

# Houston

SITE OF 1973 MID-WINTER CONVENTION JANUARY 26-27, 1973

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NOVEMBER • DECEMBER 1972 • VOLUME XXXII • NUMBER 6

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THE HARMONIZER is the official publication of the Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America, Inc. It is published in the months of January, March, May, July, September and November at 6315 3rd Avenue, Kenosha, Wisconsin, 53141, second-class postage paid at Kenosha, Wisconsin. Editorial and Advertising offices are at International Headquarters, Notice of change of address should be submitted to the editorial offices of THE HARMONIZER, 6315 THIRD AVE., KENOSHA, WISCONSIN, 53141, at least thirty days before the next publication date. Subscription price is \$2.00 yearly and \$3.50 an issue.

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## FUTURE CONVENTIONS

INTERNATIONAL			MID-WINTER	
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		
1976	San Francisco, California	July 5-10		

PRINTED IN U.S.A



# Activities Set for Houston Mid-Winter

Houston — home of Texas' independence, the nation's Astronauts, the nation's 6th largest city and 3rd largest port. Home also of the Houston Tidelanders, one of the finest choruses in the Society, and a Century Club chapter all ready to extend the hospitality for which the state of Texas and the city of Houston are rightfully famous. What better place to have the 1973 Mid-Winter Convention!

The welcome mat is already out in Houston for Barbershoppers from across the country. For the Tidelanders are proud of their city and what it has to offer. Everyone knows about the Astrodome and the NASA space center, but there are many, many other points of interest in Houston which could keep the visitors busy for days on end. For instance, there's the Burke Baker Planetarium, housing one of the largest projectors of its kind in the nation. Or the Alley Theatre, a multi-million dollar facility called "one of the most attractive and striking theatres in the world" by the *New York Times*. It's located just a few blocks from the headquarters Rice Hotel. Tours are offered Monday through Friday at the noon hour and include views of backstage, the scene shop, arena stage and the 789-seat theatre with its innovative side stages and multi-space design.

Many will be interested in the Texas Medical Center, 194 acres on which is situated a physical plant worth in excess of \$200 million. It was at the Texas Medical Center that the first heart transplants were made in the United States.

All these interesting sidelights you can see on your own during your mid-winter visit to Houston, but there'll be organized tours for Barbershoppers as well. For instance, on Friday, while the international board is in session, busses have been arranged to take people from the Rice Hotel to the Galleria, one of the nation's finest shopping complexes which includes restaurants, a skating rink and the world famous Neiman-Marcus department store.

Friday night — something special for Barbershoppers and their wives. The Houston Chapter has arranged a theatre party at one of the best dinner theatres in the city. Houston has long been known as a "theatre town," and the quality of its productions are excellent. Too early yet to say what will be

playing at the time, but it's sure to be good. To say nothing of the fact that the international champion "Golden Staters" will be on hand to sing from stage.

Saturday will see two tours which are certain to be of interest. In the morning arrangements have been made to visit the NASA Manned Spacecraft Center, control center for all the U.S. space flights, including those to the moon. You'll be able to walk through key buildings at the center, including the mission simulation and training building, the centrifuge chamber and the Apollo Hall of exhibits.

In the afternoon you'll be able to visit the eighth wonder of the world — the Astrodome. Superlatives abound about this building. Suffice to say that it's something you shouldn't miss, and arrangements have been made for a special guided tour of the largest indoor arena in the world.

But let's face it, the biggest attraction at Houston will be woodshedding with friends and the opportunity to hear the five finest quartets in the country. Yes, all the medalists will be on hand along with the "Golden Staters": the "Boston Common," "Far Westerners," "Regents" and the "Pacifcaires." Put them together with the Houston Tidelander chorus, which has twice been in the top five in international chorus competition, and you've got the finest show the Society will see in 1973. Be sure to get your registration in now for the convention and send along your ticket money at the same time. The necessary forms are included on the next page. Don't forget, registrations received before January 1 will get preferential seating in the hall.

The big Saturday night show will take place in the Jesse H. Jones Hall for the Performing Arts. This hall was donated to the city by Mr. Jones and is a multi-million dollar facility with as fine acoustics as you'll find anywhere in the nation.

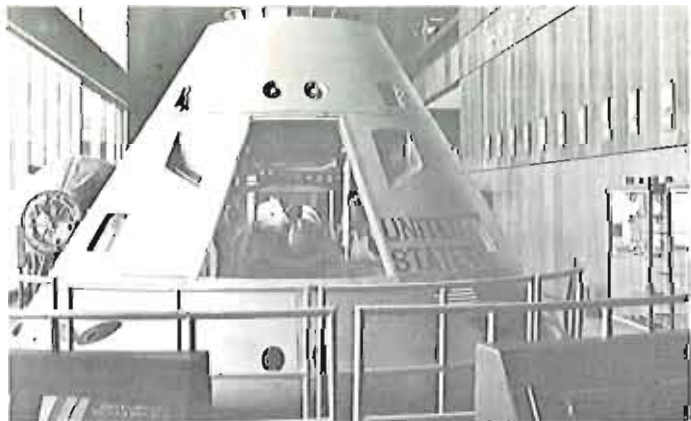
Also on the next page is a housing form so you can make your reservations at the headquarters Rice Hotel. This hotel, incidentally, is a landmark itself in Houston.

Aside from its historic significance, the Rice Hotel was chosen for headquarters because of its closeness to Jones Hall — just a block away. The Rice is also just a couple of blocks from Old Marker Square, which is Houston's "left bank" nightlife mecca. Once the city's center of commerce, it has now become one of the most varied and provocative nightlife centers in the nation.

One mistake you *don't* want to make if you arrive in Houston by plane. Don't hop in a cab for the trip down-town. The Intercontinental Airport is some 20 miles from downtown. There are, however, busses which take you to a downtown terminal just a few blocks from the Rice.

What's the weather going to be like in Houston in January? Well natives say "only fools and strangers predict the weather in Texas." But Houston temperatures are moderated by winds from the Gulf of Mexico and the result is mild winter weather — certainly mild, at least, when compared with the snow belt. You may need a top coat, although the average temperature in January is 56 degrees.

So make your plans now to get away from King Winter and enjoy a barbershop vacation with the Houston Tidelanders. See you in Houston in January.



The tour of the NASA Manned Spacecraft Center on Saturday morning will give visitors an opportunity to view space flight equipment as well as personal items and effects which astronauts have taken with them on outer space flights.

## Ticket Order Form

TO: R. B. Reinhardt  
11425 Whippoorwill  
Houston, Texas, 77024

Enclosed is a check/money order to cover the cost of the following tickets. I understand these tickets will be held for me in the registration area at the Rice Hotel.

\_\_\_\_\_ tickets for Galleria shopping tour, Friday, January 26, 1 to 4 p.m. Price \$1.50 per person \_\_\_\_\_

\_\_\_\_\_ tickets for Theatre Party, Friday, January 26, 6 p.m. to midnight (dinner, show, "Golden Staters" concert and bus transportation). Price \$12 per person (Deadline January 1) \_\_\_\_\_

\_\_\_\_\_ tickets for NASA tour on Saturday, January 27 from 8 a.m. to 1 p.m. Price \$2.50 per person. \_\_\_\_\_

\_\_\_\_\_ tickets for Astrodomo tour on Saturday, January 27 from 2:30 p.m. to 4:30 p.m. Price: \$2.50 per person \_\_\_\_\_

\_\_\_\_\_ tickets for Saturday night show at Jones Hall. Those registering prior to January 1 will receive preferential seating at \$5 per seat. (Why not send in your \$2.50 registration at the same time. See separate form.) \_\_\_\_\_

\_\_\_\_\_ afterglow tickets at \$2.50. Remember, those who register for the convention will be admitted free to the afterglow. \_\_\_\_\_

NAME \_\_\_\_\_

ADDRESS \_\_\_\_\_

CITY \_\_\_\_\_ PROV. \_\_\_\_\_ STATE \_\_\_\_\_ ZIP \_\_\_\_\_

### Schedule of Events

Convention Office — Wednesday Noon, January 24 through Saturday, January 27 — Pecos Room, Rice Hotel  
Registration — Friday Morning, January 26 through Saturday evening, January 27, Mezzanine Foyer, Rice Hotel  
Friday, January 26 — 9 a.m. — International Board Meeting, Republic of Texas Room  
1 p.m. — Galleria Shopping Tour  
6 p.m. — Busses leave for Theatre Party  
Saturday, January 27 — 8 a.m. — busses leave for NASA tour  
2:30 p.m. — busses leave for Astrodomo tour  
8 p.m. — Show at Jones Hall  
11 p.m. — Afterglow in Crystal Room of Rice Hotel

THE HARMONIZER — November-December, 1972

## Registration Form

TO: R. B. Reinhardt  
11425 Whippoorwill  
Houston, Texas, 77024

Enclosed is a check for \_\_\_\_\_ to cover the cost of \_\_\_\_\_ registration(s) (\$2.50 each) for the Mid-Winter Convention of S.P.E.B.S.Q.S.A. to be held in Houston, Tex. on January 26-27, 1973. I understand that each registration entitles me to my badge and other informational material, preferential seating at the Saturday night show at \$5 per ticket and free admission to the afterglow. All tickets will be held at the convention registration area of the Rice Hotel. (If you so desire, you may also include your money for Saturday night show tickets at \$5 each. The deadline for preferential seating is January 1, 1973.)

NAME \_\_\_\_\_

STREET \_\_\_\_\_

CITY \_\_\_\_\_ STATE/PROV. \_\_\_\_\_ ZIP \_\_\_\_\_

## Room Reservation Request

To: S.P.E.B.S.Q.S.A.,  
Rice Hotel,  
P. O. Box 63028,  
Houston, Texas 77052

### ROOM RATES:

Singles	Twins or Doubles	Family Rooms (2 doubles)	Suites
\$15.50-\$25	\$20.50-\$30.50	\$25.50-\$35.50	\$47.50-\$150

Please reserve \_\_\_\_\_ room(s) at \_\_\_\_\_ dollars.

### NAME OF OCCUPANTS

NAME \_\_\_\_\_ ADDRESS \_\_\_\_\_ CITY, STATE/PROV. \_\_\_\_\_

Arrival date \_\_\_\_\_ a.m. \_\_\_\_\_ p.m.

Departure date \_\_\_\_\_ a.m. \_\_\_\_\_ p.m.

No charge for children 12 and under when in same room with parents. Rooms will be held until 4 p.m. on date of arrival. If you plan on arriving after 4 p.m. a deposit equal to the first night's lodging is required. Reservations must be made prior to January 15, 1973.

PLEASE SEND THIS FORM DIRECTLY TO THE HOTEL



# Portrait: the GOLDEN STATERS

By Will Hamblet,  
Member, South Bay, Calif. Chapter  
Box 5621, Santa Monica, Calif. 90405

There probably isn't a Barbershopper alive who hasn't at some time dreamed of being in an international championship quartet. Unfortunately, since there have been only 132 men in the history of the Society to achieve this ambition, the probability of making it, for the average member, is frighteningly low. What, then, are the attributes, both individually and collectively, which enable four men to attain this ultimate position in barbershopping? Perhaps the best way to find out is to talk personally to the individual members of our current international championship quartet.

The "Golden Staters" have an enviable record. Since 1964, they have sung in international competition eight times and have never been lower than seventh. They are the *only* quartet to win all five medals and the only quartet to have placed in every position from seventh to first. In addition, they somehow managed this feat with three different leads whose voices are quite dissimilar. The number of songs they have introduced to the Society that have become "standards" is formidable. Their real accomplishment in this area, however, is the number of original compositions they do (most of them composed by bass Mike Senter) which have become woodshed favorites. Finally, they are a popular show quartet, combining the high-quality music expected of them with the wit and humor of their lead, Milt Christensen.

The "Golden Staters" were originally formed in 1960 and immediately went through over a dozen personnel changes in the next two years. The quartet then stabilized, somewhat, with the addition of Jack and Gary Harding on baritone and tenor.

*"Gary and I were singing with a chapter quartet called the 'Harmony Beaus' when Mike came up to us one night and asked us to try out with the 'Staters.' Mike was already pretty prominent in the Los Angeles area of the Society even though he was quite young. He had done some arranging and had a reputation as being something of a 'wild man.' We tried out and then didn't hear from Mike for a couple of months. I finally got hold of him and he said that they had decided to use a couple of other guys. Time passed . . . Mike came by the chapter and asked us to try out again. We did, and again nothing happened. I checked with Mike and he came back with the same story. So Gary and I decided that if he ever came back again we'd give him one more chance and that was it. Well, sure enough, Mike*

Shown right, Jack Harding in his auto display room and below, his wife and family.





did. This time it was with Joe Sipots on lead. We joined the quartet and that was the beginning."

