavericks," "Dutchmen," "Jim Dandies by George," "Sound Advice," and the "Akromatics." All tied together by MC Jack Moore, a 27-year Cleveland Barbershopper, the Society can be proud of the barbershop performance presented by some of Ohio's finest quartets and choruses in the prestigious Blossom Music Center.

* * *

A 77-year-old Riverside, Calif. Barbershopper, Willie Dunscombe, was the subject of a feature story appearing in the *Riverside Press* after registering his second and third holes-in-one during the month of June at the Sam Snead Golf Course near Colton, Calif. A 13-year Barber-

shopper, Dunscombe is currently chapter logopedics chairman, service chairman and historian. As of July 15th, he had already raised \$550 for the Institute of Logopedics. This man is not only a top notch golfer, but an expert fund raiser.

* * *

Jim Moon, member of the McCook, Nebr. Chapter, may be the first member in the Society to win his Barberpole Cat Award by visiting and singing in four separate chapters in four individual states. Jim took his No. 2 and 3 awards in his own chapter, then visited the Denver, Colo. Chapter to receive No. 1. A visit to the Amarillo, Tex. Chapter brought him No. 4 and ten days later, while attending the Hays, Kans. Chapter meeting, he picked up Nos. 5 and 6. Seems like Jim is not only rapidly picking up his Barberpole Cat Award, but he's getting to sing

(Continued on next page)

Eighty-five kids from the Institute of Logopedics enjoyed summer vacations at Camp Logos, a recreation camp, as a result of funds received from the Northeastern and Seneca Land Districts (\$2,125 from each district). Though we don't have information on all the activities available at Camp Logos, it's pretty obvious that fishing took up some of their time.





Apollo XIII Commander Jim Lovell is shown left (center) as he posed with the Greater Canaveral Chorus. "Canaveral" provided the entertainment of the Astronaut's Ball, part of Brevard County's (Fla.) annual Moonwalk Festival.

I SEE FROM THE BULLETINS

(Continued from page 21)

with Barbershoppers throughout the Society. Our thanks to Rod Heldenbrand, bulletin editor of the McCook "Prairie Statesmen," for providing us with this information.

* * *

In just a short time 1972 chapter officers will be attending COTS (Chapter Officer Training Schools) throughout the Society. We think the following article written by Father George Garthoffner, Editor of the St. Louis No. 1 "Fanfare," contains good advice for chapter members who must play a part in their chapter's operation if the chapter is going to be successful. His article follows. "Each year at COTS every conceivable effort is made to help a chapter effectively carry out the aims and purposes of our organization — the 'Preservation and Encouragement of Barbershop Harmony.' As Mike Michel of Kansas Nojoco Chapter expressed it: 'Few people have an end product as devoid of undesirable qualities to market as we have. We are a peaceful group — no demonstrations. We are not controversial, loud, sensational or suggestive. On the other hand we encourage good, wholesome family entertainment geared to the benefit of community and personal growth; and besides promoting the finer arts, we find each member personally concerned with the welfare of unfortunate children burdened with speech defects, not to mention many other humanitarian interests which we promote.'

"Now the point to this buildup is this: If the product is not selling, we are the reason — not barbershop harmony. Fellows, each year your board comes back from COTS all wound up to set the world on fire; but someplace there is a leak in this enthusiasm before it reaches the

general public. We might suggest that each member of our chapter is a pipeline charged with conveying the enthusiasm which COTS has generated. Of course, pipelines sometimes get clogged or leak or break, and so do Barbershoppers! This is what has happened to you if you do not find yourself with some job in the chap-



Ottumwa, Ia. Barbers Jim Dougherty (left) and George Boone proudly display a bulletin board covering activities of the Ottumwa "Wapello Chiefs" Chapter in their place of business. Dougherty is chapter treasurer and Boone, chorus director, for the 56-member chapter.

ter. If this is the case, call a plumber — please; don't shut our water off!"

* * *

Though we've seen it in many, many bulletins, we believe it was printed first in the Phoenix "Phoenixian" and directed to all members of the chorus in order to discourage absenteeism. A memorandum appeared as follows: "It has been brought to our attention that the attendance record of the chorus is a disgrace to the chapter, which, at your request, has accepted your membership. Due to your lack of consideration, as shown by such frequent absenteeism, it has become necessary to revise some of our policies. The following changes are in effect immediately:

SICKNESS: Absolutely no excuse. We

will no longer accept your doctor's statement as proof, as we believe that if you are able to go to the doctor you are able to come to chorus rehearsal.

