



In Memoriam
Rupert J. Hall
SOCIETY CO-FOUNDER
1902 - 1972



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BARBERSHOP QUARTET HARMONY

MAY • JUNE 1972 • VOLUME XXXII • NUMBER 3

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FUTURE CONVENTIONS

INTERNATIONAL		MID-WINTER	
1972	Atlanta, Georgia	July 3-8	
1973	Portland, Oregon	July 9-14	1973 Houston, Texas Jan. 26-27
1974	Kansas City, Missouri	July 1-6	1974 Phoenix, Arizona Jan. 25-26
1975	Indianapolis, Indiana	June 24-29	

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Society Mourns Death of Co-Founder

It is with great sadness that we dedicate this issue of the HARMONIZER to the memory of Co-Founder Rupert I. Hall, who passed away after a four-month battle with cancer on March 14 at age 70. He and the late O.C. Cash founded our beloved Society in 1938 and he served as its first international president. He was an honorary voting life member of the international board, an honor bestowed upon him, along with a life membership, during our convention in New Orleans last year. He was the only man in the Society to be so honored.

Born in Indiana and reared in Iowa, Hall attended Wentworth Military Academy and was a graduate of Creighton University law school in Omaha and Northwestern University school of accountancy and finance in Evanston, Ill.

Hall moved from Chicago to Tulsa in 1936. Two years later, a chance meeting in the Muehlbach Hotel in Kansas City with Owen Cash, a casual Tulsa acquaintance before that time, led to the half-serious, half-humorous letter sent to Tulsa friends announcing the first meeting at the Tulsa Club of a proposed barbershop quartet organization. What happened as a result of that letter is now well-known history by most of us in the Society.

Hall's early recollections of the Society's embryonic days were reported for posterity in the late Will Cook's 25-year history, "Melodies for Millions." Direct quotes from those reminiscings follow:

"We sang together, laughed together and seldom did we know of a man's business life, or his personal affairs. We only knew him as a good harmony singer. Of course it made a difference if a man drank too much, but we could excuse this weakness if he loved harmony.

"I know some chapters had strong and sometimes bitter differences among members, but I never was involved, so now, if I talk kindly about a man, it is because I never saw his bad side, if he had one.

"This, to me, is the strange attraction of our fellowship, our ability to get along with one another.

"And like Will Rogers, I never knew a true Barbershopper whom I didn't like . . .

"Cash loved his fellow men; he was democratic to the 'nth' degree. Rich or poor, it made no difference to him.

"You may say that I am blind to Barbershoppers' faults, but their interest in barbershop harmony was a common denominator that smoothed our way. I can liken my relationship with a Barbershopper with a fellow you might like for a fishing companion. He likes your company and therefore maintains good deportment. It's the same with a Barbershopper.

"If a man is a heel, he usually doesn't last more than one meeting so you really don't get to know him.

"And I can remember, not by name or face, some heels who showed up but lasted only a short time."

That Hall, like Owen Cash, was a man of simple virtues, is pretty obvious from these written remarks.

Though "Rupe's" Society activities diminished somewhat while he pursued a business career in investment financing, his retirement in 1955 allowed him time to once again take an active interest in Society affairs.

He was a member of the international service committee when the Institute of Logopedics was adopted as our Unified Service Project in 1964. It was at Rupe's suggestion, in 1966, that the O.C. Cash Memorial Fund was permanently established



Co-Founder Hall was a member of the international service committee in 1964 when the Institute of Logopedics was adopted as our official Unified Service Project. He is shown above with a communicatively handicapped child at the Institute.

at the Institute, the money to be used in the field of musical therapy. As of March 1, nearly \$40,000 have been raised through this fund. Contributions to the fund are collected during the Society's annual observance of Harmony Week.

After his retirement, Hall began painting and presented numerous showings in Philbrook Art Center in Tulsa. For the past two years he has presented one of his paintings to be auctioned at our Logopedics auction held during our annual international convention.

He was a former director of Tulsa's Community State Bank, past president of the Oklahoma Mortgage Bankers Association and a trustee of the Oklahoma Osteopathic Hospital. He was a member of Trinity Episcopal Church, the Tulsa Club (where the Society's first organizational meeting was held) and the Oklahoma, Nebraska, Indiana and Illinois Bar associations.

Surviving are his widow, Pauline; two sons and seven grandchildren.

Services held in Trinity Episcopal Church on March 16 were attended by Society vice-president-treasurer Charles Abernethy and executive director Barrie Best.

A memorial fund has been established in his name at the Institute of Logopedics and contributions should be sent to: Harmony Foundation, P. O. Box 575, Kenosha, Wisconsin 53141. Expressions of sympathy can be sent to Mrs. Rupert Hall, 1746 E. 31st St., Tulsa, Oklahoma 74119.

A Salute to the Losers

By Edwin "Ted" Fitch, Alexandria, Va. Chapter
1601 Longfellow St., McLean, Virginia 22101

Our barbershop champions — and there have been many great ones — never sang their way to the top all by themselves. In considering this obvious fact there first comes to mind the help provided by coaches, chorus directors, chapter officers and barbershop wives. But there is another group of devoted Barbershoppers who deserve corresponding credit. Most of them are the forgotten men of barbershop competition. They are the thousands who become losers when contest results are finally announced. Were it not for these thousands, no barbershop quartet or chorus could ever be named an international champion.

Will you let your imagination run wild for a moment and try to visualize a barbershop Society consisting of a single foursome which can sing even better than our very best. Suppose this super-quartet, after holding a solemn contest with itself, was declared an international champion. You will immediately point out that nothing could be more ridiculous. Winning a championship, except in Alice's Wonderland, requires competition. Competition requires losers and is most meaningful when the number of these losers is large and when the quality of their singing is exceptional.

To over-simplify, there are two primary conditions that underlie the selection of a barbershop champion. The first is excellence in all the categories that describe the best in our kind of singing. The second calls for thousands of Barbershoppers who, willingly and persistently, go on competing year after year even though all but a small fraction wind up in the loser's column.

A LOOK AT STATISTICS

If you can endure statistics, what do you think of the following arithmetic? It is estimated that, in round numbers, there are about 300 quartets which compete annually in our preliminary and international contests. Of the 1,200 members of these quartets, it takes 1,196 losers to make international champions out of four men. Ninety-nine and two-thirds percent of the contestants must lose so that one-third of one percent can reach the top. It is also estimated that nearly 400 choruses compete in international prelims and finals each year, for a total of about 15,500 men. If a 75-man chorus gets the judges' final nod, this means that 99.5 percent must lose that one-half of one percent can win.

To paraphrase an old and pious saying: God must love Barbershoppers who lose or he would not have made so many of them. Why not, therefore, give these Barbershoppers a much larger portion of praise and recognition than usually falls to their lot? Why not a very special salute to the losers, not because they lose, but because their persistence in competing and the high quality of their performance make barbershop champions possible.

There is another aspect of losing that invites consideration of a different sort, and makes necessary a critical look at the status of competition in amateur and professional sport.

Once upon a time there was an honored aphorism, applicable primarily to competitive athletics, that emphasized fair and honest play as more important than whether the game was won or lost. To a very great extent this standard has steadily lost ground. It is highly probable today that most coaches and

players in college and professional sport have concluded that nothing matters except winning. The fact that losing coaches generally get fired lends practical reinforcement to such a conclusion. The result of this worship of victory is an almost inevitable degradation in competitive game playing. Individuals who believe that fair play comes first and winning second tend to become the objects of sneering contempt. Fouling is looked upon as bad only when it is detected. Adherence to high standards is regarded as a sign of weakness. "Nice guys come in last" replaces the aphorism with which these paragraphs on competitive sport begin.

WHAT ABOUT BARBERSHOP COMPETITION?

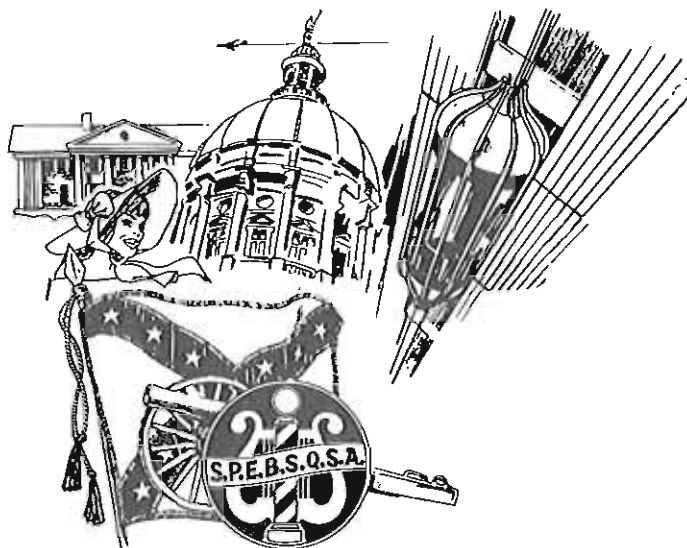
You are probably wondering at this point as to what all this has to do with barbershop singing. I grant that our kind of competition affords little chance for the varieties of unfairness that can take place in college and professional football. But are you prepared to maintain that high standards of conduct have no relevance to barbershop competition? Do you think that Barbershoppers can afford to forget the civilizing influence of knowing how to be good losers? It is my personal judgment that, if the emphasis upon winning should ever be as strong with us as it seems to be in both amateur and professional football and basketball, we would then be on the low road to disintegration as a great Society.

There is no present danger. But there is a faint cloud on the distant horizon. We can and we must keep that faint cloud from becoming bigger and getting closer. It is possible to do this without subtracting one iota from the honor and acclaim that we give to our international champions.

Have you ever listened to the gripes that are sometimes directed against our judges? Have you heard it said that such-and-such a judge must have been biased against a particular quartet or a particular chapter? Have you been told of a judge alleged to have allowed his friendship for the members of a certain quartet to influence his scoring? And what about the quartet that a given judge has actually coached? Has it ever been suggested to you that a particular judge must be distributing the honors on a geographical basis rather than in strict accordance with comparative excellence? Have you listened to sour notes from losing contestants who say that their efforts to sing well were not worthwhile because they did not win?

I would not argue that all judges are entirely immune from human frailty. But my readers will here miss the point unless they understand that, where winning is the be-all and end-all of everything, snide comments about judges will be accepted and repeated *irrespective of whether or not they are true*. If such comments became sufficiently numerous, they could destroy our judging system.

It follows from this kind of reasoning that we losers have an opportunity and an obligation to protect and preserve the integrity of our annual contests by giving the lie to the perverse notion that winning is the only thing that counts. We can say to ourselves, after those contests in which we must swallow our disappointment: "Losing is tough, but our hobby is too good a thing to let losing spoil it. We did a good job. We made some mistakes which we won't make next time. Now what songs and what arrangements should we start to work on for next year?"



Atlanta's Ready ... Are You?

What better background than one of the continent's most exciting cities echoing the chords from the 45 best quartets and 15 premier choruses in the barbershop world? Nothing! Right? But would you believe there's even more excitement in store for those attending the Society's 34th annual convention July 3-8 in Atlanta.

For instance . . .

The Atlanta Symphony combining with the Atlanta Peach-Chorus for two concerts during which you'll hear sounds to you back to mother with tears in your eyes and a seventh l embedded in your heart. The first concert will be at iful Stone Mountain Park on Sunday afternoon at 2:30; :cond at Symphony Hall on Monday night at 8:30. The artists at both concerts? Yes, indeed, the international ion *Gentlemen's Agreement*.

n how about a visit to a beautiful southern plantation. t called Tara, but it's as close as you'll ever come. The ion tour is all part of Monday's activities at Stone ain. Also included: scenic skylift, old railroad, paddle rs and re-creation in sound and light of the great civil war in Georgia.

nesday is family day. Special tours have been set up for gs Over Georgia, one of the country's truly fine ent parks. If you liked Disneyland you'll love Six Flags. iss it. One price includes transportation, admission, all l exhibits.

esday night there'll be a great Parade of International ns featuring the *Schmitt Brothers*, *Western Continen- le IV*, *Oriole Four* and *Gentlemen's Agreement*. There e another fine comedy show on Friday afternoon with *ony Hounds* from Battle Creek, Mich.; *Allied Four* t, Ill.; *Dapper Dns* from Disneyworld; and the *Note* Livingston, N. J. and Westchester, N. Y.

ful activities, too, for the ladies with a full-scale ow and luncheon on Thursday. And you're all invited opedics breakfast and auction on Saturday morning. en activities include a pool party, dance and a whole at a Stone Mountain beach, winding up with a rbecue.

y to go after all that? Or do you want to relax for a er, you'll find your niche on Martinique, the Paris

of the Caribbean. Imagine French food and wines, exquisite service, and the perfect combination of tropical sun and cooling trade winds! Martinique, that's where many Barbershoppers will be heading on the post convention tour. Seven days of fun, sun and singing. Limited space available. If you're interested, send a \$25 deposit now to Post Convention Tour, P.O. Box 575, Kenosha, Wis. 53141. Complete details will be sent immediately.



Wednesday of convention week will be family-day at "Six Flags Over Georgia," an outstanding recreation facility. Some of the convention committee are shown above as they planned the all-day "Six Flags" outing. From left, Frank Bader, Society Communications Director Hugh Ingraham, Convention Chairman Bill Schreiner, Betty Justice ("Six Flags" Public Relations Dept.), Max Cain, Dixie district President Bob Roark, Don Hardison, Will Fussell and Harold Brown.