Jack Harding, on stage with the "Staters," projects the image of a shy, almost diffident, personality. In person, however, he is quietly self-confident and aggressive.

"I've never considered quitting the quartet. I always felt that some day we would be good enough to win. Of course, we had different goals in the early days. First, we wanted to be on the night show. Then we wanted to be district champs and go to an international contest. Later we thought that it would be nice to have at least one medal before the quartet broke up. After we got a medal, we just kept trying to improve until we thought we were within reach of the top. I always felt that we were capable of winning if we could just put it all together.

"I grew up singing. When I was six, I somehow got connected with department store fashion shows. I was modeling children's clothes and someone got the idea of having me sing a song while modeling the clothes. So I would come out and sing songs like 'Popeye the Sailor' and 'The Good Ship Lollipop.' Later on, in junior high, I got into the Pasadena Boys' Choir. This was a big thing in Pasadena and you had to audition for it. There were about 125 boys in the chorus, but they also had smaller groups which got to do jobs for pay. I was one of ten who did most of these jobs. We'd get a dime for making rehearsals and a dime for church services, but we'd get fifty cents for singing at the Broadway and a whole dollar for singing at Bullocks in downtown Los Angeles. That was big money for us at that age!

"I didn't do much singing at all in high school except for church choir and things like that. At USC, I sang with my fraternity, but I didn't do any small group singing except for some clowning around. After I graduated, I still wasn't doing much singing until I got exposed to barbershop.

"The brother of one of our salesmen belonged to the Society and he induced his brother to attend one of the meetings. The salesman came back and told Gary about it. I thought, 'Gee, I love to sing—' so I went to the next meeting. The first night I was hooked. 'Where do I sign?' That was in 1959. Gary and I joined the Arcadia Chapter and we've been members ever since."

One is immediately impressed by the warm relationship between Jack Harding and his younger brother Gary. What is even more impressive is that this relationship has endured the rigors of singing in the same quartet and running a business together. The Hardings co-own and manage a Chevrolet agency in San Gabriel which was founded by their father.

"I think that one of the reasons Jack and I get along so well is that there is a six-year difference in our ages. When we were young we didn't do a great many things together. He had his group of friends and I had mine. It wasn't until I graduated from college that we really spent any time together. The irony is that we always seemed to end up doing the same things. We went to the same schools and both sang in the Pasadena Boys' Choir. It seems like our lives were always aimed in the same direction. We both enjoy the same things, like football and water sports, and our temperaments and outlooks on life are generally similar. Neither one of us is hot-headed and I think that this has helped the quartet a lot. In our relationship with each other, I don't believe that either one of us is dominant. If one feels very strongly about something, the other will usually go along."

Gary Harding projects the kind of cheerful, optimistic enthusiasm which, in many people, can be either irritatingly

tiresome or patently insincere. Gary is neither. His friendly outlook is quite infectious and completely devoid of artifice.

"The last eleven years have been a wonderful experience for me. I certainly wouldn't have been able to do it through any other hobby or profession. You can't buy your way into what the quartet has received in terms of satisfaction and memories. One funny incident, though, seemed pretty tragic at the time.

"It was 1963 and we fully expected to qualify, for the first time, to go to the International which was being held in Toronto that year. We knew how many quartets were to precede us in the afternoon and we scheduled ourselves so that we thought we had plenty of time. So, we were lounging around in our underwear in a hotel room when we received a phone call informing us that we were to be the next quartet on. We threw on our clothes and ran a block down the street to the auditorium. If we knew what we know now, we would have taken the penalty and sung last, but we went right on stage. I

Tenor Gary Harding tries a new car. The family, complete with dog, is shown below.



think the first song we did was 'Little Pal' and it was slightly under all the way through. It was awful. We ended up as alternates that year, but it certainly taught us a lesson.

"The most discouraging thing, of course, was Ken's (Ludwick) auto accident. That was one of the saddest times in my life. For weeks afterward, my wife and I would be sitting around talking about him and tears would come to our eyes. Ken has been so genuine in his affection for the quartet. I am sure that we would never have been able to continue without his backing and support.

"One of the chief reasons for our ultimate success is the excellent coaching we received. I don't believe that any quartet can win without a coach. You reach a point where there is no way in the world that you can pick out all the things that are wrong. Of course, Burt Staffen and Emmett Bossing are fabulous coaches. This is where the Far Western District is quite fortunate. They have so many knowledgeable and qualified

(Continued on next page)

**PORTRAIT: THE GOLDEN STATERS** (from page 5)

coaches. A lot of other districts have some great voices, but they are severely hindered in going anywhere by the lack of coaches.

"We had a difficult time getting an effective coach at first. We tried many, including a voice teacher for about eight months. It finally turned out that Burt and Emmett were two individuals who could tell us things without generating any conflict with Mike. This was important because if Mike was going to argue with everything a coach said there wasn't much point in being coached.

"At first, there was some overlapping between Burt and Emmett, but as time went on, it became obvious what each one's strong points were. Burt is, more or less, the general overall coach, but his strong points are voice expression and arrangements. Emmett is strong on harmony accuracy and vocal production. Burt is the guy who put it all together, but Emmett is the man who got the sound out. They really complement each other.

"Since Jack and I joined the quartet, we've sung with four different leads. Milt Christensen is, by far, the strongest. He has done so much singing in his life and is so knowledgeable that it makes for a very relaxed feeling. You know that whatever happens to you, Milt can always be relied upon. You don't have to wonder whether he is going to make it or not. The number of times that he's had a problem you could count on one hand. He always puts out 110 percent everytime he gets on stage. He really sells."

Not too surprisingly, Milt Christensen is a salesman by trade. Or as he puts it, "I am a salesman, I have always been a salesman, and I will never be anything other than a salesman." He certainly has the forceful personality of a salesman, and it was just this forcefulness that caused a lot of raised eyebrows when he initially joined the "Golden Staters."

"A lot of people thought it would never last. They felt that Mike and I would never be able to get along. Well, Mike and I have an agreement. He's in charge of the music and I'm in charge of the act. When it comes to music, I listen to Mike, and when it comes to show material and stage presence, I'm ALMOST getting Mike to listen to me.

"I've been in music since day one of my life, or at least as far back as I can remember. My parents started me singing when I was about as high as the piano bench. I remember a talent contest my father entered me in at a grocers' convention. The first prize was a bicycle, which I won, dressed in a cowboy outfit, singing 'Give Me Back My Boots and Saddle.' Later on, I had the lead in my high school operetta, 'The Desert Song'; and supporting roles in 'Oklahoma' and 'Aida' while attending the University of Utah.

"I joined the Society in Ogden, Utah where I was working at the time. While there I sang in a quartet called, oddly enough, the 'Salt Flats.' This wasn't THE 'Salt Flats,' however. I was singing tenor then and I was still singing tenor when I returned to my hometown of Salt Lake. I immediately affiliated with their chapter and joined a quartet which included Carl Hancuff on bass. Carl and I sang in this quartet for a while and then decided to reorganize. I moved to lead and we picked up Jim Wheeler and Dale Taylor. For a name, we decided on the one used by my first quartet in Ogden, the 'Salt Flats.' Both the 'Salt Flats' and the Society have played a significant part in my life since then.

"I had a very serious automobile accident in 1964 which put me in the hospital for a full year. It was awfully discouraging,

and this is where the Society really helped me a lot. Sometimes, when I'd be really down in the dumps, the 'Salt Flats' would pop in and we'd start singing with me in traction. The nurses would turn on the intercom and, before we knew it, we'd be entertaining the whole floor.

"The accident required a lot of bone and skin grafts to my leg. Since that time, I've broken the leg four additional times due to its weakened condition. Each time the leg broke, I had to wear a full hip cast for a minimum of six months. A lot of the shows I did with the 'Salt Flats' had to be done from a wheel chair. When we'd board a plane, they'd load me with a fork lift. The Society, as far as I'm concerned, was really the stabilizing influence during that period of my life.

"I knew the 'Golden Staters' for many years from the various shows we'd done together. They all love to woodshed and we'd always have a great time together. The 'Salt Flats' finally decided to call it a day in early 1970, and shortly thereafter I was transferred to Los Angeles. After Ken's accident, Mike remembered our woodshed sessions and thought I'd be a good lead to fill in. Since my vocal quality is quite different from Ken's, it's taken a lot of work to put the quartet together.

"Contrary to popular belief, you just can't change one voice and immediately readjust a quartet. It takes a full year or two to mesh the sound to a point where it will jell. It's taken a lot of adjustment, but it's mostly been on the part of the other three guys. I haven't changed. Fortunately, they and the coaches agree that this is the way it should be done.

"Actually, I really believe that Mike, Jack, and Gary sort of swept me along with them when we won the international. I contributed my voice, but they contributed all the know-how and the years of preparation. I've been awfully fortunate. I've been a member of one of the Society's greatest 'show' quartets and now I'm an international champion.

"Up to this time, we've been working, primarily, towards contests and we haven't had time to develop a strong show routine. Now we're going to apply all our efforts to that area. The people who patronize our shows deserve to be given a good, solid, entertaining act and that's what we intend to do. Whatever our act may be, though, I know we will never do a song that is not in barbershop harmony, even if it's a

Salesman Milt Christensen at his desk (right) and with family below.





contemporary song. We do 'Jean' as a lead solo but the background harmony is straight barbershop throughout."

Mike Senter, bass, arranger-composer, musical director and internal coach of the "Golden Staters," is largely responsible for the quartet's devotion and loyalty to barbershop harmony.

"It seems as if I were naturally attracted to barbershop. When I was about nine years old, I stayed up to 11:00 (which was a big deal) to listen to a fifteen-minute barbershop program of authentic turn-of-the-century records. I listened every day. Later, when I was in the ninth grade, I became enamored with the 'Four Knights,' which was a group something like the 'Ink Spots,' only a little more barbershoppy. Their hit record was 'I Get So Lonely (Oh Baby Mine).' I took it off the record, formed a quartet, and sang it at our graduation. From that moment on, I've always been in quartets."

Since joining the Society, Mike's personality has been a somewhat controversial subject. Some refer to him as arrogant, opinionated and impulsive. His defenders counter that he is merely confident, knowledgeable and decisive. They further contend that most of his early failings have mellowed with age. There is, of course, some truth to both sides. The important point, however, is that Mike's actions are never motivated by malice but only by his intense enthusiasm for the project at hand.

"When I was in high school I became involved with Phil Spector in a number of rock and roll groups. Phil ultimately became very big in the popular music world, becoming the 'Beatle's' producer on their last album together. The interesting thing is that while my rock groups were always very active, it took me five years before I was able to get in an active quartet. The worst barbershop quartet that I was in, however, struck me as being better than the best rock groups because barbershop used more complex harmonies.

"The original 'Golden Staters' were formed in 1960. The quartet included Buddy Yarnell on baritone, Joe Rook on lead, and Jack Lang, who was the original tenor of the 'Gala Lads.' Only ten weeks later we went to the district contest in Long Beach. After the first two songs we were in second place, only six points behind the 'Gala Lads.' That night, however, we pulled defeat from the jaws of victory! Because of the shortness of time, we had to use one chorus song and points leaked from it like a sieve. We ended up fourth. After that, we had about sixteen months of extensive part changes. No foursome stayed together longer than four months. Then, in November of 1961, the Hardings came with us.

"Up to this time, the general attitude of the members of the quartet was that if a better offer came up, we were free to go. With the addition of the Hardings, that attitude changed significantly. We started developing some camaraderie and a sense of loyalty. This was the turning point in the quartet's career.

"When Jack, Gary, and I started, none of us were that hot as singers. Gary was good in his upper range, but his low tones lacked quality and body. Jack was rather weak, and I certainly had my problems. We've grown together; and the addition of Milt, with his broadness, has brought everybody out. Milt already had a beautifully developed voice when he joined us, vocal discipline being the area he needed to work on. With Milt we can all relax a little and sing more naturally.

"In the early days, I was a big fan of the 'Four-Do-Matics' and they heavily influenced my writing and image-creating for our quartet. What I wanted to do was a more sophisticated

Nancy and Mike Senter (right) and Mike working at the piano.



version of their quartet. In fact, you'll see that our early outfits were quite similar to theirs. This was completely unintentional. We just ended up having similar outfits made because our heads were fixed in the same direction. What they had was a lot of vitality. They did almost no original material but their approach to life, the zippy songs they sang, was what I had in mind. Some of the earlier songs I chose showed that: 'Don't Bring LuLu,' 'When the Grownup Ladies,' are all kind of in that bag.