DEATH: (Other than your own) This is no excuse, there is nothing you can do for them so you will have to let someone else take care of the arrangements. However, you can attend to your obligations to the bereaved family during the day as that will not interfere with evening rehearsals.

SURGERY: We will no longer tolerate absences due to surgery convalescence. We wish to discourage any thoughts that you may need an operation as we believe as long as you are a member of the Phoenix Chapter you will need all of whatever you have and you should not consider having anything removed. We accepted you as you are and to have anything removed would certainly make you less than what we accepted.

DEATH: (Your own) This will be accepted as an excuse, but we would like two weeks notice as we feel it is your duty to teach someone else your part before you go.

Also, entirely too much time is being spent in the restroom. In the future we will follow the practice of using these facilities in alphabetical order. Those whose names begin with an "A" will go from 8:00 to 8:05, those with a "B" will go from 8:05 to 8:10, and so on."

* * *

The "Capital City Chorus," competing in the Ottawa, Ont. Music Festival for the first time, was awarded the P. D. Ross and E. Norman Smith Shield after receiving a mark of 89 for its performance.

Riverside, Calif. Chapter President Bruce Maxey (left) and member Harry Alderson (right) watch Bill Cornell operate the new braille typewriter donated by the chapter to the Lighthouse for the Blind. Alderson, a 28-year Society member, headed the project to collect 18,000 Betty Crocker coupons to acquire the typewriter. Cornell is Lighthouse executive director.



Adjudicator Dorothy Allan Park of Toronto said the "Capital City Chorus" (directed by Bill Little) had "balance, vitality, a fine confidence and brightness." Our congratulations to the Ottawa Chapter on this singing accomplishment.

* * *

A letter of appreciation to Oshkosh, Wis. Barbershoppers appeared in the "Oshkosh Barbershop Clips" after the chapter purchased a hearing aid for an eight-year-old boy. It's heartwarming to note that even though we have our own Unified Service Project, Barbershoppers still find time and money to help out other worthy causes in their own communities.

* * *

We regret to report the passing of Tom Needham on April 10th. He was the chorus director who directed the first singing performance of our singing motto, "Keep America Singing," in 1947 at the Milwaukee convention. Needham was residing in Wayne, Mich. at time of death.

* * *

A fine tribute to a remarkable gentleman, Louis Hubbard "Hub" Stone, Evergreen District Secretary since 1947, appeared in the April issue of "Timbre," Evergreen District publication. "Hub" is the first and only secretary the Evergreen District and the Klamath Falls, Ore. Chapter has ever had. In addition, he also served as editor of their district publication for ten years, commencing in 1953. "Hub" is 86 years old and still going strong. In all his years as district secretary he has missed only a very few district meetings. He never misses his local chapter meeting and is an active member. Great to learn this fine Barber-shopper is getting along so well and we hope he has many more years of health.

* * *

Truro (that's in Nova Scotia, man) Barbershoppers scored a big hit at a performance in Sydney where they were attempting to get people interested in barbershopping and it wasn't easy. Twenty minutes after their performance started, the lights went out, and stayed out for the remainder of the program. However, true to tradition, the show went on—with the aid of a couple of flashlights. Such lighting effects were interesting, to say the least, yet everyone said afterwards the performance was splendid. The "Gulf Tones" quartet from Summerside, P.E.I. was on hand to help round out the program.

One of the Society's top chapters included the following words of advice in a bulletin. Headlined "Temperance Rides Again," the article follows: "There have been several remarks made on recent trips that the 'thirst factor' of the chorus has taken a sharp upturn. It's not an objection to drinking that's been the subject... it's the matter of where and when! Effective immediately a self-appointed committee of two has volunteered to police the situation with the following guidelines. If you need a drink on the way to a performance you need more help than alcohol can provide. On the way home we'll supply the openers!"

* * *

They're a bit peeved at us in the Westchester County, N.Y. Chapter and we don't blame them. They finally made the Century Club with a respectable 103 members and our report appearing in the July-August, 1971 issue, showed Westchester County in New Jersey. We apologize for a bad job of proof-reading and promise to do better in the future.