Even more important, if you haven't got your convention registration in yet, better hurry. Registrations have been fairly heavy the past two weeks, and we expect the auditorium will soon be sold out. Arrangements for closed circuit television of the contest sessions will be made if the overflow crowd is large enough to make it worthwhile. Every possible effort is being made to accommodate everyone who wants to attend the convention. We don't want you to miss any of the singing action in ATLANTA... SOUTHERN HOSPITALITY'S HOME TOWN!

ATLANTA CONVENTION

FUNCTION SCHEDULE

(All times are Eastern Daylight)

SUNDAY, JULY 2

Barbershop-Symphony Concert - 2:30 p.m. - Stone Mountain Park
(Provide your own transportation)

MONDAY, JULY 3

Registration Opens - Noon - The Lancaster
Ladies Hospitality Opens - Noon - York & Stuart
Stone Mountain Tour - Buses leave Regency at 1 p.m.
Executive Committee Meeting - 1 p.m. - Dutch
Barbershop-Symphony Concert - 8:30 p.m. - Symphony Hall

TUESDAY, JULY 4

Executive Committee Meeting - 9 a.m. - Dutch
District Presidents' Forum - 9 a.m. - Grecian
Portland Registration Opens - Noon - Meeting Level
Harmony Foundation Meeting - 2 p.m. - Van Dyck
Six Flags Ball - 9:30 p.m. - Phoenix

WEDNESDAY, JULY 5

International Board Meeting - 9 a.m. - Falcon
Six Flags Over Georgia Tour - Buses leave Regency at 10 a.m.
Barberteens Room Opens - 10 a.m. - Lancaster B & C
Barberteens Get Acquainted Party - 7:30 p.m. - Lancaster B & C
Parade of International Champions - 8 p.m. - Municipal Auditorium
Chorditorium - 11 p.m. - Phoenix

THURSDAY, JULY 6

Contest and Judging School - 8:30 p.m. - Phoenix
Judges Luncheon - 11 a.m. - Italian
Ladies Luncheon - 11 a.m. - Atlantis
Quartet Quarter Final No. 1 - 1 p.m. - Municipal Auditorium

THURSDAY, JULY 6 CONTINUED

Barberteens Pool Party - 7:30 p.m. - Pool Area
Quartet Quarter Final No. 2 - 8 p.m. - Municipal Auditorium
Quartet Jamboree - 11:30 p.m. - Phoenix

FRIDAY, JULY 7

Golf Tournament - Tee off times between 8 a.m. and noon
East Lake Country Club
District Associate C&J Meeting - 8:15 a.m. - Rembrandt
PROBE Meeting - 8:15 a.m. - Phoenix
Decrepits Meeting - 10 a.m. - Italian
Decrepits Brunch - 11 a.m. - French
Massed Sing - Noon - Regency Lobby
Comedy Quartet Show - 1:30 p.m. - Phoenix
Barberteens Beach Party and Picnic - Buses leave
Regency at 1 p.m.
AICC Meeting - 4 p.m. - Phoenix
Barberteens Dance - 8 p.m. - Lancaster B & C
Quartet Semi Finals - 8 p.m. - Municipal Auditorium
Quartet Jamboree - 11:30 p.m. - Phoenix

SATURDAY, JULY 8

Logopedics Breakfast - 9:30 a.m. - Phoenix
Chorus Contest - 1 p.m. - Municipal Aud.
Quartet Finals - 8 p.m. - Municipal Aud.
Barberteens Afterglow - 11:30 p.m. - Lancaster B & C
Chorditorium - 11:30 p.m. - Phoenix

SUNDAY, JULY 9

Farewell Coffee - 9 a.m. - Lancaster

INTERNATIONAL CONVENTION REGISTRATION ORDER BLANK

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

Gentlemen:

Enclosed is check for \$ _____ for which please issue:
____ Adult Registration @ \$20.00 ea. ____ Junior Registration @
\$7.50 (18 and under) for myself and my party for the 34th
Annual Convention and International Contests at Atlanta,
Georgia on July 3-8, 1972. I understand that the registration fee
includes admission to official events; a reserved seat at
Quarter-Finals No. 1 and 2, the Semi-Finals, the Chorus Contest
and the Finals Contest; a registration badge and a souvenir
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STREET OF DUBLIN CITY
- 6 IT'S MAGIC
- 7 THAT OLD GANG OF MINE
- 8 THIS IS MY LUCKY DAY
- 9 IF YOU LOVE ME, REALLY
LOVE ME
- 10 I WANNA BE AROUND
- 11 THAT LUCKY OLD SUN
- 12 THINK SUMMER
- 13 THE NEARNESS OF YOU
- 14 DADDY SANG BASS

Swing
Low

- 15 SWING LOW, SWEET CHARIOT
- 16 CABARET
- 17 AMONG MY SOUVENIRS
- 18 A SMILE WILL GO A LONG, LONG WAY
- 19 THE OLD SPINNING WHEEL
- 20 IF THE LORD BE WILLING AND THE
CREEK DON'T RISE
- 21 SOFTLY, AS I LEAVE YOU
- 22 ON A WONDERFUL DAY LIKE TODAY
- 23 RIVER STAY WAY FROM MY DOOR
- 24 I'VE GOT A FORTUNE IN DREAMS
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- 27 YOU KEEP COMING BACK LIKE A SONG
- 28 THAT'S LIFE!

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If You Don't Know a Parable When You See One . . . YOU'RE IN TROUBLE

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

Editor's note: Jim Cox, a professional writer who has worked for LIFE and NATIONAL GEOGRAPHIC magazines, was asked to write this story by our executive committee. A Society member since 1959, we think you'll enjoy Cox's treatment of the age-old problem of excessive quartet fees and improper hosting of quartets.



One morning just after the nectar-break, a harried-looking St. Peter called the Angel Gabriel into his private office and said, "Gabe, I've had a complaint — and I know I don't have to tell you who it was from — that the Hallelujah Chorus hasn't been all it should be at sunrise ceremonies lately. Specifically, I was told it sounded flat and lifeless, lacked resonance and projection, and, on the whole, has been guilty of some extraordinary uninspired performances. Now, what in heaven's name is going on?"

Gabriel looked worried. "It's because we had to remove all the Barbershoppers — only temporarily, I hope — from the chorus," he said glumly.

"What?" exploded Peter. Has that civil rights bunch been complaining again?"

"No," said Gabriel. "We solved that problem by banning all songs that mention Dixie."

"Then it was the women's libbers."

"No," said Gabriel. "We took care of that by throwing all mother-and-baby songs out of the repertoire. Although," he added nervously, "I don't know how — I'm sure I don't have to tell you who I mean — is going to react to that."

"Then why?" demanded Peter. "Have the basses been stealing the glee club sopranos' notes again?"

"It's much more serious than that. It's that old question of amateur status."

"I thought we straightened that out a long time ago," said Peter.

"So did I. But you know the chorus rules — strictly amateurs. And you know how exercised our director, Bayberry Grundage, gets about any suggestion of professionalism. That's what we had the big brouhaha about the last time — he wouldn't accept the Barbershoppers' case for fees to cover uniforms and travel expenses. Seems that, the way Bayberry looks at it, you have to lose money to qualify as an amateur."

"So what is it this time?"

"The same, only worse," Gabriel said, shaking his head. "Somebody got word to Bayberry from down below — not all the way down but from the halfway house — that some of the Barbershoppers down there are pushing mighty close to the line again. You know the sort of thing — quartets raising their fees way up, chapters charging a hatful of money to put on package shows, eager beavers hawking records during intermissions and at conventions."

"Greed!" said Peter angrily. "Filthy greed!"

"Precisely," Gabriel said sadly. "And Bayberry Grundage is outraged. He says that Barbershoppers are nothing but a bunch of untrained, leather-lunged louts anyway — can't even read music, most of them, and keep trying to slip seventh chords into the Gregorian Chants. He says that if we don't bar these musical misfits once and for all, there's no telling who we'll have to let in next."

"Who does he mean? The Sweet Gladolines?"

"Sweet Adelines," corrected Gabriel. "No, not them. The women's lib bloc got them in last year. He's referring to the younger crowd. He says that once they get in there'll be 2,000-watt amplifiers connected to all the organs and harps in no time, and nobody will be able to tell whether this is heaven or the other place."

"Maybe the other place would be preferable to that," said Peter, shuddering. "But I don't think you'll solve anything by booting the Barbershoppers out of the chorus. It sounds terrible now."

"Agreed," said Gabriel. "So we're trying to get more information. I personally picked four of our crowd that can sing pretty well, gave them a couple of hours of training, and sent them down as a new quartet with orders to infiltrate, find out the score and report back the facts as soon as possible."

"That sounds good," Peter said. "What did you call them? Something fitting like the Hosanna-Aires?"

"Not exactly," Gabriel said, looking uncomfortable. "The bass had just got back from a long tour of duty in the Holy Land, and he suggested that they call themselves the Clown Blintzes. So we set them up as a comedy quartet and sent them down." He shook his head dolefully. "It seemed like a good idea at the time, but now I'm not so sure."

"Still sounds like a good idea to me. What went wrong?"

"In a nutshell," said Gabriel, "they did. I guess it was our fault for making them too good. They won every contest in sight and everybody went wild over them. They've got so many singing jobs that they haven't had time to file a single interim report, and the word we get from the grapevine is that their success is going to their heads."

"What?" roared Peter. "You mean they're going native?"

"It looks that way," sighed Gabriel. "At their last show, we hear, the tenor even made a pass at the chorus director's wife. In this singing business we're all accustomed to making allowances for tenors, especially those with falsettos, since we know they have their own peculiar identity problems. But considering the background of this quartet, I think such actions are unforgivable."

"Unbelievable would be more like it," muttered Peter.

"And that's not all. We've apparently created a barbershop monster, if the reports are true. They've adopted all of the worst failings of the most troublesome human quartets. They've

raised their fee sky-high, and they've been heard to say, with unspeakable arrogance, 'If you can't afford us, don't ask us.' Sometimes they even raise the rate after they've contracted for a show, knowing that the sponsoring chapter can't find a suitable replacement at the last minute. They've also been known to cancel at the last minute — just because they weren't in the mood or because the lead wanted to go bowling. They put in an expense chit for first-class air fare from, let's say Chicago to Toronto, and then show up six minutes before curtain in a rented car, pocketing the difference. And when they get on stage they talk more than they sing, and what they talk about — well, I hate to say this about our own boys, but they've discovered that the easy way to get laughs is to color everything blue. In fact," Gabriel concluded, "the only thing they haven't done yet is show up in New Orleans two days before a show is scheduled — but just in time for the Sugar Bowl — and submit the entire bill to the chapter as expenses."

A thundercloud was growing on Peter's mighty brow. "And this is the way human quartets are conducting themselves?"

"Oh, not all of them," Gabriel said quickly. "Let's say about five percent. The rest seem to have retained some sense of responsibility for the good name of their organization, and for the reputation of their brothers up here as amateurs in good standing. But you know how it is with humans — if the leaders go for the pot of gold, then most everybody starts to play follow-the-leader."

The thundercloud on Peter's brow swelled ominously. "We'll put a stop to all that," he said angrily. "We'll fix it so that the leads always forget their part at the climax of a song, and we'll change the bylaws of the Hallelujah Chorus so that quartet men — if any should manage to get up here — will be barred. Only bona fide chorus men from now on."



"Let me read you something from this," Gabriel said.

to send fifty or a hundred men traipsing around the country. But there's a more widespread problem than that."

He hitched up his robe and pulled out a parchment scroll tied with a red ribbon. "Let me read you something from this," he said. "The people who run things down there are aware of what's going on. They formed a study group to look into some of the problems, and, of course, as soon as we heard of it we got one of our agents to — er — procure a copy of the report."

"You mean you swiped it," said Peter.

Gabriel blushed. "Would you rather I flew down there with a host of seraphim shouting hosannas and say, 'Hey, fellas, lend me a copy of that so the guys upstairs know what's going on?' Maybe you don't care about your image, Pete, but . . ."

"So all right," Peter interrupted testily. "Read."

Clearing his throat, Gabriel unrolled the scroll. "This comes under the heading of plain old-fashioned courtesy," he said, and began to read: "Serious complaints have been registered by quartets regarding the treatment they receive from some chapters. A host will meet them at the airport, take them to their hotel, and they never see him again. Sometimes a quartet arrives in a strange town and they don't see the host until they check in at the hotel, where he advises them he will be available if they need him and then disappears. In one case the quartet was never told what hotel to go to, and there have been numerous occasions when a quartet was left high and dry at the auditorium after a show and had to call a cab to get back to the hotel and to the afterglow. One quartet wasn't even told where the afterglow was being held, and when they didn't show up the chapter was as mad as a wet hen."

"Unforgivable behavior," spluttered Peter. "Do you think maybe some chapters are trying to punish quartets for what they think are exorbitant fees?"

"Not according to the report. The committee took a survey, and of the chapters replying, 78 said they thought fees were O.K. and only 48 said they were too high."

"Well," said Gabriel, "I guess they didn't ask the quartets that question. Anyhow, the committee does mention a need for Society-wide education on the problems of both chapters and quartets. There can be no doubt, they say, that quartets have hidden costs — uniforms, arrangements, coaching, loss of pay for some, countless hours of rehearsal plus many weekends away from their families. Nobody, says the report, would deny a quartet enough to cover these costs, with a little extra to jingle in their pockets. The big question seems to be how much of the fee does it take to cover the hidden costs and how much constitutes extra income, thereby tarnishing the quartet with the brush of commercialism."

"I don't like it when angels wax poetic, Gabriel," grumbled Peter. "It makes me feel uncomfortably human. I'll bet the report doesn't say it that way."

(Continued on next page)



"So it's not first-class, look at the extra money we're picking up."