"Then my idea changed a bit. I wanted to keep the same feel, but get a more authentic turn-of-the-century flavor. Our outfits and repertoire were changed to reflect this new authentic approach. Finally, with Milt, the new idea is to become more of a show oriented quartet and not rely completely on authentic songs. I'm going to write a segmented act where we'll take it in steps. We'll do a section of authentic barbershop songs and then follow that with a section of contemporary songs which I'll arrange in the barbershop style.

"Actually, my arranging is something that even mystifies me. I started arranging with the first quartet I was ever in. I immediately discovered the power of the pen. Two of us in the quartet could sing a low 'C.' Since I wanted the lowest part, I wrote it and taught it and since he could neither write nor teach, he had to take the baritone. By the time I got in the 'Golden Staters,' I had been arranging for seven years, even though most of it was rock.

"I believe my arranging has accounted for all my activity in barbershop. I had very specific ideas about the ways I wanted songs done and I learned, early in the game, that I could force the interpretation by arranging. That is, if I want something loud, I can achieve this by arranging it high enough or spread enough so that it's almost impossible not to sing it loud. I can make a group feel it the way I want them to feel it by arranging them into it. When my arrangements started being used by other quartets, they would ask me what I had in mind and that got me into coaching. The coaching and my various other activities in the Society ultimately led me to my present profession as a public school music teacher.

(Continued on page 18)

## Minnesota Radio Station Barbershop-Oriented

By Roy Achter,  
Member, Waseca, Minn. Chapter,  
223 8th Ave. SE., Waseca, Minn. 56093

An all-barbershop radio station? "You're crazy," you say? Well it exists in Waseca, Minn. It's KOWO (pronounced Koh-Woh) Radio at 1170 on the AM dial (and soon will be 92.1 on the FM dial), and although its programming is not primarily devoted to barbershop selections, enough of them slip onto the turntables for airing during the programming day to feed the appetites of area Barbershoppers and other listeners, too.

Waseca is located in Southeastern Minnesota, 70 miles South-Southwest of Minneapolis and St. Paul. The city is primarily located in an agricultural area. However, it has some pretty good size manufacturing companies including an electronic industry, a burgeoning publishing plant, a direct mail sporting goods company and an agricultural technical college.

KOWO went on the air December 22, 1971, as a result of six years' work by long-time Barbershopper Dick Darby and his brother Ed, who are co-owners of the station. Dick, a Winona, Minn. lawyer, is a member and past president of the Winona Chapter and presently sings lead in one of the chapter's registered quartets, "Die Meistersingers." Ed Darby, another veteran Barbershopper, lives in Newark, Calif. and is a member and past president of the Eden Hayward Chapter. He has sung tenor and lead in several quartets in the Frisco Bay Area, including the "Edenaires." As a matter of fact, Ed first sang with the "Tonna Tuners" of the Faribault-Owatonna, Minn. Chapter on the 1952 Waseca parade.

Hired to manage the station was Russ Kent, who was in the process of joining the Winona Chapter prior to assuming his new duties in Waseca. He is now an active member of the Waseca Chapter and sings with the "Crossroads Chordsmen Chorus." Active in the Wausau and Sparta, Wis. Chapters prior to his move to Winona, Russ now sings with a newly formed quartet composed of Waseca Chapter members.

accepted as a member after a baptism that included some woodshedding that — to quote him, "freaked me out." He is now the lead in the quartet in which his boss, Russ Kent, sings bass. (Of course, he also gets to boss his boss since everyone knows that the lead runs the quartet.)

Another staff member, though not yet an active Barbershopper (they're working on him), is also involved with barbershopping. He is Steve Noetzel, salesman and announcer with the station. Steve acted as M.C. for the LOL District III Chorus Contest and Waseca's annual parade.

In addition to these men, KOWO has another Barbershopper as its engineer. He is John Foster, a long-time member of the Waseca Chapter.

With its owners, manager, program director, three air personalities and a part-time engineer all involved in barbershopping, its pretty understandable that an occasional quartet or chorus record manages to hit the air waves. Achter's morning show includes at least one, maybe two barbershop selections. And Otto and Noetzel are not allergic to playing a few during their shows. Salesman Gigeay says he's beginning to see the handwriting on the wall. The station also programs the Society's excellent "Harmony Hall radio show" narrated by Society Director of Communications Hugh Ingraham on Sunday afternoons at 5:20 P.M.

What has the reaction been to all this barbershopping? "Superb," says Achter. "Our audience enjoys hearing the old songs every once in a while. In fact, playing one song will usually get a request for another." Achter says he doesn't want to overdo a good thing, though. "We have to be careful that each of these recordings (and we have virtually EVERY Society barbershop recording available) is presented properly, with good reason for playing it. We do that with all of our music, which



From left, KOWO Radio Staffmen Mark Otto, Russ Kent and Author Roy Achter, all Waseca, Minn. Barbershoppers, at work.

KOWO's program/operations manager is Roy Achter, who started his barbershopping in Traverse City, Mich. when the chapter chartered in 1966. From there he moved to Winona, Minn. where he became acquainted with Dick Darby. Since his move to KOWO, Roy has joined the Waseca Chapter and presently serves as Program VP.

KOWO's air staff includes still another Barbershopper, Mark Otto, a new man to the local chapter and to barbershopping. Mark, the station's afternoon air personality, was just recently

covers a wide spectrum from old time and country to the newer, more contemporary selections." The station plays barbershop selections because they're familiar songs, generally, and the performances on Society recordings are of excellent calibre.

"Our audience wants to have a pleasant familiar touchstone in its listening day, and one of the ways we give it to them is with barbershop music," says Russ Kent.

Dick Darby points out that the station can be picked up over a wide area of Southern Minnesota and extends even into

Northern Iowa. "In fact, says Darby, a former Wasecan, Norm Wolfe, living in Bloomington, Minn. wrote us a letter complimenting us on the new station. He was elated about the amount of barbershop music he was hearing." The station management found out later that the former resident had been active in the Waseca Barbershop Chapter and was a former member of a prominent quartet, the "Seek-A-Tones."

KOWO makes no great claims about the concentration of Barbershoppers in the organization, despite the lead line of this story. However, Manager Russ Kent is curious about how many other stations in Minnesota, or the nation for that matter, can claim that over 75% of the management and staff (male members, of course) are involved with our favorite pastime.

What about the two other men who are not members? "Well," says Dick Darby, "they are trying to hold onto their jobs in spite of this handicap and it appears that they will be successful — mainly because of their singing voices." John (Scoop) Flemming is the news director and can't tell an A Flat from an apartment. Bob Gigeay is a super salesman and also an air personality, but he can't read (notes, that is). So while they both *love* (italics supplied by Dick Darby) listening to barbershop music, they leave the singing to us.

So out of the nine men presently with the station, including owners, seven are Barbershoppers. "Not a record, maybe," says Darby, "but we think that it is better than average."

"The next time you are in the area, stop in and woodshed with us," says Russ Kent. "We are located at 222 North State Street in Waseca, Minn. and we will put out the welcome mat for you. If you have a request, just give us a call. The number is 835-5555. We'd be pleased to serve you."



Above, "Die Meistersingers" are (from left) Dave Rislove, Craig O'Dell, Dick Darby and Kerm Selke. Below, the "Edenaires" serenade Newark, Calif. Mayor "Pinky" Kincade (center) during Harmony Week. "Edenaires" are (from left) "Bud" Smithson, Ed Darby, Jerry Thomky and Herb Spidle.



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## Notes from the Top of the Staff

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

### Random Thoughts on a Cool October Evening

Cooler weather makes most people more active, inspires them to all sorts of projects that have been deferred through the summer — most people, that is. With me, it seems to be just the opposite. The coming of Fall seems to make me even lazier than usual. My barbershopping desk is covered over with things to do... letters to write... plans to make... articles to be written. But I'm not doing any of them, it seems.

Instead, I'm stretched out in a lounge chair, ignoring "Mannix" on the TV — indulging myself in the luxury of loafing. It takes very little effort, and at the moment, that's the way I like it.

Inevitably, between spells of dozing off, thought-pictures reluctantly take shape. Some of them take the form of ideas for the future. Who knows where they lie — somewhere between practicality and fantasy — but who knows where?

A couple of weeks ago, I was invited to a barbershop "happening" that was just too good to miss even though it meant an overnight trip to the nation's capitol and return. It was a show which grew out of an idle thought by a Barbershopper or two in the Washington area. It resulted in a great evening of barbershopping at Wolf Trap Farms, the marvelous music festival facility operated by the National Park Service just outside of Washington, D.C. An enthusiastic audience heard the Alexandria Chorus, the "Fairfax Jubilaires," Dundalk's "Chorus of the Chesapeake," "Forefathers," "Nova Chords" and "Oriole Four." Can you imagine that as your first exposure to barbershopping? The result was over \$3,000 raised for the Institute of Logopedics, plus an audience which was tremendously impressed with our kind of music. To top it all off, there was an invitation to come back next year, thus beginning a great association between barbershopping and one of the outstanding music festival organizations in the country. Who can put a price tag on that?

One of the things I enjoy doing when I'm feeling more energetic is reading chapter bulletins which editors are kind enough to send me. Sometimes they pile up a bit, but they bring me a lot of pleasure, and they give a real insight into the life of our chapters. Last week, I was reading a stack of bulletins, and one of the editorials caught my eye. It was in the CHORD CRIER, from the Waterloo-Cedar Falls, Ia. Chapter, and was entitled "The Gentlemen's Agreement: Four Real Guys with Purpose." It seems that the "Agreement" had sung the chapter show, and were singing at an after-afterglow in the chapter president's basement fun room. The editor pointed out that "the notable thing about the after-afterglow — aside from the singing — was the fine attitude displayed by the men of the 'Gentlemen's Agreement' Quartet." He wrote that the "Agreement" had expressed a pledge to "keep it barbershop," and to avoid any actions which would "make a mockery of our hobby." The editor quoted lead Drayton Justus as saying "we in the quartet owe a lot to this fine Society, and we intend to

repay the debt by carrying on as the founders would have us do. And that is to be Barbershoppers first and foremost." The writer, Dee Easter, remarked (and I certainly agree with him) "We somehow think they will."

Speaking of chapter bulletins, you could just feel the pride coming through a few weeks ago, when the Arcadia, Calif. Chapter paid tribute to our great international champion quartet, the "Golden Staters," as they returned home victorious from the Battle of Atlanta.

The Society's membership figures on September 30th show an increase of more than 1,800 members over the same date last year. This means that there are more brand new Barbershoppers around right now than ever before, and almost automatically leads one to wonder if they'll be around a year from now. A lot will depend on us, the died-in-the-wool regulars, and whether or not we make the new members feel that they are welcome in our Society. We received a letter at the International Office a few weeks ago from one of these new guys, just after he had attended his first international convention. He expressed the feeling that our Society seemed to be a closed Society, and that the newer members were on the outside. New men seem to be tolerated as spectators, as it were, but not really accepted as full-fledged members. You know, the fellow just might be right!

Just in case he is, let's do something about it while there's still time to keep those new members with us. Your 1971 International President Ralph "Old Smoky" Ribble gave us a program which seems to fit in right here. What better way to involve a new member than to teach him some of the songs from the Barberpole Cat list? He gets the first-hand pleasure of singing in a quartet, and he will learn some songs he'll be able to sing anywhere in the Society. It may be that the new fellow needs someone to lean on while he's learning that baritone part. So what's wrong with a five-man quartet — or even an eight-man quartet, for that matter? The important thing is to make the new member feel that he has become a part of a remarkably warm and friendly organization, one that bids him welcome to its innermost pleasures.

This year has brought us a lot of memories, and our family is storing some of them in a scrap-book. The other night, we were catching up on it... and we put in a cross-word puzzle created by Fred Gielow, of the Poughkeepsie, N.Y. Chapter. He was kind enough to send us a copy of it, because Number 15 across called for the "middle initial of the international president." Good thing he didn't require them to spell "deMontmollin!" Just a page or two away is one of the most treasured mementos of the year, a tag to "Memories," written in the hand of "Molly" Reagan, and autographed to me personally by that grand old gentleman.

What's that? Time to go to bed? Who do you think is going to do something about that stuff on the desk?

Wonder how "Mannix" came out?

# When You Wish Upon a Star...

By MINNEAPOLIS TRIBUNE Columnist Robert T. Smith  
Re-printed courtesy of the MINNEAPOLIS TRIBUNE

He came to a session of the Minneapolis Chapter of the Society for the Preservation and Encouragement of Barbershop Quartet Singing in America thirteen years ago. He could barely maintain his balance and his speech was almost unintelligible. Bruce Churchill, a member, asked him what he wished. In halting, stuttering speech, Omar Anderson said: "I want to sing." Churchill looked at him and listened to him and said to himself: "Who's this guy trying to kid?" Anderson, 48, said he figured he was a baritone, the toughest part to sing in four-part harmony. "It requires the most accurate pitch, voice expression, articulation and tonal shading," said Churchill. "How could he perform the specialized stage gestures when he didn't have the timing control to even walk?"