* * *

Hardly an issue of the "Hey Hey Herald" (South Bay, Calif.) reaches us that doesn't contain some information worthy of reprinting in the HARMONIZER. We're sure we're going to be accused of playing favorites, but they've done it again. A recent bulletin cover showed John Wayne (that's right, the one and only John Wayne) with South Bay Barbershopper Fred Beelby in Wayne's office. Fred was soliciting an autographed mug for the Logopedics auction to be held in Santa Monica as part of the district's fall convention. It's great to know we have people in the Society who are able to contact some of our famous movie stars and it's also great to know that we have fine editors like Bob



"Four Renegades" Tenor Buzz Haeger is shown above with what is purported to be the first porcelainized barber pole used in this country. Haeger brought the pole, a gift from John Tyson, Galena, Ill., to Harmony Hall late last year.

Northup who do such a fine job of passing this information along to their fellow members.

Another fine idea appeared in the same publication regarding Christmas presents for the children at the Institute of Logopedics. The Dundalk, Md. Chapter suggests you follow a plan which has worked successfully for them in the past. It's simply this—a large hand-painted Christmas card signed by every chapter member along with a donation from each man who signed the card. They suggest about \$1 per signature. Surely that's not too much to give to charity at Christmas time and just think of the joy it will bring to the children. Sounds like a great idea and one which other chapters may want to discuss with their district service chairman.

"Chuck" Edwards, No. 2 man-of-note winner (left), and Collins Davidson, top ad salesman, feasted by candlelight on prime steak at the Fox River Valley, Ill. Chapter's annual steak and bean dinner. Envious hot dog eaters looking on, from left, are Alvin Glessen, George Pesetski, Robert Rieman, Alan Baker and Les Peterson.





about QUARTETS



"Thar's money in them thar hills . . . and in them thar antiques!" and if you don't believe it ask the "Mid-Continentals" (St. Joseph, Mo.) who are shown above as they did some selling during a two-day antique and "junque" sale. After the eight of them (yes, the wives got in on the action) spent many hours collecting, moving, displaying and finally, selling their collected goodies, they came up with \$1,500 in sales. Shown above from the left are Ken Gabler, Ron Meng, Paul Holliday and Byron Myers and two prospective antique buyers.

Because the letter shown below is typical of reports we receive from quartets which take the time to mention our Service Project during their performance, we've reprinted it in its entirety: "Strange and wonderful things have happened to me in my years as a Barbershopper, but perhaps the most moving and satisfying occurred last night. Our quartet, *The Grand Old Uproars*, had a community service job for the United Methodist Laymen at a local church here in Nashville. As a part of our performance I always give a thumb-nail sketch of our Society, and of our Service Project, the Institute of Logopedics. We do not solicit funds, but merely tell the audience who we are and what we do.

"At the conclusion of our performance, our host, without any suggestion from us, asked that those present contribute to the worthy cause our Society

supports. As a result, the attached check for \$64.35 is presented on behalf of this fine group of men. It was a complete surprise to the quartet, but a very pleasant one indeed. I am never embarrassed to accept any donation for our great Service Project.

"This time we truly did 'Sing . . . That They Shall Speak.'" Signed Howard W. Moore (for the "Grand Old Uproars").

* * *

Ever hear of the N.F.M.C.? Those initials stand for the National Federation of Music Clubs and we're happy to learn that one of our top quartets, the *Citations*, was the feature attraction of N.F.M.C.'s 17th Annual "Parade of American Music" in Louisville, Ky. In honor of their special guests, the N.F.M.C. appropriately re-titled the evening "Parade of American Music — with Barbershop." We're positive the

"Citations" did an excellent job of demonstrating one of America's true art forms, barbershop harmony.

* * *

Way back in 1931 — seven years before the Society was founded — a quartet was organized by the late Pete Elder called the "Westinghouse Quartet." When the Pittsburgh Chapter chartered in 1940, they were quick to become a part of it. The quartet never ceased to function as a unit, and though they changed their name to the *Circle W Four* in 1965 (after more than two of the original foursome had left the quartet), it is still often referred to as the "Westinghouse Quartet."

Although acclaimed as an entertaining quartet, the "Westinghouse Quartet" did well in competition. They were district medalists five times; Johnny Appleseed District representatives at international competition seven times; and finished second, third, fourth and fifth place medalists in international competition.