"Well, now, let's not move too precipitously, Pete," Gabriel said carefully. "I know you're the shop steward up here and all that, but as the one responsible for the quality of our musical presentations, I object. In the first place, as I pointed out before, only a few quartets are the culprits, and it hasn't been our custom since the Old Testament, I believe, to punish everybody for the sins of a few. And in the second place the choruses themselves, as represented by their chapters, are in no position to throw stones. Not very large ones, at any rate."

"What's this?" growled Peter. "I thought we were keeping the chapters honest by placing one of our boys in the IRS."

"True," Gabriel said, "and it's worked pretty well so far except for a few choruses, as I mentioned before, that have gone so gung-ho on the 'champion' bit that they've lost sight of the basic spirit of barbershop in their hunger to get enough money

PARABLE — (from page 7)

He reached out and took the scroll from Gabriel's hands. "Hey, this is interesting," he said. "The most successful shows are run by chapters that think big in both staging and talent — and that work hardest and budget properly. Good business practice dictates that the show committee find out just what a quartet's expenses for travel and such are going to be, and then add it to the fee to get a total cost. The financial failure of a show can usually be attributed more to the lack of good business judgement on the part of the chapter than to high fees asked by top quartets."

He handed the scroll back to Gabriel. "I can see," he said, "that this is a very delicate problem. I'm glad it's yours and not mine."

"The committee may be asking for help," Gabriel said. "Here, where they're talking about quartets operating like businesses, they say, 'Is such practice the end result of our constant demand for a professional job from our quartets? Heaven help us if it is.'"

"Well," said Peter, rubbing his hands briskly, "that's what we're here for. What do you propose to do about all this, Gabriel?"

Gabriel cleared his throat and hummed a bar or two of *Where Do We Go From Here, Boys*. At last he said, "Based on our experience with the Clown Blintzes, I'm loath to interfere too soon. I think our wisest course would be to adopt a hands-off policy for the time being and let the Society handle it. The committee recommends that the officers keep a watchful eye on the situation, hoping, as they say, that a word to the wise will be sufficient. If, within a reasonable period of time, they find that certain groups are continuing to make a mockery of the Society's code of ethics — and the poetry is theirs, not mine — they will recommend that violators be exposed by name to the membership at large."

"Excellent," said Peter. "Give them enough rope and they can either pull themselves to salvation or hang themselves."

"Further," said Gabriel, "the committee is also recommending, to forestall misunderstandings and resolve any question of padded expense statements, that a standard quartet bid form be used by all chapters. The form will have separate listings for all expenses, and the chapter can fill out the blanks in advance, quoting fair prevailing rates. All the quartet will have to do is write in its fee for performing."

"Wonderful," said Peter, with a great sigh of relief. "I'm glad that's settled, at least for the moment. Now you can recall that wayward quartet of yours before they get into real trouble and reinstate the Barbershoppers in the Hallelujah Chorus so that — I don't have to tell you to whom I'm referring — doesn't call me on the carpet with any more complaints about the quality of music being unmerciful around here."

"I'm afraid that's not going to be so easy," Gabriel said, looking as if he had just swallowed a very large lemon. "I've already recalled the Clown Blintzes, but they won't come. They're having so much fun they've decided to go professional."

"What!" roared Peter. "Then we'll strike their names from the Book!"

"They've taken care of that themselves," Gabriel said woefully. "It pains me to admit that four of my finest could fall so low, but they're billing themselves now as — heaven protect us all — the *Devil-May-Care Four*!"

The look on Peter's face was anything but saintly.

"And that's not all," Gabriel continued hurriedly. "The

International Service Project (Institute of Logopedics)

District	January - February Contributions	Since July 1, 1964	Since July 1, 1964 Per Member*
CARDINAL	\$ 90	\$ 39,084	\$30.00
CENTRAL STATES	600	64,130	24.86
DIXIE	1,689	25,666	19.91
EVERGREEN	495	23,843	12.01
FAR WESTERN	312	89,435	28.12
ILLINOIS	1,052	68,578	33.27
JOHNNY APPLESEED ...	2,327	59,551	23.56
LAND O'LAKES	740	61,561	19.90
PIONEER	1,046	35,176	25.13
MID-ATLANTIC	3,854	103,467	19.80
NORTHEASTERN	2,826	51,737	17.42
ONTARIO	4,357	64,932	45.38
SENECA LAND	1,475	40,027	32.41
SOUTHWESTERN	462	28,460	19.09
SUNSHINE	3,782	31,990	34.85
HAR. FOUNDATION ...	—	9,938	
OTHER RECEIPTS	<u>4,380</u>	<u>47,281</u>	
TOTAL	29,487	844,856	

*Based on December 31, 1971 Membership

Barbershoppers won't come back, either. We didn't know what to do with them when we took them out of the chorus, so we stuck them in Limbo temporarily. And you know what Barbershoppers are like — in no time at all they had all the souls down there singing *I Wish I Was in Dixie* and *Ireland Must be Heaven 'Cause My Mother Came From There*, and they've organized everybody into choruses and quartets, and now they've challenged Bayberry Grundage and the Hallelujah Chorus to an intercelestial contest for the championship of — well, I don't know what to call it, but I guess it would be the championship of everything."

"That does it!" shrieked Peter, yanking great tufts from his gray beard. "There'll be earth to pay when I tell — you know who, and I certainly don't intend to leave any doubt in your mind as to who I mean — just how badly you've botched things up."

He reached out and pulled the mouthpiece from the golden trumpet that hung from Gabriel's waist. "I foresee for you, my fine feathered friend," he bellowed, leveling a quivering, prophetic finger at the crestfallen angel, "a millenium of trying to blow your horn like that — with a swollen upper lip!"

His wings sagging in despair, Gabriel sank to a golden footstool and watched Peter's flashing robes disappear in the celestial distance. Then his face brightened as a new thought occurred to him.

"Let's see," he said. "There's Timothy and Nicodemus, and I'm sure Mike would come along if I approached him the right way. That would work out fine. The Hosanna-Aires isn't a bad name, either, and I bet we could show those Devil-May-Cares a thing or two. The only problem is, will I be able to cut bari with a perpetually swollen lip?"



Notes from the Top of the Staff

"I desire no more in you than to sing your part sure and at first sight."
The Compleat Gentleman (1622)

By International President Richard H. deMontmollin,
4664 Oakwood Rd., Columbia, South Carolina 29206

I guess every Barbershopper in the Society has dreamed of the time when he could spend an evening with three members of the international champion quartet. They were missing one guy, so the dream goes, and there *I* was!

It was a great evening, but like most dreams, reality turned out to be a little different from fantasy. In the first place, the one who was missing was the *tenor* -- and in the second place, the evening was far spent before anybody asked me to sing.

You see, we were there for a purpose. Elsewhere in this issue of the *Harmonizer* is an article by Jim Cox entitled "If You Don't Know a Parable When You See It, You're in Trouble." Jim's article (on page 6) is done with a light touch, but like all parables, there's a deeper meaning than might at first be apparent. It deals with the practices of some quartets in our Society which have developed this hobby of ours into something more than an amateur activity -- and of a few chapters which, in the excitement of their annual show, have forgotten that they have certain obligations to visiting quartets appearing on the show.

At the Atlantic City Convention, Past International President Wilbur Sparks was instructed by the international board to appoint a committee to study the matter. At the New Orleans board meeting in 1971, the committee made its final report to the effect that a sizeable number of quartets were charging fees considered to be excessive -- and that many chapters were not fulfilling their obligations to quartets appearing on their shows. The board instructed the executive committee to undertake an informational program within the Society calling attention to this alarming condition, and suggesting that corrective action is in order if the Society's activities are to remain in the hobby category. The "Parable" by Jim Cox is a part of that program, and my visit to the "Gentlemen's Agreement" was for the purpose of discussing with them -- our current international champions -- their philosophy on quartet fees.

The interview with Drayton Justus, Glenn Van Tassel and Bob Whitledge (Al Rehkop was detained on business) is being published with their permission, and represents a statement of their philosophy with respect to fees and the mutual responsibilities of quartets and chapters. It is one which the executive committee feels is just and responsible.

deMontmollin -- When you sign an agreement to sing on a chapter show, what do you feel is your responsibility to that chapter?

Van Tassel -- First of all, we should be prepared to do the best show possible, and we should be prepared to handle the afterglow in the same manner. We should provide, well in advance of the show, anything needed in the way of promotional materials. As early as possible, we should give the chapter our travel arrangements, so we can be met and properly handled on the local scene.

deMontmollin -- Let's turn the question around now, and ask what you consider to be the chapter's responsibility to the quartet?

Van Tassel -- I think it's important that the chapter let the quartet know the number of appearances expected of the quartet. We need to know the nature of the show -- whether or not a comedy routine is expected, and what other groups are on the show. It's important that we know what local arrangements have been made for us -- the accommodations, meals, and local transportation -- and all of the activities of the evening. It helps us to plan for our own participation.

deMontmollin -- What do you consider to be a legitimate fee, exclusive of expenses, for a top quartet to sing on a one-night show?

Van Tassel -- We're talking about a relative value here. An international champion quartet has a value to the chapter for its show somewhat different than that of a district champion or the past international champion. From our standpoint, we have determined that a legitimate fee is a flat \$500, plus travel and local expenses. We're talking about \$500 that we take home with us. The expense figures should be quoted separately, and might change as airfares increase. For a second show on the next night, either for the same chapter or for a second chapter doing their show in association with the first, we charge 80% for the second show. Of course, in cases like this, there's an opportunity for the chapters to save on travel and local expenses. By the way, when we talk about expenses, we are referring to the money we have to spend to do a particular show, not the long-range expenses that come along year after year, such as uniforms. If we do two shows in *one* night, we charge our regular fee for the first one (\$500) and 50% of that amount (\$250) for the second show.

Speaking of fees, we feel that we are entitled to a reasonable financial return from the quartet's activities. After all, we are away from home many week-ends each year, and a good deal of the income goes to pay for work done around the house which, ordinarily, we would do ourselves. I certainly don't want to imply that we don't want to be where we are. We have enjoyed every minute of our barbershopping careers, and we wouldn't trade places with anybody.

deMontmollin -- Do you feel that it is proper for a quartet to limit its engagements by the expedient of raising its fee to the point that the demand is automatically limited?

Whitledge -- Definitely not.

deMontmollin -- How do you feel about a fee for a quartet singing on charter shows?

Whitledge -- I think if the quartet is available, they should sing for expenses only. It's as simple as that. For its own chapter show (not a charter show) the quartet should make itself available, and if the chapter has the funds and sees fit to pay the quartet a certain amount, so be it.

Justus -- I don't think there's any doubt that a quartet owes a great deal to the chapter to which it belongs. I also think there's certainly a consideration that should be taken into account

(Continued on page 11)



THE WAY I SEE IT

By Dan Henry Bowser
Member, Kansas City, Mo. Chapter
6828 Woodson
Overland Park, Kansas 66204

Author's note: One recent moment, "in a fit of pique," as they say, I vented my spleen [even remedied an old liver condition] on the following article.

Some of Our Best Quartets Are Boring Me!

How about letting a professional entertainer, a 20-year Barbershopper, offer some suggestions to many of our quartets. Then you quartet men can decide if the shoe fits, and whether or not your quartet needs professional help with its on-stage deportment.

You're boring me. Even worse, you're boring audiences you came to entertain . . . people who paid a pretty fancy price to be entertained. Now I've gone and shocked you. Well, that's my intent. And do you know what? You've needed shocking for a long time.

I've had many quartets, international and district champs included, thrill me with their singing and bore me with their acts. Is your quartet guilty? Do any of the following paragraphs describe a singing performance by your quartet?

Does your quartet use a spokesman who is not a natural comedian? There aren't many Fred Kings, "Red" Norrises and Carl Hancuffs around these days. Don't permit one man to tell those age-old three-minute gags.

Does your quartet introduce each man? That's not entertainment, men . . . and the gags that go with the introductions are usually bad. If you must use the gags, do so without introducing the members. Professional groups just don't introduce individual members of their act.

Does your quartet wait until the applause has stopped before anything happens, music or gab? Get with it, men! We haven't got all night. Make your performance move with a little professional timing between songs, and replace boredom with smiles.

Does your quartet plan for encores? Aw, c'mon, guys. Encores went out with the minstrel. What's that, you say? What's wrong with encores? First of all, they take precious time. You were allotted a certain amount of time by the show committee. Fill it and LEAVE! Then, too, encores reveal immediately that you have not been schooled and are not skilled in the art of "leaving them wanting more." Of all entertainers, Barbershoppers are least knowledgeable in this art. You say the audience wanted you back? *Of course* they did. Most audiences are generous. You're sure they wanted more? *Of course* they wanted more . . . and that's a good way to leave them! You say the MC motioned you back? *Of course* he did. He's a Barbershopper, more than likely, who wouldn't do anything in the world to hurt your feelings. This will come as a surprise, guys, but the encores have got to go! Tell the MC what your last number will be and then LEAVE! There's always something more to follow, even if it's the finale. Please believe me when I say it's not an insult to an audience to leave after an

excellent performance. If you're so good, why aren't you good enough to leave the audience wanting more?

How does your quartet introduce songs? "Setting up" a song is one thing; taking time to introduce songs is another. How can you tell the difference? Easy. Is the "set-up" entertaining? If it's not, forget it. Just sing the song. Don't even give the title of the song unless it's absolutely necessary. Titles aren't usually entertaining.

Does your quartet wait until the spokesman has finished talking before blowing the pitchpipe? C'mon, guys, move it! Blow the pitch and hum while your spokesman is gabbing. Sing immediately after his last word. This is a simple stage technique, yet precious few quartets use it.