Anderson was six when his trouble began. His speech went first and then control of his arms and legs. Doctors tested him and decided it was some form of severe motor disability. Years of therapy followed and at age 17 it seemed that much of his motor ability returned. He was inducted into the Air Force and sent to Germany. There it returned in force. Anderson deteriorated until he could not hold a job. He is supported by government disability.

Despite his speech difficulty, Anderson noticed when he could get a word out it sounded well. He decided he would sing. For three and a half years he took lessons to train his voice. There were long sessions of breathing exercises and vocalizing.

## A WISH COMES TRUE

His speech didn't improve much, but he began to sing without hesitation or stumbling on the lyrics. A Hennepin County General Hospital physician explained that speech is controlled by the left half of the brain\* and musical ability by the right half. "It is more relaxing in vocal chord terms to sing and the rhythm makes it easier to flow along," he said.

It was after the intensive training that Anderson showed up at the barbershop quartet meeting. "We didn't have the heart to turn him away," said Churchill. They had to help him onto the stage. The other members felt self-conscious.

Anderson began singing the verse of "When You Wish Upon a Star":

*When a star is born,  
They possess a gift or two.  
One of them is this—  
They have the power,  
To make a wish come true.*

Now, 13 years and a hundred concerts later, Anderson is still with the barbershop singers. He has been in international contests five times—each time having to pass a strict voice check before entering. He has been a soloist on occasion and sang baritone in the quartet called the "Jackson Hole Four."

## MUSIC IS HIS LIFE

He will be on stage at 8 p.m. Feb. 5 when the Society

presents its annual Parade of Quartets at Northrop Auditorium for the benefit of the Variety Club Heart Hospital. Through the years, the Society has raised \$115,000 for the hospital. "No one will be able to pick him out of the group in terms of singing," said Churchill.

Anderson still stutters and halts on occasion when he talks. He lives alone and is prevented from doing many things. "I love music," he told me. "That's my life."

*\*(Editor's note: It was the discovery by the late Dr. Martin Palmer that brain damage often does not affect that part of the brain which responds to music which led to the pioneering of the musiatrics department at the Institute of Logopedics, the Society's Unified Service Project in Wichita, Kans. This story could well have been written about any number of patients at the Institute who, after treatment in the Institute's Inter-Active Musiatrics Department, no longer must remain silent. "We Sing . . . That They Shall Speak.")*

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# Grossingers + Barbershoppers = \$\$\$

By Tom Cogan, 14 Glendale Ave., Albany, N.Y. 12208

About six years ago while Utica, N.Y. Barbershopper Guy Citrinite was enjoying a fine meal at Grossingers, a posh New York area resort, he had this thought: what a wonderful place to have Barbershoppers and their families come for a holiday weekend together. That was the beginning of one of the biggest independent barbershop ventures in the East — for his thought that day resulted in \$8500 for the Society's Unified Service Project, the Institute of Logopedics, and that's only the beginning!

That first year Citrinite was fortunate enough to gather a Seneca Land District committee to assist him. Don Lane served as co-chairman and Earl Parr, who was district president, joined Ward Deuel, Paul DuBois, Jim French and Phil Will to help plan Harmony Holiday No. 1. It turned out to be an outstanding success with 200 Barbershoppers and wives in attendance. The "Four Statesmen," "Top Hats" and the Society's own Bob Johnson participated in what can now be looked at as an historic weekend. That very first endeavor realized \$600 for the Institute of Logopedics!

The reports from the annual events from that time on read like a history. In 1969 the "Hallmarks" and "Soundsmen" provided the thrilling barbershop songs as Bob Johnson held a Saturday morning seminar for the second year. Plummer Collins, James Freytag, Bill Davidson and Dave Murphy joined the regulars on the committee and, together with about 250 Barbershoppers, they were able to send the Institute a check for \$1000. Quite an improvement over their first year's return, but still not what Citrinite had in mind when he first conceived the idea.

The third year brought some innovations. Choruses from Poughkeepsie and Binghamton, N.Y. agreed to join the "Free Lancers" and the soon-to-be champion "Oriole Four" for what was touted to be the biggest holiday of them all. The men on the committee remained the same, but Freddy (Music a'la) King took over the Saturday morning craft session. Well over 300 Barbershoppers braved the wintry weekend, enabling the committee to contribute \$1400 to the Institute.

In 1971, two new members joined the Harmony Holiday committee. Tom Cogan from the Northeastern District and Ed Stillwell from Mid-Atlantic were welcomed by the five remaining Seneca Land committee members. There were well over 500 in attendance for the weekend. Choruses from Concord, Mass. and Rochester, N.Y., along with the "Four Rascals" and the "Easternaires," provided the musical thrills. Fred King, who again conducted the Saturday morning craft session, became a permanent member of the committee. After a full weekend of fun and harmony, the Institute was \$2000 richer!

Harmony Holiday No. 5 was to be the big one. The committee, strengthened by the addition of Lou Benedict from the Johnny Appleseed District and Seneca Land Barbershoppers Fred Clark and Royce Armstrong, set its goal at 600-plus Barbershoppers with a much larger donation for our Service Project. The official registration count last year was 904! Because Grossingers had other groups at the resort at the same

time, some Barbershoppers had to be housed in back-up facilities. Counting a case of 100 or so, and the local Barbershoppers that were present, over 1000 enjoyed the return of the "Four Statesmen" and special renditions from the "Crowning Touch," who were show headliners. Topnotch chorus entertainment came from the Saratoga Springs, N. Y. and Livingston, N. J. choruses. A packed house raised \$3500 for the Institute. How does one top that? Well, you think big!

The 1973 version of Harmony Holiday, to be held the weekend of Jan. 5-7, 1973, will feature Freddy King and the Dundalk, Md. "Chorus of the Chesapeake." Headline quartets will be the 1972 Medalists "Boston Common" and the great "Citations" from Louisville, Ky. A feminine touch will be added this year with Renee Craig and the great Ramapo Valley Sweet Adeline Chorus. The entire complex at Grossingers, with housing facilities for 1250 has been committed and a sell-out crowd is assured for the biggest and best yet.

A dream come true? We think so. The biggest, independent barbershop weekend in the East is now a reality, and all that fun in harmony raises thousands of dollars for Logopedics, too. Gee, it's great to be a Barbershopper!

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Cuff link set with emblem handsomely displayed as though suspended in mid-air.

Gold {566} Silver {5668} \$5.25

### CAMEO SETS (C)

A favorite quartet design.

Cuff Links Gold {5666} \$3.75

Cuff Links Silver {5621} \$3.75

Tie Clip Gold {5665} \$2.00

Tie Clip Silver {5604} \$2.00

Combination {5666 & 5665} \$5.25

Combination {5621 & 5604} \$5.25

### MUG AND RAZOR SET (D)

Cuff links in the shape of tiny shaving mugs and tie clip in the form of a straight razor.

{5630} \$3.50



TIE CLIPS: {E} Gold {5602} or Silver {5603} \$2.00; {F} "Keep America Singing" {5606} \$1.50; {G} "Let's Sing" {5607} \$1.50

{H} EMBLEM CUFF LINKS Gold {5620} \$3.00; {J} EMBLEM TIE TAC to match {5601} \$2.00

{K} EMBLEM TIE TAC Rhodium {5663} \$1.50; KEY CHAIN to match (not shown) {5664} \$3.00. (NOTE: Key Chain serves ideally as a child's bracelet tool!)

{L} U.S. FLAG TIE TAC {5673} \$1.00; LAPEL TAC to match (not shown) {5672} \$1.25

### MONEY CLIP

Keep your folding money snug and safe. Gold plate with emblem mounted in quality 3-color enamel.

{5660} \$3.00

### KEY CHAIN

Snake chain with emblem on a brilliant polished disk to hold your keys in safety.

Gold {5661} Silver {5671} \$3.00



### TIE

Finally a tie for Barbershoppers! Too bad the picture is in black and white for you have a choice of five vivid colors. \$5.75

{5871} Royal Blue

{5872} Navy Blue

{5873} Green

{5874} Brown

{5875} Maroon

MORE

## MORE FOR MEN



### CROSS PEN & PENCIL SET

Now is the time to own a pair of America's finest writing instruments. Both perfectly balanced and guaranteed for LIFETIME. Emblem on each.

Gold (5858) \$24.00; Chrome (5859) \$15.00



### GOLF BALLS

An excellent gift for singing duffers. Quality balls, with Society's initials and motto, conform to all USGA specifications.

(5830) 3 for \$3.25; 12 for \$12.75



### GARMENT BAGS

Available in two sizes. Emblem imprinted on side and information regarding additional imprinting available on request.

2-Suit Transporter (5856) \$3.50

3-Suit Transporter (5857) \$5.00



### MEN'S STORM MASTER LIGHTER

Bantam-weight, polished silver lighter has the emblem reverse-etched in matching 3-D finish. (5840) \$2.00

## LADIES' DEPT



### CHARMS (Right)

For charm bracelet. Emblem is 3-color enamel and jump ring is furnished.

(5710) Gold (5711) Rhodium \$2.50



### ATLANTA SOUVENIR CHARM (left)

This is an ideal addition to your bracelet—especially if you attended the '72 Int'l. Convention.

(5751) Gold (5750) Rhodium \$2.00



### PENDANT

This attractive pendant has emblem prominently set in black onyx on a fine gold chain.

(5724) \$3.50



### LADIES' LIGHTER

Dainty, light-weight lighter, finished in blue metallic with a raised 3-color Society emblem.

(5841) \$2.00



### LEAF PIN AND EARRING SET

Attractively designed pin and earring set in a leaf motif. Finished in Florentine silver or gold finish with emblem highlighted in pin center.

(5726) Silver (5725) Gold \$4.25



### SWEATER GUARD

Gold chain with smart-looking Society emblem clasps.

(5723) \$3.50



### BRACELETS

Your choice of style and finish.

(5722) Large Link, Rhodium \$2.00

(5703) Large Link, Sterling \$5.00

(5704) Small Link, Gold \$4.25

(5705) Small Link, Silver \$4.75



### SILK SCARF

A beautiful white silk scarf with emblem and motto colorfully displayed in a background of musical notes. (This striking scarf can be worn by men too!)

(5862) \$5.45



You'll be proud to have this handsome set at your desk. Reasonably priced too.  
(5842) \$3.25



10



11

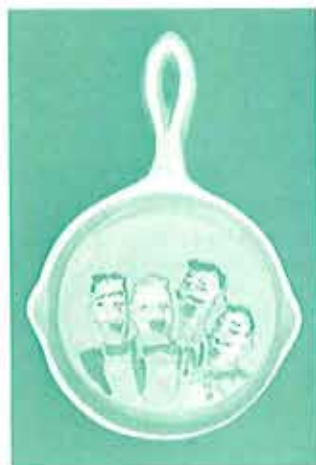


100



13

(A) SET OF SIX HIGHBALL GLASSES (\$855) \$3.25. Quality glass with emblem as pictured. (B) COFFEE MUG (\$866) \$1.50. Sip your hearty java from this mug decorated with Society emblem. (C) ARMETALE MUG (\$849) \$5.95. This is quality as the name implies. Emblem in 3-D on side. Fine for your trophy shelves too—and can be engraved! (D) QUARTET FIGURINE (\$876) \$4.00. Here's a cute reproduction of Hock's famous barbershop quartet drawing. It has been brought to "life" in this colorful, six-inch figurine—a must for every barbershop household.



**ASH TRAY (left).** Unique frying pan ashtray with quartet design. (5825) \$1.50. **TRIVET (right).** Galvanized iron frame with heat-proof tile. Useful as a hot plate and eye-catching as a wall adornment. (5844) \$1.50.



A novel but practical item at parties. Holds snacks and a drink. The drink sets on the emblem leaving your other hand free to nibble at the goodies. Smoke color.

(5863) Set of Four \$3.50

THIS WAY TO THE MUSIC DEPT.

**A UNIQUE CHRISTMAS GIFT: LIFE MEMBERSHIP IN SPEBSQSAI** Payment of \$200.00 exempts the member from payment of International Dues for life. Send for details—no obligation. Upon your request, this gift can remain a secret until presentation.

Cut on dotted line and mail to SPEBSQSA, Inc., P.O. Box 575, Kenosha, Wisconsin - 53141

[illegible]

Enter total price of selected recordings (from other side): \_\_\_\_\_

TOTAL ENCLOSED \$

FULL PAYMENT MUST ACCOMPANY ORDER

**HOW TO ORDER:** List gift items on this side of order form and check off record selections on other side. Then transfer the TOTAL price of recordings to this side.