In 1965 they were one of three quartets selected to go to Guantanamo Bay, Cuba to sing for our servicemen. In 1969 and again in 1971 they were selected by the U.S.O. to make a Far Eastern tour of government hospitals to entertain our wounded veterans.

Members of the foursome have always played important roles in the administrative activities of the Pittsburgh Chapter and have served in every possible capacity: presidents, directors, board members, you name it and one of the foursome has held the position.

Though there have been 17 changes in personnel in 40 years of existence, the quartet has always remained active. The present members are justly proud of their heritage and true to its tradition, the quartet is still widely acclaimed as a fine entertaining foursome.

The *Circle W Four* is another quartet that has not forgotten about our Service Project, either. After appearing on a Logopedics Spectacular in Ottawa, Ont. a few weeks ago, they graciously turned

over a \$75 check covering out-of-pocket expenses to the Institute of Logopedics

Walt Eibeck, lead; Al Headrick, tenor John Power, bass; and Joe Lingenfelter, bari, make up the *Circle W Four* as it is known today. Gentlemen, we doff our hats to you. May you continue to sing in happiness for many more years.

* * *

"Bub" Thomas, multi-talented Barber-shopper whose caricature portraits have become conversation pieces throughout the Society, is part of a California foursome which opened the new Disney World in Orlando, Fla. on October 1st. "Bub", who is singing bass in the new Disney World foursome, was joined by Dick Kneeland, lead (formerly of the "Bunster Freely"); Bob Mathis, tenor (ex-Reseda Valley director and former "Crown City Good Time Music Company" lead) and Jerry Siggins, bari (South Bay, Calif.). We expect by this time they have looked in on the Orlando Chapter and hope that Barbershoppers will be paying them a visit at the new entertainment center.

* * *

The *Mutual Funs* (St. Louis No. 1 and St. Charles, Mo.) got a taste of the stage this past summer when they were chosen by opera officials over seven other quartets to play the quartet role in "Music Man." The quartet had to devote considerable time rehearsing for the one-week engagement which took place July 26 through August 1. The practice sched-

The Fort Collins, Colo. "Feed Lot Four" are shown above doing one of the routines used on a recent U.S.O. tour. They tell us they won first place in the Moose International competition rather than third, as we reported previously. From left, they are Randy Jones, tenor; Jay Rosson, bari; Milo Bohlender, lead and Jim Dooney, bass.



Though the "Fox Valley Four" agree they're eligible for Uncle Sam's assistance in keeping up their health, those smiles tell another story. Boasting only one personnel change since the early 50s, the members today are, from left, Stan Johnston, tenor; "Doc" Johnson, lead; Bill Henderson, bari and "Luke" Waterfield, bass. Three of the men are from the Batavia, Ill. Chapter; Henderson belongs to the Aurora, Ill. Chapter.



ule included all-day workouts during the week prior to the performance and a dress rehearsal from 11:30 p.m. to 4:30 a.m. Sunday morning. "Mutual Funs" personnel include Bob Henry, lead; Bert Volker, tenor; John Jewell, bari and Ron Grooters, bass.

* * *

The Quincy, Ill. *Chorddrifters* made several appearances at different churches for Sunday morning services this past summer. Special songs they developed for these services have been very well received and the "Chorddrifters" seem to think this kind of singing is their "thing."

* * *

The *Arch Rivals* (Collinsville, Ill.) recently hosted a benefit concert for the European-bound Concert Chorale of Southern Illinois University. After a performance by the Chorale in the sanctuary of a local church, the "Arch Rivals" provided barbershop entertainment at a reception. The "Rivals" have done much to expose music educators in the Metro St. Louis area to good barbershopping. Tenor Brian Kane, a music educator himself, has secured permission to include barbershop harmony in the choral music program at two area high schools. The quartet was also involved in a demonstration for music educators attending a two-day clinic at St. Louis last August. Other members of the foursome are Wayne Bradshaw, lead; George Holtzsch, bari and John Galloway, bass.

* * *

There has been a shift in personnel in a couple of prominent Johnny Appleseed District foursomes. Official notice from both quartets indicate that Jim Gentil is now singing bass in the *Roaring 20's* and his position in the *New Harmony Four* has been filled by Jack Craven, who formerly sang with the "Mid-Americans,"

1970 Cardinal District champions. The vacancy in the 1971 eighth place finalist "Roaring 20's" came about when Hobie Smith left the quartet.