Is your spokesman in the habit of introducing relatives, coaches, personal friends, etc.? Professional entertainers even make fun of Ed Sullivan on this one. Never use these introductions on a show. On afterglows, in an informal atmosphere, get the personal "thank yous" out of the way quickly without asking anyone to stand and be recognized. Leave that kind of introduction to the MC. You're there to sing, remember?

Does your quartet stay on the stage too long? That's bad news. That's being selfish, cheap, insulting and several other unprintable adjectives. If you can't read a clock, friends, get out of the business.

I'd make a fair-sized wager that every quartet (including the one I sang in for ten years) is guilty of one or more of the above.

YOU CAN IMPROVE YOUR PERFORMANCE

Now that the "negatives" are out of the way, let's look at what can be done to replace what you've been doing.

(1) SEQUE — That's a "show biz" term that means to "dovetail" two pieces of programming together. Do two songs back-to-back with no "yak" between them . . . and start the second song before the applause for the first one ends. You might also want to consider a seque from a song "set-up" to the next song by having your spokesman memorize a spoken line that leads naturally to a singing line. The spoken line might be the first line of a song. Example: (spoken) "Everything seems lovely when you start to roam," (singing begins) "The birds are singing the day that you stray . . .", etc. You won't bore a single soul by doing that. That's entertainment!

(2) VISUALS — Twenty minutes of looking at four guys on the same stage set under the same light is boring. Do something! Since you probably cannot change the set, change yourselves and the light. Take off your coats; put on a robe; bring out

some hats; put on wigs; take off your shoes . . . do anything! That's professional . . . that's entertainment!

(3) COMEDY — Unless you have a guy who could make a living as a stand-up comedian, either use one-liners, or forget the comedy altogether. If you found the one-liners in *Reader's Digest* or *Coronet*, throw 'em out and replace them with those you find in little one- or two-page business bulletins . . . current issues. If you're looking for a "funny" song, forget it. Comedy lyrics will get a polite chuckle. If you want a so-called "comedy" song, work a comedy bit while you're singing an old song, or write new comedy lyrics. While we're on the comedy subject, let me revert back to the "negatives" for a moment and list some "un-funny," much overworked bits:

- a) One man gets carried away with the excitement of the moment, steps closer to the mike and is hurriedly pulled back by the men on either side. (Ugh!)
- b) One man's bald head is rubbed by another man. (Ugh again!)
- c) "One man in our quartet has the best voice (other three smile and step forward) . . . and I am going to sing . . ." (Ancient!)
- d) "We were coming back anyway." How many times have you heard that line as quartets return for encores? Don't do an encore. Stay on the stage and finish your act.

Back to the positives:

(4) VARIETY — Musical instruments? Great. Just keep it barbershop. Solos? Tremendous. Keep it barbershop. Sing in a foreign language. Play a song on four pitchpipes. Dance a little. Sing a song backwards. Switch parts and positions while singing a song after telling the audience what you're going to do. Use stage props. That's entertainment!

I can hear someone saying, "Do we have to put all that conversational "garbage" between songs? Can't we just go out there and sing?" My answer: AFFIRMATIVE, YEAH MAN, ABSOLUTELY, YES, YES, YES! One of the best acts I've witnessed lately was by our current champs. The "Gentlemen's Agreement" came out on the stage and sang . . . period! And each song was more thrilling than the one that preceded it! It was tremendous!

Unfortunately, however, not too many quartets do that. They put real "garbage" between songs and it's BORING!

Remember, your singing is great. "The way I see it," with just a little work on your lousy "act," you can change those after-the-show comments from "Well, they sang well" to "They were FANTASTIC!"

NOTES FROM TOP OF STAFF (from page 9)

when trying to set a fee (if there's going to be a fee) for a benefit show. We have done a number of benefit shows. Of course, in the instance of Logopedics, we have done the show for nothing except expenses to get there and back. We think this is right and proper and we feel strongly about it. We have an obligation to the chapter and the Society to which we belong, and to the Service Project which the Society has adopted.

deMontmollin — Somewhere it ought to be said that the vast majority of our quartets do set reasonable fees for their performances, are chapter-oriented and district and Society-minded. Unfortunately, it's the minority of quartets — five percent throughout the Society, perhaps — that, in violation of canon seven of our code of ethics, is turning its barbershopping into an activity where the main objective is personal gain.

Thanks to you guys for being willing to lead the way toward responsibility.

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Why I joined the

By Warren J. Mantz, Ass't Business Editor, THE SEATTLE TIMES,
Member, Green River, Wash. Chapter
7511 19th N.E.,
Seattle, Wash. 98111

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

(Reprint of an article which appeared in the SEATTLE TIMES magazine section on Sunday May 2, 1971.)

It has been over a year since I irreversibly caught spebsqsa. It has been an ordeal.

Not for me, but for family, friends and co-workers, who used to like me. Or, at least, liked me better than they do now. Spebsqsa is a vicious, peculiar disease.

The one afflicted enjoys himself thoroughly. The others, ordinarily compassionate types who rush to the bedside when a patient is ailing, seek far corners unless at least four of the diseased are present. It's strange: one, two or three spebsqsa sufferers will drive others away; four sufferers, or multiples of four, will lure the unaffected, softening their hearts and ennobling their souls — warming their lives as it were (at least spebsqsas like to think so).

SPEBSQSA hit me first in the spring, a season when everyone is subject to unbalancing ailments. But those ailments, like love, usually wear off, withering with the passing of silken sunlight, caressing breezes and that ol' debbil moon. Spebsqsa, a balancing and blending ailment (at least spebsqsas like to think so), did not vanish.

The virus grew worse with the passing of time, and in midwinter that year, I succumbed.

I told my wife.

"What's spebsqsa?" she asked.

"It's Tuesday nights," I said, "iu Kent."

"No, no!" she said. "I mean, what IS spebsqsa?"

"It has to do with barbershop quartets," I answered.

"YOU in a barbershop quartet?" she cried. "It must be a society for the punishment and extinction of barbershop quartets in America, if not the world."

"Almost right," I replied stiffly. "It is the Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America. But I, as a novice, will become part of the barbershop chorus in the Green River chapter, which incidentally, will present a show in the Opera House this spring."

My wife's father was a church-choir director, quartet man and soloist for years. Her two brothers, sister and sister's husband had leads in school musicals and have done church-choir, quartet and solo work for years. My wife likes operatic-type voices.

"That will be some show," she said, not at all impressed.

"It will be some show," I snapped. "Green River has put on this show for ten years now, it has a fine reputation, there will be all sorts of top-flight singers in it."

I threw in my clincher: "Tickets cost \$3.50 each."

That was calculated carefully to impress a frugal, depression-reared frau.

But the cautious buyer sniffed. "It will be a fraud," she said. "I am not impressed. You will be taking advantage of a lot of foolish people. I would pay you \$3.50 NOT to sing in the shower."

IT WAS SOME TIME before I got the nerve to tell her that even chorus members must buy tickets (if they plan to sit in the audience), because S.P.E.B.S.Q.S.A. (rightfully, the initials are

capitalized) is a nonprofit organization that helps support the Institute of Logopedics, Wichita, Kan., which is the world's largest residential center for multihandicapped children with speech or hearing defects.

The Green River Chordcaster's director, "Chuck" Asmus, has been heard to mutter that something more is needed now — a center for correction of singing defects. Strangely enough, I think this attitude is just about a year old.

As a vocal novice, I was totally unprepared for the customs and procedures followed by singers. At my first practice I was fascinated as Asmus pulled a round disk from his pocket, blew into it, produced a single note and said commandingly: "Be flat."

I dutifully sucked in my stomach. Asmus looked at me with a stunned expression. The note hadn't impressed me all that much, but I wanted to be friendly, so I said encouragingly, "Nice note."

He stared at me for a moment, then turned away, shaking his head. I supposed this was because he didn't really believe he had found another person who also got his jollies from a single blast. He hadn't.

He lifted the disk to his mouth again, blew another note, and almost fearfully said, "See sharp," then looked quickly at me. Obediently I pulled my bifocals out and placed them on my nose.

The note was all right, but not the "Lost Chord," and I didn't want to mislead him as to my feelings about it. Still, I couldn't resist the almost-pleading look in his eyes, so I finally nodded and said: "Even nicer."

He dropped the disk. Sitting in the front row of the lead section, I leaned forward and caught it.

"Don't take my pitch . . ." he said almost desperately. He stopped abruptly, and added, "But I guess I don't have to worry, you haven't taken one yet."

I WAS embarrassed. First, because he had thought I might make off with the toy from which he apparently derived such pleasure; second, at his outspoken confidence in my honesty. Titters and chuckles from the rear of the chorus indicated my embarrassment was clearly visible.

Leads sing the melody. That was for me — until Asmus blamed the baritones for a sour lead note on which I had fallen short. There are those who insist the society's initials stand for Some People, Especially Baritones, Should Quit Singing Altogether. While baritones' determination in the face of this kind of criticism makes them my kind of group, they thought they should be judged on already demonstrated merits.

I moved to the bass section, which has been described as making noises like lumber trucks going over a wooden bridge.

Despite this magnanimous gesture, one usually jovial baritone refused to forgive and forget. Taking advantage of his position as membership chairman, he weekly would warn, with a baleful glance at the bass section:

"We want singers down here, not just warm bodies."

My resentment at this tactic would, of course, make my temperature rise and other basses would move their chairs away, muttering, "It sure is stuffy in here."

Asmus, himself a bass, however, apparently interpreted the remark as an aspersion cast at his entire home section.

Seeking to strengthen the weakest link, the newest member, he became perceptively blunt. He told me to go home and learn the music, which resembles bugs on a wire fence and communicates about as much.

I tried, but still part of the time I would go up when the other basses went down; part of the time I would go down when the other basses went up. It is essential, so I am told, that all members of one section sing the same notes.

BARBERSHOP HARMONY, you see, is based on a melody line, tenors who embroider above the melody, baritones who fill in between the basses and leads.

When the notes are sung properly, a ringing chord structure develops, with a "fifth part," overtones that come down off the ceiling an octave higher than the original notes. When a barbershop quartet locks into those minor chords, the music comes out your pores. If there is no lock, the listeners go out your doors.



Director "Chuck" Asmus (left) didn't mind spending a little extra time teaching Author Mantz how to read music.

Asmus then became perceptively blunt. Stuffy or not, he surrounded me with loud, strong basses, told me just to mouth the words when I didn't know the notes.

For a while, that left me taking only the pitch (which I discovered was trying to match the note Asmus blew on that little round thing) and watching the lips of the other basses so I could mouth the words at the right time.

This worked pretty well, since most basses are clean shaven (there is a lag between the time when moustache or beard begins to quiver and the moment the sound pours out).

But having all those basses around me backfired on Asmus. I found that once in a while a note would slip out from my open lips, but I couldn't hear it myself (ever try to hear yourself when 8 or 10 lumber trucks are going over a nearby wooden bridge?)

I concluded no one else could hear me, either. The temptation was too much and I began to try for all the notes. I've had a whale of a time since.

There is one problem. My voice has gotten stronger and occasionally another bass, not sure of his note, will cut back on

his volume to hear what the other guys are singing. If he hears me, that's two down. When it spreads, it has been known to halt a practice while the director gives the basses another pitch.

It has made more work for Asmus in another way. He has developed a new directing technique: Marking tempo with his right hand and using his left to lead the basses up and down.

This has been a big help to me, and I have enjoyed singing bass more than ever, despite the fact that my left arm sometimes twitches at night. I'm sure it must be sympathy pain for Chuck, who is doubtlessly soaking his left arm in hot water and rubbing it with heat salves.

I don't think his legs are hurting, though, and mine are. That's because other basses have taken to kicking me whenever Asmus has to do something else with that left hand. My legs are so bruised I don't need the regulation black socks anymore.

At home, however, I've picked up some prestige. It began blossoming, I think, the first night I took my chorus uniform home and tried it on.

"WHAT'S THAT FOR?" my rock-age daughter asked.

"It's my uniform — for the show, you know," I said self-assuredly.

"What show?"

"The barbershop show at the Opera House," I snapped. "If you'd just stay home more often, you'd know what's . . ."

"Opera House," she interrupted wonderingly. "You are going to be in a show at the Opera House?"

"Of course — what do you think I've been practicing every week for?"

"Well," she said, hurt, "I didn't know it was such a big deal. I thought you just wanted to get out of the house."

(That's the generation gap. Members of the younger generation know nothing of aspiration, dedication and sacrifice. Escape, escape, that's all they think of.)

But my wife went to the show, and my daughter went to the show, and I mouthed the words when I didn't know the notes, and I remembered almost all the words and nobody noticed when I didn't. My wife and daughter, unaware of the pantomining, were impressed.

"That was a good show," said my wife. "I should have encouraged you to do something like that before."

SINCE THAT first show, a year ago, the Green River Chordcasters chorus has gone to district competition in Calgary. I went with it.

In nine months I had learned, with some wear and tear on my shins, Asmus and the basses, two songs note perfect — the two we sang in district competition and, since we won third place, at the evening show before enthusiastic Canadians.

A personal triumph — but not the end.

Through the night, after our return to the hotel, barbershoppers from the Evergreen District — Washington, Oregon, Idaho, Montana, British Columbia and Alberta — wandered from room to room, finding men who would sing the other three parts and forming quartets.

They locked into those chords and the music came out their pores. In pickup quartet after pickup quartet, in hotel room, corridor, hotel lobby and out on the street. Passersby, young and old, jeans or jackets-and-ties, longhaired or short, stopped to applaud.

When a quartet locks into a chord, the music will come out of your pores, too.