**SHIPPING:** All orders are shipped postpaid Parcel Post or United Parcel Service (UPS). On-time Christmas delivery not guaranteed on orders received after December 10th!

Allow 8 to 10 days for possible mail delays.

Availability subject to change without notice.

## SHIP TO:

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Chapter \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ State/Prov \_\_\_\_\_ U.S. Zip \_\_\_\_\_





## MUSIC DEPT.



### CASSETTE RECORDER

This Panasonic model features AC/Battery and push-button operation, automatic record level, fast forward and rewind and pop-up cassette. Solid-State with microphone and accessories.

(5860) \$39.95

### SONGBOOK "WONDERFUL SONGS OF YESTERDAY"

(6048) \$2.50



### PITCH PIPE (F TO F)

The Barbershop's Companion.

(5803) Pitch Pipe \$2.65

(5802) With Emblem \$4.10

(5801) Emblem Only \$1.50

(5805) Note Selector 60¢

(5804) Plastic Pouch \$1.40

## BOOK DEPT.



### MUSICAL AMERICANA by Deac Martin

A beguiling conducted tour across America's musical folkways, lavishly illustrated with full-color reproductions of sheet music covers. Jam-packed with amusing recollections of yesterday showing how the nation's fashions and foibles have been reflected in its music over the years. A mammoth work of art by a beloved barber-shop. Published by Prentice Hall.

(4352) \$12.95

### POPULAR MUSIC IN AMERICA by Sigmund Spaeth

This classic publication has been out of print for a number of years and the last remaining copies are now available from the Society. This is the most comprehensive source book on the subject, detailing how popular songs have reflected the sentiments, customs and manners of their times.

(4354) \$12.00

(not shown)

### TEN YEAR HISTORY by Deac Martin

(4353) \$1.50

### MELODIES FOR MILLIONS (4341) \$1.00

A sequel covering the first 25 years of SPEBSQSA.

## Recordings a-plenty

NEW CHAMPS — PAST CHAMPS — CHORUSES — MEDALIST QUARTETS — are waiting to sing for you on the widest collection yet of stereo LP's, cassettes, 8-track cartridges and reel-to-reel tapes.

The album titles below (on the order blank) speak for themselves. On the official recordings the top ten quartets and top five choruses are represented. The comedy recordings were recorded live at the convention. Simply check off your selections and transfer the total price to the other side of the order blank.

### CONVENTION SOUVENIRS

These Atlanta souvenirs are embossed with the design shown right:

CHARM, Rhodium	5750	\$2.00
CHARM, Gold	5751	\$2.00
TIE TAC	5675	\$2.00
KEY CHAIN	5676	\$2.50
TIE BAR	5677	\$2.75
CUFF LINKS	5678	\$4.50
MEDALLION	5877	\$2.25

Souvenir convention medallions from Atlantic City and New Orleans conventions are still available. (Not shown)

(5864) Atlantic City	\$1.50
(5865) New Orleans	\$2.00



TO ORDER: Check selections below. List other gifts on other side.

### OFFICIAL CONTEST RECORDINGS

STEREO LP DISCS			STEREO 8-TRACK CARTRIDGES		
1972 Quartets	4876	\$4.95	1972 Quartets	4878	\$5.95
1972 Choruses	4880	4.95	1972 Choruses	4882	5.95
1971 Quartets	48685	4.95	1971 Quartets	48705	5.95
1971 Choruses	48725	4.95	1971 Choruses	48745	5.95
1970 Quartets	48575	4.95	1970 Quartets	48595	5.95
1970 Choruses	48615	4.95	1970 Choruses	48635	5.95
1969 Quartets	48535	4.95	1969 Quartets	48565	5.95
1969 Choruses	48535	4.80	1969 Choruses	48675	5.95
1968 Quartets	48505	4.80	1968 Choruses	48665	5.95
1968 Choruses	48445	4.80			
1962 Choruses	48285	4.80			
MONAURAL LP DISCS			STEREO REEL-TO-REEL TAPES		
1966 Choruses	4843	\$4.80	1972 Quartets	4879	\$6.95
1966 Quartets	4841	4.80	1972 Choruses	4883	6.95
1963 Choruses	4831	4.80	1971 Quartets	48715	6.95
1962 Choruses	4827	4.80	1971 Choruses	48755	6.95
STEREO CASSETTES			1970 Quartets	48605	6.95
1972 Quartets	4877	\$5.95	1970 Choruses	48645	6.95
1972 Choruses	4881	5.95			
1971 Quartets	48695	5.95			
1971 Choruses	48735	5.95			
1970 Quartets	48585	5.95			
1970 Choruses	48625	5.95			
1969 Quartets	48555	5.95			

### OTHER RECORDINGS

STEREO LP DISCS			STEREO CASSETTES		
1971 Comedy (Showtime)	49665	\$4.95	1971 Comedy (Showtime)	49675	\$5.95
1970 Comedy (Koncert)	49605	4.95	Blockbusters (Oriole 4)	49635	5.95
Golden Barbershop	49365	4.80	23 Years of Harmony (Schmitts)	4971	4.95
Ballads	49375	4.80			
Fred Waring Barbershop	4970	4.95			
23 Years of Harmony (Schmitts)	49625	4.95			
Blockbusters (Oriole 4)	4973	4.95			
Two Sides—Two Sounds (Golden Staters)					
MONAURAL DISCS			STEREO 8-TRACK CARTRIDGES		
25 Years of Champs (2 discs)	4933	\$7.98	1971 Comedy (Showtime)	49685	\$5.95
Golden Barbershop	4935	4.80	1970 Comedy (Koncert)	49615	5.95
Ballads	4945	4.80	Fred Waring Barbershop	49585	5.95
Night Hawks	4957	4.80	Blockbusters (Oriole 4)	49645	5.95
Golden Pavorites (Schmitts)	4959	4.00	23 Years of Harmony (Schmitts)	4972	5.95
Auto Towners/4 Rascals					
TOTAL PRICE OF SELECTED RECORDINGS			STEREO REEL-TO-REEL TAPES		
			1971 Comedy (Showtime)	49695	\$6.95
			Blockbusters (Oriole 4)	49655	6.95

Enter this amount on other side

\$

Alvin Toffler has recently popularized the concept of "future shock." He defines it as "the inevitable and crushing consequence of a Society that is running too fast for its own good — without even having a clear picture of where it wants to go." Society, men and machines all speed frantically on their way — to confusion, disorientation, and some even to mental illness. The major characteristic of a society beset by future shock is change — change for its sake perhaps, but primarily change. New products are introduced on the market at the rate of 10,000 a year with only 2,000 surviving; Edsels come and go; habits change with the whim of seasonal temperatures. Societies prone to future shock are especially liable to fads. The fads may range from hula hoops to maxi skirts, but every season new ones are introduced, and new ones are endorsed. Toffler says, "Change is avalanching upon our heads, and most people are unprepared to cope with it."

# Barbershopping: Antidote for Future Shock

By Donald J. Richardson,  
Member, Phoenix, Ariz. Chapter,  
3737 W. Solar Drive, Phoenix, Ariz. 85021

Everything goes too fast today. The freeways get you there faster, either to your destination or the graveyard, but at any rate you get there sooner than your ancestors did. Fly anywhere in the world, to any of the major airports, and get caught in a holding pattern over the airport while the pilot waits for clearance to land. "Each individual's relationships with the world outside himself becomes foreshortened, compressed. They become transient." Thirty-six million Americans change homes every year. In the process they give up friends, churches and organizations. Toffler says, "Most of us today meet more people in the course of a few months than a feudal serf did in his lifetime."

There are means of coping with future shock, as defined by Toffler. One can overspecialize and submerge himself in his own reliable, unchangeable world. Reliability results in trust and dependability. We can eliminate change and stimulation as much as possible by maintaining longer-term relationships with our environment. Don't take that company move; stay in the old home for a year or so longer.

Finally, Toffler says, "A different form of stability zone is the habit pattern that goes with some people wherever they travel, no matter what other changes alter their lives." A prime example of someone who carries his habit patterns with him is a

*"In all, 33,456 members (as of March 31, 1972) partake of the common barbershop experience. In fact, most of them probably haven't even heard of future shock."*

Barbershopper. Barbershoppers know each other from coast to coast. No matter where he goes, from Albuquerque to Chicago, from Ottumwa, Ia. to Hays, Kans., there are Barbershoppers; and they share common interests. They all like to sing; they all get a thrill from a ringing chord; and they all enjoy each other's fellowship. From coast to coast, from America to Canada, from Guam to the U.S. Navy's ships at sea, Barbershoppers meet every week and sing. They forget politics, religion and business when it comes to singing. You can meet thousands of Barbershoppers without finding out their occupations. In all, 33,456 members (as of March 31, 1972) partake of the common barbershop experience. In fact, most of them probably haven't even heard of future shock.

Dr. Herbert Gerjuoy, a staff psychologist of the Human Resources Research Organization, says that we can help equip people to cope with a common adaptive experience by bringing them together to share that experience. Any Barbershopper knows that. The first thing he does before moving is get the names of two or three Barbershoppers to contact in the new town. If he's on vacation, he decides to stay overnight in Iowa City, Ia. on Thursday night and attend the rehearsal at the Iowa City Recreation Center. Or he sees that Boulder is having its annual Parade and plans to attend it. And when he does move, he has a community of friends he can join automatically, without worrying about common bonds or pre-existing notions, because he knows that the bonds of harmony already exist. Move from the Midwest to San Diego, or Reseda, or Berkeley, or St. Louis, or Baltimore, or Atlanta, or Phoenix, and you'll find you have over a hundred new friends as fast as you can remember their names.

Toffler says, "Every society (in the future) will need sub-societies whose members are committed to staying away from the latest fads." Barbershoppers are immune to fads. They sing the old songs — songs that have stood the test of time. They endorse the old-fashioned virtues of patriotism, sentiment and loyalty. They stick with the tried-and-true formula of close harmony in a family atmosphere of good, clean fun. They know it's a winning combination.

"Unless we take account of the adaptive limitations of the smallest, most important unit of all — the individual human organism — tomorrow will founder on future shock," predicts Alvin Toffler. Barbershoppers may not know that — they might even argue with it — but they are doing their part to undercut future shock. Every year, nearly every one of the eight hundred or so chapters presents an annual parade of barbershop quartets which extols harmony and fellowship, providing relaxation and enjoyment for participants and audience alike. In fact, the audience become participants.

Perhaps the man who spoke the following was right: "Barbershopping is a great hobby, and a hobby is something to go crazy over specifically, to keep from going nuts over everything generally." It does seem to be a perfect antidote to Future Shock.

## Schedule: Chapter Officer Training Schools

CARDINAL .....	Indianapolis, Indiana .....	November 18-19
	Marott Hotel	
CENTRAL STATES .....	Lincoln, Nebraska .....	December 2-3
	Nebraska Center for Continuing Education	
DIXIE .....	Atlanta, Georgia .....	November 18-19
	Airport Holiday Inn	
EVERGREEN .....	Seattle, Washington .....	November 11-12
	Hyatt House	
FAR WESTERN .....	Fresno, California .....	January 6-7
	Del Webb Towne House	
ILLINOIS .....	Peoria, Illinois .....	December 9-10
	Pere Marquette Hotel	
JOHNNY APPLESEED .....	Columbus, Ohio .....	December 9-10
	Hotel Southern	
LAND O'LAKES .....	St. Paul, Minnesota .....	December 2-3
	St. Paul Hotel	
MID-ATLANTIC .....	Cedar Grove, New Jersey .....	December 9-10
	Saint Catherine of Siena Grammar School	
NORTHEASTERN .....	Springfield, Massachusetts .....	November 11-12
	Stonehaven Motor Inn	
ONTARIO .....	Longford Mills, Ontario .....	January 6-7
	Geneva Park Convention Centre	
PIONEER .....	Lansing, Michigan .....	November 11-12
	Capitol Park Motor Hotel	
SENECA LAND .....	Syracuse, New York .....	December 2-3
	Sheraton Motor Hotel	
SOUTHWESTERN .....	Dallas, Texas .....	November 18-19
	NorthPark Inn	
SUNSHINE .....	Tampa, Florida .....	November 11-12
	Sheraton-Tampa Motor Hotel	

### PORTRAIT: THE GOLDEN STATERS (from page 7)

"I had been in business for seven years, and, in my good years, I was earning twice as much as I am now, but there were also years when I lost money. I found that I was doing a lot of chorus directing and retreating to music as a balm. I finally decided it was silly to keep killing myself so I returned to school and got my teaching credentials.