* * *

The 1968 international champion *Western Continentals* went to Oklahoma City, Okla. to replace tenor Al Mau, who is no longer singing with the foursome because of a job promotion which did not permit him to reside in Phoenix any longer. New tenor Frank Friedemann has already moved to Phoenix where two-a-day rehearsals (learning 30 "Continental" arrangements) have been in process since September 14. Friedemann has an unusually high tenor voice, plays piano, banjo, guitar and has a professional entertainment background. Mau has moved to Woodland Hills, Calif. and expects to become active in the judging program.

* * *

We'd like to squelch a rumor. Though the members of the 1971 tenth place finalist *Grandma's Boys* are not all in the same place, the rumor that the quartet has broken up is not true. Lead Hank Brandt, who is no longer attending school with the rest of the "Boys" in the East, stopped at Harmony Hall for a visit last week. He informed us that the quartet is very definitely still together, keeping all their singing commitments and they expect to be around for some time... and that is good news, indeed.

* * *

Word from Jim Massey, contact man of the 14th place semi-finalist *OK-4*, announcing a personnel change. Bill Thompson has taken over the baritone spot formerly held by Bob Jones. This quartet not only sings well, but is one of the top comedy groups in the Society.

Century Club

(As of September 30, 1971)

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Lao W. Fobart, Editor



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specified. Persons planning to attend these
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sponsoring chapter or district. This list includes
only those events reported by District
Secretaries as of October 1, 1971)

Nov. 16, 1971 - Jan. 15, 1972

CARDINAL INDIANA

Nov. 20 - Marion

CENTRAL STATES IOWA

Nov. 27 - Storm Lake (Buena Vista)

COLORADO

Nov. 27 - Grand Junction

EVERGREEN

BRITISH COLUMBIA

Nov. 20 - Kelowna

OREGON

Dec. 3-4 - Eugene

3-4 - Medford

FAR WESTERN CALIFORNIA

Dec. 3-4 - Reseda

UTAH

Nov. 26-27 - Salt Lake City

ARIZONA

Dec. 4 - Yuma

ILLINOIS

Nov. 19 - Arlington Heights

20 - Macomb

27 - "Q" Suburban

27 - South Cook

JOHNNY APPLESEED OHIO

Nov. 20 - Loraine

PENNSYLVANIA

Nov. 19-20 - Bryn Mawr

20 - Stroudsburg

LAND O'LAKES WISCONSIN

Jan. 15 - Milwaukee

MINNESOTA

Nov. 20 - Rochester

MID-ATLANTIC NEW JERSEY

Nov. 20 - Middleton (Raritan Bay)

NEW YORK

Dec. 3-4 - White Plains

(Westchester Co.)

MARYLAND

Nov. 19-20 - Salisbury

27 - Centreville

Dec. 11 - Largo (Prince George's Co.)

DELAWARE

Nov. 28 - Wilmington

NORTHEASTERN

MASSACHUSETTS

Nov. 20 - Brockton

27 - Walpole

CONNECTICUT

Nov. 26-27 - Hartford

ONTARIO

Nov. 20 - Simcoe

27 - Peterborough

SENECA LAND NEW YORK

Nov. 20 - Syracuse

Dec. 4 - Elmira (Mark Twain)

SUNSHINE

FLORIDA

Nov. 19 - St. Petersburg

(District Logopedics Benefit)

20 - Jacksonville

(District Logopedics Benefit)



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Evergreen District... Chartered August
30, 1971... Sponsored by Olympia,
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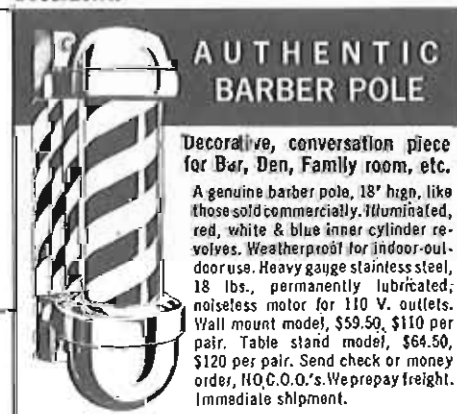
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SCHOOL DRAWS PRAISE

New York, N.Y.

September 7, 1971

A brief note of appreciation for the great course in quartet coaching included in the recent school. As you know, there were a substantial number of Westchester Barbershoppers at Albright. We now find it hard to listen to a quartet without making critical (and useful) comments.