(Editor's note: Mr. Mantz, for personal reasons, has had to temporarily suspend his participation in the Green River Chapter.)



BEST NEWS (From Barrie)

By Executive Director Barrie Best

On March 31st we reached another milestone in Society history as an all-time membership high of 33,456 was achieved! This represents 1,652 more members than we had on March 31st a year ago. Over 800 new members were enrolled in the month of March. If this fine new-member trend continues throughout the rest of the year, we will not only surpass, for the first time, 33,000 members at year's end, but will be over the 34,000-member mark.

What's the secret? It's really no secret any longer. Auditions for Admissions and good follow up on those potential SINGING members are making the difference. Increased membership benefits the chapter, district and Society, overall. It means bigger choruses, better singing, more quartets, more enjoyable chapter activities, district and Society contests. It also shows up in the number of Century Club Chapters. As nearly as can be determined, we now have a record number of Century Club Chapters—thirty to be exact, and many are of long standing and continue to grow and prosper.

Another exciting Society program, though less than a year old, is the Young Men in Harmony program (a fine report on this program from Bob Johnson appears on page 16 in this issue). The response to Bob's presentations at the numerous Music Educators National Conference (MENC) state meetings has been almost overwhelming and tremendously encouraging. The music educators find the response of their students to barbershop harmony exciting and are pleasantly surprised at what can be accomplished musically with their students through the use of our style of music.

To be sure music is available for educators in states where the Young Men in Harmony Program is being included in their festival system, the Society, in collaboration with Bourne Music Company, has already released three songs especially arranged for high school voices. They are: *Yes, Sir, That's My Baby*, *Cecilia* and *Wabash Moon*. Three more songs, all originals by Barbershopper Dr. Val Hicks, are now being printed and will be added to the Young Men in Harmony series. The songs are *Days Back When*, *When That Great Day Comes* and *A Pitch Pipe, A Song and A Smile*. It is anticipated that this series may be expanded to as many as twelve songs. The Society will be working with other publishers on special arrangements for high school voices.

The Society is carrying these songs in stock for sale to members and music educators, but it is important that our members understand the songs in this series, and probably those in the future, may not always be appropriate for Society contests. These songs have been arranged to meet MENC standards for high school festival competition. For example, they accept religious and patriotic numbers in their competitions.

As of this writing, the states of Utah, Nevada (Southern part), Indiana and Washington have adopted the Young Men in Harmony Program. (Washington has had barbershop harmony in its school system for some time.) Bob has made presentations to

ten States (Utah, Pennsylvania, Hawaii, Minnesota, Kentucky, Wyoming, Nevada, Washington, Kansas and Idaho). He is already scheduled for presentations in New Jersey, Michigan, Maine, New Hampshire, Montana, Nebraska, New York and Wisconsin. There have been inquiries from ten other states plus two provinces of Canada and others are arriving daily.

Special kits are given to educators at each of Bob's presentations so those who wish to can start using barbershop harmony with their students when they return home. Among other things, this kit contains a suggested list of songs appropriate for festival competition, according to degree of difficulty.

As each State adopts the program, district and chapter officers will be notified by the music department so that if their assistance is requested by local music educators we will know that it is through the MENC presentations and with their blessings. We urge patience and understanding by our chapters and ask them to not make contacts with educators prematurely, as this program must flow from the MENC national organization down. We must also realize that it may take several years for some States to take official action on adopting the program. It may well be that some States will not want to adopt the program at this time. It will be disappointing to the chapters in those States but something we must live with.

In the event a chapter receives an inquiry about the program, or about using barbershop harmony in a local high school where the educators have not yet had the chance to be exposed to an MENC presentation by Bob, his department will be happy to send a kit to that educator. Just send his name and address to Bob.

Good news for chapters and quartets having trouble finding reliable uniform suppliers. Your chapter secretary has recently received information regarding the Society's own uniform program. Initial response has been encouraging, and the orders filled to date satisfactory and with a minimum of problems. If your chorus or quartet is in the market for uniforms just write to our International Office for full information and samples.

Although the board found it necessary to adopt a deficit budget at the San Diego mid-winter meeting, we are pleased to report that in the first quarter of the year it has been possible, for a variety of reasons, to reduce that projected deficit substantially.

Great news for record collectors and Barbershoppers who haven't had the opportunity to hear our 1951 champions the Schmitt Brothers. Fran, Paul, Joe and Jim have just cut a new record for the Society which will be released May 15. It's just great and the Schmitts never sounded better. The record is titled "The Schmitt Brothers — Twenty-Three Years of Harmony." It has Schmitt Brother famous favorites such as *Dry Bones*, *Liebestraum* and *The Lord's Prayer*. Place your advance order now through the International Office, only \$4.95 for Stereo LP's and \$5.95 for cassettes and 8-track tapes.

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MENC Meets "Young Men in Harmony"

By Bob Johnson
Society Director of Music Education and Services

In August of 1971 the Music Educators National Conference (MENC) approved "the inclusion of a barbershop quartet category in competitive festivals in states where such a category is desired." This was tantamount to acceptance by the top legislative group of MENC of our style of singing as being distinctive.

Then, in November of 1971, MENC notified us that they desired a demonstration and explanation at their biennial convention in March 1972 at Atlanta.

Since the program was specifically directed toward the high school level, it became apparent that we would need the services of a demonstration group. We were given the name of Don Robinson, Director of Music Services, Fulton County, Atlanta, Ga. As it turned out, he was indeed the right man to contact. Within a few days we were informed we would have the boys from the mixed chorus of Ridgeview High School. These boys had never sung barbershop harmony, and their teacher, Brannon Roberts, was equally "in the dark." Again good fortune smiled on us, because this young man was most anxious to learn something new and was concerned that his boys would perform well.

We did not plan to use the boys in performance because of an already loaded program schedule. Instead they were to appear as a group of boys who had never before sung barbershop harmony and demonstrate, if possible, the effectiveness of our style of singing. We did ask, however, that the boys know the notes and words in advance in order to relieve the pressure of singing before an audience of music teachers.

The boys were not told what they would be doing on stage, only that they would be used to demonstrate various aspects of barbershopping.

The big day was Thursday, March 9 at the Grand Ballroom in the Marriot Motel. When the session started there were approximately 100-150 persons in the audience. Forty-five minutes later there was standing room only.

There were 22 boys (five tenors, six leads, five baris and six basses) in the group, all neatly attired in blue blazers, grey slacks and red, white and blue ties. For this performance they called themselves the Ridgeview High School Men's Chorale. They did a fine job of tuning chords, and the audience was trying to determine the source of the overtones. They demonstrated the value of everyone learning the melody and then learning the harmony parts one at a time. Yes, they even used the "too-too" (or "two-two" if you'd prefer) system, then read the words aloud.

At the same time we divided the entire audience into parts and they learned the song using the same method. Incidentally, they, too, made a great sound and sang some "ringing" chords.

The boys did everything asked of them. The audience seemed to grasp the message of the value of using the barbershop style. The boys themselves discovered a whole new concept of sound

and vocal production and tuning which will surely help them in their mixed chorus activity. They really fell in love with barbershop harmony and plan to use some of our music in their spring concert.

In addition, they were selected to appear on a local TV show as one of the three groups representing the convention. They sang the "Wiffenpoff Song" and in five minutes we demonstrated again what could be done with boys who had never sung barbershop.

It was an exciting experience and we made believers of a lot of teachers. As a result of this program we received many invitations to appear as a clinician at state meetings.

In addition to the "Young Men in Harmony" presentation, the Society was invited by MENC's committee on Continuing Education to provide a performance and workshop on Sunday morning. For this we turned to the Atlanta Peachtree Chorus



Boys from the Ridgeview High School Mixed Chorus were used to demonstrate various aspects of barbershopping before the MENC group. Although the audience was small, they were enthusiastic in their response to the program. They gave the chorus a standing ovation. Director Bob Wade and assistant director Ed Beaver are to be congratulated for an excellent performance.

Here, again, we demonstrated the workings of barbershop harmony with special emphasis on the adult in the community. The chorus and the audience went through the learning process with stress on tuning, vocal production and rehearsal techniques.

Generally speaking, we have been able to convince many music educators that we are indeed quite serious about improving our singing. Many of our techniques are being accepted and used by teachers. Hopefully, in years to come, we will see wide-spread use of barbershop music by music educators in high school, college and community choruses.

1971 Achievement Award Won by Central States

The Central States District, after experiencing solid membership growth and retention throughout 1971, finished in the number one spot at the end of the year. Making the jump from fourth place in last year's international membership achievement contest, Central States topped the second place Seneca Land District by nearly 350 points (see report below). The Evergreen District, second place winner last year, slipped to third place in this year's contest. Though many districts were again plagued with penalties because of charter revocations and license cancellations, the results of this year's contest show some improvement in these categories. Considering the fact that fourteen districts finished last year's contest with "minus" points, the six districts with point totals in the "plus" column this year may be starting a new trend in membership achievement. This is probably best reflected in the Society's overall membership picture which showed the highest membership growth year ever.

As in previous contests, all aspects of membership are included in the final accounting. Points are awarded for membership retention, percentage of membership increase, newly chartered chapters and licensed groups; penalty points are

deducted for suspended chapters and those with less than 25 members. Chapter's bulletins are also included in the contest (five points per percent of chapters publishing chapter bulletins).

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

The 1971 Champion Chapter Award was won by the Minnetonka, Minn. Chapter (LOL), which amassed a total of 366 points in the Society-wide PROTENTION contest. (See table below for additional PROTENTION contest results.) Six chapters, Huntsville, Ala.; Youngstown, O.; Mahanoy City, Pa.; York, Pa.; Huntington (No. Shore), N.Y. and Albany, N.Y., will receive special satin banner awards in recognition of their outstanding achievement in membership. Officers of these chapters, which retained 100% of their 1970 membership throughout all four quarters of 1971, will each receive a silver money clip as a token of appreciation for their efforts. It was interesting to note that there were many chapters which lost only one or two members during all four quarters of 1971.

MEMBERSHIP ACHIEVEMENT POINTS AWARDED DISTRICTS AFTER PENALTY DEDUCTIONS

District	Total Points	District	Total Points	District	Total Points
CENTRAL STATES	2075	LAND O'LAKES	245	CARDINAL	-1116
SENECA LAND	1728	DIXIE	-209	SOUTHWESTERN	-1131
EVERGREEN	1091	ONTARIO	-217	SUNSHINE	-1624
MID-ATLANTIC	717	PIONEER	-403	NORTHEASTERN	-2011
FAR WESTERN	554	JOHNNY APPLESEED	-477	ILLINOIS	-2192

International PROTENTION Winners

PLATEAU ONE (Membership 30)

Place	
1st:	Schenectady, New York344
2nd:	Huntington, West Virginia294
3rd:	Marion, Indiana272

PLATEAU TWO (Membership 30-39)

1st:	Wisconsin Rapids, Wisconsin323
2nd:	Youngstown, Ohio313
3rd:	York, Pennsylvania308

PLATEAU THREE (Membership 40-49)

1st:	Pomona Valley, California307
2nd:	**Sarasota, Florida307
3rd:	Pontiac, Michigan303

PLATEAU FOUR (Membership 50-74)

Place	
1st:	*Minnetonka, Minnesota366
2nd:	Southwest Suburban, Illinois291
3rd:	Scarborough, Ontario263

PLATEAU FIVE (Membership 75-90)

1st:	Rochester, New York354
2nd:	Wilmington, Delaware344
3rd:	Western Hills, Ohio286

PLATEAU SIX (Membership 100 or more)

1st:	Davenport, Iowa336
2nd:	Alexandria, Virginia317
3rd:	San Diego, California307

*Champion Chapter-Highest scoring chapter in Society

**Pomona Valley, Calif. was awarded first place because they attained the highest net membership gain.

Reminiscing

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



I am hoping HARMONIZER readers will recall that when I started I called attention to the fact that it would be necessary for me to depend on my memory rather than on documents because most of those are at our International Office in Kenosha. So, please, when I make a boo-boo, be forgiving.

Back in the mid-forties the Jackson, Miss. Chapter had a clever bulletin editor (the late Art Christian), who took great delight in analyzing barbershop quartet personnel. Here's what he wrote about the lead:

"In a quartet somebody must carry the melody, and this job is tossed to the lead on account of he can't generally sing anything else, and otherwise would have to be called the LOAD, which he sometimes is anyway. Some lead singers are broken down tenors.

"The main requirements for a lead are a good pair of bellows and a memory for words. He should also be able to hit the melody right on the schnozzle, but this point doesn't seem to bother him too much. Lead singing is rather a dull life since the line of duty usually follows well established channels. So, to keep him happy, the lead is given most of the solo parts. Besides, he's the only one who knows the words.

"There are usually more leads in a Society chapter than pimples on a duck. But be that as it may, the melody carrier is considered the key Joe in any quartet, except by the tenor, baritone and bass."

I have several albums of clippings, and I noticed recently that many, many times our organization has been mentioned in the Congressional Record. Senator Toby Morris, Senator Frazier Reams, Senator John W. Byrnes and Senator Leslie C. Arends have been very generous in giving our organization full-page articles.

There came a time in the forties when our office staff first exceeded four in number. We made the mistake of thinking that, because we were a non-profit organization, we would not be assessed "payroll taxes," as they were called in those days. The Federal Government soon called our attention to it and we contested their ruling. Our appeal was sent to a referee and he sustained the ruling by the commission. We then appealed to the three-judge appeal board. That board reversed the referee's decision and that was the end of the matter, as the commission never carried it to higher courts as they could have done. Following the hearing before the three-man board, several of us, including Mark Roberts, Bill Otto, Ed Smith, Monty Marsden and I, went up and chatted with the three judges. One of them was Duane Mosier, and it took us about three minutes to persuade him to join our Northwest Detroit Chapter. At present he is the historian of the Pioneer District.