"I really enjoy teaching. It's a creative field. There's quite a challenge in taking people from ground zero and trying to make something out of them musically. I consider myself a professional every bit as much as a doctor and I live my whole life that way. I like the kind of life it implies.

"I could have saved myself the trouble. My parents are well to do, and would have set me up in anything I wanted. It's simply a matter of doing something I like. Not only do I like to do it, but I find that it is now my major source of self-advancement. I feel that I learn more from my teaching than my students do. My barbershopping got me into teaching and now my teaching is improving me as a Barbershopper."

These, then, are the Golden Staters: an energetic, outspoken musician; an effusive showman with a strong solo voice; and two brothers whose even temperaments act as a stabilizer for the other two members' more volatile personalities. All four are more than musically competent, and singing has been a significant factor in each of their lives. Their dedication is obvious.

A formula for success in any human endeavor is singularly hard to define. In this case it would seem to include proven musical ability and experience, effective internal and external coaching, tenacity and a tremendous amount of enthusiasm and self-confidence. The real challenge, however, may lie before them. A quartet proves itself a great champion only after the contests are over.

## '73 COTS to All Districts

Few organizations provide as much training for new officers as does our Society. For 1973, this training will be expanded even further with Chapter Officer Training Schools (COTS) in each of the 15 districts all under the supervision of the International Office staff.

The general format for the schools will be the same in all districts. Each school will include special courses for chapter presidents, administrative vice presidents, program vice presidents, secretaries and treasurers.

All expenses for training the faculty will be underwritten by the Society as are all expenses for the schools themselves. In other words, the only expense your chapter will have is whatever it costs to transport your officers to the school and house them while there. Remember, these school expenses are legitimate chapter expenses under current tax regulations. Chapter funds used to defray these officer school expenses is money well spent.

Those elected to officer positions for 1973 will be interested in the schedule of schools which appears on this page. Make plans now to attend the school in your district so you can be properly trained for your administrative year.

It's  
Portland in '73 July 9-14



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**PLAN No. 5—Major Medical Coverage.** Excess Coverage up to \$100,000.00 after a \$15,000.00 Deductible. (Dependents Optional.) Benefits are tax free.

**PLAN No. 6—Family Money Plan.** "Cash" for each day in hospital \$10.00 per day up to \$50.00 per day. **TAX FREE INCOME TO YOU—USE THIS CASH AS YOU WISH.**

This "Cash" is payable to you regardless of any other hospital insurance you carry—(Dependents Optional). Coverage guaranteed for each eligible applicant.

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- 6 ☐ Family Money Plan—Cash While in Hospital
- 7 ☐ Group Cancer Insurance



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Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

# PROTECTION Stimulant for Danbury, Conn.

By Al Thomson,  
Bulletin Editor, Danbury, Conn. Chapter,  
56 Rita Drive, New Fairfield, Conn. 06810

PROTECTION means something in the Danbury, Conn. Chapter, and it should mean something in yours, too. It means *action* and *enthusiasm*, a revitalized membership and increased participation. The Danbury "Madhatters" can be proud — they are the 1971 Northeastern PROTECTION Clamps in Plateau Two (30 to 39 members). In 1970, they were 115th in the international contest — way down on the list — with a very discouraged membership. What happened in one year, and how did PROTECTION help?

PROTECTION creates action and action is the lifeblood of PROTECTION! Good leadership, active members and an efficient secretary are the essential ingredients. When our Secretary, George Mott, realized the potential value of PROTECTION and explained it to our members — many of whom had never understood the meaning of the word — he created an enthusiasm for PROTECTION and proceeded to report everything we did to the International Office in order to gain PROTECTION points. When we saw that our efforts were gaining recognition throughout the Society, in the form of PROTECTION points, it provided the necessary incentive to work a little harder. That's pretty much the story of what happened in Danbury. We were fortunate, too, to have a take-charge President, Bob Smith, who was the kind of person who makes things happen.

Increased chapter activity was the first direct result of our new interest in PROTECTION. We now sought more sing outs, looking for the opportunity to perform before an audience — and gaining important PROTECTION points in the process. Our sing out attendance was better, naturally, as we needed one-third of our members present to gain those points. Our chapter officers attended special officer training schools where they learned many new ideas and received advice in proper chapter management — and also gained additional PROTECTION points. Our monthly bulletin was an important communications device; its value to the chapter unquestionable — and it added 10 points for the year. We used the Auditions For Admissions membership recruitment plan twice during the year, bringing in several new members. The chapter gained points for the increase in membership. PROTECTION wasn't entirely responsible, but it helped!

Does the Danbury Chapter seem much like yours? It's still small — about 40 members, of whom 27 are "regulars." In the fall of 1970, 12 to 16 members attended rehearsals on a "rotating basis," and invariably we didn't have a good balance of parts. It took several weeks for us to learn a song as it had to be re-taught to the absentees of the previous week. In chorus contests, we were consistent "ninth placers." An extra night for a sing out or activity? Forget it, it was virtually an impossibility.

This year we scored fifth in our divisional chorus contest. We wore new blazers which our chapter was able to purchase. We were host for a two-division chorus contest and produced a successful annual show. While all this was going on, we still managed to work in several package shows. This increased activity came about as a result of our new enthusiasm and the active participation of our membership.



The Danbury MADHATTER'S CHORUS, shown above, seems happy after a successful year of barbershopping. (Photo by Anthony J. Bacchiochi.)

PROTECTION was the great equalizer which helped Danbury to achieve. Knowing that we could achieve equal recognition with the larger chapters in the Society made PROTECTION an important vehicle in the Danbury Chapter. We worked harder, and as a result — we became a better chapter!

Now that you've finished reading this article, take off your hats to the Danbury Chapter. They deserve it — they are proud 1971 PROTECTION champions!

## INTERNATIONAL CONVENTION REGISTRATION ORDER BLANK

Date \_\_\_\_\_

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  
@\$10.00 (18 and under) for myself and my party for the 35th  
Annual Convention and International Contests at Portland,  
Oregon on July 9-14, 1973. I understand that the registration fee  
includes admission to official events; a reserved seat at Quarter-  
Finals No. 1 and 2, the Semi-Finals, the Chorus Contest and the  
Finals Contest; a registration badge and a souvenir program. I  
clearly understand that registrations are transferable but not  
redeemable.

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## about QUARTETS

Word from Greg Wright tells of the departure of Jack Hayes from the *Sundown*, now a professional trio made up of personnel from the former medalist "Sundowners." Jack's decision to leave the trio came just two hours before they were supposed to open at "Mister Kelly's" in Chicago. Chicago *Daily News* Columnist Sam Lesner wrote the following about their opening night performance at Mister Kelly's: "Aching with disappointment at Jack's leaving the trio, the Wrights nonetheless went on as a duo and sang with glowing warmth, sensitivity and surprisingly infectious good humor that effectively filled the gap left by the third member of their group."

"The *Sundown* as a duo will continue through the week at Mister Kelly's and I venture to say that their fresh vocal sound, their good taste in songs ("First of May," "He Ain't Heavy, He's My Brother," "Looking For Love" and "Country Roads," for example) and their musical intelligence and physical attractiveness are the stuff of stardom."

"Mister Kelly's, I know, is saluting

their spunk and professionalism." The Wrights, both still Society members, have since filled an engagement at the Hyatt Regency near O'Hare Field in Chicago performing as a duo, as the search for Jack's replacement continues. Their father, Fran, is current Illinois District president.

We were pleased to see the coverage of the activities of the *Chord Dusters* in a 1971 annual report of State Farm Insurance. Jim Stahly, superintendent of public relations for State Farm and member of the Bloomington, Ill. "Ideals" (all State Farm employees), included the feature story about the *Chord Dusters*. In a post-convention note, Stahly pointed out that 3.9% (7 to be exact) of the men performing in the Atlanta quartet competition were State Farm employees. In addition to all the members of the "Ideals," *Chord Dusters* baritone Darryl Flinn is an agency manager in Canton, Ohio; Dale Teorey, "Night Howls" bass, is an agent in St. Paul, Minn. and Irv Wells, "Interstate Four" bass is agency

records superintendent in State Farm's regional office in Winter Haven, Fla. Another State Farm employee figured in lots of action at Atlanta this year. Bob Carlson, a State Farm fire field underwriter in Atlanta, Ga., was in charge of quartet aides and had the official responsibility of acting as host to the 1971 champion "Gentlemen's Agreement."

At the risk of being accused of commercialism, we report another interesting item about the *Ideals*.

The barbershop sound gained some additional recognition after they recorded several boating safety spots for State Farm. The quartet claims it's their best exposure to date and that more than 62,000,000 viewers across the country had viewed the public service spot as of July 31.

The South Bay, Calif. *Manhattans* on their way to fulfill an engagement in Billings, Mont., were late leaving Los Angeles and as a result arrived in Denver too late to make an interconnecting flight. As a result, they had a six-hour

Recognize any of the men pictured below? They're a brand new Illinois District quartet called "Saturday's Heroes" and are already accepting engagements. From left, ex-"Renegades" Jim Foley and Ben Williams; Dave Brady, from the "Avant Garde;" Don Zimney, "Lakeshore Four" and renowned coach Lyle Pilcher.



"I Believe" probably got a pretty good working over by the "Ecumenical Four" as the Hamptons, N.Y. foursome performed for the Ecumenical Golf Open held in Gloversville, N.Y. late last year. The quartet included (from left) Fr. Bill McGovern, St. Mary's Catholic Church, East Islip; Pastor Rober Cofer, Christ Lutheran Church, Islip Terrace; Tom Shearer, Presbyterian elder from Sag Harbor and Don Getrost, a lay advisor from Great River.



layover. Coincidentally, the Denver Chapter was having their show on the same day, complete with matinee and featuring the "Pacifcaires" and "Feed Lot Four." Well, the "Feed Lot Four" missed their plane and couldn't make the matinee. You guessed it, the Denver folks were entertained that afternoon by the *Manhattans* who were willing to do the matinee show in place of the "Feed Lot Four." The *Manhattans* still had time to make their flight and be on time for the Billings show that evening. We can well bet that there's a group of Barber-shoppers in Denver who now hold the *Manhattans* in high esteem. We read it all in "Westunes," Far Western District's publication.

The *Neptuners* were privileged to be part of the 50th wedding anniversary celebration of Agnes and William Hemmings, charter member of the New Bedford, Mass. Chapter. But that only tells part of a unique barbershop quartet achievement. The *Neptuners* originated in New Bedford in 1946 with Al Maino, bass; Everett Wood, tenor; Charles Ricketts, lead and John Briden, baritone — all charter members of the New Bedford Chapter. The period of twenty-six years since then has been highlighted by the quartet winning the Northeastern District championship in 1968, and in 1970 the present *Neptuners* were chosen for a Far East USO tour. Of course, over these years there have been personnel changes. It is interesting to note, though, that along the way, the golden wedding anniversary couple had also engaged the original *Neptuners* for their 25th anniversary party. Five years later the *Neptuners*



Pictured above are the "Dad-Son Four" (St. Catharines, Ont.), a Canadian foursome which also used the "Music Man" quartet role to sell barbershopping in their area. Made up of Frank Reavley and his son Bob (left) and Gord Austin and his son Gary, the quartet reports working in the play a great experience.



The 50th wedding anniversary honoring veteran Barbershopper Ray and Elsie Daniels brought together some old and new harmonizers as shown in the picture above. From left, Bob Langdon, "Spirit of '76" bari; Joe Lewandowski, member, 1941 7th place "Rambling Four;" Ray and Elsie Daniels (Ray sang with the "Mellow Chords," Int'l quarter finalists in 1946); "76'ers" "Chuck" Labbe, tenor; Tom McQueeney, lead and Dave White, bass. The party was held at Northampton, Mass. and the relatively new "76'ers" provided the entertainment for the anniversary party.

returned for the Hemming's 30th wedding anniversary. Between the 30th and the 50th, however, only Al Maino (bass and "anchor man") remains of the original quartet. And now with the departure from the Northeastern District of Al Maino (recently moved to North Carolina), we wonder what is in store for remaining *Neptuners* Dave Procknik, George Nowell and Bob Brennan?

We have some good news, — and some bad news. We consider it good news to learn that the *Mid West Four*, 1969 Central States District quartet champions, are back singing together and registered with the same personnel; tenor Wayne Johnson, lead Gene Gallogly, baritone Rich Thompson and bass Don Fraser. Gene Gallogly (336 20th Place SW, Mason City, Ia. 50401) is contact man. Another quartet to come out of "retirement" makes up the balance of the good news for this issue. The *Saints*, perennial Far Western District contenders of a few years ago, have re-registered with "Chuck" Crawford singing lead, Rollo West, tenor; Kurt Kenworth, baritone and Bruce Guthrie, bass. And now for the bad news. We've heard and read about the impending breakup of several pretty prominent foursomes, many of which appeared in our most recent Atlanta competition. Even though we feel personally that most of this information is well beyond the "rumor" stage, we're reluctant to publish such information until we

receive official word from the disbanding foursomes. Come on, guys, why not let us in on your plans. For some unknown reason, we rarely receive word when a quartet officially decides to call it quits.