A number of HEP techniques have already been applied at our chorus rehearsals, and in this way literally everyone benefits from the schools.

Please convey my greeting and appreciation to Bob Johnson. I hope the future will see a continuing program of musical education such as was conducted at Albright.

Sincerely,
Ed Reith

RECALLS MORMON QUARTET

Minidoka, Ida.

May 15, 1971

I just read Carroll Adams' "Reminiscing" in the May-June HARMONIZER. In it he mentions a Mormon quartet which sang at the 1941 national convention in Grand Rapids, Mich.

Thought you might be interested in an article in our SNAKE RIVER FLATS AND SHARPS (enclosed), of which I am the Editor (publisher, reporter, typist and copy boy). On the third page is a side note in which I mention this quartet singing at that convention. Melvin, a member of that foursome, is my brother. SMALL WORLD!

Barbershopping is great, and I am enjoying it immensely. I was a charter member when the Burley Chapter was organized just over three years ago. Up until that time I had no opportunity to

be a member of the Society. Little did I know what I was missing all those years.

Sincerely yours,
Ralph W. Maughan

BOUQUETS TO "EASTERNAIRES"

Wyckoff, N.J.

September 30, 1971

I have a true story involving the "Easternaires" your readers would appreciate.

In this business of mine, I'm on stage several nights each week acting as MC for shows we produce for conventions, banquets, parties, etc. Believe me, I keep slim by sweating out these affairs.

About two months ago a client called to say his parents were celebrating their wedding anniversary. They had invited about 200 guests to a local country club and wanted appropriate entertainment. I suggested the "Easternaires" and arranged to be there to see that details were attended to and, of course, to introduce the quartet.

What a relief to approach an evening of entertainment without undue pressures. No rehearsal to sweat over. I knew I wouldn't have to settle an argument because the girl singer was insisting the drummer's tempos were uneven. I was relaxed because I knew the "Easternaires" would be on time. They would be handsomely dressed and if the pitchpipe broke down they'd have an extra one along. Their remarks would be in good taste; their humor wouldn't offend anyone.

Should the sound system fail, I knew they wouldn't stalk off stage like some prima donnas I know. Blow the electric circuits and they'd perform by candlelight. No worries.

They came on stage and immediately captured the audience. Their repertoire was so varied there was a favorite song for everyone. The audience smiled in appreciation of a toe tapper, caught the mood on the ballads, marveled at their vocal gymnastics and just plain had a great time.

Right in the middle of the show, a motor in a kitchen vent fan burned out. Acrid fumes and a few whiffs of smoke were evident in the room. They sang on as though nothing was wrong. The audience realized the boys had to be aware of what was happening, but the quartet's lack of reaction reassured the audience and not one person left the room.

After a well paced forty minutes, the quartet walked off stage to a standing ovation to which they responded with generous encores.

Following the show, guests sought out the quartet to pay them such compliments as, "It's refreshing to hear good music sung so well." "What a delightful evening you gave us." "We need more entertainment like this." All these came with sincerity and, believe me, they were well deserved.

Many wonder where our Society will be in ten years as a musical organization. That talk has been going on since I joined in 1947. If we can continue to encourage quartets like the "Easternaires" to select good music, arrange and sing it well and present it in a program that is paced to hold an audience, I don't think we have much to worry about.

That's my story, and I'm sure you can understand why I wanted to share it with your readers.

Sincerely,
Vern Reed
Tenor, "Buffalo Bills"



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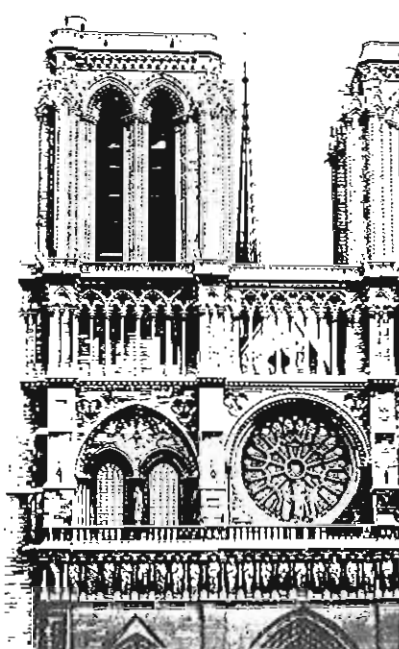
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