How many of you readers remember the "Station Wagon Four?" The quartet consisted of two members of the Baltimore Chapter (one of whom was Dan Cuthbert) and two members of

the Washington, D.C. Chapter (one of whom was Jean Boardman) who were anxious to attend the June Convention in Milwaukee in 1947. They had never sung together, but during the three days it took them to drive their station wagon from Baltimore to Milwaukee, they perfected a repertoire of 12 to 15 original arrangements of old songs.

They did not enter the contest, but they did entertain the crowds in the lobby of the Schroeder Hotel day and night for the entire weekend. I recently received a letter from the tenor of that foursome, Dan Cuthbert. Here is an excerpt: "At the Mid-Atlantic District contest last October 1st and 2nd I was flattered to receive your regards from "Chip" Avey, a dear friend of mine. Nice to be remembered. Three good singing friends conned me into singing at Lynchburg, Va., where we qualified! We sang *Bird in a Gilded Cage*, got murdered by the judges, but a standing ovation from the crowd. To face an audience at age 85 is proof that singing is next to prayer as the world's greatest therapy. How few realize the blessing that God has bestowed on those of us who can sing and who appreciate harmony."

There have been thousands of discussions about the attitude of members of the opposite sex toward our type of harmony. Here is a 100 per cent true story about the daughter of an old-time member.

Back in the mid-20s W. Carleton Scott graduated from Brown University (he and Ed Place of our D.C. Chapter were classmates at Brown). "Scotty" went immediately to Detroit to get into the business world. In September 1944 his daughter Dorothy (now Mrs. Alan R. Hopkins of Phoenix, Md.) went to Burlington, Vt. to take a four-year course at the State University there. At the beginning of her sophomore year she joined the choir at St. Paul's Episcopal Church, where she met a local dentist, Doctor Ives Taggart. His family invited her to their home for Thanksgiving dinner. Much of the conversation that day concerned barbershop harmony, which she had grown up with, her father having joined the Society in 1939. It wasn't long before these two, along with Dorothy's art teacher, Francis Colburn, and the late Harry Gallup, were singing barbershop harmony. These four got together frequently, always harmonizing, and always discussing the possibility of the formation of a chapter in Burlington. It finally came about in October of 1947 in the Apple Orchard Room of the Hotel Vermont. Dorothy graduated from the University the following June, and is still very proud of a letter she received from Founder O.C. Cash answering several questions regarding chapter operation which she had asked. It's too bad the chapter couldn't have made her an honorary member, for she surely played a prominent role in the establishment of the Burlington Chapter.

First Burlington officers were Harold A. Mayforth, President, Donald H. Tetzlaff, Vice President and Simon Levin, Secretary-Treasurer. The executive committee consisted of three officers, J. Boone Wilson, Mason Huse and Carl W. Nelson.

IMAGINE A "DOOR-BELL" THAT SOUNDS LIKE THE UNION JACKS...YOUR CHORUS...OR YOU!

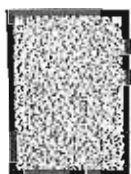


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- General Electric portable cassette recorder Model M8430. Slide-a-matic T-bar function control . . . play/record, fast forward and rewind on one easy-to-use control. Automatic tape shut off saves on battery and motor life. Integrated recording level control automatically adjusts recording level. Safety button prevents accidental erase. High impact textured case. Jacks for earphone, mike, AC and auto/boat power adapter. Operates on four C size flashlight batteries (not included).

15 DAY MONEY BACK GUARANTEE

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Quantity <input type="checkbox"/> Door Announcer with General Electric Cassette Recorder/Player and the other items described. (Enclosed \$49.95 plus \$2.20 handling & shipping for each one.) <input type="checkbox"/> Special pre-recorded door announcer cassettes (select one free with each door announcer). Enclose \$2.90 for each additional cassette.	Name Send me the items indicated. I understand there is a 15 day money back guarantee (less handling & shipping.) name _____ address _____ city _____ state _____ zip _____ Maryland residents add 4% tax.
<input type="checkbox"/> Who's That Knocking At My Door? <input type="checkbox"/> Hello "Introduction" <input type="checkbox"/> Hi Neighbor <input type="checkbox"/> You're As Welcome <input type="checkbox"/> Hello My Baby, Hello My Honey, As The Flowers In <input type="checkbox"/> Hello My Rag Time Gal May	



Down Memory Lane

By Lloyd Tucker

263 Newton Drive

Willowdale, Ontario

The snow was falling softly outside 47 Haddington as we sat there in the small 'rec room leafing once more through the family stack of battered old sheet music. We paused for a moment and recalled that it was just such a day back in January, 1965, when we had sat in the same chair fondling the same old sheets and penned our first *Down Memory Lane* column for the *Harmonizer*... it's hard to believe that just seven years ago (before my marriage) this room was part of my home.

Had it *really* been seven years, we mused... same house... same room... same table and chair... same faded sheets... yes, all the same, only something was different now... very different.

The house was quiet... cartons were stacked about... the windows were minus their cheery curtains... for the most part the "lived in" look that makes a house a *home* was no longer evident, and the sign protruding through the deep snow on the front lawn of "47" proclaimed SOLD to passersby.

It was now almost three months since "Toots" had passed on (it was an old nickname for one's mother but it had struck for many years... until three-year-old James Gary arrived on the scene and "Nana" came into use automatically)... Dad had died some two years before so here we were, Pat and her scribe-husband, nearing the end of the sad task of tidying away what remained of the lives of two people who had been so close to us.

Here was an early copy of *Moonlight and Roses* with Toots' name in faded blue ink in the corner and the year "1922"... the year she had met the man with whom she would spend 45 years of married life.

We felt Pat's hand on our shoulder.

"We should be on our way, honey, it's almost dinner time." Then, looking at the stack of old music, "Why don't we take them home now... you'll be more comfortable there looking through them."

She was right... it was darkening outside... the street lights had come on and snowflakes were scattering down again... a deep winter's night.

We packed the old sheets into the car along with some other cartons we were taking back to our Newton Drive residence and pulled out of the drive into the quiet little street. A backward glance showed the lights in the bungalows on either side of "47" glowing warmly in the cold January night: one of the old sheets we'd noticed in the stack that afternoon came to mind: *I Wonder How the Old Folks Are at Home?* It was difficult to imagine "47" without the "old folks" now...

Half an hour later we were home and dinner disposed of we repaired to the rec room downstairs to spend another quiet hour or two with the old sheets...

Mother-in-law Robinson looked on with interest as we took over a corner of the rec room and began to "spread out."

"My," she said thoughtfully, "I remember so many of these..." She paused over a copy of *Sunshine of Your Smile* looking at it lovingly... this had been one of her favorites in her younger years of choir and solo work.

"I wonder if we'll find a copy of *Danny Boy*?" Mom R. said... and we remembered this trim little woman only three months earlier holding a wedding reception of two hundred people enthralled as, 71 years young, she sang the old *Londonderry Air* unaccompanied in a clear, vibrant voice reminiscent of Melba and Pons.

In from work came sister-in-law Nancy and gasped as she saw the 8-inch high stack of sheets we were laying out... "Are those the music sheets you've written about in the *HARMONIZER*?" she queried. We nodded. She picked up a group of sheets and commenced looking through them.

We watched her curiously for a reaction. Nancy is "at home" listening to a Dorsey original, a past Presley platter or the latest Jackson Five production... and, too, we've heard Greig's Concerto trickle effortlessly from her fingers as they glided across the keyboard of the upright downstairs. "Wouldn't it be awful," we heard her say once, "if there was no music at all?!"

Nancy looked up suddenly. "Remember my telling you about my girlfriend and her scrapbook on the Osmond Brothers?" We did... "Well, I told her about your meeting them at a barbershop convention once and she's wondering if you would write her a story on that for her scrapbook?"

"Sure," we said, and for a few moments we were back in Kansas City's Mehlbach Hotel watching four fabulous little guys busting one in the lobby... that was 1962... a whole decade ago.

Pat came in. "Don't forget, honey, you promised to get the *HARMONIZER* copy in *early* this issue and you were going to start on it tonight." She was right and here it was almost 9:00 PM already...

"I wanna go t' beddy," son James Gary suddenly announced... it was well past his bedtime and none of us had noticed...

We rose as one and with James Gary leading the way, commenced the nightly trek upstairs. Tub-time had been earlier so it was into bed for J.G. and... prayer time.

We ranged ourselves around the little bed... "Now I lay me..." the small voice began, and we looked at the tired and happy child in front of us with his life just beginning to unfold for him... our thoughts momentarily returned to "47," where two lives had so recently come to a close. Somehow the continuity of it all was comforting...

"... an' God bless everybody an' make me a good boy!" James Gary had finished (we thought) so we moved quietly to the door. "WAIT!" came the small voice. "Not finished yet!" We froze and waited...

"An' God bless Nana," J.G. continued, "an' keep her safe with God, AMEN!" We were glad right then that the bedroom was in darkness. Good night hugs and kisses next and we left the room closing the door softly behind us. The others went downstairs but we hesitated a moment as one of the old sheets we had just leafed through passed before our eyes...

"Just a baby's pray'r at twilight,
When the lights are low,
Poor baby's years..."

Weekly Radio Shows Create Public Awareness

By Jerry "Dee" Easter, Member, Twin-Towns Chapter
2426 W. 7th, Waterloo, Ia. 50702

Time after time, since late 1964, member after member of the Society has tuned across the radio dial, either by design or accident, and happened to hit a program called "Barbershop Harmony on Parade," aired every Saturday night at 7:30 (CST) over KXEL, 1540, Waterloo, Ia., or the "Sunday Barbershop Sing-out," from KCFI, Cedar Falls, a Waterloo suburb.

Perhaps the most significant thing about these accidental "tunings-in" is the fact that many more members have done the same thing. And some, like Richard Hess, of Mt. Morris, Mich., have taken our cue and inquired about finding the nearest chapter. Or better yet, others, like Dave Olson, of Wyoming, Ont., have written to tell us that our radio show had inspired them to join the Society.

We've only kept close track of the mail over the last year or two, but in that time, we've heard from many more than the 20 states and four Canadian provinces covered by KXEL's 50,000-watt signal. All but one of these letters has been



Author Jerry Dee at KXEL, Waterloo, Ia.

favorable. A lady wrote in about a year ago complaining that though the music was pretty good, the announcer (yours truly) talked too much about the Society and didn't play enough songs!

Seriously, we've tried to heed her advice, but those of us who know how great the Society is, also know how we love to spout off about it to anyone who'll listen. Even to this day, you'll likely be hearing about Logopedics, sing-outs, annual parades and the like between those records, sometimes in rather minute detail, because we feel they're worth telling to the world.

The board of the Waterloo-Cedar Falls, Ia. "Twin-Town" Chapter has felt for a long time that a continuing "radio ministry" for barbershop singing is necessary. It has proved to be a top-notch public relations tool for the chapter, and is carried on in our region, if for no other reason, to create a public awareness of our hobby.

The public, in increasing numbers, is aware of "our" kind of music thanks to the splendid cooperation and free weekly air-time given to us by two of our fine area stations.

Our show on KXEL has been beamed to the Saturday evening audiences since late 1964, hosted first by Ken Hagberg, whom you read about in an earlier HARMONIZER (Jan.-Feb., 1961 issue) for the radio and TV work he is doing for our Society in southern California. When Ken, a charter member of Twin-Town, retired and moved to California in 1965, the chapter asked me, a KXEL staff announcer, to continue the show. A non-member at the time, I was soon smitten with this great music and joined the chapter in 1967.

By late 1970, we noted that we were missing the local daytime audience, since the KXEL show hit the air waves after

local sunset. By November 22, 1970, another chapter member, Ivan "Ike" Yoss, became host of "The Sunday Barbershop Sing-Out" at KCFI. His show is aired right after the noon news on Sunday, and has received a great deal of acclaim, with several local businesses as sponsors.

What would it take to get radio-time working for your chapter? Talking a radio station manager out of 15 or 30 minutes a week may not be as difficult as it sounds. All it takes to get on the air is a little persistence . . . and some good luck. We have discovered that barbershop music is enjoyed by a wide segment of the population. It seems to be a welcome break from the hum-drum of music and news offered as standard fare. Send your most persuasive member to see the station manager, being sure to set up an appointment first. Tell him you have a free program service to offer, one that has great entertainment value. The station can use some of its required public service time with this type of show, if it's not sponsored and speaks only for your chapter and the Society. This is ideal, of course, and will give you more time to talk about barbershopping.

Sponsors must be cleared with the International Office if the show is to be identified with the Society, uses the Society's initials (SPEBSQSA), or promotes barbershopping activities and membership.

Generally, a chapter member can do the announcing, or you can have a station announcer handle these chores if you furnish him with the things to say. Most chapter members have their own quartet and chorus albums, so there should be no problem



Ivan "Ike" Yoss at KCFI, Cedar Falls, Ia.

getting music. Our chapter has its own library specifically for radio use. Radio stations may obtain records provided by the Society (1970 & '71 chorus and quartet, Nighthawks, Confederates, etc.) at a special price of \$1 per record. The station, however, must order the records. We will bill the chapter if so desired.

A shorter, simpler route to follow is to obtain the Society's own "Harmony Hall" pre-recorded series done by Society Communications Director Hugh Ingraham. It's available in 15-minute segments, and is an excellent program service. Just write to Hugh at our International Office for details. The series is provided free of charge to any station making written request for same. There are currently 39 separate shows.