Recent changes in quartet personnel, in the order they were received, are as follows: Dennis Einerson, bass, has replaced Gene Glaeser in the Greater St. Paul, Minn. CAPITOL COUNTS . . . tenor Roger Austin has replaced Vince Cummings in the Atlanta, Ga. RANDOM CHOICE . . . the Louisville, Ky. DOWNSMEN now have Jim Burgess singing bass instead of Richard Brown . . . new tenor in the HOARSE AND BUGGY FOUR (Lakewood, O.) is Bob Sibbet who replaced Don Sinzinger . . . new makeup of the Houston, Tex. GULF COASTERS includes Charles Melton, tenor (replacing Charles Myers), John Grosnick, baritone (replacing Jess Monnen) and Jess McNeely, bass (replacing Richard Wolfe) . . . Jack Bellis, baritone of the Plainview, N.Y. CHORD-BLAZERS, is relinquishing that spot to Ed Waesche . . . Clark Daniel is the new baritone in the PACIFIC UNION CLUB (San Francisco and Peninsula, Calif. Chapters) replacing Bill Bieberg . . . Wes Pines has given up the lead spot in the MEN OF A-CHORD (St. Louis, Mo.) to Hal Maples . . . PENTHOUSE FOUR (Poughkeepsie, Westchester County, N.Y. and Livingston, N.J.), now has Donn Grady singing bass instead of Donn Bruce.





# *I see from the bulletins...*

By Leo Fobart, Editor

## ANY MUSIC TO SPARE?

Three months have transpired since Hurricane Agnes wrought almost complete devastation in Pennsylvania's Wyoming Valley, and in particular, to Barbershoppers in the Wilkes-Barre, Pa. Chapter. This is the first issue of "Chord Board" we've seen since the flood, and we're amazed at the bright attitude which permeates the bulletin after the rough time the chapter has experienced. This chapter lost its meeting place and along with it, its complete music inventory. The bulletin reminds members to call on friends for help in restoring the music library, and here's where Barbershoppers throughout the Society could come to their assistance. We wonder how much music is gathering dust in many of our chapter music libraries. Why not talk to your music committee and see what you might have on hand to share with a chapter trying desperately to get back on its feet. We've never heard of a music "shower," but should "Chord Board" Editor Hal Cohen (99 N. Atherton Ave., Kingston, Pa. 18704) receive a deluge of such music, we're sure the guys in the Wilkes-Barre Chapter would know what to do with it. What do you say, guys?

## RECRUITS 30 MEMBERS

Congratulations to Norfolk, Va. member Maurice Trotman who has just brought in his 30th member. His 25th member was announced in the last issue.

Tops in public service shows in the Northeastern District was the Canton, Mass. two-hour show presented in Hatch Memorial Shell, Boston, this past summer. The sixth show of its kind in the chapter's eleven-year history, the performance featured the Canton "Blue Hillmen" Chorus, its five quartets and several well-known district foursomes. Printed programs were sold on a donation basis with proceeds going to the Institute of Logopedics.

of MAPS (Mid-Atlantic Press Service), and only three months later he has convinced five more men of the values of becoming a Barbershopper. Now the proud wearer of a Number Thirty tie-tac award, we wonder how much longer it will be before this man can claim fifty members. Keep up the good work, Maury.

## A THOROUGHbred IDEA

Everyone is familiar with the promotional material that sometimes accompanies our electric, water and other utility bills. The great Louisville Thoroughbreds got excellent publicity when a complete story about the chapter was included in "Facts Unfiltered," an informational report to Louisville, Ky. water users. That's what we call getting good mileage out of publicity. Other chapters might just want to "share this wealth" and get themselves a little local publicity in similar fashion. Looks to us like a great idea and we thank Louisville member Joe Cutsinger for sharing the idea.

## DOCTOR WRITES ARTICLE

Our thanks to Nancy Senter, wife of champion "Golden Staters" bass Mike, who called our attention to an article which appeared in the July issue of "Medical Economics," one of the largest nation-wide publications for doctors. The article, written by Dr. W. L. Maxfield,

Boca Raton, Fla. member, was a well-written account of the doctor's experiences as a member of a competing chorus in international competition. Although it did not mention our Society by name, there were many references to barbershop harmony and barbershop quartet singing.

## A FULL SUNDAY MORNING

"How Sweet It Is" . . . were the first words spoken by Barbershopper Reverend Kal Knudson after the Kenosha "Headquarters City" Chorus finished singing the first two hymns at the First Congregational United Church of Christ several Sundays ago in Genoa City, Wis. That day will long be remembered by Kenosha's Barbershoppers as another "first" in the chapter's history. The day began with an appearance at St. John's Catholic Church in Twin Lakes, Wis. for the 8 a.m. Mass (for that appearance we had to leave Kenosha at seven in the morning)! Then on to Genoa City for the 9:30 a.m. service at Rev. Kal's church and finally back to Twin Lakes for a repeat performance at Calvary Congregational Church for their 11 a.m. service. Thirty-four members turned out for the Sunday morning singouts, and we're sure the chapter's image in these small villages close to Kenosha was greatly enhanced. "Kenosha Keynotes" Editor Dick Kollman carried a complete account of the day's activity in his September issue. Yes, several International staff members, including your Editor, were among the "faithful" that morning.

## LIKES OUR CAUSE

The District of Columbia Chapter recently participated in their "Summer In the Parks" program by presenting an outdoor show jointly sponsored by the National Capitol Parks and the Capitol Hill United Methodist Church. During the show, Immediate Past District President Dee Paris, who was doing the emcee job for the day, told the audience about our support of the Institute of Logopedics. Although no formal solicitation was







Dundalk, Md. Lions Club Pres. Harry Young (left) presents the Lions Club President's Award to Dundalk Chapter Pres. Roger Snyder "in recognition of the Chorus of the Chesapeake which has brought fame and happiness to the community during its reign as international chorus champions."

made, a gentleman in the audience came forward and handed the chorus director \$50. The donor, who declined to give his name, said he was happy to support our cause as well as other children's causes.

#### WIN THEM WITH KINDNESS

Recognition is something that pays huge dividends, especially when just a small investment will reap those dividends. We salute Editor Ray Maddock (the Nassau Mid-Island "Voice") for including a fine tribute in his publication to the nine past chapter presidents who are still holding some kind of chapter leadership roles. The twenty-three year old chapter proudly boasts eleven past presidents who are still active and three past presidents, though not on the board, who are a big part of their successful shows each year. We're sure this kind of recognition goes a long way to keep former administrators working for the chapter.

#### A HELPING HAND

Did you know the Parsippany-Troy Hills and Livingston, N.J. Chapters jointly purchased and donated eight tons of lime to the Wilkes-Barre, Pa. Chapter to be used for disinfectant purposes in an effort to help the flood-ravaged community? "Harmonious Action" was the caption under a black and white photo which appeared in the Boonton, N.J. *Times-Bulletin* showing Barbershopper Erick Borgstrom as he helped to unload the lime.

#### WEDDING IS CHAPTER ACTIVITY

We've mentioned many times that information for this department comes

Century Club	
(As of September 30, 1972)	
1. Dundalk, Maryland .....199	15. Kansas City, Missouri .....116
Mid-Atlantic	Central States
2. San Diego, California .....169	16. Minnetonka, Minnesota .....115
Far Western	Land O'Lakes
3. Detroit, Michigan .....136	17. Westchester Co., New York .....114
Pioneer	Mid-Atlantic
4. Reseda Valley, California .....133	18. Houston, Texas .....113
Far Western	Southwestern
5. Oakland County, Michigan .....129	19. Pittsburgh, Pennsylvania .....112
Pioneer	Johnny Applesseed
6. Louisville, Kentucky .....127	20. Phoenix, Arizona .....110
Cardinal	Far Western
7. Miami, Florida .....122	21. Seattle, Washington .....110
Sunshine	Evergreen
8. Minneapolis, Minnesota .....122	22. Gtr. Indianapolis, Indiana .....107
Land O'Lakes	Cardinal
9. Livingston, New Jersey .....122	23. Bryn Mawr, Pennsylvania .....107
Mid-Atlantic	Mid-Atlantic
10. Peninsula, California .....120	24. Whittier, California .....106
Far Western	Far Western
11. Riverside, California .....119	25. St. Petersburg, Florida .....104
Far Western	Sunshine
12. Alexandria, Virginia .....119	26. Des Moines, Iowa .....103
Mid-Atlantic	Central States
13. Wilmington, Delaware .....118	27. Arlington Heights, Illinois .....102
Mid-Atlantic	Illinois
14. Fairfax, Virginia .....117	28. Western Hills, Ohio .....100
Mid-Atlantic	Johnny Applesseed

from many sources, often including material we glean from area counselor reports. We believe Area Counselor Ronnie Menard's (Northeastern District) report received early in August covered an unusual activity which took place in Nashua, N.H. on July 12. That portion of his report covering "Type of Activity" and marked "Barbershop Wedding" caught our eye! Sure enough, Ronnie's report covered perhaps the first all-barbershop wedding ever reported as a chapter activity. The groom was a member of the Nashua, N.H. Chapter; the wedding was performed by Justice of the Peace Richard Chacos (of "Four Statesmen" fame); the music for the wedding was sung by the Nashua "Granite Statesmen" chorus; the luncheon was prepared by chapter wives and, except for the immediate family, all guests invited were Barbershoppers!

#### CONGRATULATIONS!

Another large barbershop event took place in Boston on Sunday, August 27, as Mr. and Mrs. Ray Sheffield celebrated their 40th wedding anniversary. Belated though they may be, we extend our congratulations to the honored couple. Ray, a veteran Boston Barbershopper, has supplied the HARMONIZER with many of his pictures over the years. Our thanks,

too, to Editor Tom Farrell, whose comprehensive report of the day's activities was included in his bulletin, "Cantonotes."

#### SNOW EXCUSE

Would you believe that Great Falls, Mont. Chapter member Lloyd Watson missed a chapter meeting on July 18 because he was snowed in? It must be true or it wouldn't have been included in the "Treasure Statement," bulletin of the Great Falls, Mont. Chapter (Editor Pete Briant).

Portland, Ore. Prog. VP Larry Scheel, left, receives his life member certificate from 26-year member "Mully" Millington as Mrs. Scheel and an unidentified Portland member look on.





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

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

Nov. 16, 1972 - Jan. 15, 1973

# CARDINAL INDIANA

Nov. 18-19 - Indianapolis  
(International COTS)

Dec. 3 - Columbia City

Jan. 6 - Gtr. Indianapolis

# CENTRAL STATES

## KANSAS

Nov. 18 - Overland Park (Nojoco)

Dec. 2-3 - Lincoln, Nebr.