Regardless of what a radio-time salesman may tell you, shoot for an early Sunday afternoon spot. We consider this time best for large radio audiences. Listener-response has proven this to us.

Just one more afterthought. Be sure to thank your local radio and TV outlets for every bit of air-time they give you. Remember, they only have so much to give.



about QUARTETS

Reports are coming in from those districts where international preliminary quartet contests have already been held. The information received thus far indicates the following quartets will be Atlanta-bound this July. From the Dixie District, the *Kappa-Tones* and the *Show Boats*; alternates are the *South Winds*. From the Mid-Atlantic District, the *Checkmates*, *Eastmaires*, *Nova Chords*, *Regents*, *Sussex Counts* and *Union Jacks*; alternates are the *Fifth Edition*. From the Far Western District, *Crown City Good Time Music Co.*, *Far Westerners*, *Golden Staters* and *Pacificaires*; alternates are the *Stage Four*. From the Southwestern District, the *Insiders*, *OK-4* and the *Smilin' Irish*; alternates are the *Viscounts*. From the Cardinal District, the *Citations* and *Lakeshore Harmony Four*; alternates are the *Day-Break Express*.

* * *

We thought perhaps you might recognize some of the personnel in a new quartet which will be competing in the Illinois District international preliminary

The "Poets," (Bollingham and Anacortes, Wash.), 1970 Evergreen District Champions, are shown below with engraved silver mugs and a traveling trophy they received after winning the annual All-Northwest Barbershop Ballad Contest at Forest Grove, Ore. for the second straight year. Although not a Society-sponsored event, most of the competing quartets were Society foursomes. From left, the "Poets" are Dick Clark, Steve Kurtz, Ray Heller and Ron Forsyth.



Many have heard the report that Tenor Ed Ryan was leaving the "Eastmaires" for personal reasons. The report was true. However, after strenuous negotiation, the "Eastmaires" are happy to announce that Ed has changed his mind and plans to be with the quartet in Atlanta in July. Clockwise (from left) are: Bob Bohn, Dan Heyburn, Dave Mittelstadt and Ed Ryan.



contest. The quartet calls themselves the *Treasury Notes* and has Ken Jordahl singing lead (formerly sang with the Land O'Lakes District "Gate City Four" of Fargo, N.D.); Bob Tobey, tenor (former tenor of Illinois District "Chords Unlimited"); Tom Felgen, bass and Jim Foley, baritone (both sang with the past international champion "Four Renegades"). The quartet has been working hard with coach Lyle Pilcher (a name that shouldn't be too difficult to recognize) and is hoping to "put it all together" in time for the preliminary contest. Jim Foley is acting as contact man and can be reached at 620 Constitution Drive, Aurora, Ill. 60506.

* * *

The *Sussex Counts* (Ron Allen, Don Beard, Don Gooss and Jon Lowe) from the Seaford, Del. Chapter had the pleasure of performing for the Diamond State Chapter of the United States Jaycees a short time ago. In itself, this is not unusual. What is unusual is the fact that the Diamond State Chapter of the Jaycees is located in the Sussex County Correctional Institution, one of three prison complexes within the State of Delaware. The "Counts" report the inmates were one of the most enthusiastic audiences for which they have ever per-

formed. Two members of the foursome, Ron and Jon, felt relatively "at home" during the performance. Each has been to the institution many times before — Ron as a Delaware State policeman and Jon as a former probation-parole officer. An unusual public service performance, indeed, and one that will always be remembered by this foursome.

* * *

Though we ran a news item a short time ago announcing the impending retirement of the Winnipeg, Man. *Fort Garry Four*, we were happy to learn that the quartet was honored during the Winnipeg Chapter's annual awards night. Among a variety of special honors the quartet received that evening, the "Good Citizen Award" was presented by Alderman Steen, who represented the mayor of Winnipeg. The quartet also received engraved table lighters from the chapter.

* * *

Another quartet has been singled out for its community service contributions. We thought you might like to share a letter we received from an advertising agency singing the praises of the *Union Jacks* quartet. The letter follows: "I think you might like to know that the "Union Jacks", a marvelous Baltimore-based bar-

bershop quartet, recently recorded a series of singing public service announcements which are attracting much local attention for the Combined Health Appeal here, a fund drive for thirteen area-wide health agencies.

"It was gratifying to know that these very talented young men were willing to donate some of their energies to this cause. They helped write the songs and recorded separately both radio and television announcements.

"Receptivity by local broadcasters has been excellent, with the result that the health drive is receiving excellent exposure at a very critical time. The *Union Jacks* are a genuine credit to your organization." Needless to say, we are extremely proud to receive letters like this. We salute the *Union Jacks*!

* * *

The picture on this page pretty well tells the story of some of the pleasant and unusual experiences the *Gentlemen's Agreement*, current international champions, have encountered during their big year. Another typical incident occurred after an appearance at the Dupage Valley, Ill. Chapter's show and afterglow. Contact man Drayton Justus described it as follows: "A man approached us and asked if we had a favorite charity. I told him a little about our international service project. He said, 'My wife didn't hear the show, and I'd certainly be happy if you would come over to our table and sing *My Way*. In return I would like to give \$50 to your Logopedics.' I assured him that we were flattered and that the song was free, but we would be glad to see that his money got to the right place! Overhearing all this, another gentlemen stuffed \$16 into my pocket asking that it be given to the Institute." We wonder how many quartets take the time to tell about the Society's Service Project. We also wonder what would happen if our quartets made an effort to mention our charity during their presentations. One



Have our current quartet champions gone into retirement? Not on your life, they're just trying the La-Z-Boy chairs they received as gifts from Herman Gertz (standing), president of the Floral City Furniture Co. The surprise presentation to the "Gentlemen's Agreement" took place during the Monroe, Mich. annual show on Feb. 5th. Both Bob Whitledge and Drayton Justus are members of the Monroe Chapter.

thing we do know, our current champions haven't forgotten about those children at the Institute. Let's hope others will follow their example.

* * *

Just received the Far Western District's "Westunes" and noted the cover picture of the newly crowned district novice champions, the *Sound Conclusion*. We were surprised to see the name "Lou Benedict" as a member of the quartet, and learned, after making a few inquiries, that the son of present Johnny Appleseed District international board member, Lou Benedict, Jr., is singing bass with the new novice champs. Others in the foursome are Art Brown, tenor; Ed Witek, lead; and Willie Randel, baritone.

* * *

Put four quartets together on an island, and, if you're a member of one of those quartets, you'll have a musical ball. This was Ron Forsyth's (Past Evergreen District President) brainchild some four months ago. After spending considerable time and money in telephone calls and letter writing, the *Model T Four*, *Howe Sounds* and *The Poets* all past district champs; and the *Most Happy Fellows*,

current Evergreen District Champions, got together at Islander Lopez Inn on Lopez Island (San Juan Group) January 22nd and 23rd. Briefly, the purpose of this get together was to set up an organization dedicated to upgrading the calibre of performance of Evergreen District quartets and promote excellence in Evergreen judging and coaching programs; to improve the availability of musical arrangements; promote exchange of information and cooperation among quartets and individuals and provide leadership in quartet promotion and development. Four committees were formed to carry out these objectives. The fact that not a note was sung by any quartet until after the four-hour meeting was concluded, attests to the strong desire of those present to make Evergreen District quartets a threat, once more, to the top ten in international competition. Following dinner the group put on a show for over 200 of the Islanders.

* * *

Disney World's *Dapper Daps* are doing their best to promote barbershop harmony. In addition to their appearances on Main Street of the new Disney World recreation facility near Orlando, Fla., the quartet has offered its services to fellow Disney World employees who might like to learn about barbershop harmony. Their ultimate goal is to have a Disney World barbershop chorus. They are also hopeful to get several quartets started among the young people in the park. Barbershoppers who might be visiting Disney World should surely make it a point to look up these fine Barbershoppers.



The "Chords Unlimited," 1969 Illinois District Champs, are shown left as they rehearse with new tenor, Ralph Johnson (second from left). Other members (from left) are George Peters, bass; Bob Menter, bari and Dick Johnson, lead.



I see from the bulletins...

As the vacation season approaches once again, we extend a warm welcome to travelling Barbershoppers who may wish to visit Harmony Hall, Your International Office at 6315 Third Avenue is open Monday through Friday between the hours of 8 a.m. and 5 p.m. Tour guides are available during these hours (except during the noon hour) and will be happy to personally escort you through the office building. In the event your chapter should decide to make a weekend trip, we can arrange to have someone here to greet you. Remember, though, weekend visits should be arranged well in advance. If your chapter has such a trip in mind, let Society Director of Communications Hugh Ingraham in on your plans just as soon as possible. We'll look forward to seeing you.

* * *

The Atlanta-bound "Sounds of Concord," billed as a "revolutionary" chorus, hail from Concord, Mass. of the "shot heard 'round the world" fame. Chartered only two years ago, the chapter had spent its last dollar purchasing expensive new



What do you do in Oshawa, Ont. on a winter Sunday afternoon? Len Clement and his two sons spent nearly four hours building this rather cool looking foursome. He didn't name the quartet and we think it may be too late now.

uniforms when they won the right to represent the Northeastern District at the international chorus competition this year. The announcement had barely been made when the runner-up Saratoga Springs, N.Y. Chapter, last year's Northeastern District representatives, made an on-the-spot presentation of \$150, plus a notebook describing in detail the experiences they had raising the necessary funds to make their New Orleans journey. Following Saratoga's advice, the Concord

Chapter has produced their own stereo recording. Sales thus far have more than paid for the cost of production assuring the men of Concord of their trip to Atlanta.

* * *

The March issue of the Atlanta "Peach Tree" was dedicated to the memory of past Atlanta Director Lou Costabile, who passed away suddenly on February 26th. The entire issue carried memorial messages about Lou, who had served as chorus director in Atlanta for six years, during which he guided the Peachtree Chorus to five international competitions. Prior to his tenure in Atlanta, he had also directed the Fairfax, Va. "Jubilaires" and was director of the Memphis, Tenn. chorus at time of death.

* * *

According to the Manhattan, N.Y. "Skyline," information regarding the Society was televised to some 45,000 private residents, 200 public bars and restaurants and 45 major hotels in the Manhattan, New York City area. Chapter editor Bill Kruse appeared on the program, "In and Around Manhattan," shown on Channel 10 (local cable TV) three evenings, March 17, 20 and 21st. Inasmuch as Channel 10 is a public service station, the "Skyline" editor urged all New York chapters to avail themselves of this free service for announcing annual shows, Harmony Week events, public service performances, Logopedics drives or any information that will continue to keep the Society in the public eye.

* * *

With the HARMONIZER's "Share the Wealth" department in retirement (temporarily we hope), we will, from time to time, be covering information which would ordinarily appear under that masthead. This next bit of news was the main subject of a district officer report submitted by Mid-Atlantic District Vice President Ernie Fischer. Ernie's report covers the Abington, Pa. annual show, which featured the Old York Road chorus, along with the "Club House Four," and the "Fifth Edition" as guest

quartets. Part of his report follows: "The Abington Chapter does something that many others should emulate. About five years ago, they started inviting senior citizens to their Friday night show at a special low admission price. Soon the house was sold out on both Friday and Saturday. So, this year, Abington gave a special Saturday matinee performance exclusively for 'Golden Agers.'

"Considerable effort was made to get the word around and arrange the numerous details. The local Kiwanis Club agreed to underwrite any busing expenses. This was not necessary, however, because most of the homes already have buses. Then, too, many private automobiles were used to transport the senior citizens. They anticipated an attendance of about 400, but over 950 old folks came! It was very evident that the members of this chapter gained great personal satisfaction from this experience."

Just imagine the friends we could make by having special ticket prices or special shows for our senior citizens, as the Abington Chapter did. Our music is "their cup of tea," and Abington's idea is one that could be put to good use throughout the Society. This is great "Share The Wealth" material and we're grateful to Vice President Fischer for sharing it with us.

* * *

Candid photos of Dr. Charles Guthrie, Rochester, Minn. chorus director, as he directed his chorus during a recent Auditions for Admissions night, have been popping up in newspapers all over the country. We've received newspaper clippings of the unusual pictures from Barbershoppers throughout the Society. A New Jersey PROBE member asked, "How does the Rochester, Minn. Chapter get such great coverage in our local paper, when we can't get coverage no matter how we try?" Rochester Post Bulletin photographer Merle Dalen was responsible for the great pictures which hit the Associated Press wire photo service and found their way into many newspapers. We hope to have the photos for the July-August issue.



Mike Thomas, Carthage senior from Hobart, Ind., is congratulated by Executive Director Barrie Best after Best presented him with a \$1,000 scholarship check from Harmony Foundation, the Society's charitable and educational trust fund. Participating in the ceremony is Jack Harris, left, Carthage's vice president for development, and Arthur Schoenoff, second from left, assistant and professor of music at Carthage.

We are grateful and proud to report that this issue of the HARMONIZER contains three articles written by professional writers, all active Barbershoppers. Though we have had articles written by professionals in the past, to the best of our knowledge we have never been fortunate enough to have three professionally written articles in one issue. We want to publicly thank Ted Fitch (Alexandria, Va.) for his "Salute to the Losers" article on page 3; Jim Cox (Livingston, N.J.) for his three-page article, "If You Can't Tell A Parable When You See One . . . You're In Trouble" on page 6 and Warren Mantz (Green River, Wash.) for "Why I Joined S.P.E.B.S.Q.S.A." on page 12. Gentlemen, your contributions are always welcome.