(International COTS)

## MISSOURI

Nov. 18 - St. Louis No. 1

## SOUTH DAKOTA

Nov. 18 - Brookings

## DIXIE

## GEORGIA

Nov. 18-19 - Atlanta

(International COTS)

## EVERGREEN

## BRITISH COLUMBIA

Nov. 18 - Kelowna

## OREGON

Nov. 18 - Portland

Dec. 7-8 - Cascade

## IDAHO

Nov. 18 - Idaho Falls

Nov. 18 - Boise

## WASHINGTON

Nov. 11-12 - Seattle

(International COTS)

## FAR WESTERN

## CALIFORNIA

Dec. 1-2 - Reseda

Jan. 6-7 - Fresno

(International COTS)

## ARIZONA

Nov. 19 - Scottsdale

Dec. 2 - Yuma

## ILLINOIS

Nov. 18 - Skokie Valley (Northfield)

Nov. 18 - Beverly Hills

Nov. 25 - Q Suburban

Nov. 25 - South Cook

Dec. 9-10 - Peoria

(International COTS)

## JOHNNY APPLESEED

## OHIO

Nov. 18 - Youngstown

Nov. 18 - Lorain

Dec. 9-10 - Columbus

(International COTS)

## PENNSYLVANIA

Dec. 7 - Pittsburgh No. 1

## LAND O'LAKES

## MINNESOTA

Nov. 18 - Rochester

Nov. 18 - Bemidji

Nov. 25 - Hutchinson

Dec. 2-3 - St. Paul

(International COTS)

## MID-ATLANTIC

## PENNSYLVANIA

Nov. 17-18 - Bryn Mawr

Nov. 17-18 - Harrisburg

Nov. 18 - Huntington-North Shore

## NEW JERSEY

Nov. 18 - Gtr. Atlantic City

Nov. 18 - Raritan Bay-Middletown

Dec. 9-10 - Montclair

(International COTS)

## NEW YORK

Nov. 18 - Port Jervis

## VIRGINIA

Nov. 18 - Winchester

## DELAWARE

Nov. 16 - Wilmington

## NORTHEASTERN

## MASSACHUSETTS

Nov. 11-12 - Springfield

(International COTS)

Nov. 18 - Brockton

Nov. 25 - Walpole

## NEW YORK

Dec. 1-2 - Poughkeepsie

## CONNECTICUT

Nov. 24-25 - Hartford

## VERMONT

Nov. 25 - Rutland

## ONTARIO

Nov. 17-18 - Hamilton

Nov. 18 - Guelph

Nov. 18 - Fort Erie

Nov. 25 - Kitchener-Waterloo

Nov. 26 - Peterborough

Jan. 6-7 - Longford Mills

(International COTS)

## PIONEER

## MICHIGAN

Nov. 11-12 - Lansing

(International COTS)

## Barbershoppers' Bargain Basement

WANTED: Used uniform jackets. We desperately need jackets of black material with a green metallic sheen and black satin lapels - same as were purchased from the now defunct Saxony Industries. We need these uniforms for a growing chorus. Can you help? Contact: Jerry Hick, 1269 N. 10th A., St. Cloud, Minn. 56301 or phone (612) 251-9206.

FOR SALE: Poughkeepsie, N.Y. Chapter offers 65 show piece "mod" style uniforms worn three times. Shoes included. Fantastic savings. Will sell at one third original cost. Hurry, this offer won't last. Contact: Joe Alber, Pres., 4 Clayton Place, Poughkeepsie, N.Y. 12603

FOR SALE: 50 gray and red plaid uniforms, gay 90s style with accessories; 40 gold jackets with tux trousers; complete set of steel risers with wooden treads. Call or write Fran Mangan, 170 Concord St., Ashland, Mass. 01721 (617) 881-2966.

INTERNATIONAL CONVENTION BIDS - now being accepted for the 1977 Convention. Deadline date, March 1, 1973. Contact: Hugh Ingraham, Director of Communications, SPEBSQSA, Inc., Box 575, Kenosha, Wisconsin 53141.



## QUARTET WOODCARVING

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## SENECA LAND NEW YORK

Nov. 18 - Geneva

Dec. 2-3 - Syracuse

(International COTS)

Dec. 9 - Genesee-Rochester

## SOUTHWESTERN

## TEXAS

Nov. 18-19 - Dallas

(International COTS)

## SUNSHINE

## FLORIDA

Nov. 11-12 - Tampa

(International COTS)



**DALLAS METROPOLITAN, TEXAS** ... Southwestern District ... Chartered August 23, 1972 ... Sponsored by Big "D" & Town North, Texas ... 41 members ... Bill Vandivort, 3706 Burning Tree, Garland, Texas 75042, Secretary ... Bob Arnold, 906 Hudson Dr., Garland, Texas, President.

**WALNUT CREEK, CALIFORNIA** ... Far Western District ... Chartered August 31, 1972 ... Sponsored by Vacaville, California ... 35 members ... Dick Traser, 506 Shelly Dr., Pleasant Hill, California 94523, Secretary ... Tom McGowan, 1532 Castle Hill Rd., Walnut Creek, California 94595, President.

**FREMONT, NEBRASKA** ... Central States District ... Chartered September 5, 1972 ... Sponsored by Omaha, Nebraska ... 35 members ... Kenneth

Schuette, Mead, Nebraska 68041, Secretary ... Winston Rashleigh, P.O. Box 133, Fremont, Nebraska 68025, President.

**ANDROSCOGGIN COUNTY, MAINE** ... Northeastern District ... Chartered September 8, 1972 ... Sponsored by Portland, Maine ... 36 members ... Andrew M. Drury, 23 Googin St., Lewiston, Maine 04240, Secretary ... Richard Gammon, 49 Newbury St., Auburn, Maine, President.

**WINNSBORO, SOUTH CAROLINA** ... Dixie District ... Chartered September 11, 1972 ... Sponsored by Columbia, South Carolina ... 35 members ... James A. Pattick, Jr., W. Washington St., Winnsboro, South Carolina 29180, Secretary ... W. E. Haslett, P.O. Box 35, Winnsboro, South Carolina 29180, President.

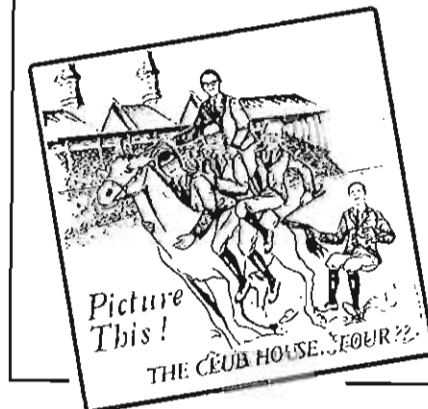
**MYRTLE BEACH, SOUTH CAROLINA** ... Dixie District ... Chartered September 19, 1972 ... Sponsored by Columbia, South Carolina ... 35 members ... Fred Mercer, 3814 Little River Road, Myrtle Beach, South Carolina 29577, Secretary ... Randy C. Miller, Box 641, N. Myrtle Beach, South Carolina 29582, President.

**SANTA MARIA, CALIFORNIA** ... Far Western District ... Chartered September 25, 1972 ... Sponsored by Lompoc, California ... 36 members ... "Bud" Riley, 339 Mars, Nipomo, California, Secretary ... Gene Maynard, 1303 N. School, Santa Maria, California 93454, President.

**GLASGOW-BARREN COUNTY, KENTUCKY** ... Cardinal District ... Chartered September 28, 1972 ... Sponsored by Lexington, Kentucky ... 36 members ... James E. Lester, 1118 S. Green St., Glasgow, Kentucky 42141, Secretary ... Marvin Nicholson, Jr., 102 Linwood Dr., Glasgow, Kentucky 42141, President.

**COLUMBIA COUNTY, NEW YORK** ... Northeastern District ... Chartered September 29, 1972 ... Sponsored by Ravina, New York ... 42 members ... Charles A. Holton, Sr., Valatie, New York 12184, Secretary ... Willard Heidinger, R.D. No. 1, Valatie, New York 12184, President.

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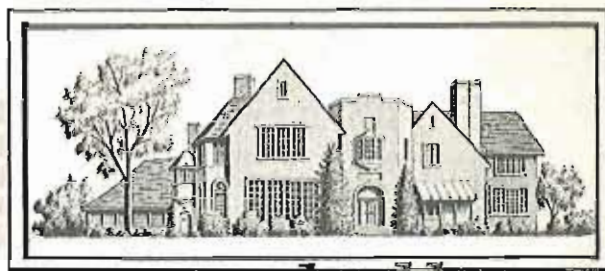
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# MAIL CALL



## 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.

### HARMONY COLLEGE THE GREATEST

St. Peter, Minn.

August 23, 1972

I am writing to you regarding the finest barbershopping experience that has ever happened to the "Jefferson Lords" — that is "Harmony College."

When we decided to enroll at Racine for one solid week of barbershopping, we knew it was going to be lots of fun — lots of work — and a chance to improve as a quartet. It, in fact, was a great deal of fun, terribly hard physically and mentally, and we hope we have improved as a quartet. Every aspect of the school was first rate — we got turned on!

We want to thank you and all the faculty, coaches and staff for a most satisfying week spent in fellowship with people who are genuinely interested in barbershopping. We did not have a bad experience during the seven days we were in Racine. It is fantastic to think that 400 guys could be together for one week without a cross word.

Again, many thanks for a great week.

Sincerely,

Bruce A. Gray

Santa Maria, Calif.

September 8, 1972

I'm still sailing on cloud nine to which I was launched during the week of HEP School in Racine.

I went there with the intent of learning as much as I possibly could and just about everything was way beyond my expectation. Although I am basically timid, you may recall that I volunteered for just about everything, and thus, I was the more enriched. 'Twas a genuine privilege to be a member of your "hand-picked chorus," although it meant sacri-

ficing my hope of "worshipping in the temple at Kenosha."

I would like to touch on one matter in a way I hope is constructive. The course in Intermediate Arranging was described as follows: "For the man who has mastery of the fundamentals of music but hasn't done any barbershop arranging. This course will begin with harmonization and cover many of the barbershop arranging devices."

I fit this category and was ready to move with enthusiasm into barbershop arranging and was disappointed to see most of the time taken up with the most elementary basics such as key signatures, meter, names of lines and spaces, note values, rest symbols, etc. We didn't seem to get into the real meat and potatoes until the last day, thus, my disappointment. This is not to detract from Dave's obvious artistry (and his funnies are out of this world), it's just that it seems the focal point was misplaced. I think most of us knew more than was assumed.

There were a dozen or so men in the class who confessed to knowing nothing about music notation and harmony. I feel they should have been encouraged to go to the elementary class so the rest of us could have moved ahead full bore.

But, no matter, the halo burns as brightly as ever and the glow will long remain.

Musically turned on,

Newt Price

San Bernardino, Calif.

Sept. 20, 1972

I have never in my life enjoyed anything as much as I enjoyed the Harmony College Workshop. Thanks so much to you and all of your staff for making it such an outstanding event.

I don't believe I've ever seen as much outstanding talent in one place as you are fortunate to have working with you in Kenosha.

M. Ray Ussery

### STRONG PROTEST

Wilmington, Del.

August 10, 1972

At the June Convention in Atlanta, I was once again pained by the poor taste and bad manners of several of the masters of ceremony at the quartet contests. I was embarrassed beyond tolerance each time the youngsters sitting next to me asked their parents to explain the smutty and often nauseating stories (frequently accompanied with explicit sound effects) that several of the masters of ceremony dropped on the audience.

I further understand that official displeasure was expressed after the fact.

I write to protest such shabby treatment at our contests and conventions. I write to protest the hypocrisy practiced these many years. Our creed claims our shows to be family affairs. But the service we pay to this creed is only lip service. I think it is time to face the issue squarely.

*Post facto* is no time to set the standards for masters of ceremony. And since it is obvious from this and other performances that no standard will be imposed, let us drop the facade. Let us admit that we are not the clean cut bunch of singers we protest we are. Let us ban our children and wives from our contests and shows. Let's rate the darned things "X," and then let our masters of ceremony tell all the off color, *double entendre* and nauseating stories that they will anyhow. Let us no longer pretend. If dirty and nauseating stories are our bag at these affairs — let's tell them. And let's tell the public that we tell them.

Carl I. Glassman, M.D.

(Editor's Note: Just as at all past international conventions, meetings were held with the emcees before the fact, and guidelines were laid down. This was done by International staff representatives, and has worked well on most occasions. This time it was not enough, apparently. These procedures have been reviewed and corrective measures are being taken to avoid recurrence of the problem.)

## International Service Project (Institute of Logopedics)

District	August - December Contributions	Since July 1, 1964	Since July 1, 1964 Per Member*
CARDINAL .....	\$ 1,295	\$ 41,614	\$31.94
CENTRAL STATES ..	714	66,715	25.86
DIXIE .....	1,362	27,571	21.39
EVERGREEN .....	787	26,682	13.44
FAR WESTERN .....	343	97,176	30.56
ILLINOIS .....	1,164	72,448	35.15
JOHNNY APPLESEED.	2,378	64,697	25.59
LAND O'LAKES .....	773	68,939	22.28
PIONEER .....	675	38,752	27.68
MID-ATLANTIC .....	3,299	117,666	22.52
NORTHEASTERN ...	2,068	57,635	19.40
ONTARIO† .....	—	69,857	48.82
SENECA LAND .....	1,258	43,704	35.39
SOUTHWESTERN ...	271	30,134	20.21
SUNSHINE .....	65	33,859	36.88
HARM. FOUND .....	—	9,938	
OTHER RECEIPTS ...	<u>3,031</u>	<u>50,694</u>	
TOTAL .....	19,483	918,081	

\*Based on December 31, 1971 Membership

†Report incomplete - total is through June 1972

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1. The names and addresses of the publisher, editor, managing editor, and business managers are: Publisher, Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America, Inc., 6315 Third Avenue, Kenosha, Wisconsin; Editor, Leo W. Fobart, 6315 Third Avenue, Kenosha, Wisconsin; Managing Editor, None; Business Manager, D. Lemmen, 6315 Third Avenue, Kenosha, Wisconsin.

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Leo W. Fobart, Editor



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