* * *

Salisbury, Md. Chorus Director Al Steere wrote it all in their chapter's bulletin, the "Peninsulaire." The article concerned Director Steere's pet peeve, the use of hand-copies or poorly duplicated music which, he wrote, "is not only

hard to read, but is also illegal." Al strongly urged the chapter to buy the music it needs. He also wrote about an Ocean City radio station charged by the music publishers with a copyright violation for playing recorded music without an ASCAP contract to do so. Infractions of the copyright law carry a penalty for each violation. Each copy made is a separate violation! In spite of everything that's been written, and all the warnings that have been issued about the seriousness of the problem of copyright violation within our Society, our field men report finding "bootleg" music very much in evidence as they visit chapters. When will we learn?

* * *

Another director, Jed Casey (Fairfax, Va.), had some solid advice for members in an article which appeared in the January issue of the "Jubil-Aire." Titled "Carry Your Part" the article follows: "How many times have you sung 'Keep

(Continued on next page)



The Winston-Salem, N.C. Chapter is proud of its \$1,038 contribution to the Institute of Logopedics during 1971. Holding the "dummy" check are (from left) President Mike Stallings, Chorus Director Jim Gay and Imm. Past President Ernie Price.

Century Club

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PROBE Pres. Guy Christmas (far right) greeted Int'l Pres. Dick deMontmollin when he visited Allentown, Pa. on business. From left, Allentown-Bethlehem PROBERS George Steward and Ray Buss were on hand in case Pres. Dick felt like singing.

I SEE FROM THE BULLETINS (from page 25)

America Singing' and 'Carry-Carry Your Part?' Do you think this is advice to you listeners, to others singing with you, or do you realize that it applies to you, too? Are you really a part of your chapter, or do you just attend meetings and functions that some one else arranges for you?

"Now, be honest with yourself when you answer and you could get a lot more out of your hobby in the future. I know that everyone can't be an officer, but there are hundreds of jobs to be done. Have you ever asked the president, or a committee chairman, what you could do to help? You might just be surprised!

"How do you think the details of a meeting are completed — the seats arranged and replaced — the music distributed and collected — guests welcomed and introduced — refreshments served — lights turned out and the hall locked after the meeting?

"You are one part of four in a quartet, one part of one section in a chorus and one part of your total chapter membership in chapter activities. Take it from one who knows, the dividends received can't be beat if you 'Carry Your Part.' Think about it the next time you sing 'Carry, Carry Your Part'."

* * *

According to "Town North Notes" (Town North Chapter bulletin), some of our Texas chapters, which have been seeing a great deal of Field Man Lloyd Steinkamp for the past six months, have coined a new phrase: "L.S./M.F.B. — Lloyd Steinkamp Means Finer Barber-shopping." Apparently Lloyd's presence at many of the Auditions for Admission programs has done much to create new enthusiasm and excitement about barber-shopping.

Waynesboro, Va. Barbershoppers can be proud of the relationship they have with one of the staff writers of the *News-Virginian*. Columnist Louis Spikman, though not a Barbershopper, was so lavish in his praise of the Waynesboro Chapter in an article he wrote after their show that one would think he was "one of us." We were delighted to read the glowing account and, to note the Waynesboro Chapter, on the brink of losing their charter not too long ago, has pulled itself out of the doldrums and once more commands a position of respect in the community. A note to the Waynesboro Chapter: "Keep that columnist on your team; he's probably more important than the best tenor in your chapter!"

* * *

We liked the comparison made between a chapter and a watch (time-piece) which appeared in the London, Ont. "Clipper." Your Chapter Is A Watch follows: "The mainspring of any chapter has got to be your president. He is charged with making things go. He provides the power to make things run. Chapter officers and committee chairmen are the *jewels*, without which, no watch will run smoothly. Oil the *Bearings* by helping them carry out their tasks and responsibilities. The director, of course, is the *balance wheel*, who is so important in providing the "balance" of good and stimulating songs, while still leaving room for fun and fellowship. The performance of the chapter in competition can be likened to the *hands* of a watch, indicating the quality of effort and the ability of the many parts. The entertainment we provide and our appearances at parades and sing-outs are the *case* and *face* of our

watch which we present to our audiences. The reputation of our chapter . . . yes, of the whole Society, hinges on the impression we make on and off stage. Something missing? Of course, Nothing happens — our watch won't run, unless you and I, the *cogs*, are in place to make the wheels go round."

* * *

It could only happen in a chapter whose growth has been almost fantastic throughout the past year. The following story appeared in the San Diego, Calif. "Sun Harbor Hotline": The "Upperclassmen" were asked to sing a few numbers at Carlton Oaks Country Club and, dressed in their chorus uniforms, appeared on the scene only to find four other identically dressed chapter members standing there. The "Upperclassmen" were confused for a moment, since they knew the singing engagement was to be filled by them. They very soon learned the other quartet, the "Tijuana Tones," were singing for another function at the same club! As it worked out, both quartets took care of their individual performances and then got together as an octet for the finale.



A truck owned by C. Leo Wynne displays the Seattle, Wash. "Pages of Harmony" Chapter's colorful invitation to join them in song. Similar posters appeared throughout the city during a recent "Auditions for Admissions" membership drive.

We were pleased and honored to be counted among the special friends of Brandon, Man. Barbershopper Albert Pettitt, who is the subject of a book, "Biography of a Brandon Oldtimer." "Petit Pettitt" is the life story of Barbershopper Albert Pettitt, who was 95 on his last birthday. Al sings tenor and is an active member of the Brandon Chapter.

* * *

We doff our hat, along with members of the Danbury, Conn. Chapter, in a salute to Don Thayer, who recently gave his 64th pint of blood to the Red Cross. We read about this man in the "Hatter Chatter," Danbury's bulletin.



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

(All events are concerts unless otherwise
specified. Persons planning to attend these
events should reconfirm dates with the
sponsoring chapter or district. This list includes
only those events reported by district
secretaries as of April 1, 1972.)

May 16 - July 15, 1972

CARDINAL
INDIANA

June 9-10 - Greater Indianapolis
CENTRAL STATES
COLORADO

May 19-20 - Greeley
June 10 - Longmont (Rocky
Mountain Div. Contest)
IOWA

May 27 - Sioux City
KANSAS

May 20 - Emporia
27 - Hutchinson
SOUTH DAKOTA

May 20 - Brookings (Logopedics
Spectacular)
DIXIE
GEORGIA

May 27 - Augusta
July 3-8 - Atlanta (International
Convention)

NORTH CAROLINA

May 20 - Greensboro
TENNESSEE

May 20 - Nashville
June 10 - Memphis
EVERGREEN

BRITISH COLUMBIA

May 27 - Langley
OREGON

May 20 - Coos Bay
FAR WESTERN
ARIZONA

May 20 - Tucson (Div. Chorus &
Quartet Contest)
CALIFORNIA

May 19-20 - Oxnard
20 - El Camino (South Bay)

20 - Sacramento
26 - Escondido (Palomar-Pacific
Comedy Quartet Contest)
27 - San Gabriel (Arcadia)
27 - Salinas

June 2-3 - Carmel (Monterey Peninsula)
10 - Peninsula

ILLINOIS

May 20 - Oak Park
JOHNNY APPLESEED
OHIO

May 20 - Columbus (Buckeye)
20 - Maumee Valley
20 - Chippewa Valley
27 - Cleveland
27 - Loganairre

LAND O'LAKES
MINNESOTA

May 20 - Greater St. Paul
20 - Duluth-Cloquet
NORTH DAKOTA

June 3 - Minot (Div. 5 & 6
Chorus Contest)
WISCONSIN

May 20 - Plymouth
20 - Green County
MID-ATLANTIC
NEW YORK

June 10 - Plainview
NORTHEASTERN
CONNECTICUT

June 3 - Litchfield County
MASSACHUSETTS

May 20 - Canton
June 3 - Beverly
NEW HAMPSHIRE

May 20 - Berlin
NOVA SCOTIA

June 2-3 - Truro
ONTARIO

May 20 - Burlington
June 10 - Markham

PIONEER

May 19 - Holland
19 - Muskegon

June 17 - Traverse City
SENECA LAND
NEW YORK

May 20 - Hornell
SOUTHWESTERN
LOUISIANA

May 27 - Crescent City
NEW MEXICO

June 3 - Albuquerque
TEXAS

May 26-27 - El Paso
June 10 - Sherman



DAUPHIN, MANITOBA... Land O'
Lakes District... Chartered February 28,
1972... Sponsored by Neepawa, Mani-
toba... 38 members... John
Symchych, 618 Dorothy Street, Dauphin,
Manitoba R7N OV2, Secretary... Don
Cronk, 208 Davidson Ave. W., Dauphin,
Manitoba R7N OE2, President.

NIAGARA-ORLEANS, NEW YORK...
Seneca Land District... Chartered March
13, 1972... Sponsored by Niagara Falls,
New York... 37 members... James
Reed, 3194 Hosmer Rd., Gasport, New
York, 14067, Secretary... Albert D.
Chausee, 4254 Freeman Rd., Middleport,
New York, 14105, President.

CAPE BRETON, NOVA SCOTIA...
Northeastern District... Chartered
March 20, 1972... Sponsored by Truro,
Nova Scotia... 61 members... Kieran
Ballah, 5 Mt. Kemmel St., Sydney, Nova
Scotia, Secretary... William Anderson,
35 MacPherson Crescent, Sydney, Nova
Scotia, President.

COLUMBIA, MARYLAND... Mid-
Atlantic District... Chartered April 4,
1972... Sponsored by Montgomery
County, Maryland... 37 members...
Carvel Lucas, 10957 Millbank Row,
Columbia, Maryland 21044, Secre-
tary... Donald Vienne, 5212 Farm Pond
Lane, Columbia, Maryland, 21045, Presi-
dent.

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MAIL CALL



from harmony hall

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

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

"HALL OF FAME" NOMINATION

Santa Barbara, Calif.

November 22, 1971

I imagine many letters of complaint about Barbershoppers are received at the International Office. This letter is to tell you of some of the wonderful deeds of the Santa Barbara Chapter in my behalf.

I have multiple sclerosis and am in a wheelchair most of the time. When I applied for membership ten years ago the chapter overlooked that fact and accepted me as a singer. In my ten years of membership many days have been brightened by barbershopping activities. Men of the chapter have gone out of their way to make room for me on the annual show, pick me up for singouts and meetings and transport me in my wheelchair. All this has happened on numerous occasions. They were at my side when both my mother and father passed away. It would be difficult to recall all the kindnesses extended to me.

If the Society ever has a hall of fame, Santa Barbara would get my nomination!

Sincerely,
Fred Gaulton



Barbershopper Gaulton receives the Barbershopper-of-the-Month-Award from Santa Barbara Chapter President Russ Cooley. It was the second time Gaulton had won the award.

DO QUARTETS NEED SPECIAL HELP?

Oshawa, Ont.

Jan. 28, 1972

Miles Finch is to be congratulated on his excellent article in the Jan.-Feb. issue on the subject of our code of ethics. Every member should digest the contents of the code and care enough to pay heed.

The problem he described in regard to the content of most barbershop stage presentations is real. Most of our quartets are amateur but, with a little schooling and polish, are capable of excellent showmanship. Our Society provides training for members in every category, from bulletin editing through arranging, to complete vocal techniques. However, to the best of my knowledge, quartets must learn by trial and error. Perhaps the HEP (Harmony Education Program) curriculum could be adjusted to include (or perhaps some of our top quartetmen could prepare) craft sessions on how to get from song to song without boring or insulting an audience.

Let's create a solution to the problem.

Humm-bly yours,

Len Clement

Editor's Note: Don't miss the article on page 10 in this issue ("Quartets Are Boring Me"). Author Bowser makes some good suggestions to quartets plagued with the problem of how to get from song to song. Also, I'm told this very subject will be covered during the instructions quartets will be receiving at Harmony College in Racine this summer.

BARBERSHOPPERS THE GREATEST

Dartmouth, N.S.

Mar. 1, 1972

There's an old song which states that "you meet the nicest people in your dreams." From an incident I experienced recently, I'd have to say you meet the nicest people in the S.P.E.B.S.Q.S.A.

I am a member of the Halifax-Dartmouth Chapter in the Northeastern District, and presently home recovering from a recent heart attack. Without my knowledge, one of the quartets from our chapter received permission from my wife to come to our home and sing a few numbers for me. You can imagine how

pleasantly surprised I was last Sunday afternoon when I walked the quartet, Lou Dauphinee, Cecil Freeman, Terry Sheppard and Harvey Cooke. They were also accompanied by our chorus director, Tom Pottie. To keep it brief, our household was entertained by their renditions for easily over an hour.

The simple dictionary definition of thanks is "to express gratitude." Yet, it seems so trite an expression to use for an occasion that will stay in my memory bank for a long, long time.

The above-mentioned event, coupled with the enjoyment I have derived since joining our chapter, only proves again that Barbershoppers everywhere are the greatest!

Sincerely,
Randy Delaney

ARTICLE STIRS MEMORIES

Elgin, Ill.

Mar. 23, 1972

International historian Dean Snyder did a masterful job of putting together the Society's many attempts to sell barbershop harmony to the Music Educators National Conference. His "Little Acorns - Great Oaks" article is surely concrete evidence that our efforts to get the high school youths of our country interested in barbershop harmony have been going on for a great many years.

I was surprised, though, that Dean overlooked an appearance before MENC in Philadelphia by the "Pittsburghers" which was made at his request. I made the trip with the quartet and the performance brought many written comments from the music educators. I recall the incident as a highlight of my barbershop life.

It's heartwarming to know that the seeds of harmony planted over the years are beginning to bear fruit. We can surely be thankful for the many men who have gone before us who have, as Dean wrote, "planted the roots" for many ideas in our Society.

Sincerely,
"Molly" Reagan

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